

# Billboard

**NEW AGE**  
8  
9  
Follows page 68

\*\*\*\*\*3-DIGIT 908  
000817973 4401 8943 MAR90V6Z  
MONTY GREENLY  
APT A  
3740 ELM  
LONG BEACH CA 90807

VOLUME 101 NO. 43 THE INTERNATIONAL NEWSWEEKLY OF MUSIC AND HOME ENTERTAINMENT October 28, 1989/\$4.50 (U.S.), \$5.50 (CAN.), £3.50 (U.K.)

## Paramount Loses Bid To End Local Video Ad Ploy

BY CHRIS MORRIS

LOS ANGELES Failing to find any merit in Paramount Pictures Corp.'s claims of copyright infringement and unfair competition, a U.S. District Court judge in Kansas has refused to grant an injunction against a small Wichita, Kan., firm that has dubbed local advertisements onto Paramount videocassettes.

In a suit filed Aug. 3, Paramount charged that Video Broadcasting Systems Inc. had dubbed unauthorized ads onto more than 70,000 rental videocassettes of best-selling titles such as "Raiders Of The Lost Ark," "Fatal Attraction," "Beverly Hills Cop," and "The Untouchables" (Billboard, Aug. 19). Paramount alleged that VBS' ads "interrupt, overlap,

and/or obliterate" such prerecorded material as FBI copyright warnings, coming attractions for Paramount films and videocassettes, and, in some cases, authorized ads for Pepsi-Cola products.

The Paramount action also named as defendants VBS president Tom  
*(Continued on page 113)*

## But Cassette Singles Shipments Surge Record Business Flat In First Half

BY IRV LICHTMAN

NEW YORK Although the music industry, by a narrow margin, appears headed for its best year ever in 1989, gains registered in the first half of this year barely outdistanced the same period in 1988.

The new first-half numbers con-

firm retailers' claims of a flat period starting in the spring. However, the more recent upturn in the industry's fortunes came too late to be reflected in the January-June period covered by a report from the Recording Industry Assn. of America.

Overall, the six-month figures this year show a 4.45% gain in units

shipped, net after returns, and a .52% rise in the dollar value of those shipments at list price. The tiny increase in dollar value failed to keep pace with inflation, which hovered in the 5% range during the period. In the midyear figures last year, overall unit shipments gained 11% over the 1987 period. The dollar value at retail of those shipments rose 18.1%.

In total units shipped, the new figure is 380.57 million (compared with 364.36 million at midyear in 1988) and \$2.976 billion in dollar value (compared with \$2.961 billion last year).

By configuration, cassette singles were the star performer, registering a 500.35% unit gain along with a  
*(Continued on page 101)*

## Music Industry DAT Talks Break Down

BY BILL HOLLAND

WASHINGTON, D.C. Officials from the Recording Industry Assn. of America and a coalition composed of ASCAP, the National Music Publishers Assn., and the Songwriters Guild of America failed at

Sony Classical plans spring release of 20 titles on DAT... see page 5.

an Oct. 18 meeting here to reconcile their differences on DAT legislation. Coalition members told the

RIAA they will oppose the technical solution bill proposed by the record industry trade group since it contains no royalty provision.

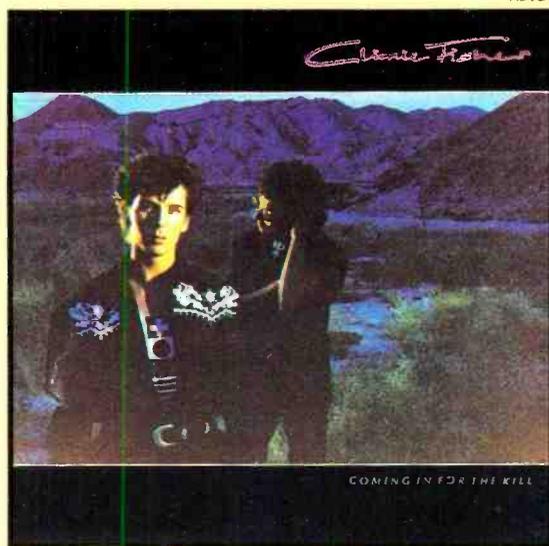
After the unsuccessful meeting, the coalition released a statement from BIEM, the European mechani-  
*(Continued on page 101)*

## Trade Trying To Recover From California Quake

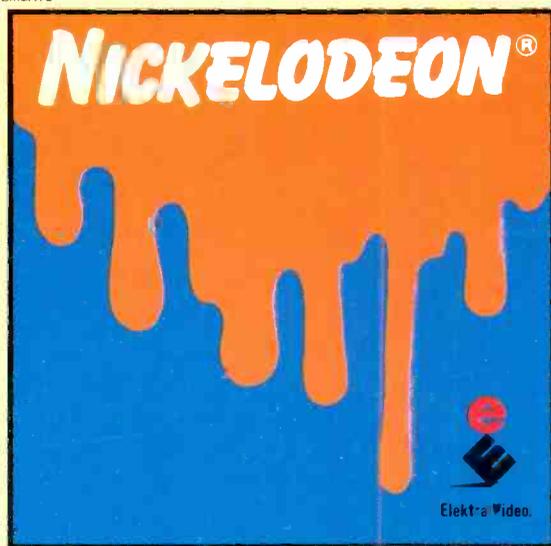
This story was assembled by Ed Christman from staff reports.

NEW YORK Although last week's earthquake devastated large parts of San Francisco and the surrounding region, all segments of the music industry appeared to get off lightly, according to initial reports filtering out of the Bay Area.

Newspaper reports placed the death toll at more than 200 people. Most of those deaths were due to the collapse of part of Highway 880 in Oakland. The earthquake, which measured 6.9 on the Richter scale, struck at 5:04 p.m. on Oct. 17 and set off fires throughout San Francisco, Oakland, and Berkeley. Wa-  
*(Continued on page 113)*



George Michael, Aretha Franklin, Pat Benatar, Smokey Robinson, Mili Vanilli, Rod Stewart and Jellybean have all beer **COMING IN FOR THE KILL** with Clivie Fisher penned songs. Now everyone else will be taught the "Fact Of Love" (44464), the new single and video from Clivie Fisher's forthcoming album **COMING IN FOR THE KILL** (93005). Coming October 31 on Capitol cassettes, compact discs and records.



Now available on video cassette:  
How To Throw A "Double Dare" Party (49001)  
The "Don't Just Sit There" Survival Guide (49303)  
The Worst of "You Can't Do That On Television" (49004)  
List Price: \$14.98  
Watch for more titles from Nickelodeon and Elektra Video in 1990.

## Black-Owned Consultancies Emerge On Scene

BY SEAN ROSS

NEW YORK A month ago, there were no major black-owned consultancies in urban radio. Now, four black programmers have hung out their shingles.

Former WBMX Chicago/KMEL San Francisco PD Lee Michaels' announcement that he was leaving the Gavin Report to launch a consultancy specializing in urban and related formats (Billboard, Oct. 14) was followed a week later by an announcement from WRKS New York PD Tony Gray that he would relocate to Chicago to open his consultancy. Subsequently, former WEKS Atlanta PD Harry Lyles reactivated his  
*(Continued on page 14)*



# SHE'S GOT A BIG POSSE

Arabian Prince

The large debut single from the forthcoming debut lp **BROTHER ARAB**. AVAILABLE FROM ORPHEUS RECORDS

Produced by ARABIAN PRINCE & THAT GUY for Par Entertainment

SHE'S GOT A BIG POSSE / CATALOG # V72259 / CASS-SINGLE #4JM72255 - BROTHER ARAB LP / CATALOG # D1-75614



1989 Orpheus Records, Inc. distributed by EMI/USA

ADVERTISEMENT

RICHARD  
**MARX**

REPEAT  
OFFEND  
ER



# TRIPLE PLATINUM

# 1989

**SATISFIED #1**

**RIGHT HERE WAITING #1  
CERTIFIED PLATINUM**

**ANGELIA HEADING FOR #1**

**JAPANESE TOUR  
(SOLD OUT)**

**AUSTRALIAN TOUR  
(SOLD OUT)**

**CANADIAN TOUR  
(SOLD OUT)**

**EUROPEAN TOUR NOVEMBER – DECEMBER**

# 1990

**3 MORE HIT SINGLES TO FOLLOW  
MAJOR U.S.A. TOUR JAN. – AUG.**

**THE STORY CONTINUES...**

**THE ARTIST OF THE 90's**

PRODUCED BY RICHARD MARK AND DAVID COLE  
MANAGEMENT: ALLEN KOVAC/LEFT BANK MANAGEMENT



ON EMI CASSETTES, COMPACT DISCS AND RECORDS

**10 Songs.**

**4 Men.**

**1 Album.**



**Rock And Roll The Way It Was Meant To Be.**  
**Featuring The First Hit Single**  
**"A Girl Like You."**

*Produced By Ed Stasium.*

*Management: Freddy DeMann & Bert Stein For The DeMann Entertainment Company*

# THE FOUR SEASONS



© 1989 Enigma/Capitol Records, Inc.

# Billboard CONTENTS

VOLUME 101 NO. 43

OCTOBER 28, 1989

## NEW AGE SPOTLIGHT

It's not just "some metaphysical diadem"; it's more than a "lifestyle option"; and it's got more substance to it than "the sonic equivalent of oat bran." New age music, according to Narada Productions' Terry Wood, is a potent current in the industry, with annual sales estimated at \$70 million. Find out more in this week's Commentary (page 11). Also, Billboard offers a special look at the expansion of new age into the realms of jazz, pop/rock, and world music (follows page 68).

## BUFFALO STAMPEDE

In contrast to many promoters' complaints of a downturn in summer concert business (Billboard, Aug. 26), Buffalo, N.Y.-area venues report attendance increases of up to 20%. Hanford Searl Jr. reports. **Page 43**

## BITE THE SILVER BOLOS

Nashville Scene correspondent Gerry Wood doles out his own version of the recent Country Music Assn. awards: "the first annual Silver Bolos." Find out who won what! **Page 44**

## ON TOP OF THE TOWER

Work was the word of the day at the recent Tower Records/Tower Video convention in Sacramento, Calif. Billboard's associate director of retail research, Geoff Mayfield, was there. **Page 54**

## MUSIC

Album & Singles Reviews	98	International	90
Black	27	Jazz/Blue Notes	86
Boxscore	41	Latin Notas	83
Canada	92	Lifelines	97
Chartbeat	9	Market Action	97
Classical/Keeping Score	85	Music Video	79
Clip List	80	Newsmakers	46,96
Commentary	11	Power Playlists	24
Country	44	Pro Audio/Video	81
Dance Trax	35	Radio	12
Executive Turntable	6	Retailing	54
Gospel Lectern	83	Retail Track	56
Grass Route	61	Rossi's Rhythm Section	29
Hot 100 Singles Spotlight	104	Talent	38
Inside Track	114	Update	97

## VIDEO

Box Office	78	Music Videocassettes	74
Coming Soon	69	Store Monitor	70
Home Video	74	Videocassette Rentals	73
Top Kid Video	70	Videocassette Sales	77
Recreational Sports	76	Video Retailing	69
Self Improvement	76		

## MUSIC CHARTS

Top Albums		Hot Singles	
Black	32	Adult Contemporary	19
Classical	85	Black	30
Compact Disks	56	Black Singles Action	29
Country	52	Country	48
Hits of the World	95	Country Singles Action	51
Jazz	86	Crossover	105
Modern Rock Tracks	20	Dance	36
Pop	106	Hits of the World	95
Rock Tracks	20	Hot Latin	83
		Hot 100	102
		Hot 100 Singles Action	104

## CLASSIFIED/REAL ESTATE

**Page 87**

©Copyright 1989 by BPI Communications Inc., a subsidiary of Affiliated Publications Inc. No part of this publication may be reproduced, stored in any retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher. BILLBOARD MAGAZINE (ISSN 0006-2510) is published weekly (except for the first week in January) by BPI Communications Inc., One Astor Plaza, 1515 Broadway, New York, N.Y. 10036. Subscription rate: annual rate, Continental U.S. \$178.00. Continental Europe £165. Billboard, Quadrant Subscription Service Ltd., Perrymount Road, Haywards Heath, West Sussex, England. Registered as a newspaper at the British Post Office. Japan Y92,000. Music Labo, Inc., Dempa Buildng, 2nd Floor, 11-2, 1-Chome, Nigashi-Gotanda, Shinagawa-ku, Tokyo 141, Japan. Second class postage paid at New York, N.Y. and at additional mailing offices. Postmaster: please send changes of address to Billboard, P.O. Box 2071, Mahopac, N.Y. 10541-2071. Current and back copies of Billboard are available on microfilm from Kraus Microform, Route 100, Millwood, N.Y. 10546 or Xerox University Microfilms, 300 North Zeeb Road, Ann Arbor, Mich. 48106. Subscriber Services and Information: Billboard, P.O. Box 2071, Mahopac, N.Y. 10541-2071 914-628-7771

# Newly Signed Horowitz To Appear In 1st Releases Sony Classical To Bow 20 DAT Titles

BY IS HOROWITZ

NEW YORK Sony Classical, née CBS Masterworks, will release 20 prerecorded DAT cassettes next spring. The label is the first major to declare a firm release date for the new software technology.

Günther Breest, president of Sony Classical, which replaces Masterworks as the production and marketing facility for CBS/Sony classical recordings worldwide (Billboard, Oct. 21), says a new recording by Vladimir Horowitz, just signed by the label, will be featured in the first DAT release. Another cited is a recording of the Mahler 8th Symphony with Lorin Maazel and the Vienna Symphony.

Word of the DAT plans surfaced during a rundown of the organizational structure of the newly named classical wing, its new record production facility, and further details on videodisk and cassette release plans and artist activities.

A classical DAT sampler will be shown at the CES Show in January, says Breest. Details of the first 20-cassette release will be disclosed in April and put out to market in May. No specifics on price and packaging were made known at this time.

The first Sony Classical video packages will also be released next spring, says Breest, with the initial stress on 12-inch laserdisk, although tape, both VHS and high-definition, is slated to be part of the configuration mix.

Early video product will include the late Herbert von Karajan's last concert with the Berlin Philharmonic, a December 1988 performance of the Tchaikovsky Piano Concerto No. 1 with Evgeny Kissin as soloist. The CD audio rights to this production, incidentally, belong to Deutsche Grammophon. Another early item will be a performance by Itzhak Perlman and Daniel Barenboim of the Brahms Violin and Piano Sonatas. The latter, like all new video

projects to be undertaken, was produced in HDTV.

Breest stressed the importance of video in the growth plans of Sony Classical. He says it is the label's hope to secure video rights, along with audio, in all new artist contracts.

The Sony Classical chief confirmed that the company had secured video rights to 45 Karajan concert videos, which it will begin

(Continued on page 100)

## Milgrim Resigns Elektra Post; Capitol Presidency Likely

LOS ANGELES Hale Milgrim, former senior VP of marketing and creative services at Elektra, officially resigned from his position there effective Oct. 20, apparently to assume the presidency of Capitol Records.

Though that appointment remained unconfirmed by Capitol-EMI at press time, sources said final completion of the pact awaited only a final run-through of related paperwork. Milgrim would replace former Capitol president David Berman, who resigned from the slot Sept. 22 at the request of Joe Smith, president and CEO of Capitol-EMI Music Inc. (Billboard, Sept. 30).

Berman's possible replacement has been the subject of much industry speculation in the past weeks. Rumors that Milgrim might take on the position were fanned when his Elektra resignation was announced during a label conference call Oct. 16. The next day, Elektra issued a statement confirming Milgrim's resignation and noting that "future plans will be announced."

Milgrim—who spent 16 years with Warner Communications and five with Elektra—previously worked with Smith when the current head of Capitol-EMI helmed Warner Bros. and Elektra.

DAVE DIMARTINO

## Kagan: Sell-Thru Not Just Hit-Oriented Video Seminar Points To Broader-Based Market

BY PAUL SWEETING

NEW YORK Contrary to the impression created by the runaway success of such recent releases as "The Land Before Time" and "Bambi," the video sell-through market has not become excessively hit-oriented, say industry observers. In fact, according to rackjobbers, program suppliers, and retailers at a Paul Kagan seminar held in New York last week, the sell-through business is extremely broad-based.

Steve Strome, executive VP/chief operating officer at Handleman, noted that, in August, the rackjobber's top 50 titles accounted for 28% of the rackjobber's video volume. Titles ranked Nos. 50-200 brought in 32.7% of volume, and titles below the top

200 garnered 39.3%.

"There are some months where Nos. 500 and below can be 20% of the business," Strome said.

Movies are still Handleman's best-selling category, Strome said, although their share of the market has slipped in the last two years. Movies accounted for 51.1% of Handleman's video sales in August 1989, compared with 70.2% in August 1987. "The exact numbers can fluctuate somewhat from month to month, but they hold as a general trend," he said.

The broad-based nature of the market underscores the need for retailers to commit substantial shelf space to sell-through video, Strome added. "It's not just a case of making room for the top sellers," he said.

Committing shelf space to sell-

through is also critical to video specialists, RKO/Warner Video president Steve Berns said. "You can't just have 10% to 12% of your floor space dedicated to sell-through and expect to compete with the mass merchants," Berns said. "Having a dump of 'Bambis' somewhere in the store is not being in the sell-through business. Selection is the specialist's edge. Having that breadth of product is crucial."

Maintaining a broad selection of product also serves as a hedge against excessive discounting on sell-through titles, according to Berns. "I'm concerned by the excessive promotion of price," Berns said, referring to the propensity among mass merchants to discount substantially from list. "Pricing is not something that needs to drive the [sell-through] business."

Sell-through accounts for 50%-55% of RKO/Warner's business, Berns said. By promoting sell-through year 'round, he said, the New York-based chain is able to attract customers willing to pay full price. "We've sold over 3,000 copies of 'Roger Rabbit,' all at full list price," he said. Of those 3,000 copies, moreover, only 750 were sold to club members, indicating that a specialty store can attract incremental sell-through business without resorting to discounting.

Handleman's Strome charged there is a "misperception" in the industry concerning mass merchants' pricing policies. "Yes, you see advertised specials that get a lot of publici-

(Continued on page 100)

## Special-Interest Vids To Be Honored Noms Set For AVC Awards

LOS ANGELES A total of 112 videos in 28 special-interest categories were named as finalists for the third annual American Video Conference Awards. A complete list of nominated videos appears on page 74.

The AVC Award winners will be announced Nov. 17 during a gala awards dinner at the close of the American Video Conference here. The two-day conference, which

brings together professionals in the made-for-video field, is hosted annually by the American Film Institute, Billboard, and The Hollywood Reporter. The conference runs concurrently with the 11th annual Billboard Music Video Conference and Awards.

For further information about the conference and the awards gala, call 212-536-5088 or 800-950-1018.

# Industry Takes Stock Of Wall St. Drop Despite Fright, Entertainment Picture Bright

BY DON JEFFREY  
and ED CHRISTMAN

NEW YORK The stock market's panicky roller coaster ride on Friday the 13th and the following Monday has not scared investors away from home entertainment stocks, but it

## Promoter Craig Pleads Guilty To Payola Charges

BY DAVE DIMARTINO

LOS ANGELES Independent promoter William Craig pleaded guilty to payola and criminal tax charges in U.S. District Court here Oct. 17, a move marking him as the second person ever to be convicted under the 29-year-old payola statute.

Craig's plea, which had been expected (Billboard, Oct. 21), marks the final legal disposition of the cases involving four people indicted here in February 1988 for violations of federal income tax and payola laws. Indie promoter Ralph Tashjian, also indicted in 1988, entered his own guilty plea to payola and tax-related violations May 22; Tashjian's wife Valerie, also indicted, had all charges against her dismissed May 15; George Crowell, former VP/GM of KIQQ Los Angeles, pleaded guilty to tax charges in April 1988.

Key to the plea agreements struck by both Craig and Ralph Tashjian are commitments to cooperate with the government in its ongoing investigation into alleged payola-related practices in the record industry.

Craig, who pleaded guilty to one count of payola and two counts of assisting in the preparation of a fraudulent tax return, now faces a maximum sentence of three years in prison as a result of the plea agreement.

By his guilty plea, Craig acknowledged paying Chris Turner—then an employee of several radio stations, including WJAX Jacksonville, Fla., WLOK Memphis, and WGIV Charlotteville, N.C.—approximately \$97,150 between March 1982 and January 1986 to secure airplay for records that he was promoting. Craig also pleaded guilty to preparing false corporate tax returns for the fiscal years ending March 31, 1983, and March 31, 1984.

Both Craig and Ralph Tashjian have worked for indie promoter Joe Isgro, long said to be a central figure in the government investigation. An attorney representing Isgro was present in the courtroom during the Oct. 17 proceedings.

Though the Craig plea agreement closes the book on the initial four individuals indicted, rumors persist that a new wave of indictments may soon be forthcoming. Pivotal, say some sources, is the degree to which both Tashjian and Craig cooperate with the government per their plea agreements.

has made them wary of takeover issues.

Analysts say the 190-point plunge in the Dow Jones Industrial Average on Oct. 13 is unlikely to have any long-term effect on the ability of entertainment companies to reap higher profits, but they agree that takeover deals structured primarily by debt will be shakier than ever.

One of the biggest losers among entertainment stocks was MGM/UA Communications Co., whose shares fell \$3 in three days to \$17.375. But that issue began to decline before Black Friday, after a \$25-a-share buyout offer from Qintex Australia Ltd. fell through (see story, page 111).

On the retailing side, one of the hardest-hit stocks was Blockbuster Entertainment Corp., which fell \$2.125 on the 13th and closed at \$18.25. But observers were not fazed.

Gary Wirt, an analyst with Chicago Corp., points out that Blockbuster's stock had "run up a huge amount

a couple weeks before [Oct. 13] and is still above previous trading levels." He maintains that the video retailer's recent bond offering will not be delayed by stock-market uncertainties.

Other retailers' stock prices were also down, but in each case factors other than market madness were evident.

LIVE Entertainment, for example, saw its per-share price drop \$2, to \$14, from Oct. 13-16, but its stock has been volatile since the murder of its chairman, Jose Menendez, last July.

Trans World Music stock went up slightly on the 13th, then fell \$1, to \$21.75, on Monday, but that issue has been fluctuating since the news that Crazy Eddie would close its remaining stores. Trans World leased recorded music sections in Crazy Eddie.

Stock of Handleman Co., the biggest record rackjobber in the U.S., fell \$1.75 on Oct. 13 but had recovered almost entirely by Oct. 17.

Keith Benjamin, analyst with Sil-

(Continued on page 111)

## Hitmakers L.A. & Babyface Forge New Label Via Arista

BY RUSSELL SHAW

ATLANTA The hit-making producer/songwriter team of Antonio "L.A." Reid and Kenny "Babyface" Edmonds has announced the formation of La Face Records, a joint venture with Arista Records that will be based here in their adopted hometown.

The team, which relocated from Los Angeles earlier this year, will sign a minimum of four new acts and write songs for, produce, or co-produce a like number of albums per year for La Face, with the first project slated for release early next year. The label has not yet announced any signings.

Although financial details of the La Face-Arista partnership deal have not been revealed, it includes a long-term custom label arrange-

ment, with promotion, distribution, and other ancillary services to be provided by Arista.

Arista president Clive Davis is ebullient about the undertaking. "Beginning a label like this is especially exciting because of [L.A. & Babyface's] track record and talent," he says, referring to the duo's four-year string of hits for the Whispers, Sheena Easton, Karyn White, Bobby Brown, Paula Abdul, the Boys, and others. "Very few people come along with the wealth of talent they have as producers and writers. They can be astute developers of talent as well. I view this whole thing as where the next Motown can come from."

Davis adds that the team was "interested in several labels" for their La Face project, but there was no

(Continued on page 111)

## Wilmore Eyes Rosy Strawberries Future New LIVE Retail Chief Named

BY ED CHRISTMAN  
and JIM McCULLAUGH

NEW YORK After a long search for a chief executive, Melvin A. Wilmore has been named to the newly



WILMORE

created position of president and CEO of LIVE's Specialty Retail Group, which operates the 85-unit Strawberries Records, Tapes & CDs chain, based in Milford, Mass.

Wilmore, who most recently served as president and part owner of the 50-store Alberts Hosiery chain, has a long history in retail, including a three-year stint heading up the 800-store Zale Corp., a jewelry chain based in Irving, Texas.

"Strawberries is one of the out-

standing chains in the business, with a tremendous growth opportunity," Wilmore says. "We are looking to have a total of 200-250 stores within three years, which is pretty exciting when you consider we now have only 85 units."

Wilmore says he is anxious to get up to speed as quickly as possible. "What I will have to learn is the products and the idiosyncracies of the industry," he says. "The most difficult thing to learn I already know—and that is how to run a profitable and expanding business. My key mission is to work with the current excellent management team to see where I can help with opportunities and problems."

Strawberries was acquired in June by Los Angeles-based LIVE Entertainment Inc., which also owns Lieberman Enterprises, the second biggest rackjobber in the

(Continued on page 105)



**Bell Rings In New Label.** Al Bell, center, president/chairman of the board of newly founded Bellmark Records, celebrates the label's manufacturing and distribution agreement with Capitol Manufacturing and CEMA Distribution. Bellmark will concentrate on R&B, jazz, gospel, and contemporary Christian music. Pictured, from left, are David Kronemyer, VP of business affairs, CEMA Distribution; Russ Bach, president, CEMA Distribution; Bell; David Braun, entertainment counsel to Bellmark Records; and Joe Smith, president/CEO, Capitol-EMI Music Inc.

## EXECUTIVE TURNTABLE

**RECORD COMPANIES.** Elektra/WEA International Classics names Kevin Capps VP of marketing. He was director of marketing at Angel Records.

Tom Evered is appointed director of marketing at Angel Records in Los Angeles. He was Western regional promotion and sales manager for the label.

Elektra Records in New York names Doug Daniel VP of urban marketing. He was national director of promotion at Arista Records.

MCA Records in Los Angeles promotes Larry Kenswil to VP of business and legal affairs. He was senior director of business and legal affairs for the label.

Epic Records in Los Angeles promotes Roger Klein and Bob Pfeifer to directors of A&R/West Coast. They were, respectively, associate director of A&R/West Coast and manager of A&R/West Coast for the label.

CBS Records appoints Rocco Lanzilotta manager of singles packaging and marketing services in New York and Robert Dalton manager of promotion in Nashville. They were, respectively, supervisor of marketing services and coordinator of promotion for the label.

Diana Baron is promoted to executive director of publicity at A&M Rec-



COPPS



EVERED



KENSWIL



BARON

ords in Los Angeles. She was national publicity director for the label.

Capitol Records names Denise Skinner director of artist and product development. She was account executive at Radio & Records magazine.

PolyGram Records in New York names Douglas Koch manager of financial planning and Jim Danatos director of administration/West Coast. They were, respectively, senior financial analyst of budget/financial planning and manager of financial planning for the label.

Greg Loudin is named Southeast regional promotion manager for Atlantic Records in Nashville. He was a field merchandiser at WEA Corp.

RCA Records appoints Judy Vertucci field promotion manager in Chicago. She was Midwest regional manager for B&W Marketing.

Ray Caviano is named national director/special projects of promotion and marketing at Micmac Records in New York. He was director of dance music/special projects at Sleeping Bag Records.

Priority Records in Los Angeles promotes Robert Grossi to VP of sales and appoints Kevin Hosmann senior art director. They were, respectively, national sales director for the label and art director at Capitol Records.

Sheryl Gold is appointed associate director of business affairs at GRP Records in New York. She was contract administrator for the label.

**PUBLISHING.** Jesus Lopez is appointed managing director at BMG Ariola Mexico. He was deputy manager at Hispavox.

CBS Music Publishing in New York names Karen Brenna creative manager. She was a professional manager at Chrysalis Music.

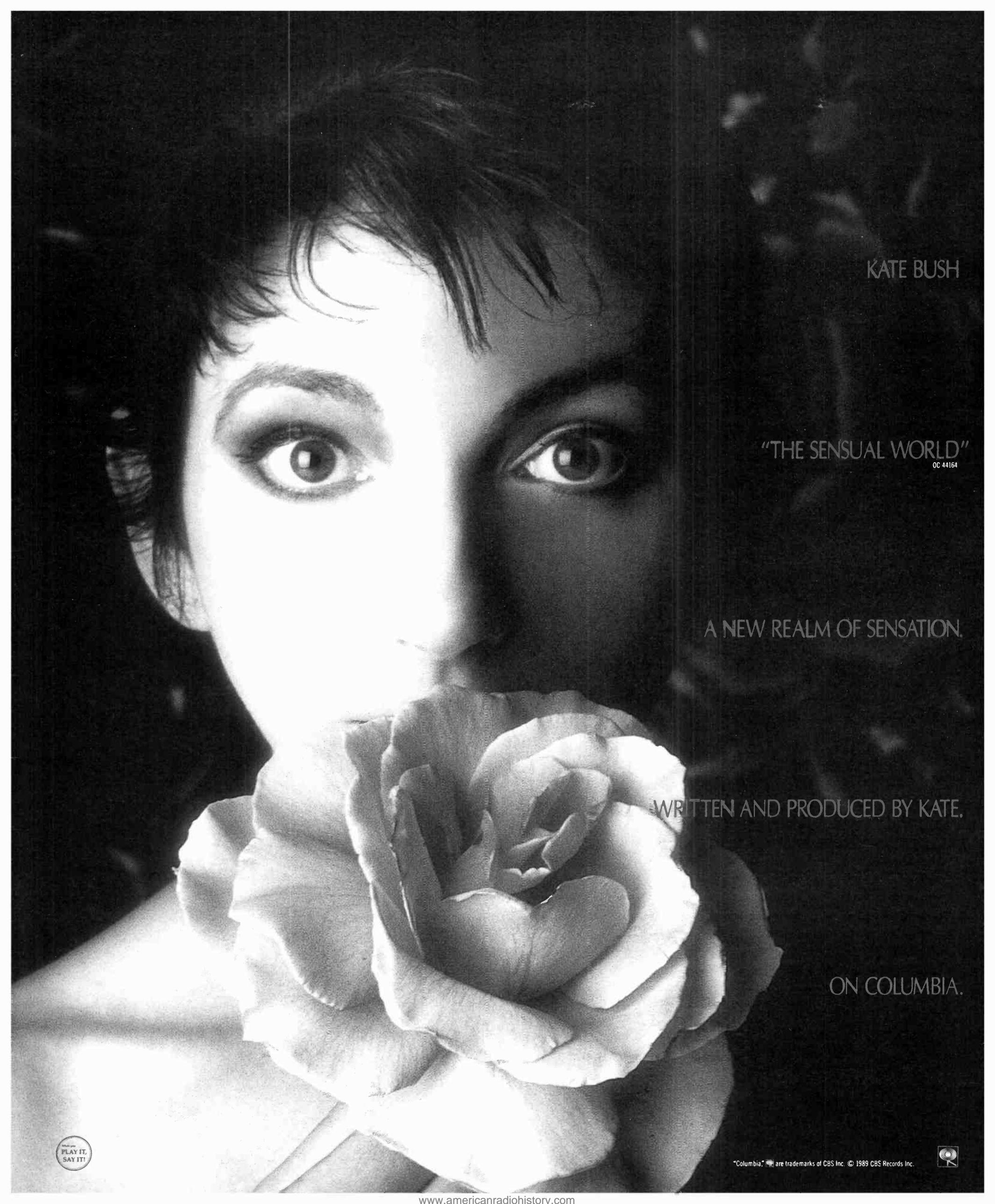
**DISTRIBUTION/RETAIL.** MCA Distribution in Chicago names Ben Sheats regional branch manager for the Midwest/Mid-Central regions. He was national sales director at Motown Records.

**RELATED FIELDS.** Zomba Management in New York names Freddy Wilkes GM. He was an A&R assistant at Chrysalis Records.

Country Music Television in Nashville appoints Nancy Olson VP of advertising. She was director of advertising for the station.

Marti Baldassaro joins Peter Levinson Communications as an associate. He was a marketing director at Macy Lipman Marketing.

• VIDEO PEOPLE on the move, see page 76.



KATE BUSH

"THE SENSUAL WORLD"

OC 44164

A NEW REALM OF SENSATION.

WRITTEN AND PRODUCED BY KATE.

ON COLUMBIA.

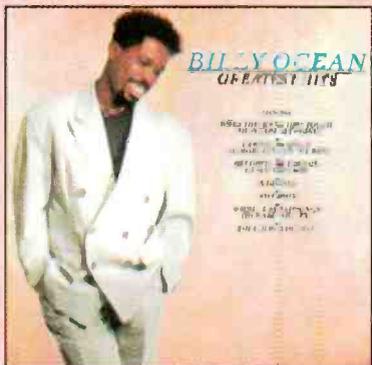
When you  
PLAY IT,  
SAY IT!

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



# AN OCEAN OF HITS FROM BILLY

“When The Going Gets Tough, The Tough Get Going,” “Caribbean Queen (No More Love On The Run),” “Get Outta My Dreams, Get Into My Car,” “Suddenly,” “Loverboy” and “There’ll Be Sad Songs (To Make You Cry).” All available on one great album. **“BILLY OCEAN GREATEST HITS”** <sup>1271-1-1</sup> featuring two newly recorded hits, “Licence To Chill” and “I Sleep Much Better (In Someone Else’s Bed)” produced by Robert John “Mutt” Lange. Dive into it today.



On Jive/RCA Records cassette, compact discs and albums.



TM & © Registered • MarCAS) Registrada(s) RCA Corporation. BMG logo ® BMG Music • © 1995 BMG Music

# Entertainment Meet Takes Global View

## Mulls Japan's Impact, Post-1992 Europe

BY KEN TERRY

NEW YORK The future of Japanese companies in the world entertainment business and the impact of the coming "single market" in Europe were the main topics of discussion at the sixth annual entertainment symposium sponsored by Ernst & Young, the international accounting, tax, and management consulting firm created by the merger of Arthur Young and Ernst & Whinney.

Two panels during the Oct. 16 seminar at the Plaza Hotel here concerned international developments in the music business. The consensus was that the main impact of Europe-

an trade harmonization in 1992 will be on copyright law and on contracts that promise territorial exclusivity for record or publishing licenses.

Peter Felcher, a partner in the New York law firm of Paul Weiss, Rifkind, Wharton & Garrison, noted that the European Commission is encouraging harmonization in such areas as piracy, home taping, and record rental as well as the duration of copyrights.

Felcher stated that many copyright holders have been disappointed by the Athens, Greece, DAT agreement between major labels and electronics manufacturers. "Many people were distressed that the [compensa-

tory] royalty solution [to home taping] seemed to have been abandoned," he said, adding that perhaps "the strong backlash" will persuade the EC to rethink its initial support of that agreement.

The attorney added that, on record rental, the EC will probably either require permission from the copyright holder or remuneration for use of the property.

Regarding territorial exclusivity, Ed Murphy, president of the National Music Publishers Assn./Harry Fox Agency, said new EC regulations are aimed at eliminating such arrangements to promote the free flow of trade across borders. In the new climate, he said, "You have to compete on an even plane with a number of other organizations."

(Continued on page 101)



**Goody Vibrations.** Sam Goody and PolyGram staff celebrate the sweet sounds of Vladimir Horowitz at his in-store appearance at Sam Goody's Rockefeller Center store in New York. Pictured in the front row are Horowitz and his wife, Wanda. In the back row, from left, are Brian Albright, marketing coordinator, Sam Goody; Nick Brown, regional director, Sam Goody; Debbie Morgan, VP of marketing, PolyGram Classics; David Neidhart, director of marketing, PolyGram Classics; Karen Moody, VP, Deutsche Grammophon; Brad Tait, regional director, Sam Goody; Grace Patti, director of promotion and publicity, Deutsche Grammophon; and Randy Abbott, regional director, Sam Goody.

## Singer Sees Red Over Sampling

### On Black Box's No. 1 U.K. Hit

BY HUGH FIELDER

LONDON One of the biggest-selling singles in the U.K. this year is at the center of a sampling controversy.

Black Box, an Italian trio that has just spent six weeks at No. 1 with "Ride On Time," has been accused of sampling Loleatta Holloway's 1980 No. 1 U.S. dance hit, "Love Sensation."

BMG/RCA is involved on both sides of the controversy: As distributor of Holloway's hit in the U.K. via Salsoul; and as distributor of the Ital-

ian-produced "Ride On Time" via de/Construction and the Milan, Italy-based Disco Magic, which has so far sold more than 500,000 copies in the U.K. alone.

"BMG/RCA is aware of allegations of sampling of Loleatta Holloway's voice on [Black Box's] record," says a company statement.

The company apparently is trying to keep the matter out of the courts. "BMG/RCA has been in discussion with Loleatta, her lawyer in New York, her old record company, Sal-

(Continued on page 100)

## BMG In Deal With Ex-Chrysalis Exec

### D'Arcy Forming Own Label

LONDON Former Chrysalis Records International president Doug D'Arcy has signed a deal with BMG Music International for the formation of his own label (Billboard, Aug. 26). D'Arcy will be managing director of the new company, as yet unnamed, which will have offices and A&R departments in London and New York.

"I want the label to be dedicated to music, not marketing," says D'Arcy. "The kind of artists we will be signing will represent a major development in music—the kind of artists that might be regarded as 'alterna-

tive' in some quarters but in my experience quickly become part of the mainstream."

He says the new label will concentrate on signing new talent rather than established acts; no signings have been announced yet, nor has D'Arcy announced any label appointments. The label's first releases are planned for next year.

D'Arcy was at Chrysalis for 21 years and was closely associated with the rise of 2-Tone in the early '80s and, more recently, with Sinead O'Connor and the Waterboys.

## Music City News, TNN Merge

### Their Country Awards Events

NASHVILLE Two of country music's top awards events will be merged into a single television show starting next year. Being combined will be the Music City News Country Awards, a ceremony that has been in place since 1967, and the TNN Viewers' Choice Awards, first broadcast in 1988.

Henceforth to be called the "TNN Music City News Country Awards," the united front will announce its first winners June 4, 1990, on a live telecast on The Nashville Network from the Grand Ole Opry House. The show will coincide with the opening day of Fan Fair.

As they have in the past, fans will vote to determine the award winners.

Jim Owens, who has produced the separate shows before, will also produce the joint effort.

Awards will be conferred in 14 categories: Living Legend, entertainer, male artist, female artist, album, single, video star, vocal group, vocal duo, vocal collaboration, gospel group, comedian, instrumentalist, and star of tomorrow.

In addition, the event will include a presentation of the annual Minnie Pearl humanitarian award, which has been a part of the TNN show. Minnie Pearl and Roy Acuff are the past winners of this honor.

Nominations will be solicited in a two-part balloting process conducted

(Continued on page 111)

## Janet Has No. 1 'Rhythm'; 'Miss' Holds;

### Chapman On The Move; Beck Is Back

JANET JACKSON lands her second straight No. 1 album as "Janet Jackson's Rhythm Nation 1814" jumps to No. 1 in its fourth week on the Top Pop Albums chart. Jackson's 1986 breakthrough album, "Control," took 18 weeks to reach the top. Only three other female artists—**Barbra Streisand**, **Madonna**, and **Whitney Houston**—have hit No. 1 with two or more albums in the '80s.

In addition, Jackson's "Miss You Much" becomes the first single in more than a year to log four weeks at No. 1 on the Hot 100.

The last single to do the trick was **Steve Winwood's** "Roll With It" in August 1988; the last by a female solo artist was **Madonna's** "Like A Virgin" in January 1985.

This success must be especially sweet for Jackson, because she had to achieve it without the help of **Paula Abdul**, the choreographer of Jackson's image-defining "Control" videos. Abdul, of course, has since run up an equally impressive string of hits of her own.

This marks the third time that an A&M act has had the No. 1 album and single the same week. **Carole King** (on an A&M-distributed Ode) scored in 1971 with "Tapestry" and "It's Too Late"; the **Police** did it in 1983 with the album "Synchronicity" and the single "Every Breath You Take."

TRACY CHAPMAN's second album, "Crossroads," vaults to No. 15 in its second week on the pop albums chart, proving that the success of her 1988 debut collection was no fluke. "Crossroads" is off to a much faster start than its predecessor, which was No. 77 after two weeks.

The latest albums by two rock veterans also make commanding second-week moves. **Neil Young's** "Freedom," his second album since returning to Reprise Records last year, surges from No. 102 to No. 45. It's already Young's highest-charting album since his Geffen debut, "Trans," cracked the top 20 in 1983.

And "Jeff Beck's Guitar Shop," which he recorded with **Terry Bozzio** and **Tony Hymas**, jumps 91-49. It's only Beck's third album of the '80s, following "There And Back," which peaked at No. 21 in 1980, and "Flash," which reached No. 39 in 1985.

FAST FACTS: **Tears For Fears** land their second straight top 10 album as "The Seeds Of Love" jumps to No. 8 in its fourth week on the pop albums chart. The first single, "Sowing The Seeds Of Love," climbs to No. 2 on the Hot 100 and is almost certain to reach No. 1 next week.

Los Angeles-based rapper **Ice-T** has the week's highest-debuting album as "The Iceberg/Freedom Of Speech... Just Watch What You Say" bows at No. 89. Ice-T's 1988 album, "Power," hit No. 35.

**Motley Crue** lands its first top 10 single as "Dr. Feelgood" jumps to No. 6. The breakthrough comes four years after the band landed its first top 10 album.

**Babyface** has two hits in the top 10 on this week's Hot 100. He's the artist on "It's No Crime," which moves up to No. 7, and he's the co-writer and co-producer on **Bobby Brown's** "Rock Wit'cha," which jumps to No. 10. It's the first time that someone has appeared in the top 10 as both an artist and a behind-the-scenes writer/producer since December 1982, when **Michael Jackson** scored with his own hit, "The Girl Is Mine," and with "Muscles," which he wrote and

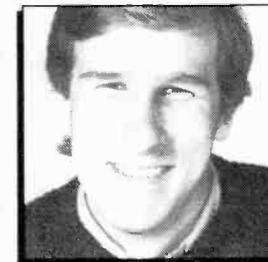
produced for **Diana Ross**.  
Songwriter **Diane Warren** has seven singles on this week's Hot 100, with **Joe Cocker's** "When The Night Comes" debuting at No. 85 to join already-charted singles by **Bad English**, **Milli Vanilli**, **Cher** (who has two Warren hits), **Patti LaBelle**, and the **Jets**.  
**Paul Carrack**, who topped the Hot 100 earlier this year as lead singer on **Mike + the Mechanics'** "The Living Years," has the week's highest-debuting new single. "I Live By The Groove" bows at No. 70.  
**Michael Bolton** debuts at No. 89 with his version of "How Am I Supposed To Live Without You?," which was his first hit as a writer. **Laura Branigan** took the ballad into the top 20 in 1983.

WE GET LETTERS: James A. Geoghan of Manhasset, N.Y., notes that **Janet Jackson's** "Miss You Much" is the ninth No. 1 pop hit so far this year by a female solo artist, which is the record for any year in the rock era. The old record of seven No. 1 hits by female soloists was set in 1973 and tied in 1987.

**Matt Wilson** of ABC Watermark notes that **Aaron Neville** sets a new record this week for the longest gap between an artist's first and second top 40 hit. Neville lands his second with his collaboration with **Linda Ronstadt**, "Don't Know Much," nearly 23 years after he first made the mark with "Tell It Like It Is." The old record was held by **David Rose**.

**David Neukuckatz** of Bartlett, Ill., notes that **Billy Joel's** "We Didn't Start The Fire," which surges to No. 28 on the Hot 100, is his 20th top 40 single of the '80s. Only one act has had more top 40 hits in this decade: **Daryl Hall & John Oates**, with 22.

CHART  
BEAT



by Paul Grein

**ASCAP's  
Most Performed Country Songs**

**ADDICTED**  
Writer: Cheryl Wheeler  
Publishers: Blue Gate Music, Cheryl Wheeler Music

**AMERICANA**  
Writers: Larry Alderman, Richard Fagan, Patti Ryan  
Publishers: Ha-Deb Music, King Coal Music, Inc., OF Music, Patti Ryan Music

**ANOTHER PLACE, ANOTHER TIME**  
Writers: Bob McDill  
Publishers: Polygram International Publishing, Inc., Ranger Bob Music

**BABY I'M YOURS**  
Writers: Guy Clark  
Publisher: EMI Music Publishing

**BLUE LOVE**  
Writers: Kieran Kane, Jamie O'Hara  
Publisher: Cross Keys Publishing Co., Inc.

**BLUE TO THE BONE**  
Writers: Michael Garvin, Bucky Jones  
Publishers: Cross Keys Publishing Co., Inc., McBec Music, Polygram International Publishing, Inc.

**BLUEST EYES IN TEXAS**  
Writers: Tim DuBois, Dave Robbins  
Publishers: Tim DuBois Music, Uncle Beave Music, Warner/Chappell Music, Inc.

**BUTTON OFF MY SHIRT**  
Writers: Billy Livsey (PRS), Graham Lyle (PRS)  
Publishers: Almo Music Corporation, Warner/Chappell Music, Inc.

**CHISELED IN STONE**  
Writers: Vern Gosdin  
Publisher: Hookem Music

**CRY, CRY, CRY**  
Writers: Don Devaney  
Publisher: EMI Music Publishing

**CRYING SHAME**  
Writers: Michael Johnson, Brent Maher, Don Schlitz  
Publishers: Blue Quill Music, MCA Music Publishing, Don Schlitz Music, Tonka Tunes, Welbeck Music Corporation

**DARLENE**  
Writers: Woody Mullis  
Publisher: Milene Music, Inc.

**DESPERATELY**  
Writers: Jamie O'Hara, Kevin Welch  
Publisher: Cross Keys Publishing Co., Inc.

**DO YOU BELIEVE ME NOW**  
Writers: Vern Gosdin  
Publisher: Hookem Music

**(DO YOU LOVE ME) JUST SAY YES**  
Writers: Dennis Robbins  
Publishers: Corey Rock Music, Ltd., Wee-B Music Inc.

**DON'T CLOSE YOUR EYES**  
Writer: Bob McDill  
Publisher: Polygram International Publishing, Inc.

**THE FACTORY**  
Writer: Bud McGuire  
Publishers: Clover Street Music, See No Evil Music

**FOREVER AND EVER, AMEN (2nd Award)**  
Writers: Don Schlitz  
Publishers: MCA Music Publishing, Don Schlitz Music

**THE GIFT**  
Writer: Nancy Montgomery  
Publishers: Diamond Dog Music, Love This Town Music

**GOIN' GONE**  
Writers: Pat Alger  
Publishers: Bait and Beer Music, Forerunner Music, Inc.

**GONNA TAKE A LOT OF RIVER**  
Writers: John Kurhajetz  
Publisher: Wrensong Publishing Corp.

**HE'S BACK AND I'M BLUE**  
Writers: Robert D. Anderson, Michael Woody  
Publisher: Termito Music

**I COULDN'T LEAVE YOU IF I TRIED**  
Writer: Rodney Crowell  
Publisher: Coolwell Music

**I DON'T HAVE FAR TO FALL**  
Writers: Don Sampson  
Publisher: Golden Reed Music, Inc.

**I KNOW HOW HE FEELS**  
Writers: Will Robinson  
Publisher: Alabama Band Music

**I TOLD YOU SO**  
Writer: Randy Travis  
Publisher: Three Story Music

**I WILL WHISPER YOUR NAME**  
Writer: Randy VanWarmer  
Publishers: Song Pantry Music, Inc., VanWarmer Music

**I WON'T TAKE LESS THAN YOUR LOVE**  
Writers: Don Schlitz  
Publishers: MCA Music Publishing, Don Schlitz Music

**I WOULDN'T BE A MAN**  
Writers: Rory Bourke, Mike Reid  
Publishers: Lodge Hall Music Inc., Polygram International Publishing, Inc., Songs De Burgo

**I'LL GIVE YOU ALL MY LOVE**  
Writers: David Bellamy  
Publisher: Bellamy Brothers Music

**I'LL PIN A NOTE ON YOUR PILLOW**  
Writers: Nelson Larkin  
Publishers: Blue Moon Music, Famous Music Corporation

**I'LL STILL BE LOVING YOU (2nd Award)**  
Writers: Todd Cerney  
Publishers: Chriswald Music, Hopi-Sound Music, MCA Music Publishing

**I'M GONNA MISS YOU GIRL**  
Writer: Jesse Winchester  
Publishers: Fourth Floor Music, Inc., Hot Kitchen Music

**I'VE BEEN LOOKIN'**  
Writers: Jeff Hanna, Jimmy Ibbotson  
Publishers: Jeff Who Music, Unami Music

**IF YOU CHANGE YOUR MIND**  
Writers: Hank DeVito  
Publishers: Almo Music Corporation, Little Nemo Music

**IT'S SUCH A SMALL WORLD**  
Writer: Rodney Crowell  
Publishers: Coolwell Music, Granite Music Corporation

**JOE KNOWS HOW TO LIVE**  
Writers: Troy Seals  
Publishers: Two-Sons Music, Warner/Chappell Music, Inc.

# 1989 Country Music Award Winners

## Congratulations to ASCAP's 1989 Country Music Award Winners!

### ASCAP's Most Performed Country Standards

for the period January 1, 1979 to December 31, 1988

**DON'T IT MAKE MY BROWN EYES BLUE (10th Award)**  
Writer: Richard Leigh  
Publisher: EMI Music Publishing

**THE GAMBLER (9th Award)**  
Writer: Don Schlitz  
Publisher: Writer's Night Music

**LOOKIN' FOR LOVE (9th Award)**  
Writers: Wanda Mallette, Bob Morrison, Patti Ryan  
Publishers: EMI Music Publishing, Southern Days Music

**SHE BELIEVES IN ME (8th Award)**  
Writer: Steve Gibb  
Publisher: Polygram International Publishing, Inc.

**YOU DECORATED MY LIFE (7th Award)**  
Writers: Debbie Hupp, Bob Morrison  
Publisher: EMI Music Publishing

**YOU NEEDED ME (9th Award)**  
Writer: Randy Goodrum  
Publishers: Ironside Music, Warner/Chappell Music, Inc.

### "TOO GONE, TOO LONG" ASCAP Country Song of the Year Writer: Gene Pistilli Publishers: Almo Music Corporation, High Falutin' Music



**DON SCHLITZ**  
ASCAP Country Songwriter of the Year

### MCA MUSIC PUBLISHING ASCAP Country Publisher of the Year

**JUST LOVIN' YOU**  
Writers: Kieran Kane, Jamie O'Hara  
Publishers: Cross Keys Publishing Co., Inc., Kieran Kane Music

**LAST RESORT**  
Writers: Bruce Bouton, T. Graham Brown  
Publishers: EMI Music Publishing, Ideas Of March Music

**A LITTLE BIT IN LOVE**  
Writer: Steve Earle  
Publisher: Warner/Chappell Music, Inc.

**LOVE WILL FIND ITS WAY TO YOU**  
Writers: Dave Loggins, J. D. Martin  
Publishers: Leeds Music Corp., MCA Music Publishing

**MAMA KNOWS**  
Writers: Tim Mensy  
Publisher: EMI Music Publishing

**NEW SHADE OF BLUE**  
Writers: Andre Pessis  
Publisher: Endless Frogs Music

**NO MORE ONE MORE TIME**  
Writers: Dave Kirby  
Publisher: Cross Keys Publishing Co., Inc.

**OH WHAT A LOVE**  
Writer: Jimmy Ibbotson  
Publisher: Unami Music

**OLD FOLKS**  
Writer: Mike Reid  
Publisher: Lodge Hall Music Inc.

**ONE TRUE LOVE**  
Writers: Kieran Kane, Jamie O'Hara  
Publisher: Cross Keys Publishing Co., Inc.

**ONLY LOVE CAN SAVE ME NOW**  
Writers: Bucky Jones  
Publisher: Cross Keys Publishing Co., Inc.

**OUT OF SIGHT AND ON MY MIND**  
Writers: Rick Peoples  
Publishers: Polygram International Publishing, Inc., Rebel Heart Music, Inc.

**REAL GOOD FEEL GOOD SONG**  
Writers: Larry Alderman, Richard Fagan  
Publishers: King Coal Music, Inc., OF Music, Polygram International Publishing, Inc., Rebel Heart Music, Inc.

**REBELS WITHOUT A CLUE**  
Writer: David Bellamy  
Publisher: Bellamy Brothers Music

**SANTA FE**  
Writers: David Bellamy, Ronald O. Taylor  
Publisher: Bellamy Brothers Music

**SATISFY YOU**  
Writers: Janis Gill, Don Schlitz  
Publishers: MCA Music Publishing, Don Schlitz Music

**SATURDAY NIGHT SPECIAL**  
Writers: Larry Bastian, Dewayne Blackwell  
Publishers: Major Bob Music, Jobete Music Co., Inc.

**SET 'EM UP JOE**  
Writers: Buddy Cannon, Vern Gosdin  
Publishers: Hookem Music, Sabal Music (Polygram International Publishing Companies)

**SHE'S CRAZY FOR LEAVIN'**  
Writers: Guy Clark, Rodney Crowell  
Publishers: Coolwell Music, Granite Music Corporation, Warner/Chappell Music, Inc.

**SHOULDN'T IT BE EASIER THAN THIS**  
Writers: Rick Giles, John Jarrard  
Publishers: Alabama Band Music, EEG Music (A Division of Evergreen Entertainment Group Inc.)

**STILL WITHIN THE SOUND OF MY VOICE**  
Writer: Jimmy Webb  
Publisher: White Oak Songs

**STRONG ENOUGH TO BEND**  
Writers: Beth Nielsen Chapman, Don Schlitz  
Publishers: BMG Songs, Inc., MCA Music Publishing, Don Schlitz Music

**A SUNDAY KIND OF LOVE**  
Writers: Barbara Belle, Anita Leonard Nye, Louis Prima, Stanley Wayne Rhodes  
Publisher: MCA Music Publishing

**SURE THING**  
Writers: Radney Foster  
Publisher: BMG Songs, Inc.

**TELL ME TRUE**  
Writer: Brent Maher  
Publishers: Blue Quill Music, Welbeck Music Corporation

**TENNESSEE FLAT TOP BOX**  
Writer: Johnny Cash  
Publishers: Song of Cash Music, Warner/Chappell Music, Inc.

**THAT'S MY JOB**  
Writer: Gary Burr  
Publishers: Garwin Music, Inc., Terrace Entertainment Corp.

**THAT'S WHAT YOUR LOVE DOES TO ME**  
Writers: Chick Rains  
Publishers: Choskee Bottom Music, Cross Keys Publishing Co., Inc.

**THIS MISSIN' YOU HEART OF MINE**  
Writers: Woody Mullis  
Publisher: Milene Music, Inc.

**TIMELESS AND TRUE LOVE**  
Writers: Charlie Black, Buzz Cason, Austin Roberts  
Publishers: Buzz Cason Publications, Chriswald Music, Hopi-Sound Music, Warner/Chappell Music, Inc.

**TOO GONE, TOO LONG**  
Writer: Gene Pistilli  
Publishers: Almo Music Corporation, High Falutin' Music

**TOUCH AND GO CRAZY**  
Writers: Bucky Jones, Tom Shapiro  
Publisher: Cross Keys Publishing Co., Inc.

**TRUE HEART**  
Writers: Don Schlitz  
Publishers: MCA Music Publishing, Don Schlitz Music

**TURN IT LOOSE**  
Writers: Craig Bickhardt, Brent Maher, Don Schlitz  
Publishers: Blue Quill Music, EMI Music Publishing, MCA Music Publishing, Don Schlitz Music, Welbeck Music Corporation

**UNTOLD STORIES**  
Writer: Tim O'Brien  
Publisher: EMI Music Publishing

**WE BELIEVE IN HAPPY ENDINGS**  
Writer: Bob McDill  
Publisher: Polygram International Publishing, Inc.

**WHAT DO YOU WANT FROM ME THIS TIME**  
Writers: Radney Foster  
Publisher: BMG Songs, Inc.

**WHAT SHE IS (IS A WOMAN IN LOVE)**  
Writers: Bob McDill  
Publishers: Polygram International Publishing, Inc., Ranger Bob Music

**WHEELS**  
Writer: Dave Loggins  
Publisher: MCA Music Publishing

**WHEN YOU PUT YOUR HEART IN IT**  
Writers: Austin Roberts  
Publishers: Le Mango Music, Scramblers Knob Music, Warner/Chappell Music, Inc.

**WHEN YOU SAY NOTHING AT ALL**  
Writers: Don Schlitz  
Publishers: MCA Music Publishing, Don Schlitz Music

**WHERE DO THE NIGHTS GO**  
Writers: Mike Reid, Rory Bourke  
Publishers: Lodge Hall Music Inc., RMB Songs, Warner/Chappell Music, Inc.

**WILDER DAYS**  
Writers: Craig Bickhardt, Michael Bonagura  
Publisher: EMI Music Publishing

**WORKIN' MAN (NOWHERE TO GO)**  
Writer: Jimmie Fadden  
Publisher: Jim Boy Music

A S C A P

Nashville



Group Publisher:  
JOHN BABCOCK JR.  
Associate Publisher/Director of Marketing & Sales:  
GENE SMITH  
Managing Editor:  
KEN SCHLAGER  
Associate Publisher/Research & Development:  
THOMAS NOONAN  
General Manager/Nashville:  
GERRY WOOD

**EDITORIAL**  
Deputy Editor: IRV LICHTMAN  
Senior News Editor: Ken Terry  
Special Issues: Ed Ochs (L.A.) Robyn Wells (N.Y.)  
Bureau Chiefs:  
Dave DiMartino (L.A.), Bill Holland (Washington)  
Assistant News Editor: Bruce Haring (N.Y.)  
Art Director: Jeff Nisbet  
Copy Editors: Marilyn Gillen, Paul Verna  
Editors:  
Radio: Sean Ross (N.Y.)  
Home Entertainment: Jim McCullough (L.A.)  
Home Video: Paul Sweeting (N.Y.)  
Marketing: Earl Paige (L.A.)  
Retailing: Ed Christman (N.Y.)  
Talent: Thom Duffy (N.Y.)  
Black Music: Janine McAdams (N.Y.)  
Dance Music/Singles Reviews: Bill Coleman (N.Y.)  
Music Video: Melinda Newman (N.Y.)  
Technology/Pro Audio/Video: Susan Nunziata (N.Y.)  
Associate Editors:  
Ed Morris (Nashville), Chris Morris (L.A.)  
Reporters: Craig Rosen (L.A.), Phyllis Stark (N.Y.)  
Music Research/Analysis: Paul Grein (L.A.)  
Editorial Assistants:  
Debbie Holley (Nashville), Deborah Russell (L.A.),  
Larry Flick (N.Y.), Trudi Miller (N.Y.)  
Contributors:  
Carlos Agudelo (Latin), Jim Bessman (N.Y.),  
Bob Darden (Gospel), Is Horowitz (Classical),  
Don Jeffrey (Financial), Kirk LaPointe (Canada),  
Jeff Levenson (Jazz), Moira McCormick (Chicago)

**INTERNATIONAL**  
International Editor-In-Chief: ADAM WHITE  
Chief European Correspondent: Mike Hennessey  
International News Editor: Peter Jones (London)

**CHARTS & RESEARCH**  
Director/Mgr., Hot 100, AC: MICHAEL ELLIS  
Associate Director of Retail Research: Geoff Mayfield  
Research Operations Manager: Bob Benjamin  
Chart Managers: Ed Coakley (Classical), Anthony  
Colombo (Album Rock), Constanza Garcia (Latin),  
Eric Lowenhar (New Age), Mark Marone (Modern  
Rock), Marie Ratliff (Country), Terri Rossi  
(Senior Mgr., Black/Jazz/Rap), Sharon Russell  
(Dance/Crossover), Marc Zubatkin (Video)  
Systems Manager: JoDean Adams  
Asst. Systems Manager: James Richiano  
Research (N.Y.): Roger Fitton (retail supervisor),  
Ron West (radio supervisor), Michael Cusson,  
Pam Film, Paul Page, David Runco  
Administrative Asst.: Doug Grober

**MARKETING & SALES**  
Advertising Director, Special Issues: Ron Willman  
Advertising Director, Video/Pro: Dave Nelson  
Advertising Director, Music: Jim Beloff  
Promotion Director: Sumya Ojaki  
Advertising Services Mgr.: Karen O'Callaghan  
N.Y.: Norm Berkowitz, Ken Karp, Melissa Subatch,  
Jon Guynn, Alex Kelly, Dana Donato, Peggy Dold  
Classified: Jeff Serrette, Susan Ryan  
L.A.: Christine Matuschek, Arty Simon,  
Anne Rehman, Marv Fisher, Emily Vaughn  
Nashville: Lynda Emon, Carole Edwards  
London: Tony Evans  
Tokyo: Bill Hersey, Tsukasa Shiga, Aki Kaneko  
Milan: Lidia Bonguardo, 011-0362-58-44-24  
Sydney: Mike Lewis, 011-61-2-699-6995

**PRODUCTION**  
Director: MARIE R. GOMBERT  
Advertising Production Mgr.: John Wallace  
Advtg. Production Coordinator: Jane Beal  
Systems Manager: James B. Dellert  
Edit. Production Manager: Terrence C. Sanders  
Asst. Edit. Production Mgr.: Drew Wheeler  
Directories Production Mgr.: Len Durham

**ADMINISTRATION**  
V.P. & Executive Editorial Director: Lee Zhitto  
Divisional Controller: Peter Philipps  
Directories Publisher: Ron Willman  
Director of Database Services: Raymond H. Heitzman  
Director of Circulation: Thomas Kraemer  
Distribution Director: Edward Skiba  
Circulation Manager: Deidre Helm  
Dealer Copy Sales: Brad Lee  
Dir. of Licensing/Special Projects: Georgina Challis  
Credit: Nick Caligiuri  
Asst. to Publisher/Projects Manager: Nadine Reis

**BPI ENTERTAINMENT DIVISION**  
President: SAM HOLDSWORTH  
President, BPI Europe Ltd: THEO ROOS

**BPI COMMUNICATIONS INC.**  
President & Chief Executive Officer:  
GERALD S. HOBBS  
Executive Vice President: Sam Holdsworth  
Senior Vice Presidents: Ann Haire, Paul Curran  
Vice Presidents: Rosalee Lovett, Theo Roos,  
Martin R. Feely, Lee Zhitto, John Babcock Jr.,  
Glenn Heffernan, Howard Lander, Robert J. Dowling  
Chairman Emeritus: W.D. Littleford

**BILLBOARD OFFICES:**  
New York  
1515 Broadway  
N.Y., N.Y. 10036  
212-764-7300  
telex 710-581-6279  
fax 212-536-5358  
Nashville  
49 Music Square W.  
Nash., Tenn. 37203  
615-321-4290  
fax 615-327-1575  
London  
71 Beak St.  
W1R 3LF  
London  
011-441-439-9411  
telex 262120  
fax 011-44-1-437-0029  
Los Angeles  
9107 Wilshire Blvd.  
Beverly Hills, Calif. 90210  
213-273-7040  
telex 66-4969  
fax 213-859-5302  
Washington, D.C.  
806 15th St. N.W.  
Wash., D.C. 20005  
202-783-3282  
fax 202-737-3833  
Tokyo  
Hersey-Shiga International  
402 Utsunomiya Building  
6-19-16 Jimgumae  
Shibuya-ku, Tokyo 150  
011-81-3-498-4641  
fax 011-81-3-581-5822

## More Than Just Another Musical Genre

# NEW AGE HAS AFFECTED BABY BOOMERS

BY TERRY WOOD

Throughout the past four decades, contemporary music has monitored, chronicled, and influenced the wildly fluctuating moods of the post-World War II generation—liberation, introspection, activism, rebellion, experimentation, hedonism, cynicism, and, crucially, a subtle but tenacious yearning for idealism.

This enduring thread of idealism has helped shape an implied sociological plot curve in the minds of many pop music listeners. During the '70s and the '80s, though, they have watched this curve take a wayward turn away from the progressive mandates of the '60s—peace, personal and ecological well-being, global consensus—and have seen it nose-dive into unfocused self-indulgence and the ambivalence of the affluent.

Ultimately, much of contemporary music came to mirror the general hollowness of our collective social consciousness, and many bright, inquisitive young adults gradually abandoned commercial radio and record stores. "Guns N' Roses? Thanks but no thanks. I get my recommended daily allowance of pandemonium and decadence on the evening news."

New age music, though, has helped bring many of these people back to the music fold. Why did they respond? Simply because new age provided them with an attractive new "lifestyle option"? Because it offers the sea-and-brie crowd an elegant "mood service" that tastefully complements their R.C. Gorman lithographs, their breakfast-nook atriums, and their his-and-hers Capezios? Because it represents the sonic equivalent of oat bran?

Think again. The underpinning of new age music's ongoing growth and success (conservative estimates of annual new age sales exceed \$70 million) is its capacity for rekindling the musical spirit of idealism. New age—

a term clearly recognized today as a handy, two-syllable marketing hook, *not* some metaphysical diadem—has recaptured the pioneering character of influential new music, and adult listeners have responded dramatically.

New age has offered the new adult mainstream a musical alternative to call its own: contemporary music that "radically" counts dignity, restraint, and humility among its virtues, while still expressing both passion and

their desire to be "outwardly simple and inwardly rich." Market analysts tell us that the old status-is-wealth conceit is crumbling and is being replaced by a preference for products that complement the customer's interest in sweeping quality-of-life issues. Successful products in the '90s, we are told, will reinforce "the values of individualism, human relationships, feelings, dreams, hopes, healthiness, simplicity, and the interconnectedness of things."

thing that can help change the world."

Sebastian demonstrated the far-ranging appeal of new age music during his seven-month tenure as program director at KTWV (The Wave) Los Angeles from mid-1988 to early 1989. Twice, his new-age-intensive format—a "radical" music mix that countered adult alternative radio's pervasive slant toward contemporary jazz—earned KTWV a spot among the market's top 10 signals, still the best showing for this format in a major market.

Using Sebastian's new-age emphasis, KTWV won the No. 1 ranking in Los Angeles for male listeners aged 25-54 in the fall '88 Arbitron book. Its time-spent-listening figures soared and, as Sebastian left to pursue ownership opportunities, KTWV's position in the coveted 25-54 adult demo had risen from 14th to second in the market. An audience survey conducted during the first two months of 1989 revealed that more than 53% of KTWV's listeners earned an annual income of more than \$50,000—and 29% earned in excess of \$75,000.

As the '80s draw to a close, few people would argue with Don Henley's poignant assessment that we have also reached the end of the innocence. Yet the timeless purity of new age music has lit a candle to help signal the rebirth of a generation's quest for idealism. Many who grew up in the '60s are resuming their search with more maturity, more discerning ears for quality, and clearly more significant financial clout.

The heart and sincerity of new age music have helped coax free-spending, affluent adult customers back into record stores in search of a personal musical statement. The "enlightened" retailer will make certain his shelves and his clerks are prepared to help a generation of new idealists find what they are looking for.

## 'The timeless purity of new age music has lit a candle for a generation'

Former Billboard correspondent Terry Wood now serves as director of communications for Narada Productions Inc.



power. It is music, as Suzanne Ciani has described it, that conveys strength without aggression. Pianist David Lanz regards it as a subtle force of social change that can awaken our creative potential as well as our commitment to personal values.

Its profound impact has not been overlooked by the wizards of psychographics and ZQ clusters on Madison Avenue. The inherent warmth, eloquence, and understated integrity of new age textures present an ideal match for the updated, societally conscious mindset of today's idealists, which explains why hundreds of national ad campaigns employ new age backdrops.

To counter the widespread "baby-boomer" malady of conspicuous consumption, adult consumers are now seeking out products that reflect

The heartfelt character and evocative imagery of new age music addresses these new consumer sensitivities. Though it is primarily instrumental, new age music possesses the capacity for articulating emotions and intangibles that otherwise elude our ability for expression. The new age genre is thus acquiring a unique position in the emerging Information Age by contributing a universal, non-dogmatic perspective—music from the heart. In the process, new age has helped initiate a new, more personalized agenda for once again pursuing this generation's loftiest objectives: peace, personal and ecological well-being, and global consensus.

Says respected radio programmer John Sebastian, "Involvement with new age music is not only a pragmatic business decision; it's also some-



### A MODEST PACKAGING PROPOSAL

Regarding the current controversy over CD packaging: May I make a modest proposal? Why doesn't some record company test the waters by offering new releases in longbox and in shrink-wrap, but with a discount of 50 cents per disk for the stores ordering shrink-wrap? Considering the cost of the longbox, the manufacturer will be making more profit on the shrink-wrapped disks. It is my assumption that a discount will persuade many store owners to give up the putative advantages of the longbox in short order, and the record companies can switch over to shrink-wrap quickly and with no significant problems.

Joseph Cooper  
Records International  
Goleta, Calif.

### KEEP FREEDOM OF FORMAT CHOICE

I'm writing in support of those read-

ers who recently championed the cause of the vanishing vinyl single in your columns. In addition, I want to voice my displeasure with the record industry's decision to phase out all vinyl product.

I have nothing against CDs; however, I do not appreciate having my choice of listening format limited to CDs and tape cassettes. Are the record executives aware that many people do not own CD players and have no immediate plans to buy them? Do they know that many people cannot afford CD players, much less the high-priced disks themselves?

It seems to me that a kind of market elitism is at work here; the industry is addressing itself to the buying habits of those who earn salaries of \$30,000 a year or more, who are not put off by the high CD prices. As for those of us of more modest means, tough luck! There is still a big market for vinyl, particularly in the dance music/rap/R&B fields; but just because the market statistics say that pop and rock releases sell more volume on CD, the industry sees fit to eliminate vinyl altogether. I call this

kind of reasoning just plain stupid.

As for the cassettes, the sound quality is better than it was a few years ago, but it still isn't what it should be (digital audiotape notwithstanding). Cassette singles take up more space than they are worth and their packaging is quite unattractive. Those flimsy cardboard casings they come in tear very easily. To me, if an artist puts out a single on cassette and CD only, it's as if he or she did not release it at all. The industry has not yet been able to better the appeal of a vinyl single of quality pressing, packaged in an eye-catching, full-color picture sleeve.

I sincerely hope that the markets for CDs and cassettes flourish. However, I resent that marketing know-it-alls are shortchanging the consumer by writing a premature obituary for vinyl. I demand my freedom of choice!

D.C. Hampton  
Kansas City, Mo.

### WHERE DO CENSORS DRAW THE LINE?

I think Jennifer Norwood and friends should wake up! They should stop wasting all their money on something

as dumb as labeling albums for allegedly offensive content.

I am 17, live in Philadelphia, and love all kinds of music. Everything Norwood put down in her Sept. 23 Commentary I hear on the street two or three times a week. I hear about it on the news, read about it in the newspaper, and hear and see it right at my door. So why don't you rate the news and the newspapers? That way, you will also control our speech and our press. Now we have only our religion left. Before we know it, you will rate that, too.

I would like to know where we draw the line, or are we going to let Norwood and friends turn the Constitution upside down?

I say "no" and "down with the Parents' Music Resource Center."

Tim Brodie  
Philadelphia, Pa.

Articles and letters appearing on this page serve as a forum for the expression of news of general interest. Contributions should be submitted to Ken Terry, Commentary Editor, Billboard, 1515 Broadway, New York, N.Y. 10036.

## AM Stations Cling To Graffiti Oldies Cite Demand For Pre-Beatles Material

BY SEAN ROSS

Second in a series about pre-Beatles material and oldies radio.

NEW YORK Despite a radically altered environment for oldies FMs, proponents of the 30 or so AM stations specializing in pre-Beatles oldies are confident that a demand still exists for their radio stations and that their niche is large enough to justify running a separate station, instead of one that simulcasts.

"The interesting thing about the format is that it generates a level of passion in people that I've never seen," says consultant Walter Sabo, who helped RKO launch one of the first major graffiti AMs, KRTH-AM Los Angeles, four years ago. "Listeners got those oldies in such a concentrated dose that it evoked every memory they ever had."

"In those portions of the market where our signal is equivalent to other stations on a 24-hour basis, we've seen [Arbitron diary breakouts] that prove we can play with the big boys," says WYST-AM Baltimore PD Dan O'Neil. "At one point, there was a combined 2.3 share 12-plus here for this format, so I think it's good for a three share."

"I laugh at oldies stations that simulcast. I think it's a tremendous waste of a property. We've proven that," says KOOL-FM Phoenix PD

B.J. Hunter. KOOL-AM has been running a separate graffiti oldies format since January 1987 that has since been spun off into the Satellite Music Network format Kool Gold. That format is now up to 20 stations, which, Hunter notes, is "more affiliates than [sister SMN formats] the Wave or Z-Rock."

KOOL-AM adopted its format a year after KRTH-AM, when the oldies boom was still relatively new. At that time, it appeared that many of the oldies FMs being launched at the time would emphasize 1964-71, leaving graffiti gold to their sister band. Shamrock's KXKL-FM Denver and WWSW-FM Pittsburgh would also launch AMs emphasizing pre-Beatles material.

But FM oldies outlets are now in most major markets, and graffiti gold now comprises about 25% of their playlist, despite the reservations of some PDs (Billboard, Oct. 14). Although KOOL-FM has held its pre-1964 material to about 10%, it is clearly the exception these days.

Already, some of the first-generation outlets are gone. Although WWSW-AM rolls along, KXKL-AM returned to simulcasting after a year. "There was a very loyal listenership, but not enough to support a full-time station with a separate staff," says GM Marty Loughman. More recently, WFBR Baltimore—which had been locked in one of the format's few market battles—switched to business news, but not before leaving both itself and WYST under a one-share.

And in early October, KRTH-AM began simulcasting its mainstream oldies FM; the AM has since been sold to new owners who will take it Spanish. Economics clearly influenced that move. Beasley had just spent more than \$70 million on the KRTH combo, so it's not surprising that Beasley executive VP Jim Keating would have termed simulcasting "a logical move that meets our economic needs" shortly before the station's sale was announced.

But the presence of KODJ (Oldies 93), a CBS-owned FM with lots of graffiti gold in its otherwise mainstream mix, would also seem to figure into KRTH's problems. When KODJ signed on this winter, KRTH went 1.1-6-8 12-plus; ironically, its best-ever number, a 1.3, came back after the change was announced. KRLA, a similarly focused AM, has gone 1.2-8-9-8 since KODJ's debut.

A week before KRTH's change was announced, an unusually prescient exchange took place at the National Assn. of Broadcasters radio convention's oldies panel between KRTH PD Phil Hall and SMN programming chief Robert Hall. Asked by SMN's Hall about the future of the pre-Beatles format, the KRTH PD told the oldies format room that while his AM had a loyalty factor, "I think the savior of AM is [not any one format, but] decent and reasonable operators of AM radio stations."

Shortly thereafter, Phil Hall expressed concern that the oldies format would "end up being niched to death like most other formats." Later, in response to a question about

other potential AM spinoffs, he said that anything that did well on AM would just be stolen by an FM.

Hall still allows that "if somebody had come along and done [KRTH-AM's format] on FM, it probably would have done some heavy damage to our station or any other station." But he "absolutely" denies any KODJ impact, citing KRTH-AM's summer rise as well as a drop in KODJ's 25-54 ratings and came showing. Hall also says that KODJ's high-profile presentation did not appeal to listeners of the rel-

(Continued on page 112)



Classic Of '57. CHUM Toronto launched its recent switch from AC to oldies by awarding a vintage '57 Ford Thunderbird to listener Wendy Marsh, seated. Pictured with Marsh are CHUM morning team Bob Magee & Samantha Houston.

## Death's Sting Takes BEE To Next Life; FYR, VON, Z95 Among Other Chi-Changes

IT ISN'T A WELL-KNOWN player outside Chicago, but WBEE claims to have been the market's first full-fledged black station, dating back to 1955. After more than 22 years of doing jazz—its second format—on AM, the station has dropped that format to switch to business N/T as Money Radio affiliate WMNN. PD John Hill is out; his duties will be assumed by GM Charles Sherrell.

WBEE, in recent years, has had to deal with several different FM assaults—adult alternative WNUA, Quiet Storm-style WLNR, black/AC WVAZ (V103). "The FMs don't play what we played. They don't play Thelonious Monk," says one WBEE staffer. "But more FMs were claiming to be jazz and that was a problem."

One of WBEE's R&B competitors in the '60s, WVON, now a black N/T station, has been the subject of a two-month legal battle between its principals and other shareholders. Wesley South and Pervis Spann, who own 86% of the stock, are again running the station. South will be the station's CEO, above GM Hoyett Owens and PD John Daye. South has also fired five WVON part-timers, saying that they editorialized too much and "did not meet our standards." He also says that he wants to eliminate editorial content altogether from the sometimes-controversial station. Gone are Morgan Carter, Chinta Strausberg, Conrad Worrell, Rev. Henry Hardee, and Prince Asiel.

Elsewhere around Chicagoland: After several months as acting PD, Kurt Johnson gets his first official PD job at AC WFYR, replacing Kenny Lee, now working for RCS/Selector. And at Christian/AC WYLL, PD/morning man Kurt Wallace has left to become a church pastor; MD Dave Gordon is handling those duties for now.

**PROGRAMMING:** Command Communications' KJOI Los Angeles has repositioned itself as Touch 98.7, and will downplay traditional easy listening for a mix of soft AC vocals and light instrumental jazz. The new format debuted Oct. 18 at noon with Joe Jackson's "Steppin' Out." GM Bob Griffin told a press conference, "As the 25-54 demo is beginning to swell, KJOI is losing shares in key demos. We're not disenfranchising our current listeners, but we want to add others." Across town, former WQHT (Hot 97) New York PD Steve Ellis is the new PD at classic rock KLSX.

Lorna Ozmon is the new PD at oldies WQSR Baltimore, replacing Sid Mills, who was with the station less than a year. Ozmon was last station manager/PD at WROR Boston, and had been there since 1984. Across town, acting PD Bob Moke gets the official nod at business/easy combo WFBR/WLIF. Former WECK Buffalo, N.Y., OM Dave Prescott is now targeting that mar-

ket from across the border as PD of adult standards CJFT, which already shows with more than a one-share in Buffalo. Prescott brings WECK's sports person Ralph Hubbell and morning man Bob Kobernuss with him.

Columbus, Ohio, gets its second oldies FM this week. WSWZ (Z103) is the second of three drop-in frequencies planned for the market. It comes on under GM/p.m. driver Johnny Garber, an area radio veteran who has been trying to get a local license since 1967, and PD/morning man Andy Rice, formerly of crosstown WHOK and WBNS. Garber says Z103 will have a wider library than format competitor WXLE, another suburban license that also identifies itself as 103 FM.

Jeff Davis returns to KWJJ-AM-FM Portland, Ore., as PD, replacing Brian Norton. Davis was most recently doing free-lance commercial production; he also programmed crosstown oldies outlet KSGO. There won't be any personnel changes, Davis says, but look for KWJJ-AM to split off into a more traditional/oldies-based country format.

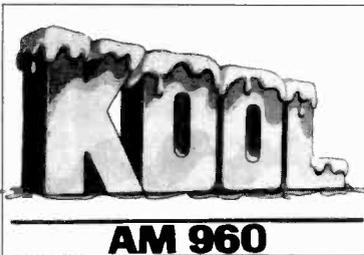
At AC KEZR San Jose, Calif., Jason Williams is promoted from APD to PD, replacing John Moen. Across the Bay Area, AC KIOI San Francisco ND John Evans has been appointed acting PD, replacing Larry Berger. Beverly Maxfield, formerly a copywriter and sales coordinator at the station, has been named MD. For the story on how the Bay Area's earthquake affected local broadcasters, see page 1.

Mark Meyers is promoted from middays to afternoons at oldies WHBO Tampa, Fla., replacing Scott Robbins. Meyers, who has been at the station four years, last programmed country WCCR Champaign, Ill. ... WRAP Norfolk, Va., one of the few rap-leaning major-market urban stations, has gone to up-tempo black/AC under new owner Ragan Henry.

Vaughn Lane makes the long trek from part-timer to OD/morning man at adult standards WPRD Orlando, Fla., this week, replacing Dave Matthews, who left the station about a month ago. Across town, the contracts were being worked out at press time between urban WJHM (102 Jamz) and former WPLJ New York weekender Rich Stevens for the station's vacant-since-July p.m. drive slot ... KMGR Salt Lake City has gone from Satellite Music Networks' Heart & Soul R&B/oldies format to Braiker Radio Services' adult standards Mega-format.

Top 40 WKZZ Lynchburg, Va., had been planning a switch to country earlier this year before format rival WMYU got there first. So now WKZZ is going to Satellite Music Network's top 40 format. PD Robin Lewis stays on; no word yet on how many staffers are dis-

(Continued on next page)



### Kool Gold Music Monitor

Adams Communications regional VP Jim Seemiller emphasizes that the more obscure titles on the 20-station Kool Gold network are usually set up by jocks, not cold-segued into during sets. Here's a recent 45-minute stretch of flagship station KOOL-AM Phoenix:

Little Anthony & the Imperials, "Shimmy Shimmy Ko-Ko-Bop"; Buddy Holly, "Love's Made A Fool Of You"; Beach Boys, "California Girls"; Sue Thompson, "Norman"; Freddy Cannon, "Tallahassee Lassie"; Association, "Never My Love"; Skyliners, "Believe Me"; Chuck Berry, "Rock & Roll Music"; Ronnie Dyson, "(If You Let Me Make Love To You Then) Why Can't I Touch You"; Elegants, "Little Star"; Frankie Ford, "Sea Cruise"; Ike & Tina Turner, "A Fool In Love"; Drifters, "Drip Drop."

# PLEASE ENTER MY BILLBOARD SUBSCRIPTION

Name \_\_\_\_\_

Title \_\_\_\_\_

Company \_\_\_\_\_

Address \_\_\_\_\_ Apt. No. \_\_\_\_\_

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

Signature \_\_\_\_\_

<b>Domestic</b>		<b>Overseas - 1 year</b>	
<input type="checkbox"/> 6 months (26 issues)	\$105	<input type="checkbox"/> Australia & New Zealand (Airjet)	\$290
<input type="checkbox"/> 1 year (51 issues)	178	<input type="checkbox"/> Central America & Caribbean (Air Mail)	275
<input type="checkbox"/> 2 years (102 issues)	290	<input type="checkbox"/> Mexico (Air Mail)	275
<input type="checkbox"/> 1 year (First Class)	275	<input type="checkbox"/> South America (Air Mail)	335
<input type="checkbox"/> Alaska (First Class Only)	275	<input type="checkbox"/> Continental Europe (Air Mail)**	£165
<b>Canada</b>		<input type="checkbox"/> Asia, Africa & all others (Air Mail)	410
<input type="checkbox"/> 6 months	\$115 U.S.	<input type="checkbox"/> Japan (Air Mail)	¥92,000
<input type="checkbox"/> 1 year	185 U.S.		
<input type="checkbox"/> 1 year via First Class	290 U.S.		

Please remit in U.S. Currency only (except Continental Europe and Japan).

OR

Charge my credit card as follows:

\$ \_\_\_\_\_  
Total Amount Enclosed

American Express \_\_\_\_\_  
Card Number

Visa \_\_\_\_\_  
Card Expires

Master Card \_\_\_\_\_  
Master Card Bank #

\*Not handled in continental Europe

Bill me

New

Renewal

I do not wish to receive promotional material from other mailers.

\*\* Send to: Billboard, Quadrant Subscription Service Ltd., Oakfield House, Perrymount Road, Haywards Heath, West Sussex, England RH16 3DH

**Billboard** "If it's here, it plays"

Subscription Service Dept., P.O. Box 2071, Mahopac, N.Y. 10541-2071

Please allow 6 weeks for delivery of first copy.

In order to process your order we must receive your business classification. Please indicate your primary industry function in the correct box. Thank you.

## Retailers

- 30-Only records, CDs, prerecorded and blank tapes
- 31-Only video or computer software
- 32-Primarily playback and communication hardware, software and accessories
- 33-Records, CDs, tapes and video or computer software

## Mass Merchandisers

- 34-Discount Chains
- 35-Supermarkets
- 36-Convenience Stores
- 37-Drug Chains
- 38-Variety/General Merchandise
- 39-Book Stores
- 40-Other Retailers

## Distributors

- 44-Rack Jobbers
- 45-Record, CD, tape, video or computer software
- 46-One Stops
- 47-Juke box operators
- 48-Exporters and importers of records, tapes and video

## Radio/Broadcasting

- 50-Radio Programmers, Music Directors, General Mgrs., Air Personalities
- 53-Disco DJ's, owners, managers
- 55-Television and Cable personnel
- 56-Radio Syndicators

## Manufacturers/Production

- 60-Record companies, independent producers, independent promotion companies
- 61-Pressing plants, manufacturers of software, hardware and/or pro equipment
- 62-Recording Studios
- 63-Video/Motion picture industry personnel

## Artists and Artists Relations

- 70-Recording artists, performers
- 71-Attorneys, agents and managers

## Buyers of Talent

- 74-Concert Promoters, impresarios
- 75-Clubs, hotels, concert facilities
- 76-Light and sound companies for concerts, discos
- 77-Corporate Event/Entertainment Planner

## Music Publishers

- 91-Music Publishers, songwriters
- 92-Performing unions, licensing and rights organizations
- 93-Industry Associations

## Miscellaneous

- 81-Public, school and university libraries
- 82-Music fans, audiophiles
- 83-Schools
- 86-Financial Institutions
- 87-Government
- 95-Newspaper and magazine personnel, journalists
- 96-Advertising and public relations
- 11-Other, please specify \_\_\_\_\_



NO POSTAGE  
NECESSARY  
IF MAILED  
IN THE  
UNITED STATES

**BUSINESS REPLY MAIL**

FIRST CLASS

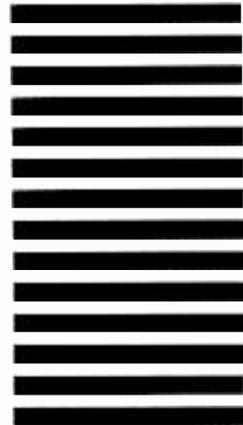
PERMIT NO. 209

MAHOPAC, NY

POSTAGE WILL BE PAID BY ADDRESSEE:

**Billboard**

Subscription Dept.  
P.O. Box 2071  
Mahopac, NY 10541-9855



## Kenny Rogers Serenades Newlyweds In 20-Station Country Tie-In

BY PHYLLIS STARK

NEW YORK To promote his new single, "The Vows Go Unbroken (Always True To You)," Kenny Rogers is doing promotions with radio stations in 20 cities on his current tour, according to manager Ken Kragen. The participating station in each city selects one married couple to be brought on stage during the show where Rogers per-

### PROMOTIONS

forms the song for them.

In selected cities, the couple also wins a Hawaiian holiday from Dole (which also supplies a month's worth of its products to all winners) and jewelry from Sterling Jewelers. Both companies feature Rogers and

his wife in their advertising. In addition, most participating stations also throw in such prizes as a limousine to the concert, front-row seats for the winning couple, and concert tickets for the couple's family and friends. All of the winners meet Rogers backstage before the show.

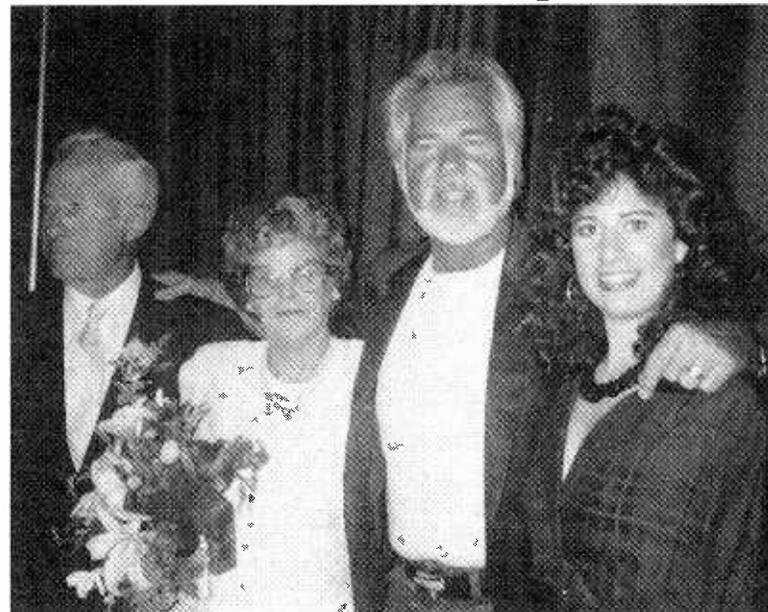
The first country station to tie-in with Rogers, **WGAR** Cleveland, qualified only newlyweds for their contest; the winners, a 65-year-old man and a 66-year-old woman, were married just hours before the show. Conversely, in keeping with the lyrics of the song, **WOW** Omaha, Neb., registered only couples who had been married to each other for 20 years or more.

"It was a real warm, fuzzy kind of thing," says **WOW** PD **Gene Bridges**. "Kenny really made it special for the couple and for the radio station." Other participating stations include **KZLA** Los Angeles, **WUSN** Chicago, **WDSY** Pittsburgh, and **WITL** Lansing, Mich.

### PIRATE MONEY

After vowing to stay away from big money giveaways, **KQLZ** (Pirate Radio) Los Angeles PD **Scott Shannon** has apparently reconsidered. On Oct. 16, Shannon began promoting a \$10,000 giveaway to the first listener to call in after hearing Guns N' Roses' "Welcome To The Jungle," (the song **KQLZ** signed on with), on the station.

Shannon claims the contest is Pirate's response to a trade ad taken by top 40 rival **KIIS**, emphasizing the fact that its **Rick Dees** was still No. 1 in mornings (and, conversely, that Shannon was not). "We weren't



Kenny Rogers poses backstage with winning couple George and Stella Saver and country **WGAR** Cleveland morning personality **Lucy Grant** before his concert at the Front Row Theatre in Cleveland.

### VOX JOX

(Continued from preceding page)

placed... **Charlie McGraw**, formerly of Las Vegas stations **KWNR** and **KMZQ**, is the new PD at that market's oldies **KUDA**, replacing **Ted Brown**.

**Michael Pool** is the new PD of **WBLX-AM** Mobile, Ala. That station, which had been doing block-programmed urban, is now black AC Classic 660. Pool was previously on-air at religious **KHAA** New Orleans... Album **WIMZ** Knoxville, Tenn., PD **John Larson** has resigned; reach him at 615-525-6000. No replacement has been named.

**WQSM** Fayetteville, N.C., the market's only top 40 station besides those audible from nearby Raleigh, has become AC Magic 98. PD **Scott McCloud** and the rest of the staff stay on. Across town, urban **WDKS** is off the air following its takeover by new owners. OM/PD/MD **Joe Diaz**, who says he found out an hour before the plug was pulled, is out, as is all of the programming staff. Call Diaz at 919-425-7542.

Following an ownership change, **AC WGMX** Stamford, Conn., flips to classic rock **WEFX** (The Fox) under Burkhart/Douglas consultant **Gary Burns**. **John Perry** from nearby **WRKI** (195) joins for p.m. drive. **Marc Hilan** from **WNUA** Chicago does morning news. PD **Mike Fitzgerald** stays on, but **GSM Don Lacerenza** is promoted to GM... **Eric Chaney** is out as PD of top 40 **WWGT** (G98) Portland, Maine. T&R to GM **Tom Talbott**... **Jim Riley** from **WEZL** Charleston, S.C., is now PD at new country outlet **WIKX** Albany, Ga.

At top 40 **WHTO** Williamsport, Pa., PD **Denny Hartman**, MD **Michael Wright**, and night jock **Troy Sellers** are all out. **Wild Bill Kingston** returns to radio as **WHTO's** PD. Former morning man **Jim Stewart** is back at the station after eight months as **Jonathan Rush** moves to afternoons. Overnigher **Rod Stacy** is moving to nights/MD... **Lee Stone** is the new PD at top 40 **KAHR** Poplar Bluff, Mo., replacing **Scott Innes**, now doing nights at **WMC-FM** (FM100) Memphis.

**PEOPLE:** Although contract details were being worked out at press time, it appears that **WLS** Chicago legend **John Landecker**, who was previously rumored as a candidate for the open shift at **WHTZ** (Z100) New York, will instead end up in mornings at oldies **KLOU** St. Louis, replacing **Ron Morgan**. In addition, **Corey Deitz** from oldies **WFYR** Chicago is now at **KLOU** for afternoons.

According to a story in the Chicago Sun-Times, night jock **Alan Kabel** has been suspended indefinitely at top 40 **WYTY** (Z95) Chicago, and is

not expected to return to the station. **Kabel** was suspended for two days last month after airing a call from a listener who told him that rival **WBBM-FM** (B96) "can suck my dick." **Kabel's** current suspension also stemmed from the usage of "unacceptable words."

**Ruby Cheeks**, previously of afternoons at **WMMS** Cleveland, joins top 40/rock **WAAF** Boston/Worcester, Mass., for mornings. At co-owned urban **WZAK** Cleveland, **Vivian Sharp** is the new overnigher and morning co-host for returning PD/morning man **Lynn Tolliver** (Billboard, Oct. 28), replacing **Jeffrey Charles**... **Sue Serio** joins **AC WMGK** (Magic 103) Philadelphia for late nights from **WSTW** Wilmington, Del. **Bill Womack** returns to overnights.

After several months off the air, former **WHFS** Washington personality **Damian Einstein** has reportedly filed a complaint with the Maryland State Human Relations Commission claiming he was taken off the air and promoted to a programming department job because of a speech impediment stemming from a car crash in the '70s. **Einstein** is seeking a return to his airshift and extra back pay for his expanded duties.

**Loo Katz**, formerly of country **WMZQ** Washington, has been named production director at **WRQX** (Q107) Washington. Q107 part-timer **George Mason** is upped to overnights... Former top 40 **WMC-FM** Memphis news director and morning show co-host **David Page** has moved to the station's N/T AM as morning host.

Former **KHTY** Santa Barbara, Calif., PD **Jim Crowe** is the new overnigher at classic rock **KSDO-FM** San Diego... **Ken McGill** from top 40 **WSPK** (K104) Poughkeepsie, N.Y., joins similarly formatted **WBLI** Long Island, N.Y., for weekends; he replaces **Brett Howard**.

**Joe Jones** joins top 40 **KHOP** Modesto, Calif., for middays from the production director slot at **KEWB** (B94) Redding, Calif.... **Linda Austin** from **WIRX** St. Joseph, Mich., is the replacement in middays at **KRNQ** Des Moines, Iowa, for **Yvette Fox**, now doing overnights at **WLLO** Minneapolis after 18 months in radio.

**ACCORDING TO** the National Assn. of Broadcasters 1989 Radio Financial Report, while their average net revenue was down by approximately \$150,000 in 1988, full-time AM stations reported an average pretax profit of \$85,471, up from last year's average pretax profit of \$53,939, implying that massive cost-cutting measures—i.e., going satellite or simulcasting—may be taking place. **FMs**, (Continued on page 112)

### AM STATIONS CLING TO GRAFFITI OLDIES

(Continued from preceding page)

actively music-intensive **KRTH-AM**, and that **KODJ** has toned down its initial graffiti-heavy approach.

**Sabo** concurs: "I think there's very little FM impact on AM, especially in a city with so many radio stations. Ninety percent of the people who listen to **KODJ** don't know about **KRTH-AM**, and vice versa. **KRTH-AM's** sharing was with **KRLA**, **KFWB**, and **KABC**; it was rarely with FM."

And **Adams Communications** regional VP **Jim Seemiller**, who oversees **Kool Gold**, says "FMs will go back and pick up **Chuck Berry** or **Little Richard**—the high-profile [graffiti oldies]—here and there. They won't play 'In the Still Of The Night.'" And **KOOL-FM's** **Hunter**, like most proponents of the format, minimizes the amount of cume duplication between the AM and FM, saying that neither shows among the other's top 10 sharing stations. (Only **WYST's** **O'Neil** differs, saying that about 25% of his listeners also use mainstream FM **WQSR**.)

For his part, **KODJ** PD **Kurt Kelly** says that "while we weren't specifically targeting any one radio station, to some degree, our growth probably had some impact on **KRTH-AM**, but I'm sure that wasn't all of it." He also denies that **KODJ** is backing off on graffiti gold, saying that it currently represents considerably more than the customary 25% of his library.

going to do [major giveaways], but we got so pissed off by that stupid full-page ad, it was a gut reaction. We are prostituting our sound."

Shannon would not give specifics about the frequency of the giveaway, but said it "probably won't happen every day. We are trying something different to shake up the cume. We may drop it next week." He also says that **KQLZ's** cash prize "is not that big by today's standards."

Elsewhere in L.A., **KIIS** is giving away Mazda Miatas to listeners

who can identify the song titles in its "car tunes" contest. And after escalating its Birthday Thursday contest from \$5,000 to \$20,000 in weekly increments of \$5,000, **KPWR** (Power 106) is continuing the contest, offering a mere \$1,000.

The Miata, incidentally, is a choice giveaway for top 40 stations, according to a recent survey by **WQHT** (Hot 97) New York. The station's survey of "what's hot" in today's popular culture polled 432 students ages 14-23. Joining the Miata (Continued on page 19)

**Tom Schuh**, PD of **WHTT-AM-FM** Buffalo, N.Y., which flipped to oldies this spring, is more blunt about his station's effect on graffiti **AM WGKT**, which has since gone from a local approach to **Kool Gold**. "When we went on, we pretty much dented them in the first couple of months. The loyalty they had wasn't strong enough to hang on in the face of a better signal. Outside mornings, they were basically automated, so when we went on, they didn't have very much to defend themselves with."

Schuh says that having a graffiti AM in the market doesn't particularly affect his station, and that **WHTT's** Sunday night specialty show satisfies most of his pre-Beatles fans. Other FM PDs have a similar take on their first generation AM competition. "I don't find them having any effect," says **KLOU** St. Louis PD **Frank Hollar** about AM rival **WKLL**. "What they're trying to do might work better in the Northeast. I don't know that the St. Louis audience can relate to 'Ka-Ding Dong' by the G-Clefs."

Newly promoted **Americom** VP/programming **Mike Bushy**, who competes with **Kool Gold** at **KFSO** Fresno, Calif., calls that format "more like an archive. If you're going to limit yourself to '55-'63, you need great depth to fill up an hour. You become a musicologists' station, not a mass-appeal station."

Title depth is, in fact, perhaps the graffiti format's biggest issue. Although **Kool Gold** does, technically, go well beyond 1964 for a few songs, it emphasizes pre-1964 and displays tremendous depth there. FM PDs anguish over playing songs that weren't top five. **Kool Gold's** 2500-plus song library includes songs that weren't even top 40 hits—i.e., the **Coasters'** "What About Us" and **Chuck Berry's** "Sweet Little Rock'N'Roller."

**Seemiller** calls his approach "B-side radio. When [OM] **Del Hull** and I were growing up, we went out and paid our 79 cents for 45s. When we were done with the first side, we flipped them over. We didn't know the difference between an A side and a B side. 'Earth Angel' by the Penguins may have been the hit, but 'Hey Señorita' is the B side and it's the greatest record ever made."

**Sabo**, who put **KRTH** on the air with a much tighter list, differs. "It is important to recognize [graffiti gold] for what it is—a novelty format. It will be a station that people listen to in addition to three or four others. So when they visit, you had better be playing 'Johnny B. Goode' or 'Blueberry Hill.' I view it as just being courteous to the listener. If they've come for a smash-hit favorite oldie, we know what those are and can play those. The other ones you put on a cassette and take home."

## BLACK-OWNED CONSULTANCIES EMERGE ON THE SCENE

(Continued from page 1)

consultancy. So, reportedly, has former WBLS New York programmer Frankie Crocker.

The Michaels and Gray announcements are especially significant because both had been moonlighting as consultants in their previous jobs, and because both have gone into business with a client roster. Michaels, who has worked with WMMJ Washington, D.C., since earlier this year, was up to six stations within a week of his announcement. Gray has announced only two clients so far—WYLD-FM New Orleans, which he helped to a major comeback this year, and WRKS.

Ever since consultants became a major force in urban radio during the mid-'80s, the lack of black consultants has been a touchy issue for some broadcasters, as well as a constant panel complaint at black radio conventions. Of the four major consultancies that did the bulk of the format's business—Don Kelly & Associates, Landsman Media, Jerry Clifton's New World Communications, and Drake-Chenault—only Kelly employed a black associate, J.C. Floyd, who joined the company three and a half years ago and is about to be promoted to partner status.

While some black programmers have consulted at various times during the decade, including Urban Network publisher Jerry Boulding, station owner/WVAZ Chicago GM Barry Mayo, WBLS New York PD Ray Boyd, and WXKS-FM Boston PD Sunny Joe White, most have done so from the safety of their day jobs.

### TRACK RECORD OR RACISM?

So why, in a decade dominated by radio consultants, did it take until the last few months of 1989 for blacks to consult in their own format? The most universally offered answer is that, until recently, no single programmer had both the public profile and the résumé.

"When I was out there, owners told me I didn't have a track record," says Boulding. "I did have a track record, but it wasn't as a consultant, it was as a PD. I wasn't able to do the high-profile things: have a suite at conventions; have a full staff of people; send out full-color brochures."

WPLZ/WPLC Richmond, Va., owner Glenn Mahone, one of Michaels' first clients, says that at the dawn of the consultancy age, people like Michaels and Gray were still developing as programmers. Now, he says, "They've worked with all the major research groups. They're all technically proficient and the gut talent is there. There's no reason they can't be successful."

Another seemingly obvious answer, but one that only a few of those contacted for this story were willing to acknowledge, is racism. "I think it's real," says Michaels. "It's a case of comfort level. It's easy for a Kelly or Clifton to call a corporate head who happens to be white. They had an edge in being able to get hold of the decision makers because they had a higher profile than some of the black PDs around the country."

"White owners of urban stations did not consider black consultants vi-

able. That's pretty obvious," says Skip Finley, owner of urban WKYS Washington, D.C. "There are only [about] 30 [urban] stations owned by blacks. And black owners have not necessarily done well enough in the past to employ consultants, black or white."

When Finley took over WKYS last year, he says, he was unable to find a full-time black consultant to work with his station, so he ended up using Dwight Douglas, who had consulted a former Finley-owned album rock station in Omaha, Neb., for some nonmusic projects.

It was because Finley and others related that concern at a panel in September at the National Assn. of Black Owned Broadcasters convention that both Michaels and Gray decided to set up shop. "I saw a tremendous amount of concern that there were no credible blacks available to the NABOB members," says Gray.

### LIVING THE FORMAT

Although Gray and Michaels are careful to stress that this is not their only selling point, the fact that they are black is a significant part of the sales pitch for both programmers. "I think being part of the urban format's life group and having experienced the black lifestyle gives me a slight advantage," says Gray.

"I've always heard complaints that it was hard for blacks to take direction from someone who hasn't lived the format. I've found that to be a very real fear," says Michaels.

Supporting his claim that white programmers are unfamiliar with black culture, Michaels says that the "Clifton and Kelly stations don't have any emotional feeling to them. They're very sterile. Those stations have gone from the one extreme of being badly programmed and produced to being too slick."

Landsman Media's Dean Landsman, who has been the target of little of the black enmity that is frequently directed at Clifton and Kelly, says there is "no room for racism on either side of this question. People are people. If you can do your homework and research... I don't think it's a racial issue."

Lyles, who has experience in a variety of formats and who hopes to consult general-market stations, stresses that he does not want to rely on the cultural angle to attract clients.

Floyd also believes that "the mechanics of good radio are universal." But surprisingly, even he allows that

"perhaps on some musical and perceptual things, I may have brought a different perspective to Don by being black."

When Floyd joined Kelly in April 1987, the latter consultant was handling approximately nine urban and top 40/dance stations, 10 of which are Floyd's clients.

Floyd admits that, if he had gone into business by himself at the time, he "would have run into the same problems that Jerry Boulding or [former Southern-PD-turned-consultant] Marc Little ran into: folks who wanted to pick your brain for ideas, but wouldn't sign on the dotted line."

Indeed, Floyd says that in the early days of the partnership, "I couldn't get arrested. Even after I picked up WPEG Charlotte, N.C., and WVVZ Charleston, S.C., I still ran into a wall for about four months until the spring books came out." But Floyd attributes that to the absence of a track record, not to racism. "When people are paying for a consultant, they want to know there's some experience behind it. A lot of folks weren't acquainted with what I've done."

Floyd's association with a white consultant, combined with the power he exerts at some stations, has made him a target for a lot of the same hostility that some have directed at Kelly and Clifton. "I can honestly say that while Don gave me the financial backing to go out and do this, I'm not his clone. I operate independently," he says. "If I feel I need Don's opinion, I call him. But it isn't a situation where I'm reporting back to him."

The addition of Gray, Michaels, Lyles, and Crocker to the business virtually doubles the number of urban consultants. (Crocker wasn't

available for comment and, at press time, it was unclear to what extent he planned to consult beyond WBLS—the station to which he recently returned as an in-house consultant and air talent.) And there is another recent addition: Kim Travis, who handled a significant roster of urban stations for national consultancy Drake-Chenault, also launched his own consultancy last month.

Although there are only 350 urban stations—as compared to more than 1,000 in country or AC—most of the programmers contacted were optimistic that there is room for all the new consultancy players.

Gray says he's looking for only about 10 clients; Michaels says he's already ahead of his projections. "The format hasn't reached its peak," says Michaels, adding, "If there are 350 stations today, over the next five years there should be 400, maybe more." Floyd cites the growth of such splinter formats as black/AC.

Floyd does not think that the proliferation of clients means that the new entrants will be forced to steal stations from those already in the field. He asserts that start-up situations are where most consultants establish their reputations, anyway.

WBLS' Boyd, who also has aspirations of consulting full-time at some point, is one of the few who disagrees with Floyd's assessment. "There are certainly some people who have to be moved out of the way. I think my work at WVEE Atlanta showed that Jerry Clifton is certainly not unbeatable. So does WJLB PD James Alexander's work in Detroit and Tony Gray's victory against Clifton in New Orleans. Clifton and Kelly may be dominant at this point, but they don't own it."



**Famous Friends.** When Hampton Univ. sent Frank Sheffield, GM of its radio station, WHOV Hampton, Va., to Atlanta for the Jack The Rapper Family Affair convention, he managed to line up a lot of heavyweight company at one time. Pictured, from left, are Ruth Pointer, Sheffield, Anita Baker, Peabo Bryson, and WKYS Washington, D.C., PD/Black Entertainment Television host Donnie Simpson.

## VOX JOX

(Continued from page 13)

whose net revenue figures were up slightly, reported an average pretax profit of \$107,174.

In individual formats, FM album rockers reported a total net revenue of \$2,295,752, down slightly from last year's figure, but still the biggest money-making format. Top 40 and AC were the second and third most profitable formats, earning \$1,786,305 and \$1,366,270, respectively. By comparison, FM religious stations earned net revenues of \$283,891 in 1988.

**EVENTS:** Arbitron has announced that it won't produce a fall 1989 book

for the Charleston, S.C., market as a result of Hurricane Hugo. Stations in that market were offered several options, such as abbreviated or substitute reports, but "the consensus was that we should just eliminate the fall report and not substitute another," according to VP/radio station services **Rhody Bosley**. The next Charleston report will be released in spring 1990.

Atlantic Ventures group PD **Jim Herron** has assembled a duet version of "How Am I Supposed To Live Without You," splicing together Laura Branigan's 1983 version with Michael Bolton's current remake of his

own song. Contact WROR Boston at 617-236-6800 for a copy.

Former New York mayor **Ed Koch**, already known for his appearances on Spanish radio here, will do a two-minute daily commentary, "How're We Doin,'" on WNEW New York's morning show when he leaves office next January. Across town, **WYNY** (Country 103.5) New York is adding a Sunday night oldies show. And easy **WPAT** is adding a weekend Best of Broadway show.

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

## newslines...

**JACKSON DELL WEAVER** is the new VP/GM of KATD San Jose, Calif., pending its sale to new owners. Weaver, who replaces Joel Schwartz, was previously the president of Streamline Communications and also managed KJR/KLTX Seattle.

**JOE DORTON**, the former president of the Financial Broadcasting Network, has been named to the new VP/special projects post for the rival Business Radio Network. Dorton has also become an investor in the network and a member of the board of directors. Dorton will handle new business developments and network syndication.

**JACK RATTIGAN**, president/GM of Saga's WNOR-AM-FM Norfolk, Va., has resigned after seven years with the station to form the Rattigan Radio Services sales and management consultancy. He can be reached at 804-484-3017. No replacement has been named.

**PETER HANDY**, GM of WRFX Charlotte, N.C., is leaving to become an investment broker with Americom. No replacement has been named.

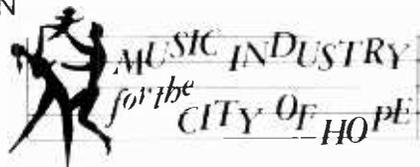
**GERARDO TABIO**, GM of NewCity's KRMG/KWEN Tulsa, Okla., will head a new division of the company offering individual and corporate training on creative problem solving and brainstorming. No replacement was named.

**JIM WOOD**, who left Malrite several weeks ago to launch his own consultancy, has merged his company into Fairwest, where he is now VP/programming. Wood will assume programming duties previously held by Reg Johns, who will now concentrate on the company's direct-marketing projects.

**WXTR WASHINGTON, D.C.**, had been scheduled for a \$33 million sale from Ragan Henry to Louise Heifetz. That deal has fallen through due to a reported lack of financing.

# Tribute TO THE PAST PRESIDENTS

JOEL FRIEDMAN  
L. LEE PHILLIPS  
HENRY DROZ  
MEL POSNER  
BOB FEAD  
MYRON ROTH  
DON PASSMAN



Establishing the  
**Joel Friedman**  
Research Fellowship at the City of Hope  
National Medical Center and Beckman Research Institute



Joel M. Friedman 1925-1977  
Founder/President Warner/Elektra/Atlantic



L. LEE PHILLIPS



HENRY DROZ



MEL POSNER



BOB FEAD



MYRON ROTH



DON PASSMAN

**T**HE 1989 SPIRIT OF LIFE AWARD  
DINNER honoring the **MUSIC  
INDUSTRY'S PAST PRESIDENTS**  
FRIDAY EVENING, NOVEMBER 10,  
1989, Century Plaza Hotel, Los Angeles  
Ballroom, 2025 Avenue of the Stars,  
Los Angeles, California

### A Hospital With A Soul

To relieve pain and prolong life are the major goals of the *City of Hope National Medical Center and Beckman Research Institute*. Through research, the hand of hope can be extended through personalized treatment on a nonsectarian basis to the millions who are threatened by, or actually suffering from the ravages of crippling and killer ailments — cancer and leukemia; heart, blood and lung maladies; diabetes and other hereditary and metabolic disorders — as well as through investigations in genetics, brain and nerve function, lupus, Huntington's disease, epilepsy and countless other disorders. New projects are incorporated regularly, the most recent being in cancer immunotherapy, bone marrow transplantation and occupational diseases — all holding great promise for the prevention and care of victims of catastrophic diseases.

The Music Industry believes in the *City of Hope's* humanistic philosophy and concern for the dignity, health and well-being of the family of man. If you share our belief that "health is a human right," please extend to us your invaluable support, either as a volunteer, or as a contributor...

#### INNER CIRCLE (Preferred Seating)

\_\_\_\_\_ table(s) or \_\_\_\_\_ places

Contribution: \$6,000 per table of ten — \$600 per person

#### GENERAL RESERVATIONS

\_\_\_\_\_ table(s) or \_\_\_\_\_ places

Contribution: \$3,500 per table of ten — \$350 per person

I cannot attend the dinner, but please list me as a

contributor: (Check one)  Founder - \$1,500

Patron - \$1,000  Spor.sor - \$500

Check enclosed for \$ \_\_\_\_\_

Please send bill

Company \_\_\_\_\_

Person \_\_\_\_\_ Telephone \_\_\_\_\_

Address \_\_\_\_\_

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

Solicited by \_\_\_\_\_

Mail to: Music Industry Presidents Tribute c/o City of Hope  
208 West 8th Street • Los Angeles, California 90014



THE MOST SPECTACULAR EVENT EVER!

David Gest, Celia Lipton-Farris &  
American Airlines present  
THE 7TH ANNUAL AMERICAN  
CINEMA AWARDS

A 300 STAR SALUTE HONORING  
**GREGORY PECK**  
**ELIZABETH TAYLOR**  
FOR DISTINGUISHED ACHIEVEMENT IN FILM  
**MICHAEL JACKSON**  
ENTERTAINER OF THE DECADE

...for a distinguished career  
unsurpassed in the field  
of entertainment.

Hosted by ROBERT WAGNER  
Dinner Chairmen  
KIRK and ANNE DOUGLAS

Produced by DAVID GEST

Executive Producer  
CELIA LIPTON-FARRIS  
Directed by  
TRISTAN ROGERS  
Musical Director  
PAUL JOHNSON

Saturday Jan. 27, 1990

Beverly Hilton Hotel

For program book ads and tickets:

Please contact Miss Jane Greer

(213) 271-6499

PHOTO/ELIZABETH TAYLOR/GARY BERNSTEIN



Hits From Billboard 10 and  
20 Years Ago This Week

## POP SINGLES—10 Years Ago

1. **Rise**, Herb Alpert, A&M
2. **Pop Muzik**, M. SIRE
3. **Don't Stop 'Til You Get Enough**, Michael Jackson, EPIC
4. **Dim All The Lights**, Donna Summer, CASABLANCA
5. **I'll Never Love This Way Again**, Dionne Warwick, ARISTA
6. **Sail On**, Commodores, MOTOWN
7. **Heartache Tonight**, Eagles, ASYLUM
8. **Still**, Commodores, MOTOWN
9. **Tusk**, Fleetwood Mac, WARNER BROS
10. **You Decorated My Life**, Kenny Rogers, UNITED ARTISTS

## TOP SINGLES—20 Years Ago

1. **I Can't Get Next To You**, Temptations, GORDY
2. **Hot Fun In The Summertime**, Sly & the Family Stone, EPIC
3. **Sugar Sugar**, Archies, CALENDAR
4. **Jean**, Oliver, CREWE
5. **Suspicious Minds**, Elvis Presley, RCA
6. **Little Woman**, Bobby Sherman, METROMEDIA
7. **Wedding Bell Blues**, 5th Dimension, SOUL CITY
8. **Baby It's You**, Smith, DUNHILL
9. **Tracy**, Cuff Links, DECCA
10. **I'm Gonna Make You Mine**, Lou Christie, BUDDAH

## TOP ALBUMS—10 Years Ago

1. **In Through The Out Door**, Led Zeppelin, SWAN SONG
2. **The Long Run**, Eagles, ASYLUM
3. **Midnight Magic**, Commodores, MOTOWN
4. **Cornerstone**, Styx, A&M
5. **Head Games**, Foreigner, ATLANTIC
6. **Dream Police**, Cheap Trick, EPIC
7. **Get The Knack**, The Knack, CAPITOL
8. **Rise**, Herb Alpert, A&M
9. **Off The Wall**, Michael Jackson, EPIC
10. **Slow Train Coming**, Bob Dylan, COLUMBIA

## TOP ALBUMS—20 Years Ago

1. **Green River**, Creedence Clearwater Revival, FANTASY
2. **At San Quentin**, Johnny Cash, COLUMBIA
3. **Through The Past Darkly**, Rolling Stones, LONDON
4. **Abbey Road**, Beatles, APPLE
5. **Blind Faith**, ATLANTIC
6. **In-A-Gadda-Da-Vida**, Iron Butterfly, ATCO
7. **Blood, Sweat & Tears**, COLUMBIA
8. **Hot Buttered Soul**, Isaac Hayes, ENTERPRISE
9. **Best Of Cream**, ATCO
10. **Santana**, COLUMBIA

## COUNTRY SINGLES—10 Years Ago

1. **All The Gold In California**, Larry Gatlin & the Gatlin Brothers Band, COLUMBIA
2. **You Decorated My Life**, Kenny Rogers, UNITED ARTISTS
3. **Half The Way**, Crystal Gayle, COLUMBIA
4. **Before My Time**, John Conlee, MCA
5. **Foiled By A Feeling**, Barbara Mandrell, MCA
6. **Come With Me**, Waylon Jennings, RCA
7. **Sweet Summer Lovin'/Great Balls Of Fire**, Dolly Parton, RCA
8. **Should I Come Home (Or Should I Go Crazy)**, Gene Watson, CAPITOL
9. **My Own Kind Of Hat/Heaven Was A Drink Of Wine**, Merle Haggard, MCA
10. **I Ain't Got No Business Doin' Business Today**, Razyzy Bailey, RCA

## SOUL SINGLES—10 Years Ago

1. **(Not Just) Knee Deep**, Funkadelic, WARNER BROS
2. **Ladies Night**, Kool & the Gang, DE-LITE
3. **Don't Stop 'Til You Get Enough**, Michael Jackson, EPIC
4. **Rise**, Herb Alpert, A&M
5. **Still**, Commodores, MOTOWN
6. **I Just Want To Be**, Cameo, CHOCOLATE CITY
7. **I Do Love You**, G.Q., ARISTA
8. **Cruisin'**, Smokey Robinson, TAMLA
9. **Break My Heart**, David Ruffin, WARNER BROS
10. **I Just Can't Control Myself**, Nature's Divine, INFINITY

## Regulations Make Canadian Syndication A Quirky Biz

LOS ANGELES American syndicators will tell you: Canada is a much different arena from the U.S., one in which their programs compete both among themselves and with locally produced efforts.

Several factors make Canadian syndication unusual. Like Europe, Canada has a limited number of commercial frequencies. And, like Europe, the syndication business is relatively new, and the advertising community is only beginning to recognize syndicated radio as a viable promotional vehicle. Another unique factor is the regulations set by the Canadian Radio-television and Telecommunications Commission, which, among other things, encourage stations to run home-grown syndicated programming.

Canada's largest syndicator, **Telemidia**, has 19 different radio networks. Telemidia's parent company owns several Canadian magazines including TV Guide, a national sales house, and 24 radio stations. Telemidia Radio Networks VP **Paul Williams** says the company's 19 networks account for approximately 70% of Canada's network radio business. Sports broadcasting—including Toronto Blue Jays, Montreal Expos, playoff, and World Series baseball, as well as hockey's Toronto Maple Leafs—makes up 70% of Telemidia's programming.

The other 30% is composed of information and entertainment programs, including the **Global Satellite Networks** "Rockline," which is heard on about 40 stations in Canada, and "Music Express," the radio version of the magazine that was distributed in the U.S. through the Musicland chain, which is heard on about 30 stations.

A subsidiary of group owner **Standard Broadcasting, Sound Source** was established less than two years ago, but is already making inroads, and offering Telemidia some competition. The network already has nine series on the air, and regularly produces specials.

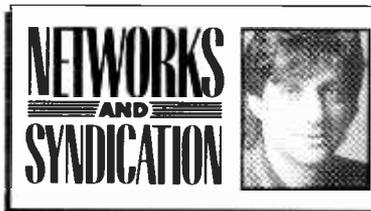
Sound Source's two most successful shows are "Countdown Canada," which airs on 25 stations, and "Report On Business," a 90-second shortform show that runs four times daily on weekdays. Although Sound Source GM **Jean-Marie Heimrath** says CRTC regulations are generally helpful to Canadian syndicators, he says if the programming "is hot, it doesn't matter where it comes from. Whoever comes out with the best programming that fits the needs of the stations is going to do well."

Another syndicator making gains is **Superaudio Canada**, which is affiliated with the Boston-based syndicator of the same name. Superaudio has lined up 36 affiliates for its customized Canadian version of "Open House Party" since June. Superaudio also recently debuted the "Hot 30 Countdown," hosted by CFTR Toronto morning man **Tom Rivers**, which is heard on 27 stations. It also produces and syndicates "Country Party" and has a country countdown show on the drawing board.

Westwood One Canada, which was recently purchased by **McLean-Hunter** from **Selkirk Communications**, has approxi-

mately 40 Canadian affiliates for "Dick Bartley's Original Rock & Roll Oldies Show." **Radio Express** and various independent companies are also trying to make it in Canada, yet the market remains a challenge.

According to **CJBK/CJBX** London, Ontario, VP/GM **Warren Cos-**



by Craig Rosen

ford, who produced syndicated specials on the Beatles, Elvis Presley, and the history of rock during the '70s at **CHUM** Toronto, Canadian syndication "is like the Canadian music industry. Unless you can sell it outside of Canada, you really aren't going to make any money. Unless you have had a hit, you are probably only paying the bills."

Countdown shows are a particularly hard sell in Canada, and a few previous attempts at Canadian countdowns have failed. Telemidia network manager **Dani Eisler** says "we wanted to put a countdown on the air, but there is some reluctance on the part of affiliates to accept one chart as the Canadian chart. They feel a national chart wouldn't reflect the regionality of the stations."

Nonetheless, Superaudio and Sound Source are finding some takers. "We ran **Rick Dees** for two years. It is a great show, but we did feel some backlash for running a show that is obviously an American show," says **CKLG** (LG73) Vancouver, British Columbia, PD **Brad Phillips**. "Now that shows are being made available that are specifically designed in Canada, that is more attractive to us."

CFTR PD **Sharon Taylor** concurs. "We had been wanting to run a countdown show on the weekend for quite some time. We considered **Dees**, [Scott] Shannon, and [Casey] Kasem, but we weren't comfortable with them." Her dilemma was solved when Superaudio approached CFTR's **Rivers** about a Canadian countdown.

WW1 director, international affiliate relations, **Bill Stolier** also acknowledges the problem of trying to get American shows on the Canadian airwaves. "Scott Shannon's **Rockin' America** hasn't done well," he says. "Maybe it would be better if it was 'Rockin' North America.'"

According to **Randy Timmons**, a consultant who was formerly the GM of WW1/Canada, "Canadians get real defensive and don't want to be Americanized. Americans have to come to grips with that. They should take more of a global approach."

Stolier says one of the reasons Bartley's show has been a success in Canada is that he acknowledges that country's audience. Bartley has even done his show from Toronto in the past. Stolier says WW1 has plans to do more shows from Canada, such as the recent **Who inter-**

view show from Vancouver.

"Rockline" has also had success, partially by taking calls from Canadian affiliates. **CITI** Winnipeg, Manitoba, PD **Ross Winters** says a **CITI** listener appears on nearly every show. And the rapid Canadian spread of "Open House Party" seems to be tied, at least partially, to a 30% Canadian segment fed separately to Canadian stations that, not coincidentally, have 30% Canadian-content requirements.

Still, there are challenges for American and even locally produced syndicated programming. Superaudio president **Robert White** says, "We have to go to the clients. Basically, all the advertising we carry [is] client-directed." As in the U.S., landing top markets is crucial to a program's success, and since there are fewer top markets, that importance of landing a station in a major market is exaggerated. "If you don't have Toronto, it's like not having New York, Chicago, and L.A.," says **Timmons**.

But, in general, **White** says, "The attitude toward network radio is changing. And it is being accepted quite well."

### UNISTAR REALIGNS

**Unistar Communications Group** has named three managers to its newly created office of the president. **William Hogan**, who was executive VP/GM of the **United Stations Radio Networks**, is now president of the **Unistar Radio Networks**' traditional radio networks. **David Landau**, previously executive VP/sales, is now president of **Unistar Radio Networks**, managing the company's national sales force. They succeed **Nick Verbitsky**, who was previously president/CEO and is now chairman/CEO. In addition, **Gary Fries**, who was formerly president/chief operating officer of the **Transtar Radio Network**, is now president of the new entity's format networks.

In addition, **Unistar** has named **R.W. "Skip" Schmidt** as its new senior VP/affiliations, overseeing sales for both **Unistar's** formats and network shows. **Schmidt** was VP/GM of **WJQY** Miami. Also, **Unistar**

Radio Networks' news operations will move to a new Washington, D.C.-area headquarters, due to open next spring.

### CALENDAR

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

Oct. 27-28, **Debbie Gibson**, On The Radio, On The Radio Broadcasting, one hour.

Oct. 27-29, **Ronnie Spector/Robert England/Chicago's Walt Parazaider/Bobby "Boris" Pickett/Vanna White**, Cruisin' America with Cousin Brucie, CBS RadioRadio, three hours.

Oct. 27-29, **Freddy Krueger**, On The Move with Tom Joyner, CBS RadioRadio, three hours.

Oct. 27-29, **Ozzy Osbourne**, Metalshop, MJI Broadcasting, one hour.

Oct. 27-29, **BeBe & CeCe Winans**, Star Beat, MJI Broadcasting, one hour.

Oct. 27-29, **Freddy Krueger/Ron Pearlman/Kim Basinger**, Party America, Cutler Productions, two hours.

Oct. 27-29, **New Kids On The Block**, The Weekly Special, Unistar Radio Networks, 90 minutes.

Oct. 29, **Aerosmith/Giant/Rolling Stones**, Powercuts, Global Satellite Network, two hours.

Oct. 30, **Joe Satriani/Bono**, Rockline, Global Satellite Network, 90 minutes.

Oct. 30-Nov. 5, **Paul Overstreet**, Listen In With Lon Helton, Westwood One Radio Networks, one hour.

Oct. 30-Nov. 5, **Jean-Luc Ponty**, The Jazz Show with David Sanborn, Westwood One Radio Networks, two hours.

Oct. 30-Nov. 5, **Classic Headbanger: Judas Priest**, High Voltage, Westwood One Radio Networks, two hours.

Oct. 30-Nov. 5, **Huey Lewis & the News/Bob Dylan/John Lennon/Genesis**, Classic Cuts, MJI Broadcasting, one hour.

Oct. 30-Nov. 5, **Joe Cocker**, Rock Today, MJI Broadcasting, one hour.

Oct. 30-Nov. 5, **Michael Martin Murphey**, Country Today, MJI Broadcasting, one hour.

Oct. 30-Nov. 5, **Joe Cocker**, Off The Record With Mary Turner, Westwood One Radio Networks, one hour.

Oct. 30-Nov. 5, **Surface**, Night Scene, Westwood One Radio Networks, one hour.

Oct. 30-Nov. 5, **More "Double Fantasy" Sessions**, The Lost Lennon Tapes, Westwood One Radio Networks Special Series, one hour.



**Listen To Your Guests.** Brenda Ross, center, host of James Paul Brown Entertainment's "Hitline USA," visits with Roxette's Per Gessle and Marie Fredriksson during a recent show.

©Copyright 1989, Billboard Publications, Inc. No part of this publication may be reproduced, stored in any retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

HOT ADULT CONTEMPORARY™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
				★ ★ NO. 1 ★ ★	
1	3	7	5	DON'T KNOW MUCH ELEKTRA 7-69261	LINDA RONSTADT/AARON NEVILLE 1 week at No. 1
2	1	2	9	HEALING HANDS MCA 53692	ELTON JOHN
3	2	1	10	CHERISH SIRE 7-22883/WARNER BROS.	MADONNA
4	7	12	7	CALL IT LOVE RCA 9038	POCO
5	4	5	12	EVERYTHING BUT MY PRIDE VIRGIN 7-99184	CUTTING CREW
6	9	18	6	WHEN I LOOKED AT HIM ARISTA 1-9868	EXPOSE
7	11	17	6	YOU'VE GOT IT ELEKTRA 7-69269	SIMPLY RED
8	16	23	4	GET ON YOUR FEET EPIC 34-69064/E.P.A.	GLORIA ESTEFAN
9	15	25	5	LISTEN TO YOUR HEART EMI 50223	ROXETTE
10	5	4	14	IF I COULD TURN BACK TIME Geffen 7-22886	CHER
11	17	21	5	WE'RE NOT MAKIN' LOVE ANYMORE COLUMBIA 38-73016	BARBRA STREISAND
12	13	14	8	HAVE I TOLD YOU LATELY MERCURY LP CUT/POLYGRAM	VAN MORRISON
13	6	3	12	SHOWER ME WITH YOUR LOVE COLUMBIA 38-68746	SURFACE
14	8	6	13	ONE WARNER BROS. 7-22899	BEE GEES
15	21	35	3	ANGELIA EMI 50218	RICHARD MARX
16	10	8	10	ANGEL EYES ARISTA 1-9808	THE JEFF HEALEY BAND
17	12	9	17	DON'T WANNA LOSE YOU EPIC 34-68959/E.P.A.	GLORIA ESTEFAN
18	22	24	6	SUMMER OF LOVE EPIC LP CUT/E.P.A.	JEFFERSON AIRPLANE
19	14	10	17	RIGHT HERE WAITING EMI 50219	RICHARD MARX
20	25	29	5	WALKING ON AIR ATLANTIC 7-88830	STEPHEN BISHOP
21	23	22	6	GIRL I'M GONNA MISS YOU ARISTA 1-9870	MILLI VANILLI
				★ ★ ★ POWER PICK ★ ★ ★	
22	30	43	3	WE DIDN'T START THE FIRE COLUMBIA 38-73021	BILLY JOEL
23	28	31	7	NICK OF TIME CAPITOL 44364	BONNIE RAITT
24	24	27	6	WAS IT NOTHING AT ALL CYPRESS 1451/A&M	MICHAEL DAMIAN
25	20	15	18	THE END OF THE INNOCENCE Geffen 7-22925	DON HENLEY
26	18	11	14	IF YOU ASKED ME TO MCA 53358	PATTI LABELLE
27	19	13	19	SOUL PROVIDER COLUMBIA 38-68909	MICHAEL BOLTON
28	36	42	3	THE WAY TO YOUR HEART EMI 50217	SOULSISTER
29	34	34	4	SOWING THE SEEDS OF LOVE FONTANA 874 710-7/POLYGRAM	TEARS FOR FEARS
30	32	32	8	IT'S NOT ENOUGH RCA 9032	STARSHIP
31	31	30	7	THIS ONE CAPITOL 44438	PAUL MCCARTNEY
32	37	48	3	ROCK WIT'CHA MCA 53652	BOBBY BROWN
33	26	20	17	SACRED EMOTION CAPITOL 44379	DONNY OSMOND
34	27	28	7	YOU ON MY MIND FONTANA 874 904-4/POLYGRAM	SWING OUT SISTER
				★ ★ ★ HOT SHOT DEBUT ★ ★ ★	
35	NEW		1	HOW AM I SUPPOSED TO LIVE WITHOUT YOU COLUMBIA 38-73017	M. BOLTON
36	45		2	DIDN'T I (BLOW YOUR MIND) COLUMBIA 38-68960	NEW KIDS ON THE BLOCK
37	29	19	11	STILL CRUISIN' CAPITOL 44445	THE BEACH BOYS
38	38	46	3	EVERYTHING MCA 53714	JODY WATLEY
39	47		2	THE SAME LOVE MCA 53734	THE JETS
40	NEW		1	BRING IT ALL BACK RCA 9093	GRAYSON HUGH
41	35	26	11	I DO EMI 50213	NATALIE COLE (DUET WITH FREDDIE JACKSON)
42	39	40	5	DON'T LEAVE LOVE (OUT THERE ALL ALONE) REPRISE 7-22837	B.J. THOMAS
43	41	45	5	WHAT ABOUT ME Geffen 7-22859	MOVING PICTURES
44	33	16	10	AIN'T TOO PROUD TO BEG RCA 9030	RICK ASTLEY
45	40	39	28	TALK IT OVER RCA 8802	GRAYSON HUGH
46	NEW		1	LEAVE A LIGHT ON MCA 53706	BELINDA CARLISLE
47	46	37	19	GOOD THING I.R.S. 53639/MCA	FINE YOUNG CANNIBALS
48	NEW		1	THE ARMS OF ORION WARNER BROS. 7-22757	PRINCE (WITH SHEENA EASTON)
49	43		2	THE BEST CAPITOL 44442	TINA TURNER
50	42	41	24	IF YOU DON'T KNOW ME BY NOW ELEKTRA 7-69297	SIMPLY RED

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

PROMOTIONS

(Continued from page 13)

at the top of the list are Paula Abdul, house music, New Kids On The Block, day-glo fashions and the HBO comedy series "The Kids In The Hall."

IDEA MILL

Top 40 WPHR (Power 108) Cleveland was the winner of \$1,000 in crosstown rival WMMS' banner contest last month. Part-time WPHR air staffer Paul Phillips took a banner displaying WMMS' calls to Cincinnati, where he managed to get it on TV at the Bengals/Browns game. Phillips used a cellular phone to maintain close contact with staff members at the station who were able to tell him camera angles and other useful information. WPHR plans to donate the money to charity.

Top 40 KGOT Anchorage, Alaska, hosted a game show based on "Let's Make A Deal" at the Alaska State Fair. In addition to regular prizes, KGOT gave away booby prizes including sludge from the Exxon oil spill... At the behest of a local TV station, nine Orlando, Fla.-area radio stations are welcoming the National Basketball Assn.'s new Orlando Magic to the area by adopting a team member whom they will promote throughout the season. Among those participating are country WWKA (K92), urban WJHM (102 JAMZ), AC WDBO, and top 40 WOMX (Mix 105.1).

Although there is substantial overlap between their signals, album outlets WRIF Detroit and WIQB (Rock 103) Ann Arbor, Mich., are competing to see whose listeners can donate the most to a Halloween blood drive. WRIF also celebrated the opening of a new theater

complex in Detroit this month by screening the top 10 horror films of all time for free. WRIF listeners selected the films by calling the station's "Shocktober" line to vote.

Country WGKX (KIX 106) Memphis let its listeners name their picks for the Country Music Assn. Awards through ballots distributed at area retailers. Listeners were then invited to a party at a new country music night club where they could watch the awards on a big-screen television. The grand prize winner scored a \$4,000 spa. Prior to this event, KIX overnight personality Dan Lenzini celebrated the club's grand opening by camping out for three days on the venue's roof.

Easy KOKE Austin, Texas, collected more than \$2,000 in donations from its listeners to support the Meals On Wheels program, which distributes meals to home-bound senior citizens... Whitney Designs of California is now customizing its compact disk pins and clocks with call letters and logos for radio station promotions. For more information call Eric Whitney at 805-564-6966.

PRO-MOTIONS

Duncan Payton has joined KPWR as promotions director; he most recently held the same position at KGGI Riverside, Calif., where Kimberly Martinez replaces him... Kim Heywood has been named promotion director at urban WILD Boston. She was previously promotion manager/events coordinator at WGBH-TV Boston.

Assistance in preparing this column was provided by Craig Rosen.

BROADCAST SERVICES

"IF YOU DON'T BUY THIS RECORD, GOD'S GONNA CALL ME HOME!!"

Jim Terr's novelty songs and parodies, political satires and comedy bits have been featured on NPR's "Morning Edition" and "Mountain Stage", the ABC, Mutual, NBC, United Stations and Olympia Broadcasting/Contemporary Comedy Networks, CBS Radio "Morning Circus," Doctor Demento and Voice of America/Europe, and covered by NBC-TV, Associated Press and Paul Harvey News.

To receive a FREE soundsheet of eight of his best\*, including the title track from his new cassette, "A THOUSAND POINTS OF LIGHT", write on station letterhead to Blue Canyon Productions, P.O. Box 6460, Santa Fe, NM 87502. Allow 2-3 weeks. To also receive the complete cassette of 19 songs and bits\*\*, send \$5.00 to cover costs (sorry — no exceptions).

"A modern-day Mark Twain, Will Rogers, Jimmie Rodgers and Jackie Mason..."

— Rick Sanjek, assistant vice president, BMI

"... very well-done songs with a topical edge, with humor, a point of view and a concern for human dignity... a wonderful surprise..."

— Peter Ludwig, columnist for BILLBOARD Magazine

\*all current and suitable for all formats \*\*almost all new, unreleased material

**ATTN. PD'S & DJ'S "HAPPY HANUKAH, VERONICAL!"**  
Hot hilarious street beat tune featured on Z-100 AM ZOO 12/88. Get yours today, in time for 1989 Hanukkah Season!  
Hal Kashner Music  
35-5K Park Ave.  
Suffern, NY 10901  
(914) 357-8171

**AIR TALENT/PD'S**  
Westwood provides Air and Programming Talent to hundreds of radio and television stations. If you've the goods, we'll WIN for you!! Send your best T or R to:  
**WESTWOOD PERSONALITIES**  
42446 Bob Hope Dr. #228  
Rancho Mirage, CA 92270  
(619) 346-4334

**PIONEER PRESENTS**

**Hot Picks in Tokio**

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

Week of October 8, 1989

- 1. Was You Much Janet Jackson
- 2. Sawing The Seeds Of Love Teena Marie
- 3. The My Love Ray Charles
- 4. Sweet Talk Dina Dine
- 5. Lash Madonna
- 6. It's No Crime Dina Dine
- 7. Mashed Potatoes Babyface
- 8. Permys Price The Rolling Stones
- 9. Love In The Elevator Aerosmith
- 10. Rock Wit'Cha Bobby Brown
- 11. Don't Baby Baby Zapp
- 12. Girl In Gonna Kiss You Milli Vanilli
- 13. Everyone Try To Say Goodbye Cheryl Lynn
- 14. Dr. Feelgood Motley Crue
- 15. Don't Wanna Love You Gloria Estefan
- 16. Right Here Judy Watley
- 17. Show Me With Your Love Richard Marx
- 18. Single Again Manya Takeuchi
- 19. Dine Bee Gees
- 20. Don't Ask Me Why Eurythmics
- 21. Cheer Down George Harrison
- 22. If I Could Turn Back Time Cher
- 23. Dreams Come True
- 24. On Our Own Babyface
- 25. Kates On The Wind Neneh Cherry
- 26. Let Go Shaon Elyan
- 27. My First Night Without You Cyndi Lauper
- 28. Areza No Washi Toshiki Kadomatsu

**FM JAPAN 81.3 FM**

©Copyright 1989, Billboard Publications, Inc. No part of this publication may be reproduced, stored in any retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

# ALBUM ROCK TRACKS™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
★ ★ NO. 1 ★ ★					
1	1	2	8	ROCK AND A HARD PLACE COLUMBIA LP CUT	ROLLING STONES 2 weeks at No. 1
2	2	3	8	SOLD ME DOWN THE RIVER I.R.S. 73003	THE ALARM
3	3	9	6	JANIE'S GOT A GUN Geffen LP CUT	AEROSMITH
4	6	7	6	ROCKIN' IN THE FREE WORLD REPRISE LP CUT	NEIL YOUNG
5	5	10	7	THE LAST WORTHLESS EVENING Geffen 7-22771	DON HENLEY
6	9	16	3	WE DIDN'T START THE FIRE COLUMBIA 38-73021	BILLY JOEL
7	8	14	6	LOVE IS A LONG ROAD MCA LP CUT	TOM PETTY
8	11	13	5	EVERYTHING IS BROKEN COLUMBIA LP CUT	BOB DYLAN
9	10	11	8	NO SOUVENIRS ISLAND 7-99176/ATLANTIC	MELISSA ETHERIDGE
10	13	15	6	WHEN I SEE YOU SMILE EPIC 34-69082/E.P.A.	BAD ENGLISH
11	15	20	8	WAIT FOR YOU WTG LP CUT	BONHAM
12	4	4	10	CALL IT LOVE RCA 9038	POCO
13	18	18	8	I'M A BELIEVER A&M 1454	GIANT
14	19	24	7	TIGHTROPE EPIC LP CUT/E.P.A.	STEVIE RAY VAUGHAN & DOUBLE TROUBLE
15	7	1	9	LOVE IN AN ELEVATOR Geffen 7-22845	AEROSMITH
16	28	—	2	A GIRL LIKE YOU ENIGMA 44480/CAPITOL	THE SMITHEREENS
★ ★ ★ FLASHMAKER ★ ★ ★					
17	NEW ▶	1	1	FOOLISH HEART ARISTA LP CUT	GRATEFUL DEAD
18	22	25	8	THE ANGEL SONG CAPITOL 44449	GREAT WHITE
19	24	29	5	LOVE SONG Geffen 7-22856	TESLA
20	12	5	9	SOWING THE SEEDS OF LOVE FONTANA 874 710-7/POLYGRAM	TEARS FOR FEARS
21	16	12	9	DR. FEELGOOD ELEKTRA 7-69271	MOTLEY CRUE
22	14	8	8	KISSING WILLIE CHRYSLIS 23418	JETHRO TULL
23	23	23	8	SLEEPING MY DAY AWAY WARNER BROS. 7-22775	D.A.D.
24	NEW ▶	1	1	JUST BETWEEN YOU AND ME ATLANTIC 7-88781	LOU GRAMM
25	29	37	4	AMERICAN MUSIC MERCURY 874 934-4/POLYGRAM	IAN HUNTER/MICK RONSON
26	26	30	6	GLAMOUR BOYS EPIC 34-68548/E.P.A.	LIVING COLOUR
27	21	21	12	POISON EPIC 34-68958/E.P.A.	ALICE COOPER
★ ★ ★ POWER TRACK ★ ★ ★					
28	32	40	3	DON'T CLOSE YOUR EYES ATLANTIC 7-88902	KIX
29	31	33	4	CROSSROADS ELEKTRA 7-69273	TRACY CHAPMAN
30	20	17	9	EDIE (CIAO BABY) SIRE 7-22873/REPRISE	THE CULT
31	27	27	5	HOLDING ON TO YOU ATLANTIC 7-88820	PETER FRAMPTON
32	25	19	8	SAD SAD SAD COLUMBIA LP CUT	ROLLING STONES
33	33	42	3	BACK TO THE BULLET POLYDOR 889 976-4/POLYGRAM	SARAYA
34	NEW ▶	1	1	BIG BAD MOON RELATIVITY LP CUT/IMPORTANT	JOE SATRIANI
35	17	6	9	MIXED EMOTIONS COLUMBIA 38-69008	ROLLING STONES
36	36	43	3	YOU RUN MCA LP CUT	THE CALL
37	30	22	12	WHEN THE NIGHT COMES CAPITOL 44437	JOE COCKER
38	42	47	3	BIG TALK COLUMBIA 38-73035	WARRANT
39	NEW ▶	1	1	POOR LITTLE GIRL DARK HORSE LP CUT/WARNER BROS.	GEORGE HARRISON
40	35	36	9	NEW THING ATCO 7-99207	ENUFF Z'NUFF
41	NEW ▶	1	1	EVERYTHING YOU DO... ATLANTIC 7-88823	FIONA/KIP WINGER
42	46	—	2	MOVE WITH ME SISTER RCA LP CUT	THE DEL FUEGOS
43	34	38	5	HUNGRY ATLANTIC 7-88859	WINGER
44	41	44	4	I REMEMBER YOU ATLANTIC LP CUT	SKID ROW
45	45	—	2	LIVING IN SIN MERCURY 876 070-7/POLYGRAM	BON JOVI
46	NEW ▶	1	1	STAND ON IT EPIC LP CUT/E.P.A.	JEFF BECK
47	48	—	2	RIP AND TEAR VERTIGO LP CUT	L.A. GUNS
48	49	—	2	STILL IN LOVE CHRYSLIS 23421	STAGE DOLLS
49	47	—	2	ANOTHER CHANCE ELEKTRA 7-69267	GEORGIA SATELLITES
50	50	—	2	GOOD WORK SLASH LP CUT/REPRISE	BODEANS

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

## Stations Respond To FCC Charges Of Indecency

BY BILL HOLLAND

WASHINGTON, D.C. Naragansett's KSJO San Jose, Calif., Evergreen's WLUP-FM Chicago, and Great American's WFBQ Indianapolis have all filed their responses to FCC allegations of indecent programming (Billboard, Sept. 9).

Both WLUP and WFBQ produced lengthy documents—WLUP's is 55

### WASHINGTON ROUNDUP

pages—denying any violations of FCC rules. The stations also included "exhibit" information in their replies, such as letters of commendation from local civic groups, and ratings information to indicate their programming is not offensive and is geared to mainstream listeners. KSJO's reply, on the other hand, was both the first filed and the shortest, and emphasizes that morning jock Perry Stone was fired by the station shortly after the on-air incident in question.

Meanwhile, the FCC will be addressing the indecency issue at an open meeting this week. The commission will be compiling material from its staffers that would help convince the U.S. Appeals Court that a 24-hour ban on indecent, not obscene, programming on radio and TV is constitutional.

Critics of the ban, in the form of a 1988 law sponsored by Sen. Jesse Helms, D-N.C., and passed by the Congress, say the FCC faces an uphill, if not impossible, task. They argue that the Constitution protects such language. The commission is charged with carrying out federal law; the 24-hour ban is now being reviewed by the appeals court, which allowed the FCC last month to try to compile a record showing the ban is needed.

The fate of the remaining indecency cases left over from former chairman Dennis Patrick's term may also be considered at the meeting, say FCC insiders. While the court considers the constitutionality of the 24-hour ban, the FCC is also continuing to work on complaints about stations broadcasting allegedly indecent programming during daylight and early evening hours.

### HOUSE SUBCOMMITTEE HOLDS HEARING

Radio industry officials are delighted that the House telecommunications subcommittee has scheduled a wide-ranging hearing Thursday (26) on several radio reform issues. Group operators will testify to discuss license renewal concerns and will answer lawmakers' questions about trafficking and the three-year holding rule. Panelists from the National Assn. of Broadcasters will also be on hand to focus on such AM improvement issues as interference and receiver quality. The House panel also wants to hear from industry spokespersons on EEO rules.

## DRAMARAMA



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

Stuck in Wonderamaland is the definitive statement from a band that is bolder, wiser, and

hungrier than ever before. Its first single, "Last Cigarette," recalls the urgency of "Anything, Anything," and tracks like "Lullabye" and "I Wish I Was Your Mother" (their cover of the Mott the Hoople gem) add touches of melancholy depth to the record.



3355 W. El Segundo Blvd.  
Hawthorne, CA 90250  
Tel: (213) 973-8282 Fax: (213) 679-3395  
Toll Free: 1-800-444-6044

FOR WEEK ENDING OCTOBER 28, 1989

# MODERN ROCK TRACKS™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
★ ★ NO. 1 ★ ★					
1	1	4	7	PICTURES OF MATCHSTICK MEN VIRGIN LP CUT	CAMPER VAN BEETHOVEN 2 weeks at No. 1
2	2	8	6	REGINA ELEKTRA 7-69270	THE SUGARCUBES
3	7	12	4	PERSONAL JESUS SIRE 7-21328/REPRISE	DEPECHE MODE
4	4	11	5	I WANT THAT MAN SIRE 7-22816/REPRISE	DEBORAH HARRY
5	3	3	7	SOLD ME DOWN THE RIVER I.R.S. 73003	THE ALARM
6	5	1	9	SOWING THE SEEDS OF LOVE FONTANA 874-810-7/POLYGRAM	TEARS FOR FEARS
7	8	10	5	IF IT'S LOVE A&M 1457	SQUEEZE
8	14	14	4	INTO THE HEART OF LOVE SIRE LP CUT/REPRISE	THE MIGHTY LEMON DROPS
9	12	13	6	SICK OF IT RCA 90884	THE PRIMITIVES
10	NEW ▶	1	1	PROUD TO FALL SIRE 7-22924/REPRISE	IAN MCCULLOCH
11	19	26	3	DRAMA! SIRE 7-22768/REPRISE	ERASURE
12	24	—	2	A GIRL LIKE YOU CAPITOL 44480	THE SMITHEREENS
13	NEW ▶	1	1	LOVE AND ANGER COLUMBIA LP CUT	KATE BUSH
14	15	22	3	CROSSROADS ELEKTRA 7-69273	TRACY CHAPMAN
15	11	7	9	WAY OF THE WORLD ATLANTIC 7-88844	MAX Q
16	20	21	5	SUGAR DADDY WARNER BROS. 7-22819	THOMPSON TWINS
17	10	6	9	LOVE SHACK REPRISE 7-22817	THE B-52'S
18	17	16	4	KINGDOM OF RAIN EPIC LP CUT/E.P.A.	THE THE
19	9	9	9	KNOCK ME DOWN EMI LP CUT	RED HOT CHILI PEPPERS
20	18	18	5	SELF! Geffen 7-22809	FUZZBOX
21	13	5	11	BETWEEN SOMETHING AND NOTHING SIRE LP CUT/REPRISE	THE OCEAN BLUE
22	NEW ▶	1	1	CONTACT COLUMBIA LP CUT	BIG AUDIO DYNAMITE
23	NEW ▶	1	1	LET LOVE RULE VIRGIN 99166	LENNY KRAVITZ
24	22	24	3	BLACK SHEEP WALL A&M 1462	THE INNOCENCE MISSION
25	28	—	2	SATELLITES Geffen LP CUT	RICKIE LEE JONES
26	6	2	9	JAMES BROWN COLUMBIA LP CUT	BIG AUDIO DYNAMITE
27	29	—	2	MAKE BELIEVE MAMBO SIRE LP CUT/WARNER BROS.	DAVID BYRNE
28	16	15	6	DECLINE AND FALL BEGGAR'S BANQUET LP CUT/CAPITOL	FLESH FOR LULU
29	NEW ▶	1	1	HIGHER GROUND EMI 50226	RED HOT CHILI PEPPERS
30	23	29	3	LOVE IS A SHIELD ATLANTIC 7-88884	CAMOUFLAGE

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

## SUMMER '89 ARBITRONS

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

Call	Format	'88	'89	'89	'89	Call	Format	'88	'89	'89	'89
<b>MEMPHIS—(42)</b>											
WHRK	urban	17.0	15.0	13.1	14.3	WDOZ	oldies	1.2	1.3	1.9	1.0
WGKX	country	9.4	10.1	10.5	9.9	<b>ROCHESTER, N.Y.—(43)</b>					
WDIA	urban	6.5	7.8	9.4	9.5	WCMF	album	17.1	15.3	17.4	15.6
WEGR	album	6.3	8.8	7.6	8.8	WPXY-AM-FM	top 40	12.4	10.9	11.6	10.9
WMC-FM	top 40	9.6	7.6	6.1	6.8	WVOR	AC	9.2	9.0	11.0	10.1
WEZI-FM	easy	4.9	6.0	4.5	6.5	WBEE-FM	country	9.6	8.5	8.9	9.0
WRVR-FM	AC	7.7	8.2	9.1	6.4	WHAM	AC	8.5	9.5	8.7	7.4
KRNB	urban	6.1	6.2	6.1	6.0	WKLX	oldies	4.3	6.0	5.8	7.0
WLOK	religious	5.1	4.2	5.6	4.6	WZSH	easy	5.9	7.4	4.7	6.7
KMPZ	top 40	4.5	5.1	4.1	4.4	WRMM	AC	7.8	6.1	5.5	5.9
WREC	adult std	2.8	3.1	3.4	1.7	WDXK	urban	4.6	5.2	6.2	5.6
WHBQ	oldies	1.4	1.0	.8	1.1	WEZO	adult std	3.4	3.0	2.9	2.7
						WMJQ	top 40	.9	1.0	.8	1.5

Call	Format	'88	'89	'89	'89	Call	Format	'88	'89	'89	'89						
<b>ORLANDO, FLA.—(44)</b>																	
WWKA	country	11.9	8.6	9.7	8.8	WKZL	top 40	6.2	5.5	5.8	5.6						
WHTQ	album	6.2	4.9	8.1	8.6	WMAG	AC	6.8	5.5	5.7	5.0						
WSTF	AC	7.0	9.1	8.6	8.2	WQMG-FM	urban	8.9	4.1	4.0	4.8						
WBJW-AM-FM	top 40	7.7	7.9	6.3	7.6	WWWB	AC	3.1	4.4	3.9	4.6						
WJHM	urban	5.3	6.0	7.9	7.3	WMQX-FM	oldies	3.1	4.8	4.2	4.2						
WOCL	oldies	7.8	7.7	5.4	7.0	WSJS	adult std	5.0	5.1	4.8	3.8						
WSSP	easy	8.6	8.3	8.3	6.6	WKSI	top 40	5.4	3.9	3.9	3.4						
WDIZ	album	5.5	6.7	5.2	5.8	WWGL	religious	.6	.8	1.4	2.3						
WJYO	AC	4.8	5.5	4.4	5.7	WPCM	country	1.2	1.1	2.0	1.9						
WHLY	top 40	5.6	3.8	4.2	4.6	WWMY	easy	2.3	3.2	2.4	1.9						
WDBO	AC	5.6	5.8	6.7	4.2	WSMX	religious	1.0	.6	.6	1.8						
WLOQ	adult alt	2.2	3.4	3.8	3.5	WAAA	urban	2.0	2.0	1.4	1.7						
WWNZ	N/T	4.3	4.7	5.2	3.5	WQMG	black	1.4	1.1	1.8	1.6						
WWLV	easy	1.5	1.7	2.5	2.2	WMFR	AC	2.5	2.0	2.7	1.5						
WPRD	adult std	.4	1.9	1.1	1.5	WMXC	AC	.5	1.1	1.6	1.5						
WONO	Spanish	1.0	.5	1.1	1.2	WHPE	religious	1.5	2.0	2.2	1.1						
WXXO	religious	2.7	1.1	.6	1.0	WRDX	AC	.4	.4	.4	1.1						
WTLN-AM-FM	religious	1.5	.7	1.1	1.2	WFMX	country	.6	.6	1.0	1.0						
<b>OKLAHOMA CITY—(46)</b>																	
KXXY-FM	country	13.3	13.5	14.3	14.0	WTNC	religious	1.2	.7	.7	1.0						
KKNG	easy	10.0	9.4	7.8	8.7	<b>BIRMINGHAM, ALA.—(51)</b>											
KJYO	top 40	12.3	11.8	10.1	8.8	WZKZ-AM-FM	country	14.7	17.5	18.8	14.5						
KTOK	N/T	7.3	7.4	5.9	8.7	WMJJ	AC	12.5	8.3	10.4	11.9						
KOMA	oldies	4.7	5.1	5.7	7.0	WENN	urban	9.4	10.5	11.0	10.6						
KRXO	cls rock	5.0	6.3	5.4	6.8	WZRR	cls rock	4.2	10.4	8.2	8.6						
KZBS	top 40	5.0	8.1	6.4	5.9	WAPI-FM	top 40	9.0	8.4	7.3	8.0						
KEBC	country	3.7	3.6	6.5	5.7	WERC	N/T	4.9	3.6	5.6	6.3						
KATT	album	10.0	7.8	7.5	4.7	WKXX	top 40	8.0	7.3	7.1	5.8						
KMGL	AC	4.4	5.1	6.4	4.6	WAPI	adult std	5.3	4.5	3.7	4.2						
KLTE	AC	4.7	4.7	4.0	3.7	WATV	urban	4.8	3.7	4.0	4.0						
KPRW	urban	2.9	2.7	3.3	3.4	WAGG	religious	5.0	2.7	2.9	3.6						
WKY	country	5.1	2.8	2.4	3.0	WDJC	religious	3.5	2.9	2.8	3.1						
KXXY	country	.6	.6	.7	1.6	WJLD	urban	1.8	2.8	1.7	2.0						
KJIL	religious	1.4	.9	.7	1.2	WAYE	religious	1.5	2.8	.8	1.8						
KTLV	religious	.6	—	1.3	1.1	WZBQ-FM	top 40	1.0	.8	1.0	1.4						
WWLS	oldies	.5	1.8	.4	1.0	WCRT	oldies	1.9	1.2	1.0	1.0						
<b>NASHVILLE—(47)</b>																	
WYHY	top 40	10.3	14.8	13.8	17.3	<b>JACKSONVILLE, FLA.—(52)</b>											
WKDF	album	8.3	8.9	10.7	9.0	WAPE	top 40	15.3	15.8	13.8	14.3						
WSIX-FM	country	9.9	7.9	9.4	8.9	WQIK-FM	country	9.7	10.8	12.2	9.8						
WSM-FM	country	9.3	11.2	10.4	8.2	WFYV-FM	album	11.2	8.3	8.3	9.5						
WQOK	urban	6.9	5.3	5.9	7.1	WEJZ	AC	3.7	6.4	6.3	8.4						
WZEZ	easy	9.6	9.1	6.8	7.0	WCRJ	country	6.1	4.7	3.7	5.5						
WLAC-FM	AC	7.1	7.8	7.6	6.8	WIVY	AC	6.5	5.4	5.4	5.2						
WRMX	oldies	5.1	4.4	5.4	6.8	WAIV	AC	7.7	5.5	6.0	4.6						
WGFX	cls rock	5.8	4.2	5.8	4.5	WZAZ-FM	urban	6.7	5.6	6.1	4.0						
WSM	country	4.2	4.4	4.1	4.0	WOKV	N/T	2.3	3.0	3.1	3.7						
WLAC	N/T	3.0	3.3	1.5	2.6	WZAZ	urban	3.0	3.8	3.1	3.5						
WVOL	oldies	2.9	2.0	4.1	1.7	WIOI-FM	cls rock	—	2.3	2.3	3.0						
WAKM	country	.5	—	—	1.1	WCGL	religious	3.8	1.6	1.5	2.2						
WAMB	adult std	1.0	1.7	.8	1.1	WSVE	religious	2.8	1.3	1.1	1.8						
<b>DAYTON, OHIO—(48)</b>																	
WTUE	album	14.7	12.1	9.2	10.1	WHJX	urban	—	—	—	1.3						
WGTZ	top 40	11.0	8.6	7.3	9.5	<b>WEST PALM BEACH, FLA.—(53)</b>											
WHKO	country	9.1	9.0	8.4	8.5	WEAT-AM-FM	easy	16.7	18.0	17.5	18.6						
WAZU	album	.7	3.7	7.3	7.8	<b>ALBANY, N.Y.—(54)</b>											
WWSN	AC	8.7	7.3	6.5	7.8	WGY	AC	8.9	9.3	9.7	9.8						
WHIO	AC	8.1	8.4	8.8	7.1	WROW-FM	easy	10.7	9.9	9.4	9.6						
WVUD	AC	5.6	5.8	6.1	5.3	WFLY	top 40	7.6	8.6	7.1	9.4						
WLW	AC	4.2	3.7	4.9	5.0	WPYX	album	10.6	8.9	10.2	8.3						
WYMJ	oldies	4.4	3.6	2.9	3.8	WGNA-AM-FM	country	8.0	10.1	9.4	8.2						
WBLZ	urban	3.7	3.2	5.6	3.3	WKLI	AC	6.6	6.1	6.0	6.6						
WONE	country	4.3	4.7	4.7	3.3	WGY-FM	top 40	5.0	4.0	4.8	4.5						
WCLR	easy	2.3	1.0	2.7	3.0	WQBK	N/T	4.6	4.8	4.0	4.3						
WDAO	urban	1.0	3.3	1.9	2.5	WQBK-FM	cls rock	4.8	5.3	4.3	4.1						
WBNS-FM	easy	—	—	.4	1.8	WTRY	oldies	3.7	3.6	3.5	3.4						
WBVE	country	3.9	4.6	2.2	1.8	WABY	adult std	2.5	2.4	3.1	2.6						
WFCJ	religious	.7	1.0	.8	1.8	WVKZ-FM	top 40/rock	2.7	1.4	2.1	2.3						
WOFX	cls rock	.8	1.5	1.2	1.2	WROW	easy	2.2	2.1	2.7	2.1						
WPFB	adult std	—	—	.7	1.2	WEQX	album	.7	1.3	.9	1.6						
WING	oldies	3.5	3.1	2.3	1.1	WHRL	adult alt	1.0	1.4	1.7	1.6						
<b>LOUISVILLE, KY.—(49)</b>																	
WAMZ	country	17.2	17.1	16.3	16.4	WPTR	N/T	1.3	1.0	1.0	1.4						
WDJX-AM-FM	top 40	9.3	12.0	15.3	13.6	WKOL-FM	oldies	—	.6	.6	1.3						
WHAS	AC	15.0	14.8	12.2	10.8	WSHZ	AC	1.8	2.1	1.9	1.3						
WLOU	urban	3.9	7.4	7.1	9.4	<b>RICHMOND, VA.—(55)</b>											
WQMF	album	9.8	9.4	8.3	8.2	WRVQ	top 40	13.0	11.7	9.4	12.2						
WVEZ	AC	7.1	6.7	5.9	7.9	WRVA	AC	12.3	15.9	14.7	11.4						
WRKA	AC	6.3	6.4	6.0	6.6	WCDX	urban	10.4	7.9	11.1	10.2						
WLRS	top 40/rock	6.0	4.2	5.5	6.3	WRXL	album	11.2	11.6	9.9	9.7						
WAVG	oldies	3.7	4.4	3.8	3.2	WMBX	AC	7.9	6.7	8.3	8.0						
WLSY	easy	6.2	1.9	3.0	3.0	WKHK	country	6.0	5.3	9.3	7.5						
WXVW	adult std	2.3	1.9	3.0	2.8	WPLZ	urban	8.2	7.8	7.8	7.2						
WWKY	country	.7	.8	.5	1.9	WTVR-FM	easy	4.6	8.1	5.4	6.6						
WTMT	country	1.0	1.7	1.5	1.7	WVGO	oldies	2.0	1.2	3.6	3.0						
<b>GREENSBORO, N.C.—(50)</b>																	
WTQR	country	16.8	15.1	15.9	15.3	<i>(Continued on next page)</i>											
WKRR	album	8.3	8.1	9.2	11.4												
WJMH	urban	3.8	7.6	11.5	7.1												



**WE'VE BEEN FANS OF YOURS FOR YEARS**

**And we've got the chart data to prove it!**

Each week we rank what's selling in the stores and playing on the radio. If it's not on our charts, it's not a hit.

We've got 30+ years of chart history to apply to you or your product.

Presenting a marketing strategy to a hot new client? Or just doing something special for someone?

Pick a theme, any theme—we'll supply you with a list of songs (and when they charted) to match practically anything you can dream up!

Call Mark Marone, Wed.-Fri. (212) 536-5051  
Billboard Chart Research  
1515 Broadway,  
New York, NY 10035

**WATCH OUT!**

FOR THE HOTTEST GUN IN AMERICA

**J.C. MARK'S**



**HIDDEN GUN**  
b/w

I'll Live and Die in Freedom  
From the Album

**ON THE MARK**  
*(Available on Cassette or Compact Disk)*

Now SEE  
**J.C. MARK in THE MONEY RATS**  
A Videoclip  
TV Programmers Request Your Copy Now

**CYBERVOC RECORDS**  
P.O. BOX 2893 VENTURA, CA 93002 • FAX # (805) 653-0106

## ARBITRON RATINGS

(Continued from preceding page)

Call	Format	'88	'89	'89	'89	Call	Format	'88	'89	'89	'89	Call	Format	'88	'89	'89	'89	Call	Format	'88	'89	'89	'89	
WFTH	religious	1.1	1.1	1.4	2.4	WEZX	album	8.9	6.4	7.1	6.1	WKWM	urban	.7	1.3	1.7	2.4	TOLEDO, OHIO—(72)	KQXX	Spanish	4.8	5.4	4.7	4.0
WANT	urban	1.3	1.2	1.0	1.7	WTLQ	top 40	3.5	4.4	3.3	4.6	WHTC	AC	1.5	.7	1.2	2.3	WRQN	top 40	9.0	11.8	11.3	11.6	
WGCV	religious	1.3	1.1	1.1	1.7	WEJL	AC	1.8	2.2	2.8	4.0	WLAV	N/T	1.7	.8	—	1.1	WKKD	country	10.7	9.1	9.6	10.9	
WRNL	oldies	.7	1.8	.9	1.2	WWSH	easy	4.8	5.3	5.4	4.0	WJQK	religious	.6	.9	1.0	1.0	WWWMM	AC	7.6	9.1	6.9	9.9	
WQSF	AC	3.3	2.6	1.3	1.0	WMGS	AC	5.0	5.4	5.4	3.5	WFMS-AM-FM	country	11.4	13.2	11.3	10.8	WIOT	album	12.2	11.4	12.9	9.7	
<b>HONOLULU—(56)</b>						WWSGO	oldies	2.9	3.0	2.7	3.4	KLUC-FM	top 40	9.1	7.6	10.0	8.7	WMHE	top 40	8.9	9.7	7.7	9.3	
KSSK	AC	10.6	8.8	9.2	13.0	WGBI-FM	AC	5.1	3.8	2.9	2.6	WLRQ	easy	7.4	9.3	8.7	8.2	WSPD	AC	5.2	5.7	5.7	5.5	
KQMQ-AM-FM	top 40	15.9	14.6	13.6	11.9	WHLM	top 40	3.1	2.8	1.8	2.6	CKLW	adult std	3.9	3.3	3.6	4.9	WJRW	adult std	4.7	4.0	6.8	4.9	
KIKI-FM	top 40/dance	9.7	9.2	10.5	9.8	WDLS	country	—	—	—	2.2	WVDI	urban	3.7	2.8	3.2	2.7	WTOD	country	6.1	2.6	3.3	2.4	
KUMU-AM-FM	easy	12.2	12.8	13.0	9.6	WEAY	oldies	.6	1.7	2.2	2.0	WCWA	oldies	2.8	1.3	2.3	1.7	WOHO	country	1.0	.9	1.3	1.0	
KRTR-FM	AC	6.1	5.8	8.3	7.9	WVPO	AC	.4	1.2	—	2.0	KNAX	country	4.9	7.0	5.6	9.2	<b>FRESNO, CALIF.—(73)</b>						
KSSK-FM	AC	7.0	6.5	4.7	7.2	WSBG	top 40	1.1	1.6	1.2	1.8	KBOS	top 40/dance	5.9	7.5	8.1	8.3	KNEX	country	4.9	7.0	5.6	9.2	
KPOI	album	6.7	6.3	6.5	6.0	WFMZ	easy	1.8	1.3	.9	1.5	KMJ	N/T	9.3	11.6	7.6	5.8	KBOS	top 40/dance	5.9	7.5	8.1	8.3	
KCCN	Hawaiian	3.5	6.3	7.1	5.1	WARD	N/T	1.5	2.3	2.2	1.3	KDJY	easy	8.8	6.1	8.8	5.7	KMJJ	N/T	9.3	11.6	7.6	5.8	
KHVV	N/T	4.1	3.8	3.5	4.1	WGBI	country	.9	2.1	1.3	1.3	KKOJ	album	6.1	8.3	5.5	5.5	KOJY	easy	8.8	6.1	8.8	5.7	
KHHH	adult alt	2.5	3.3	2.7	3.4	WILQ	country	.8	.9	.9	1.2	KYND-FM	top 40/dance	5.2	4.6	4.8	5.4	KKDJ	album	6.1	8.3	5.5	5.5	
KIKI	oldies	5.9	5.1	4.1	3.2	WBAX	adult std	2.3	2.4	2.1	1.1	KFSD	oldies	6.4	5.4	5.0	5.3	KYND-FM	top 40/dance	5.2	4.6	4.8	5.4	
KHFX	cls rock	.3	2.7	2.1	3.0	WICK	easy	1.8	2.1	2.1	1.0	KRZR	top 40/rock	7.0	5.9	5.1	4.8	KFSD	oldies	6.4	5.4	5.0	5.3	
KGU	N/T	3.5	2.8	2.8	2.6	WILK	AC	1.6	1.5	1.3	1.0	KXEX	Spanish	2.3	1.6	2.2	4.2	KRZR	top 40/rock	7.0	5.9	5.1	4.8	
KDEO-FM	country	—	1.3	2.4	1.4	WQQQ	top 40	1.5	1.1	1.7	1.0	KGST	Spanish	3.6	2.5	4.5	4.0	KXEX	Spanish	2.3	1.6	2.2	4.2	
KDHO	Hawaiian	.5	1.0	1.1	1.3	WWDL	AC	.5	.4	.6	1.0	KFIG-FM	AC	4.0	3.9	3.5	3.8	KGST	Spanish	3.6	2.5	4.5	4.0	
KDED	country	1.4	1.3	1.5	1.1	<b>RALEIGH/DURHAM, N.C.—(60)</b>						KFIG-FM	AC	4.0	3.9	3.5	3.8	KFIG-FM	AC	4.0	3.9	3.5	3.8	
KZOO	Hawaiian	.6	.6	.5	1.0	WPTF	AC	7.9	8.1	7.8	8.9	WESC-FM	country	12.0	12.4	9.3	12.8	KFIG-FM	AC	4.0	3.9	3.5	3.8	
<b>TULSA, OKLA.—(57)</b>						WRDU	album	10.5	7.4	10.1	8.7	WSSL-FM	country	10.5	8.1	8.4	11.1	KFIG-FM	AC	4.0	3.9	3.5	3.8	
KMOD	album	14.4	11.0	10.6	12.5	WQOK	urban	8.2	7.2	7.2	7.5	WMIY	AC	5.0	8.6	9.4	10.4	KFIG-FM	AC	4.0	3.9	3.5	3.8	
KWEN	country	8.4	8.1	11.7	11.0	WDCG	top 40	8.5	9.0	8.1	7.1	WANS-FM	top 40	11.2	11.8	10.4	9.3	KFIG-FM	AC	4.0	3.9	3.5	3.8	
KRMG	AC	9.2	11.0	9.3	8.6	WZZU	top 40/rock	2.8	2.7	3.0	6.5	WFB-FM	AC	8.7	8.7	9.0	7.9	KFIG-FM	AC	4.0	3.9	3.5	3.8	
KAYI	top 40	9.0	8.0	9.3	8.3	WQDR	country	8.8	9.3	6.4	6.2	WFB-FM	AC	8.7	8.7	9.0	7.9	KFIG-FM	AC	4.0	3.9	3.5	3.8	
KMYZ-AM-FM	top 40	6.2	5.4	6.3	7.3	WRAL	AC	6.8	7.3	8.1	6.0	WFB-FM	AC	8.7	8.7	9.0	7.9	KFIG-FM	AC	4.0	3.9	3.5	3.8	
KVOO	country	7.2	7.4	7.2	7.3	WFXC	urban	5.5	9.2	5.8	5.6	WFB-FM	AC	8.7	8.7	9.0	7.9	KFIG-FM	AC	4.0	3.9	3.5	3.8	
KBEZ	easy	8.0	9.4	8.2	7.1	WTRG	oldies	2.3	2.6	5.5	5.6	WFB-FM	AC	8.7	8.7	9.0	7.9	KFIG-FM	AC	4.0	3.9	3.5	3.8	
KVLT	oldies	3.2	6.4	4.9	5.5	WLLC	religious	1.2	2.5	1.7	4.3	WFB-FM	AC	8.7	8.7	9.0	7.9	KFIG-FM	AC	4.0	3.9	3.5	3.8	
KRAV	AC	6.1	3.7	4.2	4.8	WDUR	religious	2.7	1.8	3.4	3.0	WFB-FM	AC	8.7	8.7	9.0	7.9	KFIG-FM	AC	4.0	3.9	3.5	3.8	
KVOD-FM	country	4.0	4.6	4.7	4.1	WYLT	AC	4.6	4.7	3.6	2.4	WFB-FM	AC	8.7	8.7	9.0	7.9	KFIG-FM	AC	4.0	3.9	3.5	3.8	
KQMJ	AC	4.9	3.5	4.1	3.7	WNNO	adult alt	1.4	1.4	1.8	2.2	WFB-FM	AC	8.7	8.7	9.0	7.9	KFIG-FM	AC	4.0	3.9	3.5	3.8	
KTFX	country	4.3	4.0	2.5	3.3	WPCM	country	1.4	.5	1.1	1.9	WFB-FM	AC	8.7	8.7	9.0	7.9	KFIG-FM	AC	4.0	3.9	3.5	3.8	
KXOJ	religious	—	1.5	1.2	1.8	WDNC	adult std	2.2	2.9	1.8	1.4	WFB-FM	AC	8.7	8.7	9.0	7.9	KFIG-FM	AC	4.0	3.9	3.5	3.8	
KBLK	urban	.9	2.3	1.8	1.1	WAUG	oldies	.3	—	.7	1.2	WFB-FM	AC	8.7	8.7	9.0	7.9	KFIG-FM	AC	4.0	3.9	3.5	3.8	
KAKC	oldies	.5	.9	—	1.0	WKIX	oldies	1.4	1.0	.9	1.2	WFB-FM	AC	8.7	8.7	9.0	7.9	KFIG-FM	AC	4.0	3.9	3.5	3.8	
KCAM	classical	.9	.6	.8	1.0	WYRN	country	.3	.7	1.0	1.2	WFB-FM	AC	8.7	8.7	9.0	7.9	KFIG-FM	AC	4.0	3.9	3.5	3.8	
<b>AUSTIN, TEXAS—(58)</b>						WKRR	album	.7	.5	.7	1.0	WFB-FM	AC	8.7	8.7	9.0	7.9	KFIG-FM	AC	4.0	3.9	3.5	3.8	
KASE	country	14.9	13.4	13.4	12.7	<b>TUCSON, ARIZ.—(63)</b>						WFB-FM	AC	8.7	8.7	9.0	7.9	KFIG-FM	AC	4.0	3.9	3.5	3.8	
KBTS	top 40	9.1	9.4	11.0	10.2	KRQQ	top 40	18.0	23.0	21.5	20.9	WFB-FM	AC	8.7	8.7	9.0	7.9	KFIG-FM	AC	4.0	3.9	3.5	3.8	
KLBJ-FM	album	9.9	9.6	8.7	9.2	KLPX	album	7.6	8.9	7.9	10.5	WFB-FM	AC	8.7	8.7	9.0	7.9	KFIG-FM	AC	4.0	3.9	3.5	3.8	
KKMJ	AC	8.9	9.4	7.2	7.0	KIIM	country	11.6	10.4	6.9	10.3	WFB-FM	AC	8.7	8.7	9.0	7.9	KFIG-FM	AC	4.0	3.9	3.5	3.8	
KHFI	top 40	5.4	6.3	7.0	6.0	KYK	AC	6.0	7.6	8.0	8.9	WFB-FM	AC	8.7	8.7	9.0	7.9	KFIG-FM	AC	4.0	3.9	3.5	3.8	
KEYI	AC	6.8	6.4	5.5	4.6	KCEE/KWFM	oldies	8.5	7.0	9.7	8.6	WFB-FM	AC	8.7	8.7	9.0	7.9	KFIG-FM	AC	4.0	3.9	3.5	3.8	
KLBJ	N/T	5.3	4.5	4.3	4.3	KNST	N/T	4.4	4.0	4.0	3.2	WFB-FM	AC	8.7	8.7	9.0	7.9	KFIG-FM	AC	4.0	3.9	3.5	3.8	
KPEZ	album	3.5	2.4	4.5	4.3	KCUB	country	3.2	2.7	3.9	3.0	WFB-FM	AC	8.7	8.7	9.0	7.9	KFIG-FM	AC	4.0	3.9	3.5	3.8	
KLTD	oldies	—	3.0	2.3	3.2	KXEW	Spanish	2.9	2.9	.9	2.8	WFB-FM	AC	8.7	8.7	9.0	7.9	KFIG-FM	AC	4.0	3.9	3.5	3.8	
KQFX	oldies	4.5	3.2	4.4	3.1	KGYV	adult std	5.2	3.6	2.9	2.7	WFB-FM	AC	8.7	8.7	9.0	7.9	KFIG-FM	AC	4.0	3.9	3.5	3.8	
KGSR	adult alt	—	—	2.4	2.9	KMRR	adult std	5.3	3.9	3.5	2.5	WFB-FM	AC	8.7	8.7	9.0	7.9	KFIG-FM	AC	4.0	3.9	3.5	3.8	
KAPT	easy	2.9	4.1	1.3	2.4	KUPD	album	2.0	2.7	3.0	2.5	WFB-FM	AC	8.7	8.7	9.0	7.9	KFIG-FM	AC	4.0	3.9	3.5	3.8	
KVET	country	2.4	2.7	2.3	2.2	KQYT	easy	1.3	2.1	2.6	1.7	WFB-FM	AC	8.7	8.7	9.0	7.9	KFIG-FM	AC	4.0	3.9	3.5	3.8	
KTXZ	Spanish	.7	1.4	1.3	1.6	KXMG	Spanish	.4	.4	.9	1.7	WFB-FM	AC	8.7	8.7	9.0	7.9	KFIG-FM	AC	4.0	3.9	3.5	3.8	
KOKE	easy	2.2	1.6	1.3	1.1	KQTL	Spanish	1.5	3.8	2.1	1.5	WFB-FM	AC	8.7	8.7	9.0	7.9	KFIG-FM	AC	4.0	3.9	3.5	3.8	
KSAH	Spanish	—	—	1.3	1.0	KTKT	AC	.8	.9	2.3	1.3	WFB-FM	AC	8.7	8.7	9.0								

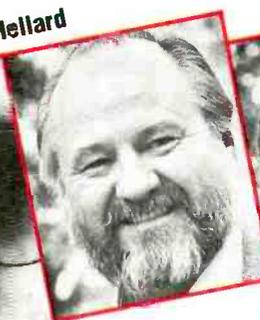
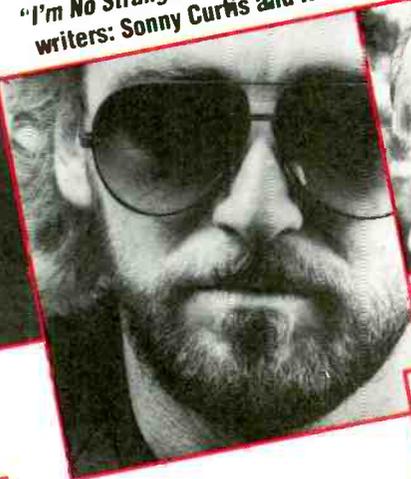
# 1989 CMA AWARDS

We are proud to salute these outstanding members of the BMI family on their Country Music Association Awards

MAX D. BARNES  
Song Of The Year  
"Chiseled In Stone"



KEITH WHITLEY  
Single Of The Year  
"I'm No Stranger To The Rain"  
writers: Sonny Curtis and Ron Hellard



RANDY SCRUGGS  
Producer  
Album Of The Year  
"Will The Circle Be Unbroken Vol. II"



THE JUDDS  
Vocal Duo Of The Year



HIGHWAY 101  
Vocal Group Of The Year



HANK WILLIAMS, JR. & HANK WILLIAMS, SR.  
Vocal Event Of The Year  
HANK WILLIAMS, JR.  
Music Video Of The Year  
"There's A Tear In My Beer"



JOHNNY GIMBLE  
Musician Of The Year



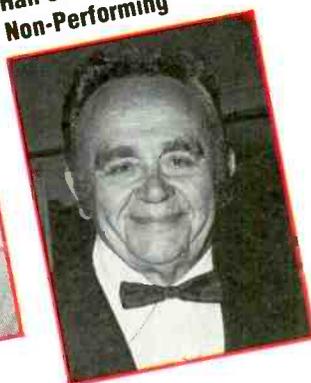
HANK THOMPSON  
Hall Of Fame, Performing



JACK STAPP  
Hall Of Fame,  
Non-Performing



CLIFFIE STONE  
Hall Of Fame,  
Non-Performing



# BMI



# POWERPLAYLISTS™

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

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

**PLATINUM**

**Z100**  
New York  
P.D.: Steve Kingston

- Janet Jackson, Miss You Much
- Madonna, Cherish
- Soul II Soul (Featuring Caron Wheeler), The Arms
- Motley Crue, Dr. Feelgood
- New Kids On The Block, Cover Girl
- Babyface, It's No Crime
- Sybil, Don't Make Me Over
- Seduction, (You're My One And Only) T
- Milli Vanilli, Girl I'm Gonna Miss You
- Tears For Fears, Sowing The Seeds Of
- The 2 Live Crew, Me So Horny
- Bobby Brown, Rock Wit'cha
- Young M.C., Bust A Move
- Aerosmith, Love In An Elevator
- Don Henley, The End Of The Innocence
- Cher, If I Could Turn Back Time
- Expose, When I Looked At Him
- Warrant, Heaven
- The Cure, Love Song
- Bon Jovi, Living In Sin
- Paula Abdul, (It's Just) The Way That
- New Kids On The Block, Didn't I (Blow
- The Cover Girls, My Heart Skips A Beat
- Billy Joel, We Didn't Start The Fire
- Milli Vanilli, Blame It On The Rain
- Lil Louis, French Kiss
- Warrant, Heaven
- Don Henley, The Last Worthless Evenin
- Bad English, When I See You Smile
- Technontronic Featuring Felly, Pump Up
- Taylor Dayne, With Every Beat Of My H
- Richard Marx, Angel Eyes

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

- Janet Jackson, Miss You Much
- Sybil, Don't Make Me Over
- New Kids On The Block, Cover Girl
- New Kids On The Block, Didn't I (Blow
- Cher, If I Could Turn Back Time
- Milli Vanilli, Girl I'm Gonna Miss You
- Soul II Soul (Featuring Caron Wheeler), The Arms
- Bobby Brown, Rock Wit'cha
- Expose, When I Looked At Him
- Seduction, (You're My One And Only) T
- Tears For Fears, Sowing The Seeds Of
- Roxette, Listen To Your Heart
- Milli Vanilli, Blame It On The Rain
- Motley Crue, Dr. Feelgood
- Debbie Gibson, We Could Be Together
- Rolling Stones, Mixed Emotions
- Aerosmith, Love In An Elevator
- Young M.C., Bust A Move
- Madonna, Cherish
- Bon Jovi, Living In Sin
- Stevie B, Girl I Am Searching For You
- The Cover Girls, My Heart Skips A Beat
- Paula Abdul, (It's Just) The Way That
- Bad English, When I See You Smile
- Warrant, Heaven
- Billy Joel, We Didn't Start The Fire
- Expose, When I Looked At Him
- Richard Marx, Angel Eyes
- Technontronic Featuring Felly, Pump Up
- Elton John, Healing Hands
- Lil Louis, French Kiss
- Alice Cooper, Poison
- Kix, Don't Close Your Eyes
- Belinda Carlisle, Leave A Light On
- Taylor Dayne, With Every Beat Of My H
- Big Noise, Name And Number

**EAGLE 106**  
Philadelphia  
P.D.: Buddy Scott

- Madonna, Cherish
- Milli Vanilli, Girl I'm Gonna Miss You
- Warrant, Heaven
- New Kids On The Block, Cover Girl
- Skid Row, 18 And Life
- The Cure, Love Song
- Janet Jackson, Miss You Much
- Babyface, It's No Crime
- Rolling Stones, Mixed Emotions
- Motley Crue, Dr. Feelgood
- Tears For Fears, Sowing The Seeds Of
- Aerosmith, Love In An Elevator
- New Kids On The Block, Didn't I (Blow
- Young M.C., Bust A Move
- Paula Abdul, (It's Just) The Way That
- Expose, When I Looked At Him
- Bon Jovi, Living In Sin
- Cher, If I Could Turn Back Time
- Gloria Estefan, Don't Wanna Lose You
- Soul II Soul (Featuring Caron Wheeler), The Arms
- Elton John, Healing Hands
- Billy Joel, We Didn't Start The Fire
- Roxette, Listen To Your Heart
- The B-52's, Love Shack
- Sharon Bryant, Let Go
- Sybil, Don't Make Me Over
- Linda Ronstadt (Featuring Aaron Nev
- Bobby Brown, Rock Wit'cha
- Aerosmith, Love In An Elevator
- Milli Vanilli, Blame It On The Rain
- Bad English, When I See You Smile

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

- Janet Jackson, Miss You Much
- Madonna, Cherish
- Babyface, It's No Crime
- New Kids On The Block, Didn't I (Blow
- Expose, When I Looked At Him
- The Cover Girls, My Heart Skips A Beat
- Bobby Brown, Rock Wit'cha
- Milli Vanilli, Girl I'm Gonna Miss You
- New Kids On The Block, Cover Girl
- Gloria Estefan, Don't Wanna Lose You
- Martika, I Feel The Earth Move
- Sybil, Don't Make Me Over
- Tina Turner, The Best
- Paula Abdul, (It's Just) The Way That
- Dino, Sunshine
- Stevie B, Girl I Am Searching For You
- Surface, Shower Me With Your Love
- Gloria Estefan, Get On Your Feet
- Sharon Bryant, Let Go
- Seduction, (You're My One And Only) T
- Neneh Cherry, Kisses On The Wind
- Milli Vanilli, Blame It On The Rain
- Linda Ronstadt (Featuring Aaron Nev

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

- Janet Jackson, Miss You Much
- Motley Crue, Dr. Feelgood
- Cher, If I Could Turn Back Time
- The Cure, Love Song
- Milli Vanilli, Girl I'm Gonna Miss You
- The B-52's, Love Shack
- New Kids On The Block, Cover Girl
- Jive Bunny And The Mixmasters, Swing
- Warrant, Heaven
- New Kids On The Block, Didn't I (Blow
- Aerosmith, Love In An Elevator
- Martika, I Feel The Earth Move
- Expose, When I Looked At Him
- Young M.C., Bust A Move
- Paula Abdul, (It's Just) The Way That
- Richard Marx, Angel Eyes
- Paula Abdul, Cold Hearted
- Bad English, When I See You Smile
- Rob Base & D.J. EZ-Rock, Joy And Pain
- Bobby Brown, Rock Wit'cha
- Richard Marx, Right Here Waiting
- Belinda Carlisle, Leave A Light On
- Skid Row, 18 And Life
- Kix, Don't Close Your Eyes
- Skid Row, I Remember You
- Roxette, Listen To Your Heart
- Milli Vanilli, Blame It On The Rain
- Alice Cooper, Poison

**KIISFM 102.7**  
Los Angeles  
P.D.: Sunny Joe White

- Janet Jackson, Miss You Much
- New Kids On The Block, Didn't I (Blow
- Expose, When I Looked At Him
- New Kids On The Block, Cover Girl
- Young M.C., Bust A Move
- Bobby Brown, Rock Wit'cha
- Milli Vanilli, Blame It On The Rain
- Babyface, It's No Crime
- Roxette, Listen To Your Heart
- Aerosmith, Love In An Elevator
- Paula Abdul, (It's Just) The Way That
- Bad English, When I See You Smile
- The Cure, Love Song
- Tears For Fears, Sowing The Seeds Of
- New Kids On The Block, Didn't I (Blow
- The 2 Live Crew, Me So Horny
- Cher, If I Could Turn Back Time
- Bon Jovi, Living In Sin
- Richard Marx, Angel Eyes
- Jody Watley, Everything
- The B-52's, Love Shack
- Technontronic Featuring Felly, Pump Up
- Soul II Soul (Featuring Caron Wheeler), The Arms
- Warrant, Heaven
- Billy Joel, We Didn't Start The Fire
- Gloria Estefan, Get On Your Feet
- Madonna, Cherish
- Motley Crue, Dr. Feelgood
- Taylor Dayne, With Every Beat Of My H
- Christopher Williams, Talk To Myself
- Seduction, Two To Make It Right

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

- Janet Jackson, Miss You Much
- Young M.C., Bust A Move
- Tina Turner, The Best
- Bobby Brown, Rock Wit'cha
- The B-52's, Love Shack
- Tears For Fears, Sowing The Seeds Of
- Roxette, Listen To Your Heart
- Elton John, Healing Hands
- Patti LaBelle, You Asked Me To (Fr
- Aerosmith, Love In An Elevator
- Paula Abdul, (It's Just) The Way That
- Soul II Soul (Featuring Caron Wheeler), The Arms
- New Kids On The Block, Cover Girl
- New Kids On The Block, Didn't I (Blow
- Eurythmics, Don't Ask Me Why
- Regina Belle, Baby Come To Me
- Jody Watley, Everything
- Tracy Chapman, Crossroads
- Billy Joel, We Didn't Start The Fire
- Rolling Stones, Mixed Emotions
- Christopher Williams, Talk To Myself
- Bad English, When I See You Smile
- Sharon Bryant, Let Go
- Sybil, Don't Make Me Over
- Linda Ronstadt (Featuring Aaron Nev
- Bobby Brown, Rock Wit'cha
- The 2 Live Crew, Me So Horny
- Milli Vanilli, Blame It On The Rain
- Bad English, When I See You Smile

**WZOU-94.3**  
Boston  
P.D.: Steve Rivers

- Aerosmith, Love In An Elevator
- Janet Jackson, Miss You Much
- Rolling Stones, Mixed Emotions
- Roxette, Listen To Your Heart
- Babyface, It's No Crime
- Tears For Fears, Sowing The Seeds Of
- Tina Turner, The Best
- The Cure, Love Song
- Elton John, Healing Hands
- Bobby Brown, Rock Wit'cha
- Paula Abdul, (It's Just) The Way That
- Rolling Stones, Mixed Emotions
- Paula Abdul, Cold Hearted
- New Kids On The Block, Didn't I (Blow
- Soulisister, The Way To Your Heart
- Richard Marx, Angel Eyes
- Kevin Paige, Don't Shut Me Out
- New Kids On The Block, Cover Girl
- Expose, When I Looked At Him
- Alice Cooper, Poison
- Eurythmics, Don't Ask Me Why
- Enuff 'Nuff, New Thing
- Expose, When I Looked At Him
- Don Henley, The Last Worthless Evenin
- The Alarm, Sold Me Down The River
- Cher, Just Like Jesse James
- Billy Ocean, Licence To Chill
- Jody Watley, Everything
- The Jets, The Same Love
- Belinda Carlisle, Leave A Light On
- New Kids On The Block, Didn't I (Blow
- Michael Bolton, How Am I Supposed To
- Bon Jovi, Living In Sin
- Testa, Love Song
- Prince (With Sheena Easton), The Arms
- Deborah Harry, I Want That Man
- Fine Young Cannibals, I'm Not The Man
- Big Noise, Name And Number
- Dan Reed Network, Make It Easy
- Extreme, Mutha
- Kix, Don't Close Your Eyes
- Regina Belle, Baby Come To Me
- Watersfront, How Do You Smile
- Grayson Hugh, Bring It All Back
- Paul Carrack, I Live By The Groove
- Gorky Park, Bang

**B94**  
Pittsburgh  
P.D.: Clarke Ingram

- Babyface, It's No Crime
- Bobby Brown, Rock Wit'cha
- Janet Jackson, Miss You Much
- New Kids On The Block, Cover Girl
- Aerosmith, Love In An Elevator
- Tears For Fears, Sowing The Seeds Of
- Alice Cooper, Poison
- Roxette, Listen To Your Heart
- New Kids On The Block, Didn't I (Blow
- Bad English, When I See You Smile
- Paula Abdul, (It's Just) The Way That
- Rolling Stones, Mixed Emotions
- Motley Crue, Dr. Feelgood
- Young M.C., Bust A Move
- The Cure, Love Song
- Elton John, Healing Hands
- Richard Marx, Angel Eyes
- Linda Ronstadt (Featuring Aaron Nev
- Belinda Carlisle, Leave A Light On
- Don Henley, The Last Worthless Evenin
- Milli Vanilli, Blame It On The Rain
- Bon Jovi, Living In Sin
- Milli Vanilli, Girl I'm Gonna Miss You
- Billy Joel, We Didn't Start The Fire
- Madonna, Cherish
- Motley Crue, Dr. Feelgood
- Taylor Dayne, With Every Beat Of My H
- Christopher Williams, Talk To Myself
- Seduction, Two To Make It Right

**Q103**  
Tampa  
P.D.: Randy Kabrich

- Roxette, Listen To Your Heart
- Janet Jackson, Miss You Much
- Expose, When I Looked At Him
- Warrant, Heaven
- Madonna, Cherish
- Cher, If I Could Turn Back Time
- Elton John, Healing Hands
- Bobby Brown, Rock Wit'cha
- New Kids On The Block, Cover Girl
- Motley Crue, Dr. Feelgood
- Milli Vanilli, Girl I'm Gonna Miss You
- Young M.C., Bust A Move
- The B-52's, Love Shack
- Don Henley, The Last Worthless Evenin
- Bad English, When I See You Smile
- Aerosmith, Love In An Elevator
- New Kids On The Block, Didn't I (Blow
- Madonna, Cherish
- Linda Ronstadt (Featuring Aaron Nev
- Milli Vanilli, Blame It On The Rain
- Gloria Estefan, Get On Your Feet
- Taylor Dayne, With Every Beat Of My H
- Cher, Just Like Jesse James
- DJ Jazzy Jeff & The Fresh Prince, I T
- Alice Cooper, Poison

**Q95**  
Washington  
P.D.: Lorrin Palagi

- Roxette, Listen To Your Heart
- Janet Jackson, Miss You Much
- Starship, It's Not Enough
- Milli Vanilli, Girl I'm Gonna Miss You
- Madonna, Cherish
- Babyface, It's No Crime
- Don Henley, The End Of The Innocence
- Tears For Fears, Sowing The Seeds Of
- The Cure, Love Song
- Michael Morales, What I Like About You
- New Kids On The Block, Cover Girl
- Rolling Stones, Mixed Emotions
- Bon Jovi, Living In Sin
- Warrant, Heaven
- Gloria Estefan, Get On Your Feet
- Aerosmith, Love In An Elevator
- Bobby Brown, Rock Wit'cha
- Poco, Call It Love
- Martika, I Feel The Earth Move
- Tina Turner, The Best
- New Kids On The Block, Didn't I (Blow
- The B-52's, Love Shack
- Thompson Twins, Sugar Daddy
- Billy Joel, We Didn't Start The Fire
- Bad English, When I See You Smile
- Paula Abdul, (It's Just) The Way That
- Milli Vanilli, Blame It On The Rain
- Linda Ronstadt (Featuring Aaron Nev
- Taylor Dayne, With Every Beat Of My H

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

- Janet Jackson, Miss You Much
- Milli Vanilli, Blame It On The Rain
- Babyface, It's No Crime
- New Kids On The Block, Cover Girl
- Bad English, When I See You Smile
- Young M.C., Bust A Move
- Tears For Fears, Sowing The Seeds Of
- Roxette, Listen To Your Heart
- Warrant, Heaven
- Surface, Shower Me With Your Love
- Bobby Brown, Rock Wit'cha
- Cher, If I Could Turn Back Time
- Paula Abdul, (It's Just) The Way That
- Elton John, Healing Hands
- Aerosmith, Love In An Elevator
- Dino, Sunshine
- Belinda Carlisle, Leave A Light On
- Thompson Twins, Sugar Daddy
- New Kids On The Block, Didn't I (Blow
- Roxette, Listen To Your Heart
- Expose, When I Looked At Him
- Kevin Paige, Don't Shut Me Out
- Seduction, (You're My One And Only) T
- Tina Turner, The Best
- Billy Joel, We Didn't Start The Fire
- Gloria Estefan, Get On Your Feet
- Richard Marx, Angel Eyes
- Bon Jovi, Living In Sin
- Technontronic Featuring Felly, Pump Up
- Taylor Dayne, With Every Beat Of My H
- Great White, The Angel Song
- Enuff 'Nuff, New Thing
- DJ Jazzy Jeff & The Fresh Prince, I T
- Cher, Just Like Jesse James
- Alice Cooper, Poison

**Q103**  
Tampa  
P.D.: Randy Kabrich

- Roxette, Listen To Your Heart
- Janet Jackson, Miss You Much
- Expose, When I Looked At Him
- Warrant, Heaven
- Madonna, Cherish
- Cher, If I Could Turn Back Time
- Elton John, Healing Hands
- Bobby Brown, Rock Wit'cha
- New Kids On The Block, Cover Girl
- Motley Crue, Dr. Feelgood
- Milli Vanilli, Girl I'm Gonna Miss You
- Young M.C., Bust A Move
- The B-52's, Love Shack
- Don Henley, The Last Worthless Evenin
- Bad English, When I See You Smile
- Aerosmith, Love In An Elevator
- New Kids On The Block, Didn't I (Blow
- Madonna, Cherish
- Linda Ronstadt (Featuring Aaron Nev
- Milli Vanilli, Blame It On The Rain
- Gloria Estefan, Get On Your Feet
- Taylor Dayne, With Every Beat Of My H
- Cher, Just Like Jesse James
- DJ Jazzy Jeff & The Fresh Prince, I T
- Alice Cooper, Poison

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

- Janet Jackson, Miss You Much
- The B-52's, Love Shack
- Young M.C., Bust A Move
- The Cure, Love Song
- The 2 Live Crew, Me So Horny
- Paula Abdul, (It's Just) The Way That
- Aerosmith, Love In An Elevator
- New Kids On The Block, Cover Girl
- Cher, If I Could Turn Back Time
- Kid 'N Play, 2 Hype
- Babyface, It's No Crime
- Motley Crue, Dr. Feelgood
- Roxette, Listen To Your Heart
- Richard Marx, Angel Eyes
- Tears For Fears, Sowing The Seeds Of
- Kix, Don't Close Your Eyes
- Milli Vanilli, Blame It On The Rain
- Thompson Twins, Sugar Daddy
- Richard Marx, Angel Eyes
- Aerosmith, Love In An Elevator
- Bobby Brown, Rock Wit'cha
- Poco, Call It Love
- Martika, I Feel The Earth Move
- Tina Turner, The Best
- New Kids On The Block, Didn't I (Blow
- The B-52's, Love Shack
- Thompson Twins, Sugar Daddy
- Billy Joel, We Didn't Start The Fire
- Bad English, When I See You Smile
- Paula Abdul, (It's Just) The Way That
- Milli Vanilli, Blame It On The Rain
- Linda Ronstadt (Featuring Aaron Nev
- Taylor Dayne, With Every Beat Of My H

**POWER 96**  
Detroit  
P.D.: Gary Berkowitz

- Roxette, Listen To Your Heart
- Fine Young Cannibals, I'm Not The Man
- Elton John, Healing Hands
- The Cure, Love Song
- Tears For Fears, Sowing The Seeds Of
- Bad English, When I See You Smile
- Moving Pictures, What About Me
- Pina Lurbe, The You Asked Me To (Fr
- Cher, If I Could Turn Back Time
- Poco, Call It Love
- Belinda Carlisle, Leave A Light On

**WJOL 99.7**  
Minneapolis  
P.D.: Gregg Swedberg

- Bobby Brown, Rock Wit'cha
- Janet Jackson, Miss You Much
- Expose, When I Looked At Him
- Bad English, When I See You Smile
- New Kids On The Block, Cover Girl
- Aerosmith, Love In An Elevator
- Young M.C., Bust A Move
- Tears For Fears, Sowing The Seeds Of
- Roxette, Listen To Your Heart
- Tina Turner, The Best
- Thompson Twins, Sugar Daddy
- New Kids On The Block, Didn't I (Blow
- Richard Marx, Angel Eyes
- Paula Abdul, (It's Just) The Way That
- Belinda Carlisle, Leave A Light On
- Michael Morales, What I Like About You
- Babyface, It's No Crime
- Poco, Call It Love
- Starship, It's Not Enough
- Gloria Estefan, Get On Your Feet
- The Jets, The Same Love
- Bon Jovi, Living In Sin
- Madonna, Cherish
- Dino, Sunshine
- Milli Vanilli, Blame It On The Rain
- Kevin Paige, Don't Shut Me Out
- Michael Damian, Was It Nothing At All
- Living Colour, Glamour Boys
- Richard Marx, Angel Eyes
- Elton John, Healing Hands
- The B-52's, Love Shack
- Don Henley, The Last Worthless Evenin
- Lou Gramm, With Every Beat Of My H
- Taylor Dayne, With Every Beat Of My H
- Cher, Just Like Jesse James
- Billy Joel, We Didn't Start The Fire

**Q101**  
Chicago  
P.D.: Bill Gamble

- Roxette, Listen To Your Heart
- Milli Vanilli, Girl I'm Gonna Miss You
- Janet Jackson, Miss You Much
- Expose, When I Looked At Him
- Expose, When I Looked At Him
- Cher, If I Could Turn Back Time
- Richard Marx, Angel Eyes
- The Cure, Love Song
- Bobby Brown, Rock Wit'cha
- Starship, It's Not Enough
- Poco, Call It Love
- Madonna, Cherish
- Gloria Estefan, Get On Your Feet
- Tears For Fears, Sowing The Seeds Of
- Linda Ronstadt (Featuring Aaron Nev
- Paula Abdul, (It's Just) The Way That
- Gloria Estefan, Get On Your Feet
- Richard Marx, Angel Eyes
- Richard Marx, Angel Eyes
- Don Henley, The Last Worthless Evenin
- Sinitta, Right Back Where We Started
- Taylor Dayne, With Every Beat Of My H
- Cher, Just Like Jesse James
- Paul Carrack, I Live By The Groove

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

- Tears For Fears, Sowing The Seeds Of
- Bobby Brown, Rock Wit'cha
- Roxette, Listen To Your Heart
- Depeche Mode, Personal Jesus
- Bad English, When I See You Smile
- Janet Jackson, Miss You Much
- Paula Abdul, (It's Just) The Way That
- Living Colour, Glamour Boys
- New Kids On The Block, Cover Girl
- Expose, When I Looked At Him
- Warrant, Heaven
- The Cover Girls, My Heart Skips A Beat
- Paula Abdul, (It's Just) The Way That
- The Cure, Love Song
- Gloria Estefan, Get On Your Feet
- Aerosmith, Love In An Elevator
- Thompson Twins, Sugar Daddy
- Richard Marx, Angel Eyes
- The B-52's, Love Shack
- Soul II Soul (Featuring Caron Wheeler), The Arms
- Michael Bolton, How Am I Supposed To
- The 2 Live Crew, Me So Horny
- Lil Louis, French Kiss
- Don Henley, The Last Worthless Evenin
- Paul Carrack, I Live By The Groove
- Vitamin Z, Can't Live Without You
- Taylor Dayne, With Every Beat Of My H
- Bon Jovi, Living In Sin
- Billy Joel, We Didn't Start The Fire
- Alice Cooper, Poison
- Belinda Carlisle, Leave A Light On
- Great White, The Angel Song

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

- Roxette, Listen To Your Heart
- Tears For Fears, Sowing The Seeds Of
- Rolling Stones, Mixed Emotions
- Tina Turner, The Best
- Sharon Bryant, Let Go
- The Cover Girls, My Heart Skips A Beat
- Paula Abdul, (It's Just) The Way That
- Gloria Estefan, Get On Your Feet
- Janet Jackson, Miss You Much

**X100**  
San Francisco  
P.D.: Bill Richards

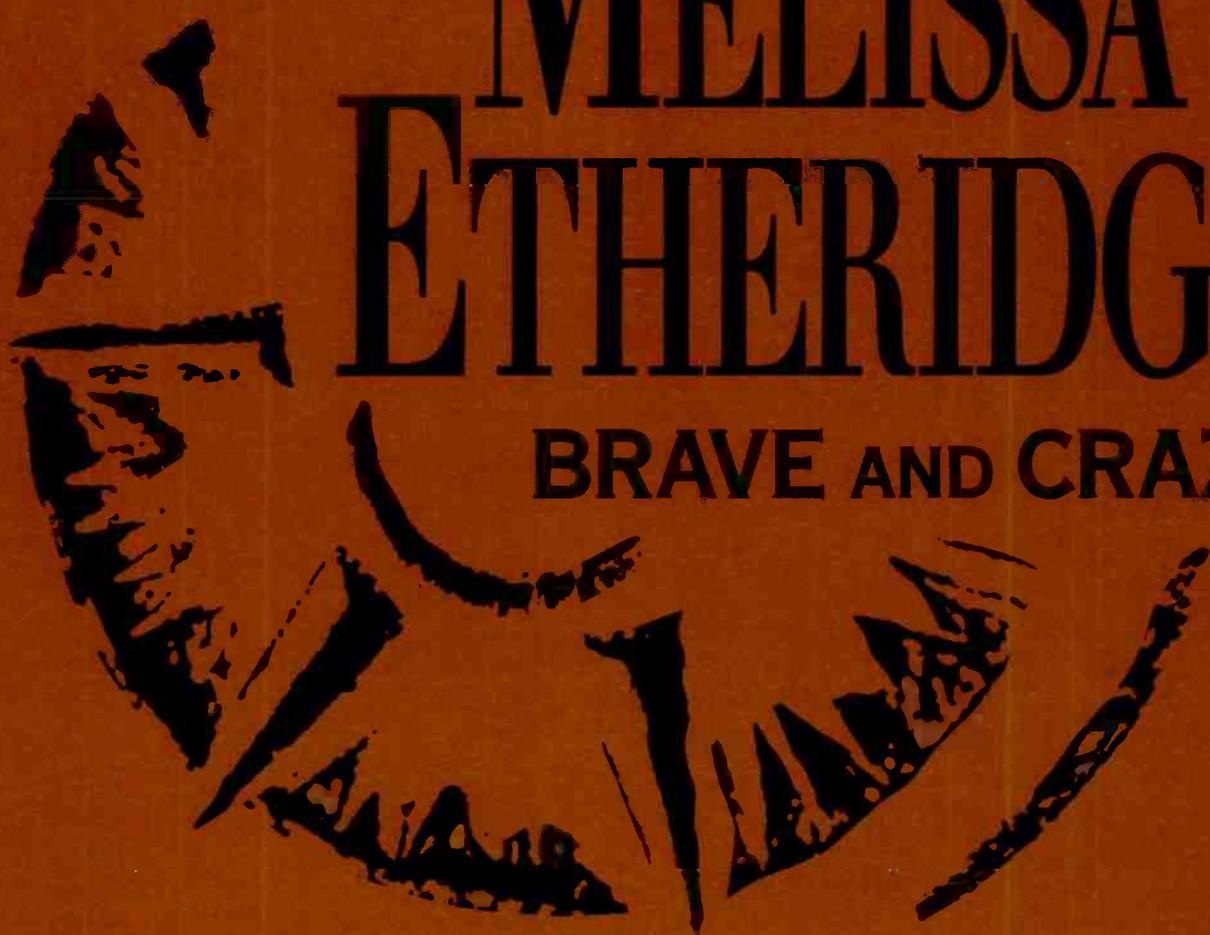
- Young M.C., Bust A Move
- Milli Vanilli, Blame It On The Rain
- Janet Jackson, Miss You Much
- Bobby Brown, Rock Wit'cha
- Babyface, It's No Crime
- New Kids On The Block, Didn't I (Blow
- The Cover Girls, My Heart Skips A Beat
- The 2 Live Crew, Me So Horny
- Jive Bunny And The Mixmasters, Swing
- Expose, When I Looked At Him
- Richard Marx, Angel Eyes
- Christopher Williams, Talk To Myself
- Tears For Fears, Sowing The Seeds Of
- New Kids On The Block, Cover Girl
- Roxette, Listen To Your Heart
- Martika, I Feel The Earth Move
- Cher, If I Could Turn Back Time
- Soul II Soul (Featuring Caron Wheeler), The Arms
- Sharon Bryant, Let Go
- The B-52's, Love Shack
- Bad English, When I See You Smile
- Richard Marx, Angel Eyes
- Madonna, Cherish
- Bardeux, I Love The Bass
- Madonna, Cherish
- Linda Ronstadt (Featuring Aaron Nev
- Sybil, Don't Make Me Over
- Dino, Sunshine
- Kon Kani, Fuss N' Boots/These Boots (A
- Starship, It's Not Enough
- Taylor Dayne, With Every Beat Of My H
- Technontronic Featuring Felly, Pump Up
- Rolling Stones, Mixed Emotions
- Paula Abdul, (It's Just) The Way That
- Elton John, Healing Hands
- Living Colour, Glamour Boys
- Aerosmith, Love In An Elevator
- Billy Ocean, Licence To Chill
- Billy Joel, We Didn't Start The Fire
- Albie Redd, Let Go
- Belinda Carlisle, Leave A Light On

**92 PRO FM**  
10 HITS IN A ROW!  
Providence  
P.D.: Paul Cannon

- Janet Jackson, Miss You Much
- Roxette, Listen To Your Heart
- New Kids On The Block, Cover Girl
- Young M.C., Bust A Move
- Babyface, It's No Crime
- Milli Vanilli, Girl I'm Gonna Miss You
- Expose, When I Looked At Him
- Rolling Stones, Mixed Emotions
- Bobby Brown, Rock Wit'cha
- Aerosmith, Love In An Elevator
- Tears For Fears, Sowing The Seeds Of
- Paula Abdul, (It's Just) The Way That
- Bad English, When I See You Smile
- Poco, Call It Love
- Milli Vanilli, Blame It On The Rain
- The Cure, Love Song
- Gloria Estefan, Get On Your Feet
- Tina Turner, The Best
- Martika, I Feel The Earth Move
- New Kids On The Block, Didn't I (Blow
- Elton John, Healing Hands
- Richard Marx, Angel Eyes
- Thompson Twins, Sugar Daddy
- Sharon Bryant, Let Go
- Alice Cooper, Poison
- The B-52's, Love Shack
- Soul II Soul (Featuring Caron Wheeler), The Arms
- Billy Joel, We Didn't Start The Fire
- Soulisister, The Way To Your Heart
- Billy Ocean, Licence To Chill
- Bon Jovi, Living In Sin
- Taylor Dayne, With Every Beat Of My H
- Belinda Carlisle, Leave A Light On
- Kevin Paige, Don't Shut Me Out
- Technontronic Featuring Felly, Pump Up
- Michael Bolton, How Am I Supposed To
- Donny Osmond, Hold On
- Extreme, Mutha

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

- Janet Jackson, Miss You Much
- New Kids On The Block, Didn't I (Blow
- New Kids On The Block, Cover Girl
- Soul II Soul (Featuring Caron Wheeler), The Arms
- Sybil, Don't Make Me Over
- Warrant, Heaven
- Babyface, It's No Crime
- Young M.C., Bust A Move
- Tears For Fears, Sowing The Seeds Of
- Bobby Brown, Rock Wit'cha
- Rolling Stones, Mixed Emotions
- Tina Turner, The Best
- Sharon Bryant, Let Go
- The Cover Girls, My Heart Skips A Beat
- Paula Abdul, (It's Just) The Way That
- Gloria Estefan, Get On Your Feet



# MELISSA ETHERIDGE

## BRAVE AND CRAZY

**GOLD IN TWO WEEKS**

**WHAT TOOK FORTY WEEKS TO CREATE THE FIRST TIME AROUND WITH HER DEBUT ALBUM HAS OCCURRED IN ONLY TWO WEEKS WITH HER SECOND, BRAVE AND CRAZY.**

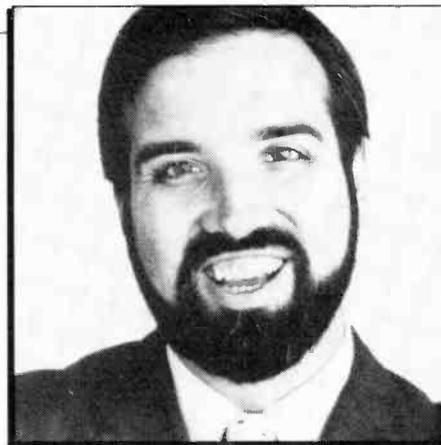
**EXPECT BOTH ALBUMS TO BE PLATINUM BY THE START OF THE NEW YEAR.**

**AND, THE PHENOMENON IS NOT LIMITED TO THE UNITED STATES. BRAVE AND CRAZY IS MEETING WITH SIMILAR PLATINUM AND GOLD SUCCESS AROUND THE WORLD.**



PRODUCED BY KEVIN MCCORMICK, MIKO BOLAS, MELISSA ETHERIDGE  
AVAILABLE ON ISLAND COMPACT DISCS, CASSETTES AND RECORDS

**W.F. LEOPOLD  
MANAGEMENT**



Billboard's  
**PD**  
of the week

**Bill Gamble**  
WKQX Chicago.

IS IT POSSIBLE to be the No. 1 top 40 station in Chicago without playing New Kids On The Block or Aerosmith? With only a four-share in teens (compared to five times that for the demo leader)?

Bill Gamble, PD of WKQX and recently named regional VP/programming for Emmis, obviously believes his Q101 has done just that. In the newly released summer '89 Arbitrons, Q101 was up 4.0-4.4 while dance-leaning WBBM-FM (B96) and more mainstream WYZQ (Z95) were off 4.1-3.6 and 4.4-3.7, respectively.

With both dance- and rock-slanted top 40 formats at their greatest prominence since the early '80s, it was inevitable the adult top 40 would also resurface. More current-based and rock-imagined than the average AC, yet softer and more exclusionary than mainstream top 40, adult top 40 has been in the headlines in the past two months, both in the reimagining of WBJW (BJ105) Orlando, Fla., as Mix 105.1, and the launch of KKBT Los Angeles.

Q101, however, has been doing roughly the same format since at least 1982, evolving from what was already a bright AC. All that really changes is whether it operates as part of the AC community (as it did from about 1984 on) or wants to be considered a top 40, as it does now. It will play Paula Abdul's "(It's Just) The Way That You Love Me" or Janet Jackson's "Miss You Much," or even the Cure's "Love Song." But that's about its limit.

"I don't know where it's written that to be a CHR station you have to program for teens," says Gamble. "On the average, according to the Billboard chart, we'll play as many hits as the dance station or the metal station [his term for Z95]. In the last two months of the book, we were alone on a lot of mainstream product—Elton John, the Starship, Cher, Roxette's 'Listen To Your Heart'—and that really seemed to help."

WKQX is Gamble's third stint as a Chicago PD. He programmed the legendary WZYQ Frederick, Md. ("I think Steve Kingston worked three weekends there, then got a real job"), later becoming PD for WEFM Chicago during its early '80s rock 40 period. In 1984-87, he was the last country and first talk PD for WMAQ Chicago, whose hosts included Morton Downey Jr. ("You would tell him to be liberal on something and he'd be liberal. You'd tell him to be conservative and he'd be conservative. He knows how to play the game.")

Gamble returned to Chicago in February 1988 just as owner NBC was getting out of the radio business. "The second day I'm here, Emmis buys us, which is good news. On the fourth day, the trend came out and the station had a 1.7. When the winter book came out at a two-share, we considered it a moderate success because we'd trended into the ones.

"You have to remember that Q101 had been without a PD for five to six months. I know there are differing opinions on that right now, but at least it hurt us," Gamble says. Also, "Q101's image was still good. It wasn't a case of 'I hate that station now.' It was more that people forgot about us."

Gamble also believes that Q101's marketing was off when he arrived. "Now we understand the value of our morning show. Robert Murphy is the focus of the radio station. Somewhere before that, the station got off target and didn't promote its big asset." Now, Q101's slogan is "Murphy, Money & Music." "We used to run a lot of contests. Now the only thing we give away outside the morning show is \$1,000 bills in the Murphy's Money Show contest."

Murphy joined Q101 seven years ago and has, since that time, been a steady presence in a city known for its strong morning men. He hasn't, however, generated the publicity of WLUP's Jonathon Brandmeier or WGCJ-FM's Doug Banks or even WGN's Bob Collins. But Gamble says, "We're getting closer to WLUP in 18-49 and 18-44 than we've ever been. They have a ton of 18-34 men, but we beat Brandmeier in every single female cell. We have every intention of beating Brandmeier but it's going to take time because he's very entrenched."

Although WKQX's general approach has been the same for years, Gamble says Q101's music is now more narrowly focused. In p.m. drive, a recent hour of Q101 featured Elton John, "Healing Hands"; Madonna, "Like A Prayer"; Exposé, "When I Looked At Him"; Richard Marx, "Angelia"; Kim Wilde, "You Keep Me Hangin' On"; Chaka Khan, "I Feel For You"; Starship, "It's Not Enough"; Robert Palmer, "I Didn't Mean To Turn You On"; Phil Collins, "Two Hearts"; Steve Winwood, "Roll With It"; and Milli Vanilli, "Girl I'm Gonna Miss You."

That, Gamble says, is as far as he plans to go toward mainstream top 40. "Everybody has this wonderful misconception that in Chicago you can be mainstream and have a seven-share. The top 40s here each have a well-defined place in everybody's mind. We have a radio station that is No. 2 in women 25-54, No. 4 in persons 25-54. Why sacrifice demos that will make you money for demos that look good in print but won't make you a dime?"

As for Gamble's new corporate stripes, it's the second time he has had them. At WEFM, he was national PD for General Cinema Corp. Unlike Emmis' other group PDs, "My role won't be talking to PDs on a daily basis or talking to guys about music. I'll be the in-house consultant. I'll look at research, do market visits, and give [group PD] Rick Cummings my opinion. It was something Rick felt I could do, and something he felt we needed in the company, so that's how it happened."

SEAN ROSS

17	23	Roxette, Listen To Your Heart
18	19	Expose, When I Looked At Him
19	20	Elton John, Healing Hands
20	21	Dino, Sunshine
21	25	Bad English, When I See You Smile
22	29	Milli Vanilli, Blame It On The Rain
23	12	Milli Vanilli, Girl I'm Gonna Miss You
24	26	Stevie N. Girl I Am Searching For You
25	8	Seduction, (You're My One And Only) T
26	28	Christopher Williams, Talk To Myself
27	30	Richard Marx, Angelia
28	31	Billy Ocean, Licence To Chill
29	38	Billy Joel, We Didn't Start The Fire
30	32	Donny Osmond, Hold On
31	33	Linda Ronstadt (Featuring Aaron Nev
32	34	Belinda Carlisle, Leave A Light On
33	35	Thompson Twins, Sugar Daddy
34	36	Jody Watley, Everything
35	37	Kevin Paige, Don't Shut Me Out
36	39	Taylor Dayne, With Every Beat Of My H
37	40	Michael Damian, Was It Nothing At All
A38	—	Cher, Just Like Jesse James
A39	—	Technronic Featuring Felly, Pump Up
A40	—	Michael Bolton, How Am I Supposed To
A	—	Bee Gees, You Win Again

**100.7 FM**  
#1 HIT MUSIC STATION

Miami P.D.: Frank Amadeo		
1	3	New Kids On The Block, Didn't I (Blow
2	5	Expose, When I Looked At Him
3	8	Tears For Fears, Sowing The Seeds Of
4	2	Janet Jackson, Miss You Much
5	6	Babyface, It's No Crime
6	1	Warrant, Heaven
7	10	The Cure, Love Song
8	4	New Kids On The Block, Cover Girl
9	11	Bobby Brown, Rock Wit'cha
10	13	Paula Abdul, (It's Just) The Way That
11	7	Karyn White, Secret Rendezvous
12	17	Aerosmith, Love In An Elevator
13	17	Gloria Estefan, Get On Your Feet
14	9	Milli Vanilli, Girl I'm Gonna Miss You
15	18	Bad English, When I See You Smile
16	12	Madonna, Cherish
17	20	Seduction, (You're My One And Only) T
18	16	Soul II Soul, Keep On Movin'
19	24	Milli Vanilli, Blame It On The Rain
20	15	Motley Crue, Dr. Feelgood
21	23	Richard Marx, Angelia
22	25	Roxette, Listen To Your Heart
23	26	Soul II Soul (Featuring Caron Wheeler),
24	28	Young M.C., Bust A Move
25	19	Neneh Cherry, Kisses On The Wind
26	EX	Billy Joel, We Didn't Start The Fire
27	30	Billy Ocean, Licence To Chill
A28	—	Technronic Featuring Felly, Pump Up
29	EX	Regina Belle, Baby Come To Me
30	EX	Taylor Dayne, With Every Beat Of My H
31	EX	Bon Jovi, Living In Sin
A	—	Linda Ronstadt (Featuring Aaron Nev
A	—	Michael Damian, Was It Nothing At All

**WNCI 97.9**

Columbus P.D.: Dave Robbins		
1	3	Tears For Fears, Sowing The Seeds Of
2	4	Bobby Brown, Rock Wit'cha
3	1	Janet Jackson, Miss You Much
4	7	Roxette, Listen To Your Heart
5	6	Aerosmith, Love In An Elevator
6	2	Madonna, Cherish
7	10	New Kids On The Block, Cover Girl
8	8	Elton John, Healing Hands
9	14	Paula Abdul, (It's Just) The Way That
10	5	Milli Vanilli, Girl I'm Gonna Miss You
11	15	Donny Osmond, Hold On
12	15	Gloria Estefan, Get On Your Feet
13	11	Expose, When I Looked At Him
14	12	The B-52's, Love Shack
15	21	Richard Marx, Angelia
16	22	Billy Joel, We Didn't Start The Fire
17	19	Natalie Cole, As A Matter Of Fact
18	20	Linda Ronstadt (Featuring Aaron Nev
19	23	Billy Ocean, Licence To Chill
20	17	Rolling Stones, Mixed Emotions
21	27	Bad English, When I See You Smile
22	24	Eurythmics, Don't Ask Me Why
23	25	Bon Jovi, Living In Sin
24	26	Soulsister, The Way To Your Heart
25	29	Don Henley, The Last Worthless Evenin
26	28	Thompson Twins, Sugar Daddy
27	30	Prince (With Sheena Easton), The Arms
A28	—	Milli Vanilli, Blame It On The Rain
A29	—	Taylor Dayne, With Every Beat Of My H
A30	—	Michael Damian, Was It Nothing At All

**Q102**

Cincinnati P.D.: Dave Allen		
1	1	Janet Jackson, Miss You Much
2	4	Roxette, Listen To Your Heart
3	2	Milli Vanilli, Girl I'm Gonna Miss You
4	7	Kevin Paige, Don't Shut Me Out
5	5	Rolling Stones, Mixed Emotions
6	3	Paula Abdul, (It's Just) The Way That
7	8	Aerosmith, Love In An Elevator
8	11	New Kids On The Block, Cover Girl
9	6	Warrant, Heaven
10	15	Joe Cocker, When The Night Comes
11	12	Fine Young Cannibals, Don't Look Back
12	13	The Cure, Love Song
13	14	Skid Row, 18 And Lile
14	18	Bobby Brown, Rock Wit'cha
15	16	Elton John, Healing Hands
16	17	Henry Lee Summer, Don't Leave
17	20	Richard Marx, Angelia
18	21	Bad English, When I See You Smile
19	23	Donny Osmond, Hold On
20	22	Seduction, (You're My One And Only) T
21	25	New Kids On The Block, Didn't I (Blow
22	27	Gloria Estefan, Get On Your Feet
23	26	Tears For Fears, Sowing The Seeds Of
24	19	Cher, If I Could Turn Back Time
25	28	Billy Joel, We Didn't Start The Fire
26	32	Linda Ronstadt (Featuring Aaron Nev
27	30	Motley Crue, Dr. Feelgood
28	31	Poco, Call It Love
29	33	The B-52's, Love Shack
30	34	Thompson Twins, Sugar Daddy
31	35	Billy Ocean, Licence To Chill
A32	—	Paula Abdul, (It's Just) The Way That
A33	—	Alice Cooper, Poison
A34	—	Paul Carrack, I Live By The Groove
A35	—	Michael Bolton, How Am I Supposed To

**KDWB 70.3**

Minneapolis P.D.: Brian Philips		
1	2	Janet Jackson, Miss You Much
2	3	Roxette, Listen To Your Heart
3	4	The Jeff Healey Band, Angel Eyes
4	1	Milli Vanilli, Girl I'm Gonna Miss You
5	13	New Kids On The Block, Didn't I (Blow
6	6	Bobby Brown, Rock Wit'cha
7	9	Aerosmith, Love In An Elevator
8	11	New Kids On The Block, Cover Girl
9	5	Warrant, Heaven
10	18	Bad English, When I See You Smile
11	19	Paula Abdul, (It's Just) The Way That
12	17	Babyface, It's No Crime
13	7	Expose, When I Looked At Him
14	10	Madonna, Cherish
15	22	Moving Pictures, What About Me
16	EX	Young M.C., Bust A Move

17	8	Cher, If I Could Turn Back Time
18	21	Soulsister, The Way To Your Heart
19	24	Richard Marx, Angelia
20	EX	Milli Vanilli, Blame It On The Rain
21	26	Belinda Carlisle, Leave A Light On
22	EX	Billy Joel, We Didn't Start The Fire
23	29	Gloria Estefan, Get On Your Feet
24	25	Tina Turner, The Best
25	EX	Bon Jovi, Living In Sin
26	27	Thompson Twins, Sugar Daddy
27	28	The B-52's, Love Shack
28	EX	Poco, Call It Love
29	EX	Don Henley, The Last Worthless Evenin
30	EX	The Jets, The Same Love
A	—	Jive Bunny And The Mixmasters, Swing
A	—	Taylor Dayne, With Every Beat Of My H
A	—	Kevin Paige, Don't Shut Me Out
A	—	Fine Young Cannibals, I'm Not The Man

**106.5**

St. Louis P.D.: Lyndon Abell		
1	3	Bad English, When I See You Smile
2	2	Skid Row, I Remember You
3	7	Poco, Call It Love
4	8	Paula Abdul, (It's Just) The Way That
5	5	Aerosmith, Love In An Elevator
6	11	Janet Jackson, Miss You Much
7	20	Richard Marx, Angelia
8	10	Milli Vanilli, Blame It On The Rain
9	15	Bon Jovi, Living In Sin
10	12	Belinda Carlisle, Leave A Light On
11	9	Tears For Fears, Sowing The Seeds Of
12	14	Dino, Sunshine
13	EX	Elton John, Healing Hands
14	18	Gloria Estefan, Get On Your Feet
15	25	Kix, Don't Close Your Eyes
16	4	New Kids On The Block, Cover Girl
17	13	Motley Crue, Dr. Feelgood
18	22	Martika, I Feel The Caribbe Move
19	37	Billy Joel, We Didn't Start The Fire
20	24	Young M.C., Bust A Move
A21	—	Lou Gramm, Just Between You & Me
22	6	Madonna, Cherish
23	20	The B-52's, Love Shack
24	15	Babyface, It's No Crime
25	27	Thompson Twins, Sugar Daddy
26	28	New Kids On The Block, Didn't I (Blow
A27	—	Alice Cooper, Poison
28	10	Bobby Brown, Rock Wit'cha
29	39	Paul Carrack, I Live By The Groove
30	34	Prince (With Sheena Easton), The Arms
31	17	Living Colour, Glamour Boys
32	32	Tina Turner, The Best
33	21	Rolling Stones, Mixed Emotions
34	36	Linda Ronstadt (Featuring Aaron Nev
35	29	Roxette, Listen To Your Heart
A36	—	Taylor Dayne, With Every Beat Of My H
37	38	Kevin Paige, Don't Shut Me Out
38	16	Expose, When I Looked At Him
A39	—	Enuff Z'Nuff, New Thing
40	35	Moving Pictures, What About Me
EX	EX	Joe Cocker, When The Night Comes
EX	EX	Billy Ocean, Licence To Chill

**195**

Dallas P.D.: Charlie Quinn		
1	1	Janet Jackson, Miss You Much
2	2	Tears For Fears, Sowing The Seeds Of
3	4	The B-52's, Love Shack
4	3	Motley Crue, Dr. Feelgood
5	5	New Kids On The Block, Didn't I (Blow
6	6	Kevin Paige, Don't Shut Me Out
7	8	Roxette, Listen To Your Heart
8	15	Paula Abdul, (It's Just) The Way That
9	10	Kix, Don't Close Your Eyes
10	11	New Kids On The Block, Cover Girl
11	13	Bad English, When I See You Smile
12	16	Aerosmith, Love In An Elevator
13	EX	Milli Vanilli, Blame It On The Rain
14	18	Rolling Stones, Mixed Emotions
15	20	Sharon Bryant, Let Go
16	12	The Jeff Healey Band, Angel Eyes
17	17	Bardeux, I Love The Bass
18	19	The 2 Live Crew, Me So Horny
19	24	Babyface, It's No Crime
20	21	Linda Ronstadt (Featuring Aaron Nev
21	22	Cher, If I Could Turn Back Time
22	22	Gloria Estefan, Get On Your Feet
23	23	Living Colour, Glamour Boys
24	25	The Cure, Love Song
25	EX	Madonna, Cherish
26	14	Skid Row, 18 And Lile
27	EX	Bobby Brown, Rock Wit'cha
A28	—	Milli Vanilli, Blame It On The Rain
29	29	Soul II Soul (Featuring Caron Wheeler),
30	28	Richard Marx, Right Here Waiting
A	—	Richard Marx, Angelia
A	—	Taylor Dayne, With Every Beat Of My H
A	—	Lil Louis, French Kiss

**KZZP 104.7 FM**

Phoenix P.D.: Bob Case		
1	1	Janet Jackson, Miss You Much
2	4	Moving Pictures, What About Me
3	5	Milli Vanilli, Blame It On The Rain
4	6	New Kids On The Block, Didn't I (Blow
5	6	Christopher Williams, Talk To Myself
6	7	Babyface, It's No Crime
7	9	Honeyymoon Suite, What Does It Take?
8	10	New Kids On The Block, Cover Girl
9	12	Bad English, When I See You Smile
10	3	Milli Vanilli, Girl I'm Gonna Miss You
11	13	Expose, When I Looked At Him
12	8	Madonna, Cherish
13	15	Bobby Brown, Rock Wit'cha
14	16	Paula Abdul, (It's Just) The Way That
15	18	Roxette, Listen To Your Heart
16	19	The 2 Live Crew, Me So Horny
17	14	Warrant, Heaven
18	23	The B-52's, Love Shack
19	22	Richard Marx, Angelia
20	21	Sharon Bryant, Let Go
21	EX	New Kids On The Block, This One's For
22	25	Gloria Estefan, Get On Your Feet
23	24	Tears For Fears, Sowing The Seeds Of
24	26	Linda Ronstadt (Featuring Aaron Nev
25	27	Dino, Sunshine
26	28	Belinda Carlisle, Leave A Light On
27	29	Billy Joel, We Didn't Start The Fire
28	30	Cher, Just Like Jesse James
29	17	Young M.C., Bust A Move
30	EX	Soul II Soul (Featuring Caron Wheeler),
A	—	Donny Osmond, Hold On
A	—	Jody Watley, Everything
A	—	Chunky A. Owww
A	—	Shirley Lewis, Realistic
EX	EX	Bon Jovi, Living In Sin
EX	EX	Billy Ocean, Licence To Chill
EX	EX	Eurythmics, Don't Ask Me Why
EX	EX	Kevin Paige, Don't Shut Me Out
EX	EX	Elton John, Healing Hands

San Diego P.D.: Garry Wall		
1	2	Janet Jackson, Miss You Much
2	1	New Kids On The Block, Didn't I (Blow
3	6	The 2 Live Crew, Me So Horny
4	4	Babyface, It's No Crime
5	5	The Cure, Love Song
6	8	Bobby Brown, Rock Wit'cha
7	10	The B-52's, Love Shack

8	3	Young M.C., Bust A Move
9	12	New Kids On The Block, Cover Girl
10	7	Expose, When I Looked At Him
11	16	Milli Vanilli, Blame It On The Rain
12	14	Dino, Sunshine
13	18	Soul II Soul (Featuring Caron Wheeler),
14	15	Patti LaBelle, If You Asked Me To (Fr
15	9	Milli Vanilli, Girl I'm Gonna Miss You
16	24	New Kids On The Block, This One's For
17	17	Sharon Bryant, Let Go
18	21	Shana, I Want You
19	13	Cher, If I Could Turn Back Time
20	22	Christopher Williams, Talk To Myself
21	23	The Cover Girls, My Heart Skips A Bea
22	25	The Jets, The Same Love
23	26	Jody Watley, Everything
24	27	Linda Ronstadt (Featuring Aaron Nev
A25	—	After 7, Heat Of The Moment
A26	—	Technronic Featuring Felly, Pump Up
27	29	Regina Belle, Baby Come To Me
28	30	Gloria Estefan, Get On Your Feet
A29	—	Tears For Fears, Sowing The Seeds Of
30	EX	Taylor Dayne, With Every Beat Of My H
EX	EX	Shirley Lewis, Realistic
EX	EX	Billy Ocean, Licence To Chill
EX	EX	Kevin Paige, Don't Shut Me Out
EX	EX	DJ Jazzy Jeff & The Fresh Prince, I T
EX	EX	



**Look Who's Dancing.** Virgin label mates Youssou N'Dour and Ziggy Marley & the Melody Makers share the Beacon Theatre stage in New York to raise money for Namibia during the Sept. 18 Freedom Now benefit show. The concert sought to raise awareness about Namibia's struggle for independence from South Africa; funds were donated to Oxfam America's campaign for the country.

## Tabu Back On Track Since CBS Deal O'Neal, Cherrelle Lead Label Resurgence

BY DAVID NATHAN

LOS ANGELES With the change in status that began in March when the company went into a joint partnership with CBS Records (distinct from its previous status as a distributed label), Clarence Avant's Tabu Records has been enjoying a renewed chart presence and increased market share. Avant says that his decision to work in a new relationship with CBS was made "because the only way a small record company can survive now is if they have this type of situation."

According to the 12-year-old label's executive VP/GM, Billy Bass, who joined Tabu's ranks in the spring after successful stints at Chrysalis Rec-

ords, "Clarence's re-evaluation of where he wanted to go next with the company came as a result of the emergence and considerable success of Alexander O'Neal and Cherrelle." Bass adds that "one of the first results of [Avant's] decision to go into partnership with CBS was my coming to work with him with a definite objective: to expand and take Tabu Records to the next level."

Bass adds that Avant's "incredible ability to attract talent speaks for itself, and with him freed from the day-to-day running of the label, he can concentrate totally on making deals and developing and bringing in new talent. Clarence plays a vital role in that since Epic Records [with which Tabu is associated for overall marketing, promotion, and publicity] wants to increase its black music share. We can really supplement their roster."

As a music industry entrepreneur, Avant has been directly associated with the success of Jimmy Jam &

Terry Lewis and L.A. & Babyface, two of the hottest production teams in the business, as well as with launching the career of pioneer singer/songwriter Bill Withers in the early '70s via his now-defunct Sussex Records label. Avant says he formed Tabu in 1977 "with the objective of creating a major black music company" and enjoyed immediate response with hits by the band Brainstorm (in particular, 1977's "Lovin' Is Really My Game").

However, it was the subsequent success of the Atlanta-based S.O.S. Band in the early '80s that really put the label on the map, with Avant utilizing his creative ear to team then-fledgling producers and ex-Time members Jam & Lewis with the popular group in 1983. A series of international smashes—"Just Be Good To Me," "Tell Me You Still Care," and "Borrowed Love"—cemented the viability of both the act and the label.

The S.O.S. Band recently released  
(Continued on next page)

## Al Bell Seeks To Make His Mark On Gospel New Label Will Focus On 'Fundamental U.S. Music'

"MY DESIRE IS to play a leadership role in building the largest, God-inspired religious music, video, cinema, and communications industry the world will have ever seen," says Al Bell, the driving force behind the Memphis-based Stax Records and, more recently, president of the creative systems division of Motown, in announcing the formation of his new label, **Bellmark Records**. The new label will focus on what Bell calls "fundamental American music"—gospel, jazz, folk, and blues—with a decided emphasis on gospel. "It's something I've always wanted to do," says the music industry innovator, who, among a wealth of other achievements, brought gospel family group the **Staple Singers** from the Gospel Truth label to the attention of mainstream audiences via Stax back in 1970. "I believe that music that celebrates the love of God should not be confined to a house of worship." Bell also points to the viability of the black gospel market, which he says is a \$75-million-a-year business. Bellmark will be distributed by CEMA; Bell has long had a relationship with Capitol-EMI Music chairman **Joe Smith**, and says that talks with CEMA execs, including CEMA president **Russ Bach**, were a textbook example of how professional and successful business negotiations can be. Bellmark will be based in Los Angeles; no firm staff appointments or acts have yet been announced.

**The  
Rhythm  
and the  
Blues**

by Janine McAdams



put Washington, D.C., on the contemporary R&B music map. Now the nation's capital has developed enough of a music scene to warrant its own awards to recognize local talent. On Oct. 13, the first **D.C. Street Awards** took place at the Cramton Auditorium on Howard Univ.'s campus. Twenty-four awards in go-go, R&B, and rap music were presented. The big winner was best-go-go-performance band **Rare Essence**; members **James Funk** (best go-go personality), **Go-Go Mickey** (best percussionist), and **Donnell Floyd** (best go-go horn player) were also winners. E.U.'s "Da Butt" was deemed best go-go recording and video. **Stacy Lattisaw** and **Johnny Gill** picked up the R&B vocal honors; Gill even received a special achievement award. **Chuck Brown**, the Godfather of Go-Go, received a lifetime achievement citation. Proceeds from the event, co-sponsored by VanGrack Sportswear, went to The United Black Fund, a youth development fund; The Doug Williams Fund, an in-school development program conducted by Redskins quarterback Williams; and the Stop The Violence Movement, which benefits the National Urban League.

**TIDBITS:** Get ready—**Chunky-A** is on his way. The MCA artist, who has been deemed "the official chicken spokesperson" because of his love for fried chicken (??), will rap and sing on his debut single and video, "Your Love Makes Me Say Ow," due the end of the month. It previews his eponymous album, which will drop Nov. 24. It ought to be worth a chuckle... **Michael Jackson** gave students at the Gardner Street Elementary School in Los Angeles a thrill last week when he turned up for the Oct. 11 rededication of the school's auditorium in his honor. Seems Jackson spent a year at the school when his famous family first moved to California; he graduated from sixth grade there in 1970... Speaking of the Jacksons, on a promotional tour stop in New York for his solo album "Don't Take It Personal" on Arista, **Jermaine Jackson** let it drop that he is working with his brothers to develop a TV-movie script about the family's early years, beginning with how his parents, **Joe and Katherine**, met and married... **Cheryl Lynn** ended her five-city promo tour with a performance at the Roxy in Los Angeles. Among the celebrity attendees enjoying tracks from Lynn's explosive Virgin album, "Whatever It Takes," were **Boy George**, **Bobby Womack**, **Howard Hewett**, **Dawnn Lewis**, **Terri Lyne Carrington**, and **James Ingram**... Spelling lesson: **JeVeeta Steele** is the name of the Elektra vocalist named outstanding artist of the year at the Minneapolis Music Awards Sept. 23.

**ROYAL LAUNCH:** As expected, the **Prince** camp has announced that he will embark on a worldwide tour next spring that will start in Dublin, Ireland, April 27. The tour will be unique in that instead of only promoting the latest album—in this case, the multiplatinum "Batman"—it will feature "favorite" songs representing the scope of Prince's career. The Purple One's band has also evolved once more, and may include jazz/R&B keyboardist **Patrice "Forget Me Not" Rushen**. (**Boni Boyer**, the keyboardist/vocalist who toured with Prince and appeared in "Sign 'O' The Times," has reportedly inked a multi-album solo contract with U.K. label Red Dot, with possible stateside releases on one of the WEA major labels.) Saxophonist **Candy Dulfer** and songwriter/guitarist **Levi Seacer** are also part of the lineup. No U.S. dates or opening acts have yet been announced, but rumors abound that Paisley Park newcomer **Tony Lemans** will be on the bill. (We'd be equally happy with openers by **Mavis Staples** or the vastly underrated **Wendy & Lisa**.)

**GOING TO A GO-GO:** In recent years, go-go music has

## NICKLE PLATE RECORDS

410 S. Michigan Ave., Ste. 470, Chicago, IL 60605, (312) 939-5581

President: Frederick S. Koger

Record Company and Music Publisher — L Train/ASCAP  
Work with musicians/artist on contract.  
Pay royalties to artist on contract.

**How to contact:** Submit a cassette or reel-to-reel with a max. of 3 songs and lyric sheet SASE. Reports in 3 weeks.

**Music:** R&B, Rap, Dance, Soul, Gospel and Top 40 Pop.

**Tips:** I will work with artist and songwriters who have a purpose with life. If at all possible, send bio along with music.

## Billboard POWER PLAYLISTS

FOR WEEK ENDING  
OCTOBER 28, 1989

Sample Playlists of the Nation's Largest Black Radio Stations

Cleveland		P.D.: Lynn Tolliver
1	2	Sybil, Don't Make Me Over
2	16	Big Daddy Kane, Smooth Operator
3	15	Regina Belle, Baby Come To Me
4	3	Janet Jackson, Miss You Much
5	17	Randy Crawford, Knockin' On Heaven's Door
6	19	Stephanie Mills, Home
7	8	Babyface, Tender Lover
8	4	Young M.C., Bust A Move
9	31	Biz Markie, Just A Friend
10	11	Luther Vandross, Here And Now
11	6	Jermaine Jackson, Don't Take It Personal
12	5	Bobby Brown, Rock Wit'cha
13	13	Miki Blue, I Promise
14	14	S.O.S. Band, I'm Still Missing Your Love
15	40	Rhonda Clark, State Of Attraction
16	32	O'Jays, Serious Hold On Me
17	55	David Peaston, Can I?
18	28	Sharon Bryant, Foolish Heart
19	18	Heavy D. & The Boyz, Somebody For Me
20	—	M.C. Hammer, They Put Me In The Mix
21	9	Zapp, Ooh Baby Baby
22	29	Angela Winbush, It's The Real Thing
23	12	Surface, You Are My Everything
24	30	Chucky Booker, (Don't U Know) I Love U
25	22	Alyson Williams, Just Call My Name
26	38	Miki Howard, Ain't Nuthin' In The World
27	7	De La Soul, Say No Go
28	37	BeBe & CeCe Winans, Celebrate New Life
29	25	Awesome Dre, Frankly Speaking
30	46	The Isley Brothers Featuring Ronald Isley, You
31	EX	D.J. Jazzy Jeff And The Fresh Prince, I Think I
32	35	Wreck-N-Effect, New Jack Swing
33	47	Will Clayton, Tell Me
34	20	Prince, Crylman
35	26	Jody Watley, Everything
36	39	Kashif, Personality
37	42	James Ingram, I Wanna Come Back
38	43	Cheryl Lynn, Everytime I Try To Say Goodbye
39	44	Lisa Lisa & Cult Jam, Kiss Your Tears Away
40	24	Mother's Finest, I'm W' Danger
41	56	Natalie Cole, As A Matter Of Fact
42	33	The 2 Live Crew, Me So Horny
43	27	Troop, I'm Not Soupp'd
44	45	Kool & The Gang, Never Give Up
45	49	R.J.'s Latest Arrival, Rich Girls
46	41	Fat Boys, Lie-2
47	EX	Sky, Real Love
48	EX	The Main Ingredient, I Just Wanna Love You
49	EX	Dionne Warwick And Jeffrey Osborne, Take Good C

Los Angeles		P.D.: Steve Woods
1	2	Regina Belle, Baby Come To Me
2	5	Surface, You Are My Everything
3	9	Bobby Brown, Rock Wit'cha
4	3	Peabo Bryson, All My Love
5	1	Soul II Soul (Featuring Caron Wheeler), Back To
6	23	Jermaine Jackson, Don't Take It Personal
7	24	Jody Watley, Everything
8	18	Stephanie Mills, Home
9	10	Zapp, Ooh Baby Baby
10	4	Mace Featuring Frankie Beverly, Can't Get Over
11	19	Prati, Feel So Good (From "Do The Right Thing")
12	20	Alyson Williams, Just Call My Name
13	21	Randy Crawford, Knockin' On Heaven's Door
14	6	The Jacksons, 2300 Jackson Street
15	17	Herb Alpert, 3 O'Clock Jump
16	16	BeBe & CeCe Winans, Celebrate New Life
17	15	Sybil, Don't Make Me Over
18	7	LeVert, Smilin'
19	8	The O'Jays, Out Of My Mind
20	11	E.U., Taste Of Your Love
21	12	Miles Jaye, I'll Be There
22	13	Mica Paris, Breathe Life Into Me
23	EX	Sharon Bryant, Foolish Heart
24	EX	Luther Vandross, Here And Now
25	14	Terry Tate, Babies Having Babies
26	27	The Main Ingredient, I Just Wanna Love You
27	28	Lisa Lisa & Cult Jam, Kiss Your Tears Away
28	29	Eric Gable, Love Has Got To Wait
29	EX	David Peaston, Can I?
A	—	The Manhattan, Why You Wanna Love Me Like That
A	—	Richard Elliot Featuring Bobby Caldwell, In The
A	—	By All Means, Let's Get It On

## 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.

### NEW ON THE CHARTS

"I feel there aren't many singers out there who have the style and charisma of singers like Smokey Robinson and Marvin Gaye," says newcomer A.C. Kelly. "I'm a combination of both," he adds. "I have the smoothness of Smokey's vocals and the sexuality of Marvin with my own unique voice on top."



A.C. KELLY.

The 26-year-old's mother is a gospel singer and his grandfather is a jazz musician, so it isn't surprising that he chose music as his vocation. As a child living in the Bronx, N.Y., Kelly's dream was to perform in his brothers' group. In the late '70s, the R&B sextet, known as Stone Love, created a reputation for itself when it opened for acts like Sister Sledge and Gladys Knight & the Pips. Soon after Kelly became a member of that band, his family moved to Orlando, Fla., and Stone Love was hired to perform at Disney World. That job became a turning point in Kelly's life. Sitting in the audience one evening was Michael Jackson, who met with Kelly after the show and encouraged him to continue to perform.

When Kelly moved back to the Big Apple, he met producers Alan George and Fred McFarlane, who helped him get a record deal with Columbia and worked on "Slammer," his debut album. "She's A Slammer," the first single from that project, has already debuted on the Hot Black Singles chart.

JIM RICLIANO

### TABU LABEL BACK ON TRACK

(Continued from preceding page)

"Diamonds In The Raw," its first album after a three-year hiatus, and has charted strongly with its single, "I'm Still Missing Your Love." Meanwhile, new signing Rhonda Clark has been burning up the charts with "State Of Attraction," produced and written by Jam & Lewis.

Bass says that the label's immediate objectives include breaking Clark, Dezi Phillips (whose initial single, "Why U Wanna," scored well on the black charts), and another new act, Demetrius Perry, whose first album, "Another World," will bow shortly. "We have all the resources

available through our relationship with CBS, but we also have our own VP of promotion [Doug Wilkins, formerly of Solar Records] who works with independent promotion staff we hire as well as with Epic's staff and the CBS branches. Rochelle Epps is our national promotion coordinator, who works with Doug, and Robin Tucker is our A&R manager, who liaises with producers and artists on product."

Bass adds that as well as being involved with "designing marketing strategies and working in the creative area," he and his staff are cognizant of the importance of the international market, where label stars Alexander O'Neal and Cherrelle have been particularly successful. "In the U.K., Alex's audience is across the board," Bass notes. "The exposure that he and Cherrelle have had here has been limited," he says.

"Everybody was disappointed that 'Everything I Miss At Home' [Cherrelle's No. 1 black single last year] didn't cross over," says Bass. "But we see Epic gaining more confidence in its ability to take acts all the way, with artists like Babyface and Living Colour. But both Alex [currently recording a new Tabu album in Minneapolis with Jam & Lewis and others] and Cherrelle feel that they're just going to keep doing what they do best in music and if they cross, well, that's great."

With upcoming product due from former S.O.S. lead vocalist Mary Davis (with production by L.A. & Babyface, among others), rapper Kid Flash, and British-based Jamie Morgan; a new single out on Dezi Phillips; and product due in 1990 by O'Neal and Cherrelle, Bass says: "My goal is for Tabu to do over \$100 million a year. With the quality of artists we have and artist development as the key, we can do that," says Bass.



**Matinee Idols.** Super-producer Narada Michael Walden and superstar Bobby Brown have plenty to smile about. Among other distinctions, both had hot singles from blockbuster summer movies: Walden wrote and produced Gladys Knight's "Licence To Kill" theme song, while Brown hit with "On Our Own" from "Ghostbusters II." Walden is also producer and co-writer of Regina Belle's smash "Baby Come To Me"; Brown is currently rocking with "Rock Wit'cha" from the quintuple-platinum "Don't Be Cruel" album.

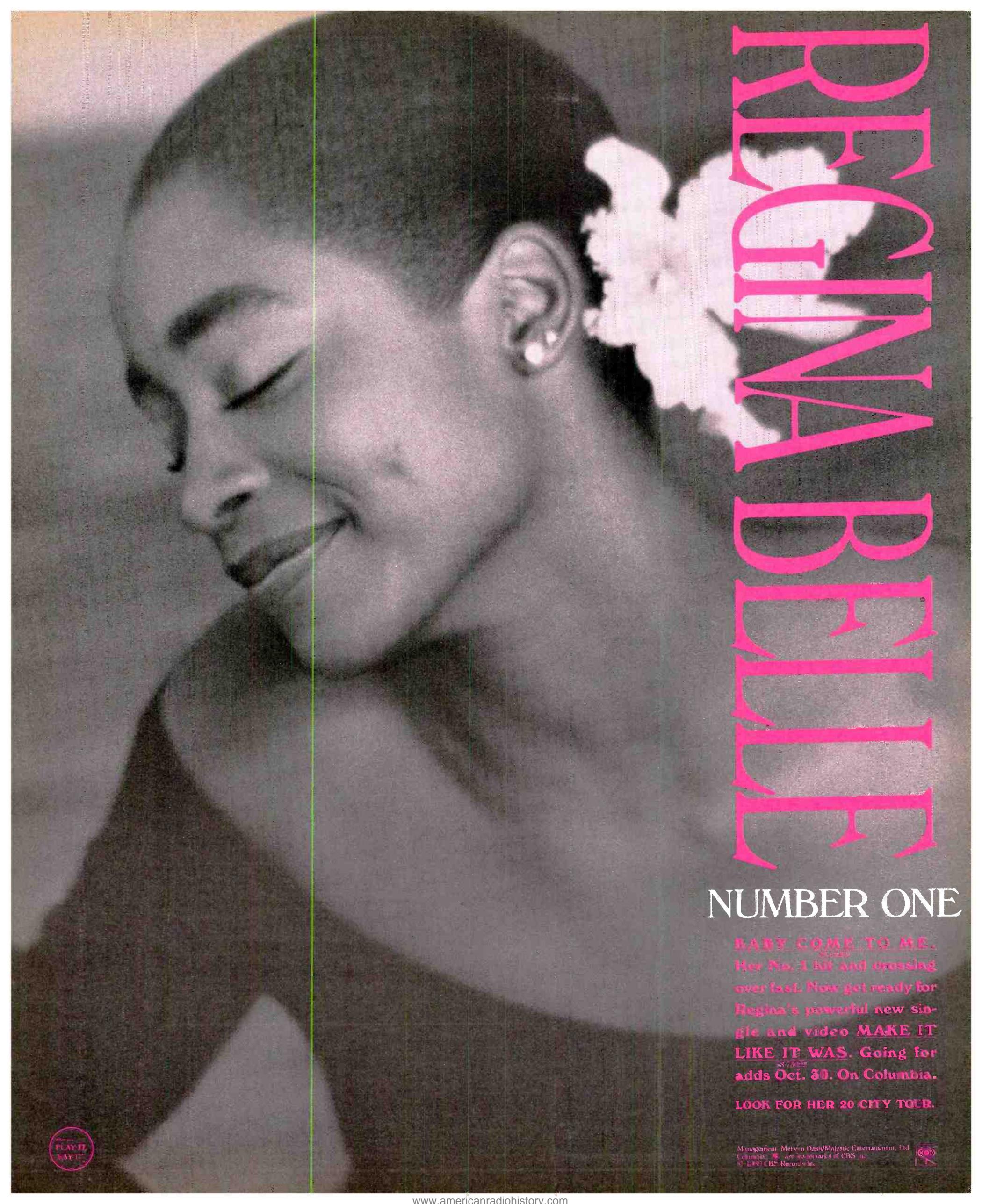
THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT BLACK POSITION
1	3	BABY COME TO ME	REGINA BELLE	1
2	1	MISS YOU MUCH	JANET JACKSON	2
3	5	TALK TO MYSELF	CHRISTOPHER WILLIAMS	7
4	4	BUST A MOVE	YOUNG M.C.	10
5	2	DON'T MAKE ME OVER	SYBIL	9
6	7	SMOOTH OPERATOR	BIG DADDY KANE	12
7	9	ROCK WIT'CHA	BOBBY BROWN	4
8	11	PARTYMAN	PRINCE	5
9	8	ALL MY LOVE	PEABO BRYSON	19
10	12	YOU ARE MY EVERYTHING	SURFACE	3
11	10	I GO TO WORK	KOOL MOE DEE	20
12	6	BACK TO LIFE	SOUL II SOUL	13
13	16	DON'T TAKE IT PERSONAL	JERMAINE JACKSON	8
14	13	I'M 'N' DANGER	MOTHER'S FINEST	11
15	19	STATE OF ATTRACTION	RHONDA CLARK	6
16	15	ALL I WANT FROM YOU	THE TEMPTATIONS	26
17	21	SAY NO GO	DE LA SOUL	32
18	23	(DON'T U KNOW) I LOVE U	CHUCKII BOOKER	16
19	32	HOME	STEPHANIE MILLS	15
20	20	ME SO HORNY	THE 2 LIVE CREW	34
21	25	EVERYTIME I TRY TO SAY GOODBYE	CHERYL LYNN	17
22	26	EVERYTHING	JODY WATLEY	14
23	24	NEW JACK SWING	WRECKS-N-EFFECT	22
24	30	I WANNA COME BACK	JAMES INGRAM	18
25	31	THEY PUT ME IN THE MIX	M.C. HAMMER	40
26	33	SOMEBODY FOR ME	HEAVY D. & THE BOYZ	23
27	14	GIRL I'M GONNA MISS YOU	MILLI VANILLI	35
28	27	CELEBRATE NEW LIFE	BEBE & CECE WINANS	28
29	37	OOH BABY BABY	ZAPP	24
30	17	CAN'T GET OVER YOU	MAZE	48
31	—	I'M STILL MISSING YOUR LOVE	S.O.S. BAND	21
32	40	JUST CALL MY NAME	ALYSON WILLIAMS	27
33	—	PERSONALITY	KASHIF	25
34	—	DR. SOUL	FOSTER/MCELROY	38
35	18	IT'S FUNKY ENOUGH	THE D.O.C.	52
36	29	PUT YOUR MOUTH ON ME	EDDIE MURPHY	80
37	—	I LOVE THE BASS	BARDEUX	37
38	—	AIN'T NUTHIN' IN THE WORLD	MIKI HOWARD	31
39	—	KNOCKIN' ON HEAVEN'S DOOR	RANDY CRAWFORD	33
40	—	COLD FRESH GROOVE	CHILL	39

©Copyright 1989, Billboard Publications, Inc. No part of this publication may be reproduced, stored in any retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT BLACK POSITION
1	2	BABY COME TO ME	REGINA BELLE	1
2	1	MISS YOU MUCH	JANET JACKSON	2
3	4	YOU ARE MY EVERYTHING	SURFACE	3
4	8	STATE OF ATTRACTION	RHONDA CLARK	6
5	5	PARTYMAN	PRINCE	5
6	7	ROCK WIT'CHA	BOBBY BROWN	4
7	10	DON'T TAKE IT PERSONAL	JERMAINE JACKSON	8
8	13	EVERYTHING	JODY WATLEY	14
9	12	I'M 'N' DANGER	MOTHER'S FINEST	11
10	17	I'M STILL MISSING YOUR LOVE	S.O.S. BAND	21
11	16	EVERYTIME I TRY TO SAY GOODBYE	CHERYL LYNN	17
12	18	HOME	STEPHANIE MILLS	15
13	14	I WANNA COME BACK	JAMES INGRAM	18
14	15	(DON'T U KNOW) I LOVE U	CHUCKII BOOKER	16
15	9	BACK TO LIFE	SOUL II SOUL	13
16	3	TALK TO MYSELF	CHRISTOPHER WILLIAMS	7
17	22	PERSONALITY	KASHIF	25
18	6	DON'T MAKE ME OVER	SYBIL	9
19	24	SOMEBODY FOR ME	HEAVY D. & THE BOYZ	23
20	23	NEW JACK SWING	WRECKS-N-EFFECT	22
21	31	HERE AND NOW	LUTHER VANDROSS	30
22	25	OOH BABY BABY	ZAPP	24
23	21	BUST A MOVE	YOUNG M.C.	10
24	28	IT'S THE REAL THING	ANGELA WINBUSH	29
25	30	JUST CALL MY NAME	ALYSON WILLIAMS	27
26	34	AIN'T NUTHIN' IN THE WORLD	MIKI HOWARD	31
27	29	SLOW DOWN	KARYN WHITE	36
28	35	KNOCKIN' ON HEAVEN'S DOOR	RANDY CRAWFORD	33
29	26	SMOOTH OPERATOR	BIG DADDY KANE	12
30	39	FOOLISH HEART	SHARON BRYANT	41
31	40	KISS YOUR TEARS AWAY	LISA LISA & CULT JAM	43
32	27	CELEBRATE NEW LIFE	BEBE & CECE WINANS	28
33	—	I JUST WANNA LOVE YOU	THE MAIN INGREDIENT	45
34	—	YO MISTER	PATTI LABELLE	44
35	38	I'M NOT SOUPPED	TROOP	42
36	37	I LOVE THE BASS	BARDEUX	37
37	32	COLD FRESH GROOVE	CHILL	39
38	—	DR. SOUL	FOSTER/MCELROY	38
39	—	I PROMISE	MIKKI BLEU	46
40	—	CAN I?	DAVID PEASTON	49

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

TITLE (Publisher - Licensing Org.)	Sheet Music Dist.
71	3 O'CLOCK JUMP (Almo, ASCAP/Wu-Li Dance, ASCAP/Margin, ASCAP) CPP
31	AIN'T NUTHIN' IN THE WORLD (Chicago Bros., BMI)
26	ALL I WANT FROM YOU (Stanton's Gold, BMI/Island, BMI/Tracy One, BMI)
19	ALL MY LOVE (WB, ASCAP/Peabo, ASCAP)
75	ALL NITE (Deep Sound, ASCAP/Bliss 69, ASCAP/Vintertainment, ASCAP)
59	ALL OF MY LOVE (Rajaca, BMI/Day Ta Day, ASCAP/Good Choice, BMI)
53	AS A MATTER OF FACT (Yellow Brick Road, ASCAP/WB, ASCAP/D.Tree B, ASCAP)
82	BABIES HAVING BABIES (Micro-Mini, BMI/Chatterback, BMI)
1	BABY COME TO ME (Gratitude Sky, ASCAP/Penzafire, ASCAP/Virgin, ASCAP) CPP
13	BACK TO LIFE (Virgin, ASCAP/Virgin Songs, BMI/WB, ASCAP/Law Music) CPP
98	'BOUT DAT TIME (Cal-Gene, BMI/Virgin Songs, BMI/1989 Outernational, ASCAP/Colgems-EMI, ASCAP) CPP
10	BUST A MOVE (Varry White, ASCAP/Young Man Moving, ASCAP)
46	CAN I? (Stone Gate, BMI/Finesse, BMI)
48	CAN'T GET OVER YOU (Amazement, BMI)
28	CELEBRATE NEW LIFE (Yellow Elephant, ASCAP/Edward Grant, ASCAP/Benny's Music, BMI)
39	COLD FRESH GROOVE (Father Thunder, BMI/Bullwhip, ASCAP)
76	DIDN'T I (BLOW YOUR MIND) (Mighty Three, BMI/Bellboy, BMI)
9	DON'T MAKE ME OVER (Blue Seas, ASCAP/Jac, ASCAP) CPP
95	DON'T SAY GOODBYE (Julorae, BMI/Harrindur, BMI)
8	DON'T TAKE IT PERSONAL (Colgems-EMI, ASCAP/CBS, ASCAP/Multi Culler, ASCAP) CPP
16	(DON'T U KNOW) I LOVE U (Selessongs, ASCAP)
38	DR. SOUL (Two Tuff-Enuff, BMI/First Priority, BMI)
14	EVERYTHING (Sizzling Blue, BMI/Newton House, BMI)
17	EVERYTIME I TRY TO SAY GOODBYE (Music Corp. Of America, BMI/Bayjun Beat, BMI/MCA, ASCAP)
51	FEEL SO GOOD (FROM "DO THE RIGHT THING") (Avid One, ASCAP/Perry Lane, ASCAP/Texasity, BMI/O'Hara, BMI)
41	FOOLISH HEART (EMI April, ASCAP/Random Notes, ASCAP/Street Talk, ASCAP)
58	GIMME YOUR LOVE (Gratitude Sky, ASCAP/Virgin, ASCAP/Penzafire, ASCAP)
35	GIRL I'M GONNA MISS YOU (MCA, ASCAP)
40	(HAMMER HAMMER) THEY PUT ME IN THE MIX (Bust-It, BMI)
66	HEAT OF THE MOMENT (Epic/Solar, BMI/Kear, BMI) CPP
30	HERE AND NOW (EMI April, ASCAP/Ollie Brown Sugar, ASCAP/DLE, ASCAP)
54	HIGHER THAN HIGH (Lemans, ASCAP/WB, ASCAP/Gamson, ASCAP)
15	HOME (Warner-Tamerlane, BMI)
72	HOW YOU FEEL (Captain Z, ASCAP/Black Lion, ASCAP/Vesta Seven, ASCAP/Almo, ASCAP) CPP
20	I GO TO WORK (Willesden, BMI)
45	I JUST WANNA LOVE YOU (Knight Crew, BMI/American League, BMI)
37	I LOVE THE BASS (French Lick, BMI/Doll Factory, BMI/Bug, BMI)
49	I PROMISE (El King, ASCAP)
77	I THINK I CAN BEAT MIKE TYSON (Zomba, ASCAP)
18	I WANNA COME BACK (Trycep, BMI/Willesden, BMI)
93	IF YOU ASKED ME TO (FROM "LICENCE TO KILL") (Realsongs, ASCAP/EMI April, ASCAP/U.A., ASCAP)
11	I'M 'N' DANGER (Black Lion, ASCAP/Captain Z, ASCAP/Almo, ASCAP/Singh Sang, ASCAP/Satsongs, ASCAP) CPP
42	I'M NOT SOUPPED (Gimme 1/2, ASCAP/Platinum Gold, ASCAP/Leftover Soupped, ASCAP/Disguise, ASCAP)
21	I'M STILL MISSING YOUR LOVE (Karranova, ASCAP/Spider Fingers, BMI/Avante Garde, ASCAP/Interior, BMI)
94	IN THE NAME OF LOVE (Sin-Drome, BMI/EMI Blackwood, BMI/The Music Force, BMI)
52	IT'S FUNKY ENOUGH (Dollarz N Sense, BMI/Dotted Lion, ASCAP/Syco, ASCAP)
81	IT'S NO CRIME (Epic/Solar, BMI/Kear, BMI/Greenskiirt, BMI) CPP
29	IT'S THE REAL THING (Angel Notes, ASCAP/WB, ASCAP)
69	JUST A FRIEND (Cold Chillin', ASCAP/Biz Markie, ASCAP/WB, ASCAP)
27	JUST CALL MY NAME (Def Jam, ASCAP/Pure Love, ASCAP/Minding, ASCAP)
99	KEEP ON MOVIN' (Virgin, ASCAP) CPP
43	KISS YOUR TEARS AWAY (Forceful, BMI/Willesden, BMI/My! My!, BMI)
33	KNOCKIN' ON HEAVEN'S DOOR (Ram's Horn, ASCAP)
63	LET'S GET IT ON (Jobete, ASCAP/Stoned Diamond, BMI)
65	LICENCE TO CHILL (Zomba, ASCAP)
57	LOOK WHO'S DANCING (Ziggy, ASCAP/Colgems-EMI, ASCAP/ZNS, ASCAP/Virgin, ASCAP) CPP
62	LOVE HAS GOT TO WAIT (Music Corp. Of America, BMI/Gunhouse, BMI)
34	ME SO HORNY (Pac-Jam, BMI)
2	MISS YOU MUCH (Flyte Tyme, ASCAP)
78	MY FANTASY (FROM "DO THE RIGHT THING") (Cal-Gene, BMI/Virgin Songs, BMI) CPP
97	NEVER GIVE UP (WB, ASCAP/Nehemiah, ASCAP/Island, BMI/April Joy, BMI)
22	NEW JACK SWING (Virgin Songs, BMI/Cal-Gene, BMI) CPP
70	ONE SHOT AT LOVE (D&D, ASCAP/L.L. Cool J., ASCAP/Def Jam, ASCAP/Virgin, ASCAP)
24	OOH BABY BABY (Jobete, ASCAP) CPP
100	OUT OF MY MIND (Trycep, BMI/Willesden, BMI/WE, BMI)
5	PARTYMAN (Controversy, ASCAP)
90	PAUSE (Protoons, ASCAP/Rush-Groove, ASCAP)
64	PERPETRATORS (Thumping, BMI)
25	PERSONALITY (Music Corp. Of America, BMI/GG
80	PUT YOUR MOUTH ON ME (Eddie Murphy, ASCAP/Gratitude Sky, ASCAP/Penzafire, ASCAP/Virgin, ASCAP) CPP
73	REAL LOVE (Skyyzoo, ASCAP)
96	RESPECT (Strong Island, ASCAP/Joyelynn, ASCAP/Time, BMI)
79	RICH GIRLS (Arrival, BMI)
91	RIGHT AND HYPE (Cal-Gene, BMI/Virgin Songs, BMI)
4	ROCK WIT'CHA (Kear, BMI/Epic/Solar, BMI/Green Skirt, BMI) CPP
32	SAY NO GO (Tee Girl, BMI/Hot-Cha, BMI/Unichappell, BMI/Fust Buzza, BMI/Bridgeport, BMI)
84	SERIOUS HOLD ON ME (WE, BMI/Trycep, BMI/Willesden, BMI)
87	SHE'S A SLAMMER (CBS, ASCAP/Jaman, BMI/Song-A-Tron, BMI)
86	SISTER ROSA (Sula, BMI)
36	SLOW DOWN (Kings Kid, BMI/Warner-Tamerlane, BMI/Green Skirt, BMI)
61	SMILIN' (Trycep, BMI/Fernciff, BMI/Willesden, BMI)
12	SMOOTH OPERATOR (AZ, ASCAP/Cold Chillin', ASCAP/WB, ASCAP)
23	SOMEBODY FOR ME (EMI April, ASCAP/Across 110th Street, ASCAP/E-Z-Duz-It, ASCAP/E.F.Cutting, ASCAP/Velle International, ASCAP)
92	SPEND THE NIGHT (CE SOIR) (Angel Notes, ASCAP/WB, ASCAP)
6	STATE OF ATTRACTION (Flyte Tyme, ASCAP/Avant Garde, ASCAP)
47	SUNSHINE (Island, BMI/Onid, BMI)
60	SUPER LOVER (Seven, BMI/Ba-Dake, BMI/Peradine, BMI)
83	TAKE GOOD CARE OF YOU AND ME (New Hidden Valley, ASCAP/Carole Bayer Sager, BMI/Lauren Wesley, BMI)
7	TALK TO MYSELF (Vertim, ASCAP/Wokie, ASCAP/Whole Nine Yards, ASCAP)
85	TASTE OF YOUR LOVE (Marvennis, ASCAP/Syco 'M' Up, ASCAP)
56	TENDER LOVER (Hip Trip, BMI/Kear, BMI/Jenn-A-Bug, ASCAP)
68	TEST OF TIME (Jumpin' Off, BMI/Tocep, BMI/Virgin Songs, BMI/Dream Dealers, ASCAP/BMG, ASCAP)
88	THINK ABOUT IT (Promuse, BMI/Howie Tee, BMI/Special Ed, BMI)
89	TILL THE MONEY'S GONE (Gratitude Sky, ASCAP/Eddie Murphy, ASCAP)
50	WHAT YOU NEED (Nookie, BMI/Go Left, ASCAP)
55	WHATCHA GONNA DO? (TLC, BMI/Dinger & Ollie, BMI/Dagwood, BMI)
74	WHY YOU WANNA LOVE ME LIKE THAT (Hilijay, ASCAP/Brenda Eager, ASCAP/Saghill, ASCAP)
44	YO MISTER (Controversy, ASCAP/WB, ASCAP)
3	YOU ARE MY EVERYTHING (Colgems-EMI, ASCAP/Deep Faith, ASCAP/Multi Culler, ASCAP)
67	YOU'LL NEVER WALK ALONE (Angel Notes, ASCAP/WB, ASCAP)



# REGINA BELLE

NUMBER ONE

**BABY COME TO ME.**  
Her No. 1 hit and crossing  
over last. Now get ready for  
Regina's powerful new sin-  
gle and video **MAKE IT  
LIKE IT WAS.** Going for  
adds Oct. 30. On Columbia.  
**LOOK FOR HER 20 CITY TOUR.**



Management: Mervyn Dash/Majestic Entertainment, Ltd.  
Columbia: A & M Records, Inc.   
© 1997 CBS Records Inc.

FOR WEEK ENDING  
OCTOBER 28, 1989

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
Compiled from a national sample of retail store and one-stop sales reports.					
★ ★ NO. 1 ★ ★					
1	1	1	13	BABYFACE SOLAR FZ 45288/E.P.A. (CD)	TENDER LOVER
2	6	8	6	MAZE FEATURING FRANKIE BEVERLY WARNER BROS. 25802 (9.98) (CD)	SILKY SOUL
3	2	2	17	SOUL II SOUL ● VIRGIN 91267 (9.98) (CD)	KEEP ON MOVIN'
4	4	6	9	THE ISLEY BROTHERS FEATURING RONALD ISLEY WARNER BROS. 25940 (9.98) (CD)	SPEND THE NIGHT
5	5	4	17	HEAVY D. & THE BOYZ ● MCA 42302 (8.98) (CD)	BIG TYME
6	3	3	11	THE D.O.C. ● RUTHLESS 91275/ATLANTIC (8.98) (CD)	NO ONE CAN DO IT BETTER
7	9	22	4	JANET JACKSON A&M 3920 (9.98) (CD)	JANET JACKSON'S RHYTHM NATION
8	7	7	15	STEPHANIE MILLS MCA 6312 (9.98) (CD)	HOME
9	11	20	4	BIG DADDY KANE COLD CHILLIN' 25641/REPRISE (9.98) (CD)	IT'S A BIG DADDY THANG
10	12	15	7	REGINA BELLE COLUMBIA FC44367 (CD)	STAY WITH ME
11	8	5	11	EPMD FRESH 92012/SLEEPING BAG (9.98) (CD)	UNFINISHED BUSINESS
12	10	9	16	DAVID PEASTON GEFEN 24228 (9.98) (CD)	INTRODUCING... DAVID PEASTON
13	13	10	14	THE 2 LIVE CREW ● SKYYWALKER 107 (9.98) (CD)	AS NASTY AS THEY WANNA BE
14	19	26	5	YOUNG M.C. DELICIOUS VINYL 91309/ISLAND (9.98) (CD)	STONE COLD RHYMIN'
15	14	11	17	SOUNDTRACK MOTOWN 6272 (9.98) (CD)	DO THE RIGHT THING
16	15	12	20	KOOL MOE DEE ● JIVE 1182/RCA (9.98) (CD)	KNOWLEDGE IS KING
17	16	16	15	PATTI LABELLE MCA 6292 (9.98) (CD)	BE YOURSELF
18	17	14	23	THE O'JAYS EMI 90921 (9.98) (CD)	SERIOUS
19	21	21	32	MILLI VANILLI ▲ <sup>3</sup> ARISTA 8592 (9.98) (CD)	GIRL YOU KNOW IT'S TRUE
20	20	18	14	BOOGIE DOWN PRODUCTIONS ● JIVE 1187/RCA (8.98) (CD)	GHETTO MUSIC: THE BLUEPRINT OF HIP HOP
21	18	13	16	PRINCE ▲ <sup>2</sup> WARNER BROS. 25936 (9.98) (CD)	SOUNDTRACK: BATMAN
22	32	44	4	SYBIL NEXT PLATEAU 1018 (8.98) (CD)	SYBIL
23	35	48	4	MC LYTE FIRST PRIORITY 91304/ATLANTIC (CD)	EYES ON THIS
24	22	17	18	L.L. COOL J ▲ DEF JAM OC 45172/COLUMBIA (CD)	WALKING WITH A PANTHER
25	31	31	7	THE TEMPTATIONS MOTOWN 6275 (8.98) (CD)	SPECIAL
26	24	24	51	SURFACE ● COLUMBIA FC 44284 (CD)	2ND WAVE
27	27	28	12	BOBBY "BLUE" BLAND MALACO 7450 (8.98) (CD)	MIDNIGHT RUN
28	30	32	11	CHRISTOPHER WILLIAMS GEFEN 24220 (9.98) (CD)	ADVENTURES IN PARADISE
29	26	23	52	M.C. HAMMER ▲ CAPITOL 90924 (8.98) (CD)	LET'S GET IT STARTED
30	28	27	13	SHARON BRYANT WING 837 313/POLYGRAM (CD)	HERE I AM
31	29	30	68	BOBBY BROWN ▲ <sup>5</sup> MCA 42185 (9.98) (CD)	DON'T BE CRUEL
32	34	38	7	AFTER 7 VIRGIN 91061 (9.98) (CD)	AFTER 7
33	23	19	21	CHUCKII BOOKER ATLANTIC 81947 (8.98) (CD)	CHUCKII
34	36	43	5	WRECKS-N-EFFECT MOTOWN 6281 (8.98) (CD)	WRECKS-N-EFFECT
35	25	25	10	EDDIE MURPHY COLUMBIA OC 40970 (CD)	SO HAPPY
36	33	36	12	ERIC GABLE ORPHEUS 75603/EMI (8.98) (CD)	CAUGHT IN THE ACT
37	40	41	20	PEABO BRYSON CAPITOL 90641 (9.98) (CD)	ALL MY LOVE
38	37	33	14	CHUBB ROCK WITH HOWIE TEE SELECT 21631 (9.98) (CD)	AND THE WINNER IS...
39	51	69	4	ZAPP REPRISE 25807 (9.98) (CD)	V
40	43	39	23	NATALIE COLE EMI 48902 (9.98) (CD)	GOOD TO BE BACK
41	38	29	68	GUY ▲ UPTOWN 42176/MCA (8.98) (CD)	GUY
42	50	50	14	SUCCESS-N-EFFECT ON TOP 9002 (8.98) (CD)	IN THA HOOD
43	49	49	10	ZIGGY MARLEY & THE MELODY MAKERS VIRGIN 91256 (9.98) (CD)	ONE BRIGHT DAY
44	42	34	43	SLICK RICK ▲ DEF JAM FC 40513/COLUMBIA (CD)	THE GREAT ADVENTURES OF SLICK RICK
45	48	45	23	MILES JAYE ISLAND 91235 (8.98) (CD)	IRRESISTIBLE
46	47	53	6	GUCCI CREW II GUCCI 3314/HOT PRODUCTIONS (8.98) (CD)	EVERYBODY WANTS SOME
47	46	46	28	JODY WATLEY ● MCA 6276 (8.98) (CD)	LARGER THAN LIFE
48	41	40	51	VESTA A&M 5223 (8.98) (CD)	VESTA 4 U
49	44	37	20	THE JACKSONS EPIC OE 40911/E.P.A. (CD)	2300 JACKSON STREET

50	39	35	30	E.U. VIRGIN 91021 (9.98) (CD)	LIVIN' LARGE
51	56	55	6	COOL C ATLANTIC 82020 (8.98) (CD)	I GOTTA HABIT
52	62	63	31	ALYSON WILLIAMS DEF JAM FC 40515/COLUMBIA (CD)	RAW
53	64	57	27	SPECIAL ED PROFILE 1280 (8.98) (CD)	YOUNGEST IN CHARGE
54	61	59	42	BEBE & CECE WINANS CAPITOL 90959 (8.98) (CD)	HEAVEN
55	45	42	11	BEASTIE BOYS ● CAPITOL 91743 (9.98) (CD)	PAUL'S BOUTIQUE
56	55	54	14	ENTOUCH VINTERTAINMENT 60858/ELEKTRA (9.98) (CD)	ALL NITE
57	52	47	36	TOO SHORT ● JIVE 1149/RCA (8.98) (CD)	LIFE IS... TOO SHORT
58	54	52	19	THIRD WORLD MERCURY 836 952/POLYGRAM (CD)	SERIOUS BUSINESS
59	57	56	65	PAULA ABDUL ▲ <sup>3</sup> VIRGIN 90943 (9.98) (CD)	FOREVER YOUR GIRL
60	59	64	27	OAKTOWN'S 3-5-7 CAPITOL 90926 (8.98) (CD)	WILD & LOOSE
61	92	—	2	FAT BOYS TIN PAN APPLE 838 867/POLYGRAM (CD)	ON AND ON
62	NEW ▶	—	1	LEE RITENOUR GRP 9594 (9.98) (CD)	COLOR RIT
63	70	88	20	JAMES INGRAM WARNER BROS. 25924 (9.98) (CD)	IT'S REAL
64	65	68	7	FULL FORCE COLUMBIA FC 45216 (CD)	SMOOVE
65	71	74	5	MELLOW MAN ACE CAPITOL 91295 (9.98) (CD)	ESCAPE FROM HAVANA
66	60	60	23	ARETHA FRANKLIN ARISTA 8572 (9.98) (CD)	THROUGH THE STORM
67	63	61	35	N.W.A. ▲ RUTHLESS 57102/PRIORITY (8.98) (CD)	STRAIGHT OUTTA COMPTON
68	53	58	20	MICA PARIS ISLAND 90970/ATLANTIC (8.98) (CD)	SO GOOD
69	66	62	29	KWAME ATLANTIC 81941 (8.98) (CD)	THE BOY GENIUS (FEAT. A NEW BEGINNING)
70	73	78	4	PIECES OF A DREAM EMI 92050 (8.98) (CD)	'BOUT DAT TIME
71	58	51	30	THREE TIMES DOPE ARISTA 8571 (8.98) (CD)	ORIGINAL STYLIN'
72	NEW ▶	—	1	S.O.S. BAND TABU FZ 44147/E.P.A. (CD)	DIAMOND IN THE RAW
73	68	66	8	D'ATRA HICKS CAPITOL 46990 (9.98) (CD)	D'ATRA HICKS
74	67	67	14	TWIN HYPE PROFILE 1281 (8.98) (CD)	TWIN HYPE
75	78	76	53	NEW KIDS ON THE BLOCK ▲ <sup>5</sup> COLUMBIA FC 40985 (CD)	HANGIN' TOUGH
76	93	—	2	RHONDA CLARK TABU FZ 40882/E.P.A. (CD)	BETWEEN FRIENDS
77	80	73	10	REDHEAD KINGPIN & THE F.B.I. VIRGIN 91269 (9.98) (CD)	A SHADE OF RED
78	69	70	7	MICHAEL COOPER REPRISE 25923/WARNER BROS. (9.98) (CD)	JUST WHAT I LIKE
79	72	65	18	STEZO FRESH 82011/SLEEPING BAG (8.98) (CD)	CRAZY NOISE
80	76	79	4	TRUDY LYNN ICHIBAN 1043 (8.98) (CD)	TRUDY SINGS THE BLUES
81	83	77	49	EAZY-E ▲ RUTHLESS 57100/PRIORITY (8.98) (CD)	EAZY-DUZ-IT
82	NEW ▶	—	1	VARIOUS ARTISTS ICHIBAN 1048 (8.98) (CD)	NASTY BLUES
83	88	—	2	TINA TURNER CAPITOL 91873 (9.98) (CD)	FOREIGN AFFAIRS
84	79	90	6	FINEST HOUR POLYDOR 839 517/POLYGRAM (CD)	MAKE THAT MOVE
85	81	80	34	DE LA SOUL ● TOMMY BOY 1019 (9.98) (CD)	3 FEET HIGH AND RISING
86	75	83	49	LEVERT ● ATLANTIC 81926 (9.98) (CD)	JUST COOLIN'
87	NEW ▶	—	1	DOCTOR ICE JIVE 1249/RCA (8.98) (CD)	THE MIC STALKER
88	87	—	2	CHERYL LYNN VIRGIN 91254 (9.98) (CD)	WHATEVER IT TAKES
89	85	89	53	BOYS ▲ MOTOWN 6260 (8.98) (CD)	MESSAGES FROM THE BOYS
90	82	84	7	VARIOUS ARTISTS JAMARC 9002/PANDISC (8.98) (CD)	MIAMI BASS MACHINE
91	86	71	49	KID 'N PLAY ● SELECT 21628 (8.98) (CD)	2 HYPE
92	74	72	12	TRINERE PANDISC 8804 (8.98) (CD)	GREATEST HITS
93	NEW ▶	—	1	L'TRIMM ATLANTIC 82026 (9.98) (CD)	DROP THAT BOTTOM
94	89	75	19	DIANA ROSS MOTOWN 6274 (8.98) (CD)	WORKIN' OVERTIME
95	84	85	11	BREEZE ATLANTIC 81995 (8.98) (CD)	THE YOUNG SON OF NO ONE
96	95	94	31	DINO ● 4TH & B'WAY 4011/ISLAND (8.98) (CD)	24/7
97	100	96	3	LOU RAWLS BLUE NOTE 91937/CAPITOL (9.98) (CD)	AT LAST
98	77	81	57	KARYN WHITE ▲ WARNER BROS. 25637 (8.98) (CD)	KARYN WHITE
99	96	98	56	ROB BASE & D.J. E-Z ROCK ▲ PROFILE 1267 (8.98) (CD)	IT TAKES TWO
100	91	92	14	KOOL & THE GANG MERCURY 838 233/POLYGRAM (CD)	SWEAT

○ 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.

LIFELINES - VOLUME I  
THE GREATEST HITS OF  
**MAZE**  
FEATURING  
FRANKIE BEVERLY

Featuring some of their greatest hits—including the long, hot remixed versions of two MAZE favorites—"Joy And Pain" (rap by Kurtis Blow) and "Before I Let Go" (featuring Woody Wood).

Capitol



(92810)



In-Store Now

**BERT ROBINSON**  
i promise YOU LOVE

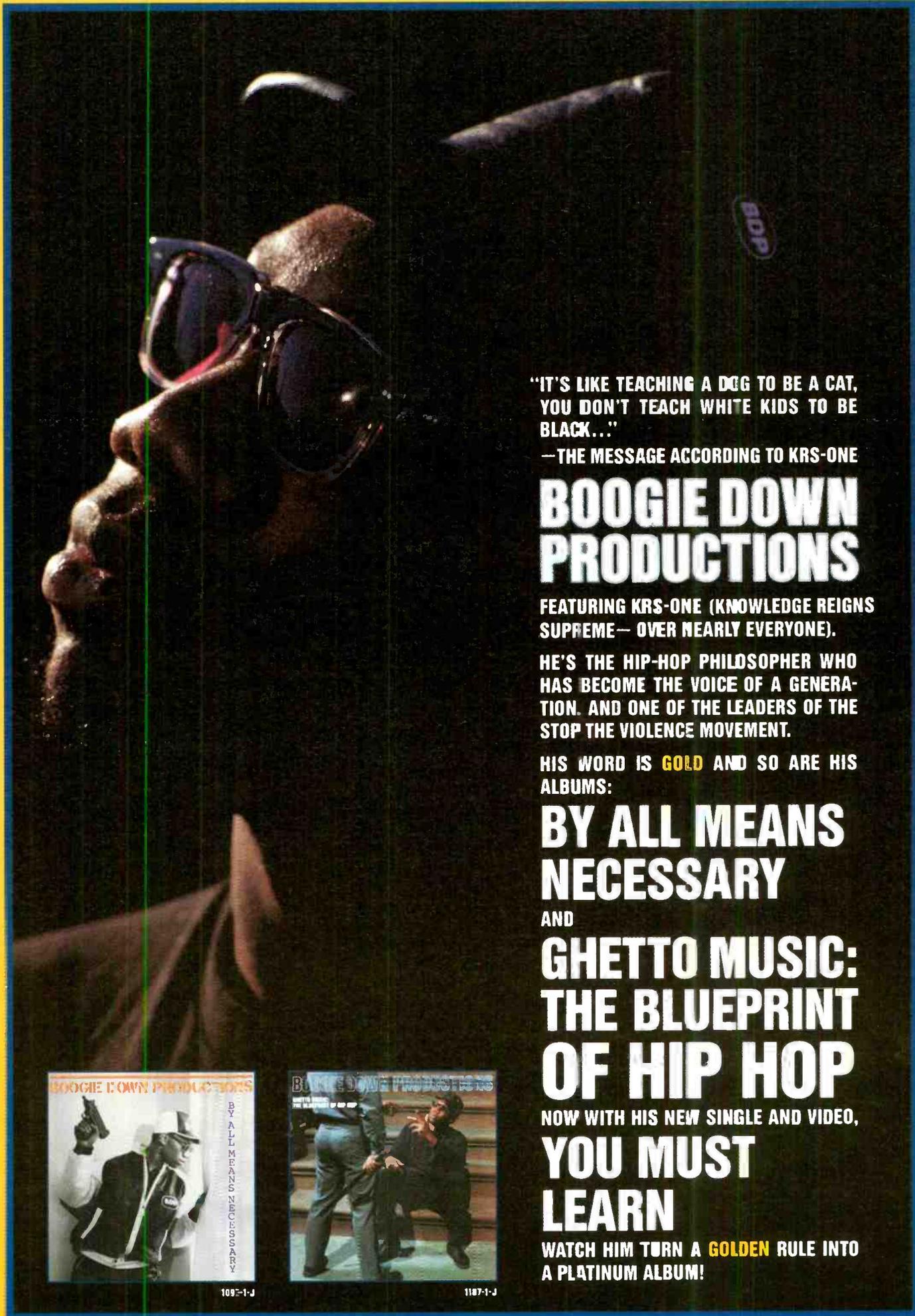
Bert Robinson doesn't just promise, he delivers with his new single <sup>(44419)</sup> and 12" <sup>(15494)</sup> "Occupy My Love" from the album **I Promise You Love**. <sup>(90801)</sup>

On Capitol cassettes, compact discs and records.

©1989 Capitol Records, Inc.

# TEACHING BUT NEVER PREACHING

# BOOGIE DOWN PRODUCTIONS



"IT'S LIKE TEACHING A DOG TO BE A CAT,  
YOU DON'T TEACH WHITE KIDS TO BE  
BLACK..."

—THE MESSAGE ACCORDING TO KRS-ONE

## BOOGIE DOWN PRODUCTIONS

FEATURING KRS-ONE (KNOWLEDGE REIGNS  
SUPREME— OVER NEARLY EVERYONE).

HE'S THE HIP-HOP PHILOSOPHER WHO  
HAS BECOME THE VOICE OF A GENERA-  
TION. AND ONE OF THE LEADERS OF THE  
STOP THE VIOLENCE MOVEMENT.

HIS WORD IS **GOLD** AND SO ARE HIS  
ALBUMS:

### BY ALL MEANS NECESSARY

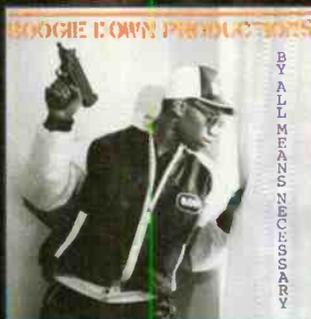
AND

### GHETTO MUSIC: THE BLUEPRINT OF HIP HOP

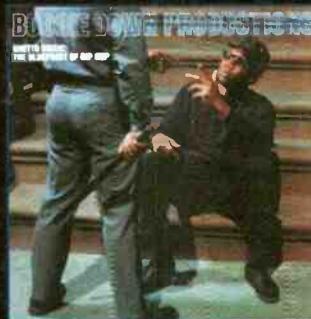
NOW WITH HIS NEW SINGLE AND VIDEO,

### YOU MUST LEARN

WATCH HIM TURN A **GOLDEN** RULE INTO  
A PLATINUM ALBUM!



1092-1-J



1187-1-J



Tmk(s) ® Registréed • Marca(s) Registrada(s) RCA Corporation, BMG logo ® BMG Music • © 1989 BMG Music



# IT'S TYME TO BUST A RHYME!

CAP

CHAP

CLAP

ENTRAP

ENWRAP

FLAP

FOOLSCAP

GAP

HAP

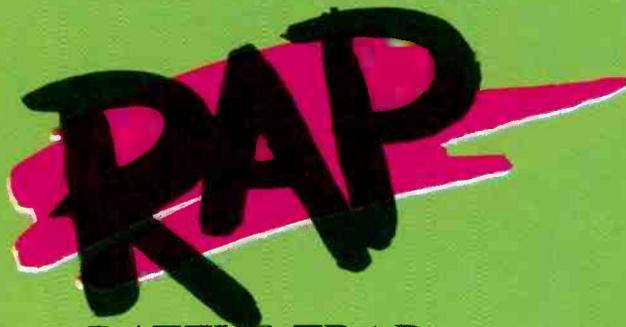
MAP

NAP

NIGHT CAP

OVERLAP

PERCUSSION CAP



RATTLE TRAP

SCRAP

SHOULDER STRAP

SLAP

SNAP

STOP GAP

STRAP

TAP

THUNDERCLAP

TRAP

UNWRAP

WATER TAP

WRAP

## BILLBOARD'S 2nd ANNUAL RAP SPOTLIGHT

**Issue Date:** December 16, 1989

**Spotlight Close:** November 21, 1989

### Contact

New York Jim Beloff Advertising Director/Music 212-536-5026 Norm Berkowitz 212-536-5016 Ken Karp 212-536-5017

Los Angeles Christine Matuchek 213-859-5344 Nashville Lynda Emon 615-321-4293

London Tony Evans 9-011-44-1-439-9411 Italy Lidia Bonguardo 9-011-362-58-44-24

# PUT YOUR RAP IN BILLBOARD!

# Hagen, Amina, Beatmasters Lead Import Invasion

**STATION TO STATION:** The joy of being a music lover is the act of discovery. Stumbling upon something new, unexpected (or didn't come in the mail) can be the ultimate. There are quite a few gems on imports that have moved into this columnist's heavy rotation that merit your attention as well.

First off, personal fave **Nina Hagen** ends a long absence from the recording scene with a great new self-titled album. The release also marks the artist's label debut on Mercury/PolyGram Germany. Besides a few 12-inch vinyl releases—most notably "Don't Kill The Animals," a duet with "sister" **Lene Lovich**, and an import greatest-hits collection—we haven't heard from Hagen since the "In Ekstasy" album earlier this decade.

Produced by **Zeus B. Held**, "Nina Hagen" is an 11-song package that harks back to the singer's

hard, guitar-etched punk days ("Dope Sucks," "Hold Me") while occasionally dipping into some R&B-based dance numbers ("Only Seventeen" "Love Heart Attack"). Always lending her personal and distinctive touch to vintage material, Hagen tackles with ease **Janis Joplin's** "Move Over," **Elvis Presley's** "Viva Las Vegas," and the traditional "Ave Maria." "Michail, Michail (Gorbachev Rap)" is a funk-laden dance track that has also served as the first single release and, if released stateside, could easily satisfy those who took "New York, New York" or "Universal Radio" to heart.

Of the original material, the rockin' "Where's The Party" (featuring Lovich and **Motorhead's Lemmy**); the sinewy "Super Freak Family"; and the house-textured "Live On Mars" (which bears a slight resemblance to the house remix of **Natalie Cole's** "Pink Cadillac")



by Bill Coleman

come recommended. Hagen's music has always been a potpourri of contemporary sounds with an edge, but its inspiration still comes from her heart.

Please don't miss the debut album, "Yalil," from French/Tunisian singer/songwriter **Amina** on Philips/PolyGram, France (phone: 1-45-81-11-85). For those on the **Ofra Haza** tip, Amina's project will be a necessity. If comparisons must be made, Amina's debut is a bit stronger than Haza's stateside album continuity. Fine-textured

production by **Martin Meissonnier** (Fela, King Sunny Ade) is first-rate, and Amina's voice shines through the occasional studio pyrotechnics like a beacon.

Certain selections from "Yalil" can easily be programmed for the dance floor or the album can simply be enjoyed as a whole. Such numbers as the slamin' up-tempo first single, "Belly Dance," which was mixed by **Mark Saunders** (**Bomb The Bass**) and **Dee Nasty**; the engaging "Embarrase-Moi"; the seductive "Neila"; and the delicious "Gallouli" entice. A must for alternative/progressive programmers and plain ol' lovers of music with an ethnic thread.

**GROUND CONTROL:** How come the **Beatmasters** don't have a deal in the U.S.? The trio's album "Anywayawanna" (Rhythm King/Mute U.K.) is a stellar collection of all kinds of club tracks from hip-house to ska. Featuring a variety of front persons on each track, the album proves the trio to be able producers/songwriters with a flair for hooks and a humorous twist. Highlights are "Make Me Feel" and "Burn It Up," featuring **PP Arnold**; "Ska Train," featuring **Jum Jum**; and "Hey DJ/I Can't Dance To That Music You're Playing," featuring **MC Betty Boop & Claudia Fontaine** . . . On the R&B/club tip, **Paul Simpson's** (Continued on page 37)

## VIDEO REVIEWS

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

**B-52's Love Shack (Reprise) (4:17)**

Producer: Louise Barlow; Director: Adam Bernstein

It's party time in the backwoods and what better crew to bring than the B's. This colorful and humorous clip shot in upstate New York brings together quite a few of the band's friends to truly take this one out of bounds.

BILL COLEMAN

**LIZA MINNELLI Losing My Mind (Epic) (4:19)**

Producer: Carrie Wysocki; Director: Brian Grant

Riveting conceptual outing showcases a visually stunning Minnelli twitching and emoting for all she's worth. Melodramatic content occasional borders on camp, which is forgivable considering the source.

LARRY FLICK

**DEBORAH HARRY I Want That Man (Red Eye/Sire) (3:34)**

Producer: Sharon Oreck; Director: Mary Lambert

Harry has rarely come across as vibrant and energetic as she does in this colorful clip that combines performance footage with a vague subplot casting the singer as a vampiress.

L.F.

**ICE-T Lethal Weapon (Sire) (5:03)**

Producer: David Naylor, Doug Freidman; Director: Ice-T, Mitch Sinoway

For the most part, the rapper lets his words and music do the job in a well-conceived clip that provides ample visual support to the track but invites the viewer to listen more than watch.

L.F.

**SPECIAL ED Think About It (Profile) (5:19)**

Producer: Chica Bruce; Director: Chica Bruce

Young rapper's unique persona comes forth with flair in this comic-book-hero-like clip, featuring the outwitting of villains, etc. Special guest star—Larry Bud Melman.

B.C.

**XYMOX Imagination (Wing/PolyGram) (3:36)**

Producer: Howard Greenhalgh; Director: Howard Greenhalgh

Song's title basically describes its video, which weaves dreamlike images of multicolored rain with the band's quirky performance.

JIM RICHLIANO

**HOLLY JOHNSON Americanos (Uni/MCA) (3:34)**

Producer: Tessa Watts for Harry 5 Productions; Director: Eric Watson

Ex-Frankie Goes To Hollywood front man takes a few jabs at the American dream of striking it rich by hitting the lottery. Johnson's cheeky smirk adds cynical bite to an otherwise cute and humorous clip.

L.F.

**NINE INCH NAILS Down In It (TVT) (6:58)**

Producer: Jim Deloye for H-Gun Productions; Director: Eric Zimmerman, Benjamin Stokes

Hard, funky techno number drives even harder with an appropriate clip that rams the point home with fast editing of potent industrial scenes and images.

B.C.

12-inch extended remixes have also been released on the following titles: **PRINCE "Partyman"** (Warner Bros.); **YELLO "The Race"** (Mercury); and **CHRISTOPHER WILLIAMS "Talk To Myself"** (Geffen).

## Latin Hip-Hop Pioneer Eyes New Frontiers

BY LARRY FLICK

**NEW YORK** "We're not exclusively about putting out records and making money; we're an artist-oriented organization."

How many record executives have randomly made such a lofty pronouncement? Too numerous to count. How many have been able to honor it with action? Unfortunately, far too few to make a difference. That doesn't, however, stop those with integrity from pushing. One such person is producer/songwriter **Andy "Panda" Tripoli**.

Along with **Sal Abbatiello** of **Fever Records & Management**, Panda is considered one of the pioneers of the Latin hip-hop movement, creating and managing groups like the highly successful **Cover Girls** and penning and producing a number of club classics, including **Nayobe's** "Please Don't Go."

Panda remembers that, when he first wrote that song, "radio was not at all into it, but it created a rumble on the streets and in the clubs." He recognized that there was a subculture developing within the dance community—a Latin-inspired sound that represented an enormous contingent of DJs and artists previously not heard from in the mainstream.

"There was a point in time," he remembers, "when I could walk into any club in New York and hear four or five of my songs playing. It was amazing." But Panda acknowledges that times have changed. "The sound has reached its ebb. It's time to grow into the next level and create the next sound. That's one of my primary goals right now: to create the new school of Latin music."

For Panda and **Fever**, the road to that school will apparently be paved with hungry young turks and familiar faces who are refining already established musical identities. Among the acts currently under the young executive's tutelage are two still-unnamed groups, both of which Panda says have that "extra-special poten-

(Continued on page 37)

## PROMOTIONAL MUSIC VIDEOS

Available on 1 hour tape compilations to Night Clubs, DJ's, Hotels and retail outlets throughout America.



Call **LAWRENCE ENTERPRISES** today for more details: (201) 667-7575

## DANCE/DISCO 12"

(WHOLESALE FOR STORES)  
U.S.A. MAJOR & INDEPENDENT LABELS  
AND SELECTED IMPORTS

We have a complete selection of all US major & independent label 12" and selected imports  
Call us at our new 800 number

### LATEST 12" RELEASES

Rob Base—Turn It Out  
Tyree—Move Your Body  
Ten City—Suspicious  
Deep In House—Ooh Baby  
Two Live Crew—We Want (Remix)  
Criminal House—Rhythm Talk

Laissez Faire—After The Lovin  
Denise M—Do You Love Me  
Janet Jackson—Rhythm Nation  
Doug Lazy—Let The Rhythm  
N-Ten-City—Love Reaction  
Sylvester—Rock The Box

CALL OUR TOLL FREE  
800 NUMBER  
OUTSIDE NEW YORK STATE  
800-992-9011  
CALL NOW FOR LATEST 12"  
RELEASE INFORMATION

EXPERIENCED  
SALES PEOPLE  
NEEDED  
CALL IRV

## NOW MORE THAN JUST 12"

• COMPACT DISCS  
• ACCESSORIES  
• LP'S & CASSETTES  
• CASSETTE SINGLES



## UNIQUE RECORD DIST.

110 DENTON AVE. NEW HYDE PK., N.Y. 11040  
Phone (516) 294-5900 (01) • FAX (516) 741-3584

## STARSOUND LTD.

Canada's dance music choice  
**Wholesale • Mail order**

We offer you all major and independent labels,  
worldwide import & export service  
U.K., GER, ITL, BEL, FR

**House • Rap • NRG  
R&B • Alternative  
New Beat**

**STARSOUND LTD., 190 Don Park Rd., Unit 16,  
Markham, Ontario, L3R 2V8  
(416) 470-7730 Fax (416) 470-7739**

We distribute Streetsound Magazine

# HOT DANCE MUSIC™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
<b>CLUB PLAY</b> Compiled from a national sample of dance club playlists.					
<b>★★ NO. 1 ★★</b>					
1	1	2	10	FRENCH KISS EPIC 49 68875/E.P.A.	LIL LOUIS
2	2	1	7	MISS YOU MUCH A&M SP-12315	◆ JANET JACKSON
3	3	3	8	LOVE'S ABOUT TO CHANGE MY HEART ATLANTIC 0-86309	◆ DONNA SUMMER
4	6	15	5	PUMP UP THE JAM SBK V-19701	◆ TECHNOTRONIC
5	4	4	8	MY HEART SKIPS A BEAT CAPITOL V-15498	◆ THE COVER GIRLS
6	7	9	8	SAY NO GO TOMMY BOY TB 934	◆ DE LA SOUL
7	9	21	4	GIT ON UP D.J. INTERNATIONAL DJ990	FAST EDDIE
8	11	18	7	WITHOUT YOU COLUMBIA 44 68822	GEORGE LAMOND
9	5	5	10	IT'S NO CRIME SOLAR 429 68832/E.P.A.	◆ BABYFACE
10	13	22	6	CHILDREN OF THE REVOLUTION/OOCHY KOOCHY SIRE 0-21290/WARNER BROS.	BABY FORD
11	20	30	4	ME SO HORNY SKYYWALKER GR-127	◆ THE 2 LIVE CREW
12	19	24	6	I LOVE THE BASS ENIGMA 75524-0	BARDEUX
13	10	12	8	OU EST LE SOLEIL? CAPITOL V-15499	◆ PAUL MCCARTNEY
14	24	35	4	SUMMER MADNESS RCA 9043-1-RD	KC FLIGHTT
15	14	16	9	VOICES IN YOUR HEAD COLUMBIA 44 68813	PARIS BY AIR
16	22	33	5	IS THAT LOVE PROFILE PRO-7263	NICK PHILLIPS
17	18	19	7	LET'S WORK STRONG CITY UNI-8020/MCA	◆ ICE CREAM TEE
18	31	45	3	LOVE SHACK REPRISE 0-21318/WARNER BROS.	◆ THE B-52'S
19	23	26	6	TALK TO MYSELF GEFEN 0-21233/	◆ CHRISTOPHER WILLIAMS
20	27	31	6	WELCOME HARBOR LIGHT HL1006	JOVANOTTI
21	8	6	12	DON'T MAKE ME OVER NEXT PLATEAU NP50107	◆ SYBIL
22	21	23	7	WONDERLAND PATHFINDER PTF 8909-0	LENE LOVICH
23	25	27	6	I GO TO WORK JIVE 1264-1-JD/RCA	◆ KOOL MOE DEE
24	12	13	11	IF I EVER ENIGMA 75527-0	RED FLAG
25	26	28	6	THE MACHINERYS OF JOY GEFEN 0-21291	DIE KRUPPS WITH NITZER EBB
26	28	36	4	JAMES BROWN/IF I WERE JOHN CARPENTER COLUMBIA PROMO	◆ BIG AUDIO DYNAMITE
27	32	37	5	I FEEL THE EARTH MOVE COLUMBIA 44 68847	◆ MARTIKA
28	16	10	9	TEARS FFRR 886 665-1/POLYGRAM	FRANKIE KNUCKLES PRESENTS SATOSHI TOMIIE
29	15	8	9	BLACK HAVANA (LP) CAPITOL C1-90923	VARIOUS ARTISTS
30	33	40	5	LOSING MY MIND EPIC 49 68858	◆ LIZA MINNELLI
<b>★★★ POWER PICK ★★★</b>					
31	43	—	2	SUGAR DADDY WARNER BROS. 0-21320	◆ THOMPSON TWINS
32	17	7	10	SO MANY PEOPLE CURB CRB-10306	HUBERT KAH
33	38	—	2	SOMEBODY FOR ME UPTOWN 23982/MCA	◆ HEAVY D. & THE BOYZ
<b>★★★ HOT SHOT DEBUT ★★★</b>					
34	NEW ▶	1	1	GET BUSY JIVE 1274-1-JD/RCA	MR. LEE
35	37	43	4	LOVE IS A SHIELD ATLANTIC 0-86311	◆ CAMOUFLAGE
36	40	49	3	AMERICANOS UNI-UNI-8013/MCA	◆ HOLLY JOHNSON
37	46	—	2	PICK UP THE PIECES (TO MY HEART) ARISTA ADI-9857	CINDY VALENTINE
38	50	—	2	LOOK WHO'S DANCING VIRGIN 0-96538	◆ ZIGGY MARLEY & THE MELODY MAKERS
39	42	44	3	WALTZ DARLING/SOMETHING'S JUMPIN'... EPIC PROMO/E.P.A.	◆ MALCOLM MCLAREN
40	NEW ▶	1	1	BE MY TWIN CAPITOL V-15501	◆ BROTHER BEYOND
41	NEW ▶	1	1	PERSONAL JESUS SIRE 0-21328/REPRISE	DEPECHE MODE
42	30	17	10	LOVE SONG ELEKTRA 0-66687	◆ THE CURE
43	NEW ▶	1	1	I GOT LOVE WTG 41 68867	MICHAEL RODGERS
44	48	—	2	WAY OF THE WORLD ATLANTIC 0-86317	◆ MAX Q
45	NEW ▶	1	1	PARTYMAN WARNER BROS. 0-21370	◆ PRINCE
46	49	—	2	RIDE ON TIME DE-CONSTRUCTION (UK) IMPORT	BLACK BOX
47	NEW ▶	1	1	HIGHER THAN HIGH PAISLEY PARK 0-21279/WARNER BROS.	TONY LEMANS
48	NEW ▶	1	1	OUR LOVE (IT'S OVER) ACTIVE ACT-3063/SELECT	DEE HOLLOWAY
49	29	20	8	KISSES ON THE WIND VIRGIN 0-96532	◆ NENEH CHERRY
50	36	32	7	PUSS N' BOOTS/THESE BOOTS (ARE MAKE FOR WALKIN') ATLANTIC 0-86304	◆ KON KAN

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
<b>12-INCH SINGLES SALES</b> Compiled from a national sample of retail store and one-stop sales reports.					
<b>★★ NO. 1 ★★</b>					
1	1	1	7	MISS YOU MUCH A&M SP-12315	◆ JANET JACKSON
2	3	4	11	FRENCH KISS EPIC 49 68875/E.P.A.	LIL LOUIS
3	2	3	12	DON'T MAKE ME OVER NEXT PLATEAU NP50107	◆ SYBIL
4	5	7	8	LOVE'S ABOUT TO CHANGE MY HEART ATLANTIC 0-86309	◆ DONNA SUMMER
5	4	2	11	BACK TO LIFE VIRGIN 0-96537	◆ SOUL II SOUL (FEATURING CARON WHEELER)
6	9	9	8	ME SO HORNY SKYYWALKER GR-127	◆ THE 2 LIVE CREW
7	10	23	4	PUMP UP THE JAM SBK V-19701	◆ TECHNOTRONIC
8	8	8	8	MY HEART SKIPS A BEAT CAPITOL V-15498	◆ THE COVER GIRLS
9	6	6	15	BUST A MOVE DELICIOUS VINYL DV1005/ISLAND	◆ YOUNG M.C.
10	7	5	12	IT'S NO CRIME SOLAR 429 68832/E.P.A.	◆ BABYFACE
11	12	16	5	I LOVE THE BASS ENIGMA 75524-0	BARDEUX
12	11	12	7	LOSING MY MIND EPIC 49 68858/E.P.A.	◆ LIZA MINNELLI
13	17	22	4	ROCK WIT'CHA MCA 23951	◆ BOBBY BROWN
14	15	13	6	SAY NO GO TOMMY BOY TB-934	◆ DE LA SOUL
15	14	18	5	PUSS N' BOOTS/THESE BOOTS (ARE MADE FOR WALKIN') ATLANTIC 0-86304	◆ KON KAN
16	16	19	4	LOVE SONG ELEKTRA 0-66687	◆ THE CURE
17	13	11	8	PARADISE MOTOWN MOT-4673	◆ DIANA ROSS
18	18	21	6	TALK TO MYSELF GEFEN 0-21233/	◆ CHRISTOPHER WILLIAMS
19	20	20	9	SMOOTH OPERATOR COLD CHILLIN' 0-21281/WARNER BROS.	◆ BIG DADDY KANE
20	23	29	4	STATE OF ATTRACTION TABU 429 68842/E.P.A.	RHONDA CLARK
21	24	37	3	PARTYMAN WARNER BROS. 0-21370	◆ PRINCE
22	29	32	5	HEAT OF THE MOMENT VIRGIN 0-96553	◆ AFTER 7
23	25	31	5	SO MANY PEOPLE CURB CRB-10306	HUBERT KAH
<b>★★★ POWER PICK ★★★</b>					
24	43	—	2	PERSONAL JESUS SIRE 0-21328/WARNER BROS.	DEPECHE MODE
25	33	33	7	WELCOME HARBOR LIGHT HL1006	JOVANOTTI
26	30	36	4	DON'T LOOK BACK I.R.S. 23979	◆ FINE YOUNG CANNIBALS
27	31	25	7	WHERE ARE YOU TONIGHT CUTTING CR-227	CORO
28	42	—	2	NEW JACK SWING SOUND OF NEW YORK MOT-4654/MOTOWN	WRECKS-IN-EFFECT
29	28	27	9	IT'S FUNKY ENOUGH RUTHLESS 0-96549/ATLANTIC	◆ D.O.C.
30	19	10	10	KISSES ON THE WIND VIRGIN 0-96532	◆ NENEH CHERRY
31	27	28	6	TEARS FFRR 886 665-1/POLYGRAM	FRANKIE KNUCKLES PRESENTS SATOSHI TOMIIE
32	35	38	3	WITHOUT YOU COLUMBIA 44 68822	GEORGE LAMOND
33	39	—	2	GIRL I AM SEARCHING FOR YOU LMR 4005	STEVIE B
34	22	17	19	(YOU'RE MY ONE AND ONLY) TRUE LOVE VENDETTA VE-7021/A&M	◆ SEDUCTION
<b>★★★ HOT SHOT DEBUT ★★★</b>					
35	NEW ▶	1	1	SOMEBODY FOR ME UPTOWN 23982/MCA	◆ HEAVY D. & THE BOYZ
36	NEW ▶	1	1	DRAMA! SIRE 0-21356/WARNER BROS.	ERASURE
37	21	14	15	MY FANTASY MOTOWN MOT-4643	◆ TEDDY RILEY FEATURING GUY
38	37	43	3	I WANT YOU VISION VR-1225	SHANA
39	NEW ▶	1	1	OVER & OVER ATLANTIC 0-86282	PAJAMA PARTY
40	26	24	7	THERE'S A BAT IN MY HOUSE TVT 5050	CAPED CRUSADERS
41	34	34	10	IF I EVER ENIGMA 75527-0	RED FLAG
42	38	44	3	IF YOU LEAVE ME NOW LMR 7000	JAYA
43	NEW ▶	1	1	LOVE SHACK REPRISE 0-21318/WARNER BROS.	◆ THE B-52'S
44	NEW ▶	1	1	GET ON YOUR FEET EPIC 49 68877/E.P.A.	◆ GLORIA ESTEFAN
45	32	15	10	DO YOU LOVE WHAT YOU FEEL VIRGIN 0-96539	◆ INNER CITY
46	NEW ▶	1	1	LOOK WHO'S DANCING VIRGIN 0-96538	◆ ZIGGY MARLEY & THE MELODY MAKERS
47	NEW ▶	1	1	I'M STILL MISSING YOUR LOVE TABU 429 68863/E.P.A.	S.O.S. BAND
48	41	41	4	SOWING THE SEEDS OF LOVE FONTANA 874 711-1/POLYGRAM	◆ TEARS FOR FEARS
49	NEW ▶	1	1	THIEF OF HEART MICMAC 526	CYNTHIA
50	NEW ▶	1	1	LOVE IS A SHIELD ATLANTIC 0-86311	◆ CAMOUFLAGE

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.



1974 BROADWAY, N.Y., N.Y. 10023  
PH: (212) 724-1446 • FAX (212) 769-9558



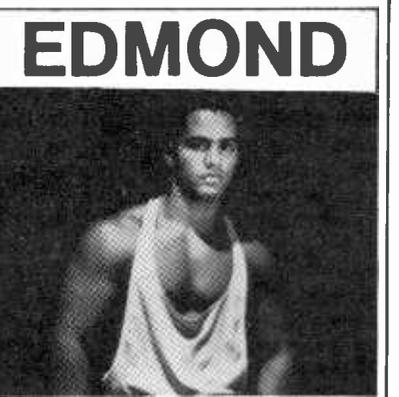
**12" CHOC-O-LETTE "A Little Bit of Lovin'"** SLX 40152 Shipping 11/7



**12" EPMD - "The Big Payback"** FRE-80135 Shipping 11/3



**12" DAVE TECH-NICE - "Nasty"** SXL 40150 Shipping 11/1



**12" EDMOND - "Taught Me"** SLX 40149 Shipping 11/7

## LATIN HIP-HOP PIONEER

(Continued from page 35)

tial" needed to make a mark. The first is a street-hip, female equivalent of New Kids On The Block; more radical is a proper five-piece band that Panda says bears a slight resemblance to Santana.

However, before either of these groups is unveiled will come the long-awaited return of Sandee, one of the original members of Exposé, who scored a hit on Fever some months back with "Notice Me." Added to the anticipation of her record's release is the likelihood that it will be Fever's first distributed by a major label, which has yet to be publicly announced.

Panda says: "Our problem in the past is that we're always able to start a record and an artist off but we couldn't go the whole distance because we didn't have the distribution and funding."

While the final touches are being added to the deal, Panda and Abbatello have dived head first into a management deal with Latin Rascal Tony Moran, who is expected to continue his numerous producing and mixing projects, as well as sign to Fever as a solo artist.

Panda has also announced plans to work with a club in the Bronx, N.Y., called Hideout. "Little" Louie Vega has been secured as the in-house DJ, and Panda promises to recreate the same kind of energy and excitement found in the clubs during the heyday of Studio 54 and the Funhouse.

## DANCE TRAX

(Continued from page 35)

various-artists album "One" (Cooltempo/Chrysalis U.K.) is worth looking into.

Import singles to be made aware of include the jammin' "Wishing On A Star" (Virgin U.K.) by Fresh Four (soon to be released domestically), produced by Smith & Mighty; "Love Strain" (Syncopate/EMI U.K.) by Kym Mazelle; and "Don't Drop Bombs" (Epic U.K.) by Liza Minnelli... The killer B's are ABC's brilliantly stylish "The Greatest Love Of All" (Phonogram/PolyGram U.K.), which is actually the flip to the new single, "The Real Thing," and mixed by May Day; and the R&B-laced flip to the import 12-inch of Madonna's "Cherish" (Sire U.K.), titled "Supernatural." (Special thanks to avid reader Bruce Baron of Detroit for the seasonal tip!)

## HOT DANCE BREAKOUTS

### CLUB PLAY

1. GIVE ME THE RHYTHM DESARAE  
WILD STRICTLY RHYTHM
2. GET ON YOUR FEET GLORIA ESTEFAN  
EPIC
3. SWEET TALK D'ATRA HICKS MANHATTAN
4. TURN IT OUT HOME BOYS ONLY  
ATLANTIC
5. LOVE ON TOP OF LOVE-KILLER KISS  
GRACE JONES CAPITOL

### 12" SINGLES SALES

1. SUGAR DADDY THOMPSON TWINS  
WARNER BROS.
2. SUNSHINE DINO 4TH & B'WAY
3. GO HOUSE YOURSELF! SOULED OUT  
BACK DOOR
4. OUR LOVE (IT'S OVER) DEE  
HOLLOWAY ACTIVE
5. DO YOU REALLY WANNA PARTY?  
HIGH PERFORMANCE NASTY MIX

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

FOR 2000 YEARS  
WE HAVE BEEN  
OFFERING THE BEST  
FOR ENTERTAINMENT  
AND FUN



ITALIANS HAVE AN INDISPUTABLE TRADITION IN DESIGNING AND PRODUCING THE BEST SHOWBIZ TECHNOLOGY. HOWEVER, FROM THE TIMES OF ROARING LIONS, ITALIAN MANUFACTURERS HAVE WIDELY DEVELOPED THIS TRADITION.

TODAY ARTICK, CTM, FAL, FLY, KING'S SOUND, LITE BEAM, MUSIC & LIGHT, PROGRAM SISTEM AND SPOTLIGHT

PUT THE BEST OF ITALIAN

IMAGINATION AND CREATIVITY IN STATE OF THE ART ENTERTAINMENT

EQUIPMENT. COME TO LIGHTING DIMENSIONS

INTERNATIONAL '89 FROM NOVEMBER 17th. TO 19th. 1989.



Italian  
Institute  
for  
Foreign  
Trade

Via Liszt - 00144 Roma (Italy)  
ph. 06/59921 - tfax 06/5910508  
tx 610160-612282-613231 ICERM

#### USA OFFICES

Atlanta  
2301, Peachtree Center - Harris Tower  
233, Peachtree Street, N.E.  
P.O. Box 56689  
Atlanta, 30343 Georgia  
Telef. (01404) 5250660  
Telefax (001404) 5255112

Chicago  
401, North Michigan Avenue - Suite 3030  
Chicago, ILL. 60611 USA  
Telef. (001312) 6704360  
Telefax (0011312) 6705147

Houston  
1090 Natural Gas Pipeline Tower  
3050, Post Oak Boulevard  
Houston, Texas 77056  
Telef. (001713) 6265531  
Telefax (001713) 8778729

Los Angeles  
1801, Avenue of the Stars - Suite 700  
Los Angeles, California 90067  
Telef. (001213) 8790950  
Telefax (001213) 2038335

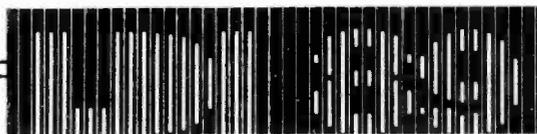
New York  
499, Park Avenue  
New York, N.Y. 10022  
Telef. (001212) 9801500  
Telefax (001212) 7581050

## •APIAD•

ASSOCIATION OF ITALIAN  
DISCOTHEQUE AND THEATRE  
EQUIPMENT MANUFACTURERS

Via Solferino 3 - 20121 Milan (Italy) - ph. (2) 804700  
tfax. (2) 804700 - tx. 340411 Inserv I for Apiad  
Members 1989

AMPLILUX - ARTICK - CTM - FAL - FLY - KING'S SOUND  
LAMPO - LEONCINI ARREDAMENTI - LITE BEAM  
MUSIC & LIGHT PRODUCTION - OUTLINE - PROGRAM SISTEM  
SGM - SPOTLIGHT - STUDIO DUE - TECNITRON



DO YOU WISH TO KNOW SOME MORE ON ITALIAN IDEAS FOR ENTERTAINMENT?

SATURDAY, NOVEMBER 18th. - 10,45 am (Convention Centre - Nashville - Room 204)

ITALIAN STYLE FOR THE ULTIMATE DISCO.

THE CURRENT TECHNICAL OF THE ART IN THE ITALIAN TECHNOLOGY AND DESIGN.  
ORGANIZED BY ICE WITH APIAD AND SIB EXHIBITION. A LUNCHEON WILL FOLLOW.

## This Year Sees The Return Of New Music Awards CMJ Meet Puts Focus On Fresh Talent

BY EVELYN McDONNELL

**NEW YORK** The ninth annual gathering hosted by the College Media Journal will be a party as well as a convention. CMJ, publisher of the college radio tipsheet *New Music Report*, will be celebrating its 10th anniversary Thursday-Saturday (26-28) with its biggest confab ever, as well as the return of the New Music Awards show.

This year's CMJ Music Marathon, being held at the Vista Hotel in downtown New York, will feature three keynote speakers: Ice-T, Vernon Reid, and George Clinton. The meet will include panels on music and the

industry; College Day, an all-day workshop focusing on college radio; and showcases in clubs around town. The Metal Marathon, a "convention within a convention," will be extended to three days this year.

The convention and party will begin Thursday with CMJ's presentation of the fifth New Music Awards, after a three-year hiatus. The Beacon Theatre show will be hosted by Penn Jillette, of the comedy and magic duo Penn and Teller, and will include performances by Lou Reed, the Red Hot Chili Peppers, Nanci Griffith, the Neville Brothers, NRBQ, Soundgarden, the Dirty Dozen Brass Band, and others. The show is sponsored by

Aiwa America and plans for a television broadcast are under negotiation.

The CMJ Music Marathon began nine years ago as Radio Brainstorm, a gathering for people working in college radio. It has become the key meeting place for people involved in college radio as well as a clearinghouse for information on new music and the breaking of new acts.

According to Robert Haber, founder and president of CMJ, 25%-30% of this year's expected 3,000 registrants work for radio stations. "The theme of the event is the discovering and development of new artists," says Haber, who along with wife and CMJ executive VP Joanne Abbott Green is co-director of the meet. "We focus ourselves very much in a vertical sense of dealing with all aspects

(Continued on page 40)



**Yellow Brick Garden.** Elton John has been a familiar sight through the years at Madison Square Garden. At the conclusion of his recent four-night stand Oct. 3-4, 6-7 at the New York arena, promoting his new MCA release "Sleeping With The Past," John was honored as the only pop music artist to play 30 dates at the Garden, a feat he has accomplished since his first show there in 1973. Pictured, from left, are Joanne Kennedy, director of concerts for Madison Square Garden Enterprises; promoter Ron Delsener; John; and Howard Rose of the Howard Rose Agency. (Photo: Chuck Pulin)

## Banks Tries To Generate Interest In Solo Statement

BY JIM BESSMAN

**NEW YORK** Genesis co-founder Tony Banks knew exactly what he needed to accomplish with his new Atlantic Records release, "Bankstatement."

"I wanted to make it distinct from my previous [solo] album, 'The Fugitive,' on which I sang everything myself," says keyboardist/composer Banks. "And I didn't want it to be just another solo album by a background member of a group."

Possessing an "effective" but admittedly limited voice, Banks formed Bankstatement with Sad Cafe vocalists Alistair Gordon and Jayney Klimmek of the Berlin-based group the

Other Ones. Banks sings only one track on the band's self-titled debut.

"I have only one way of singing, so they allow more flexibility and capability," he says.

"Bankstatement" also features bassists Pino Palladino and Dick Nolan, drummer Geoff Dugmore, and guitarist Steve Hillage, who co-produced the disk.

Heartened by the recent success Genesis mate Mike Rutherford had in matching the solo triumphs of Phil Collins, Banks notes that Rutherford's group Mike + the Mechanics, which coincidentally features Sad Cafe vocalist Paul Young, didn't really take off until its second album and

(Continued on page 40)

## Music Meet Held In Midwest Area Bands Blow Into Windy City

BY MOIRA McCORMICK and KAREN O'CONNOR

**CHICAGO** More than 1,000 people turned out for the first Midwest Music Conference, held here Oct. 5-8 at North Pier, a downtown restaurant and retail complex, with showcases staged at two dozen area nightclubs.

For a \$55 registration fee (\$40 pre-registered), attendees picked up tips on how to get a leg up in the music business at 14 panels and workshops and were admitted free to performances by more than 250 Midwest bands at participating clubs. The

event was presented by Q Productions, a Chicago-area promoter, and sponsored by BMI.

MMC co-director Dave Bernstein of Q Productions estimated that more than half the delegates were drawn from out of state, with many coming from such cities as Detroit, St. Louis, Indianapolis, Milwaukee, and Madison, Wis.

The kickoff for the event was to be the Chicago Music Awards, originally set for Oct. 5, but that date conflicted with the Chicago Cubs' second playoff game against the San Francisco

(Continued on page 43)

## NewSouth Confab: Beyond Jangly Guitars; Dan Reed's Q Prime Time; Cathouse Snarl

*This week's Beat is reported by associate editor Chris Morris and contributor Russell Shaw in Atlanta.*

**"MARCHING THROUGH GEORGIA:** The first *NewSouth Music Showcase* went off with scarcely a hitch. The conference, co-sponsored by BMI and styled after Austin, Texas' *South By Southwest*, drew some 800 attendees from 11 Southeastern states to Atlanta Oct. 5-8.

While daytime activities were organized around such formal affairs as *Chrysalis* president Mike Bone's keynote address and a round of panels at the Westin Peachtree Plaza Hotel, the thrust of *NewSouth I* was the exposure of fresh talent. More than 100 bands played on three nights of showcases in eight local clubs, and there was hardly a clinker to be heard (thanks to a careful screening by *NewSouth* organizers, who pared the performers down from more than 600 applicants).

The Atlanta venues were as distinctive as most of the bands. The most opulent was undoubtedly the dance club Petrus, a glittering, high-ceilinged layout as grand as any Hollywood showplace. The homier spots included Blind Willie's, a matchbox-size blues club (motto: "It ain't easy bein' sleazy"); the Cotton Club, a wide, good-sounding spot that proved the hub of *NewSouth*'s talent nights; and the Point, a crowded showroom-cum-bar that was jammed every evening.

Of course, slumming out-of-towners made mandatory stops at the notorious dance hall Club Rio, where some were disappointed to find that Rob Lowe was not in attendance.

**TALENT GALORE:** The bands on view at *NewSouth I* offered a diversity of sounds and visual styles, and proof positive that there is more to new Southern rock than the jangly guitars and neo-pop writing of groups like R.E.M. and the dBs. The horde of A&R staffers present had their hands full for three days.

Among the primo bands heard at the conference were *Swing*, a heavily scouted, energetic five-piece from Nashville that featured three guitars (!) and rocking original songs; *Follow For Now*, a blistering local black funk-rock outfit; and *Right As Rain*, a highly tuneful Atlanta quartet.

The *Siren*, a two-person dance band from Atlanta, featured an aptly sirenlike blond lead singer who coos over a live rock guitar and recorded pulsebeats. FX, a

melodic metal band from Mississippi, showed concert promise with an aggressive set laden with hooks. And Durham, N.C.-based *Johnny Quest*, sounding like a combination of the *Clash* and the *Beastie Boys*, turned in a late-night set of sincere, danceable, high-energy white funk-rap.

A *NewSouth* fave rave was *Lava Love*, a wild coed quintet fronted by thrashing singer *Esta Love* (who doubles by day as the secretary of Point and Cotton Club owners Dan Nolen and Mike Reeves). The group's combo of B-52's-like lunacy and Love's on-stage gamboling (she tossed Twinkies to the audience at one juncture) makes them a sure shot for the top.

Also caught in action were a couple of legends—one imported, the other homegrown. *Homesick James*, Chicago's nonpareil slide guitarist, stomped out a ferocious blues set at Blind Willie's; *Homesick* recently fled the Windy City's frigid winters

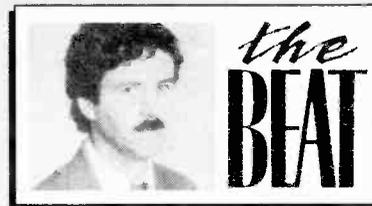
for Atlanta's more hospitable weather. And *Colonel Bruce Hampton*, former leader of Atlanta's deranged early-'70s group the *Hampton Grease Band*, played a typically bizarre set with his *Aquarium Rescue Unit*. The lead instruments were electric banjo and mandolin, and two male members wore dresses—need we say more?

**ON THE LINE:** The *Dan Reed Network*, the critically lauded band from Portland that has just released its second album, "Slam," on PolyGram, has switched management from Bill Graham to Cliff Burnstein and Peter Mensch at *Q Prime Management*... Bobby Z, long-time drummer for *Prince & the Revolution* and now Virgin Records artist, has signed a management deal with Mike Gormley at L.A. *Personal Development*.

**FIGHT STYLES OF THE RICH AND FAMOUS:** Reports of fisticuffs involving the members of *Guns N' Roses* are becoming commonplace lately, with the latest incident involving none other than David Bowie.

At L.A.'s metal playground Cathouse, where the *Gunners* were playing a private gig Oct. 10, Axl Rose asked the Thin White One to put up his dukes, after Bowie reportedly put the moves on a member of the band's female entourage. Rose and Bowie were separated by security guards in front of the club before blows could be exchanged.

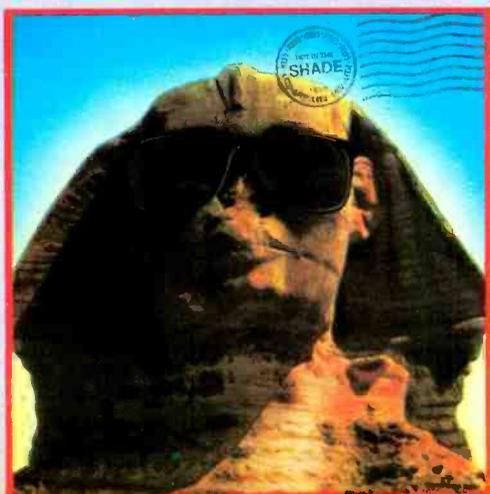
Discretion being the better part of valor, Bowie didn't cash in his invitation to *Guns N' Roses*' performance at a combined anniversary party for Cathouse and *Rip* magazine at the Park Plaza Hotel Oct. 13.



by Thom Duffy

# KISS

HOT  
IN THE  
SHADE



## HOT IN THE SHADE 15 NEW SONGS

THE LEGEND CONTINUES.

Produced by Gene Simmons and Paul Stanley.

Creative consultant Larry Mazer for Entertainment Services.

On  Compact Discs, Chrome Cassettes and Records. (838 913-1/2/4)

**IN STORES EVERYWHERE OCTOBER 17TH!**

APPEARING  
JANUARY 13,  
1990

BILLBOARD SPOTLIGHT  
TOP CONCERT VENUES

CLOSING  
DECEMBER 19,  
1989

## Billboard

Cordially invites you into the Spotlight...

## Billboard's TOP CONCERT VENUES SPOTLIGHT

Appearing January 13, 1990  
Closing December 19, 1989

"Your all-access ticket to the stars."

For more information call:  
NEW YORK: Ken Karp 212-536-5017 Norm Berkowitz 212-536-5016  
Jim Beloff 212-536-5026 LOS ANGELES: Christine Matuchek 213-859-5344  
Arty Simon 213-859-5369 NASHVILLE: Lynda Emon, Carole Edwards 615-321-4240  
UNITED KINGDOM: Tony Evans 44-1-439-9411 ITALY: Lidia Bonguardo 0362-58-44-24  
JAPAN: Bill Hersey 03-498-4641

\$400 off a 3/10 page or more in Billboard's TOP CONCERT VENUES with the purchase of 1/3 page or more in Billboard's INTERNATIONAL TALENT & TOURING DIRECTORY; call for details

EVERY WEEK, BILLBOARD DELIVERS

• 103 countries, worldwide circulation

• 180,000 readers

• 50 state newsstand circulation

• 1 3/4 hour average readership

APPEARING  
JANUARY 13,  
1990

BILLBOARD SPOTLIGHT  
TOP CONCERT VENUES

CLOSING  
DECEMBER 19,  
1989

## ARTIST DEVELOPMENTS

### D.A.D. MAKES GOOD

It's all a matter of timing, say singer Jesper Binzer and bassist Stig Pedersen of D.A.D., whose hard-edged debut album, "No Fuel Left For The Pilgrims," has been released by Warner Bros.

Last year, the Danish quartet raised the money to play a series of U.S. showcases. "We got nice reviews, got our costumes stolen, and still got no deal," Pedersen recalls.

Back in Copenhagen, a new cassette mailing helped start a buzz on the band, and soon record companies were flying reps over to see the group perform as a bidding war developed.

Warner Bros. VP of A&R Michael Ostin, who helped sign D.A.D. after viewing a live performance, sees the hype resulting from the labels' pursuit as a mixed blessing placing undue expectations on the band.

"We need to have artist development and for the band to take its natural course," he says. "We're not going to be upset if their debut doesn't go platinum. I think it's a great record, they play their asses off, and that alone is enough to justify what we've done with them. We're in it for the long haul."

D.A.D. stands for Disneyland After Dark, a name the group still uses in Europe but dropped here to avoid legal action. "There was the risk that Disney would sue us and could possibly hold up whatever plans we had. We just decided it wasn't worth the risk," Ostin says.

"We just never thought about that aspect of things because we never thought we'd be that big," says Binzer. "One day we just traded in our skateboards for guitars and that was it."

MELINDA NEWMAN

### WINDHAM HILL 'LEGACY'

"I think that people who have really been following us will see we've been branching out," says Bob Duski, head of talent acquisition at Windham Hill, noting the label's increasing success with decidedly non-new age artists, from Tuck & Patti to the Nylons. Now Windham Hill has released "Legacy: A Collection Of New Folk

Music," a 15-song, mostly acoustic set of contemporary singer/songwriters.

As demo tapes crossed his desk, Duski says, "it got to the point where, unsolicited, we had so much interesting music with so much depth. And certain people's names kept coming up again and again from people in the industry."

The package, co-produced by label founder William Ackerman, features performances by Alabama native Pierce Pettis; East Coast artists Cliff Eberhardt, John Gorka, and Bill Morrissey; Canadians Rebecca Jenkins and Anne Bourne; West Coast artists Steven Roback, Milo Binder, Uncle Bonsai, and the Blue Rubies; New York's David Masengill, Kirk Kelly, and Lillie Palmer; Fairport Convention veteran Ian Matthews; and Sarah Hickman of Dallas.

Pettis and Gorka have since been signed to deals by Windham Hill. Hickman's debut on Elektra is due this fall. And Rounder/Philo has just put out Bill Morrissey's third album, "Standing Eight."

A rotating group of artists featured on "Legacy" will promote the album with acoustic showcases Friday (27) in New York, Saturday (28) in Washington, D.C., Oct. 29 in Philadelphia, Nov. 1 in Boston, Nov. 2 in San Francisco, and Nov. 5 in Los Angeles.

THOM DUFFY

### AN 'ATOMIC' DEBUT

When Steve Stevens signed to Warner Bros. some four years ago, he envisioned a solo album that would "coexist" with his role as Billy Idol's songwriting partner and stellar guitarist.

"You know," jokes Stevens, "a self-indulgent guitar record that fifty people would buy."

But things changed after Stevens finished his seven-year stint with Idol following the "Whiplash Smile" tour.

"Ted Templeman [Warner's senior VP and A&R director] said I'd have the same opportunity given Prince—to be an artist fully in control," says Stevens. The first challenge was to find a singer who would hold up against Stevens' former cohort.

"I'm known for working with a real strong singer, and since I wanted to play full-blown guitar music I needed somebody with a

voice and range to match—which I certainly don't have."

So Stevens, who sings but one song on his debut album, "Steve Stevens Atomic Playboys," brought in ex-Warrior vocalist Perry McCarty after discovering his influences include James Brown and John Fogerty as well as Rob Halford and Klaus Meione. The variety jibes well with Stevens' own wide-ranging roots.

Warner Bros. president Lenny Waronker, who brought Stevens to the label, describes "Atomic Playboys" as a diverse statement from a "visionary" artist which will take perhaps a year to happen.

"We have to let people know that Steve is now a band, but that's basically been his focus since the beginning." JIM BESSMAN

### MOFFATT ON 'THE MOON'

Highly regarded and hard-to-pigeonhole, country/folk/blues/rock songstress Katy Moffatt has not had an album out since two Columbia releases in the '70s, "Katy" and "Kissin' In The California Sun." Rounder Records is now rectifying this situation via its Philo label.

Just out is "Walkin' On The Moon," an acoustic album cut by Moffatt in Switzerland last year with guitarist Andrew Hardin of the Tom Russell Band. Label mate Russell and Moffatt co-wrote three songs on the album.

"It's folkier rather than rock-or-country-directed," says Rounder co-owner Marion Leighton, "so it's a perfect Rounder debut."

It's also all in the family, as her label debut was released simultaneously with brother Hugh Moffatt's second Philo/Rounder album, "Troubadour." Early next year, Rounder expects to release a follow-up album, which Moffatt recorded for roots-rock label Wrestler Records.

Produced by Steve Berlin and Mark Linett and featuring a duet with Dave Alvin, the project is described by Moffatt as "very country/rock/blues" in style, recapturing the spirit of an ill-fated Johnny Sandlin production scrapped during her Columbia years. J.B.

## CMJ MUSIC MARATHON FOCUSES ON TALENT

(Continued from page 38)

of discovering and development of new artists and specifically how that relates to alternative media."

Haber points to the pivotal role the meet, CMJ, and college radio have had in breaking such artists as Fine Young Cannibals and U2. "College radio has become much more the testing ground for bands who go on to have very big top 40 successes," Haber says. U2 will be honored at the New Music Awards as the act of the decade.

Haber says this focus on talent differentiates the Music Marathon from the New Music Seminar. He adds that NMS is more of a general industry meeting and focuses more on the international market than CMJ's

meet does. "We are first and foremost an information source that is drawing all of our members," Haber says. "Not to sound too corny, but this is a chance to meet the CMJ family in person."

## BANKS TRIES TO GENERATE INTEREST IN STATEMENT

(Continued from page 38)

the smash single "The Living Years." "You always start from the bottom when you do anything apart from Genesis," Banks says, expressing frustration that "The Fugitive," released in 1983, didn't get a fair hearing and resolving that "that doesn't happen this time."

CMJ will also be commemorating its 10th anniversary with a five-CD box set called "The Best Of CMJ" and a book titled "CMJ 10—The First Decade," featuring articles, readers' polls, and the CMJ Top 1000 chart.

So the usually quiet Banks is making the promo rounds. Atlantic assured advance interest by sending out a flurry of authentic-looking "bank statements" with exorbitant charges to the press—which left at least one writer checking his credit cards.

# AB BOXSCORE TOP CONCERT GROSSES

AMUSEMENT BUSINESS®

ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
GRATEFUL DEAD	Meadowlands Arena East Rutherford, N.J.	Oct. 11-12 & 14-16	\$1,904,195 \$20/\$18.50	103,909 sellout	Metropolitan Entertainment
ELTON JOHN	Madison Square Garden Center New York	Oct. 3-4 & 6-7	\$1,613,975 \$25/\$22.50	65,345 sellout	Ron Delsener Enterprises
GRATEFUL DEAD	Hampton Coliseum Hampton, Va.	Oct. 8-9	\$508,787 \$18.50	27,600 sellout	Cellar Door Prods. Metropolitan Entertainment
HOWARD STERN	Nassau Veterans Memorial Coliseum Uniondale, N.Y.	Oct. 7	\$382,500 \$22.50	17,000 sellout	Ron Delsener Enterprises
R.E.M.	Alpine Valley Music Theatre East Troy, Wis.	Sept. 30	\$359,983 \$19.50/\$17.50	18,363 20,000	Joseph Entertainment Group
ELTON JOHN	Miami Arena Miami	Oct. 13	\$315,305 \$23.75	13,276 sellout	Cellar Door Prods.
BOB DYLAN TREAT HER RIGHT	Beacon Theatre New York	Oct. 5-8	\$314,880 \$30	10,496 sellout	Ron Delsener Enterprises
COKE SUPER FEST: M.C. HAMMER GUY KOOL MOE DEE HEAVY D. & THE BOYZ THE BOYS, THREE TIMES DOPE	The Spectrum Philadelphia	Sept. 23	\$293,199 \$20.50/\$18.50	16,229 18,116	A.H. Enterprises
BON JOVI SKID ROW	Freedom Hall Coliseum, Kentucky Fairgrounds & Exposition Center Louisville, Ky.	Oct. 3	\$257,460 \$17.50	14,712 sellout	Sunshine Promotions
LOS HERMANOS FLORES	Los Angeles Sports Arena Los Angeles	Oct. 14	\$249,592 \$25	10,921 16,000	Promotions of the World
MICHAEL FEINSTEIN	Westbury Music Fair Westbury, N.Y.	Oct. 4-7	\$235,529 \$27.50	9,488 11,480 sellout	Music Fair Prods.
PAT METHENY GROUP	Beacon Theatre New York	Oct. 5-8	\$228,425 \$22.50/\$20	10,280 sellout	Ron Delsener Enterprises
K-EARTH LEGENDS OF ROCKIN' ROLL: THE FOUR PREPS	The Greek Theatre Los Angeles	Oct. 6-7	\$169,222 \$22.50/\$20/\$14	9,129 12,374	Nederlandler Organization
BARRY MANILOW	Eastman Theatre Rochester, N.Y.	Oct. 7-8	\$128,583 \$27.50/\$20.50	4,975 5,800	Magic City Prods. Albert Niccolino
THE BEACH BOYS SOUTHERN PACIFIC	UTC Arena Univ. of Tennessee, Chattanooga, Tenn.	Oct. 11	\$119,840 \$17.50	6,848 sellout	in-house
TESLA BADLANDS	Toledo Sports Arena Toledo, Ohio	Oct. 13	\$119,157 \$17.50/\$16.50	7,161 sellout	Cellar Door Prods.
THE ALLMAN BROTHERS BAND	Tower Theatre Upper Darby, Pa.	Oct. 9-10	\$109,585 \$20/\$17.50	5,843 sellout	Electric Factory Concerts
BEBE & CECE WINANS TAKE 6	The Greek Theatre Los Angeles, Calif.	Oct. 8	\$106,994 \$22.50/\$20.50/ \$15.50	5,737 6,187	Nederlandler Organization
THE JUDDS RESTLESS HEART	Concerts In The Country Calhoun, Ga.	Oct. 7	\$96,705 \$15	6,754 8,000	in-house
JERRY VALE/KAYE BALLARD	Westbury Music Fair Westbury, N.Y.	Oct. 9-10	\$86,217 \$20	5,508 5,780 sellout	Music Fair Prods
DICK FOX'S DOG-WOP: WILLIE WINFIELD & THE HARPTONES, THE WILLOWS LENNY COCO & THE CHIMES, THE TEENCHORDS THE CHAPERONES, THE WRENS REPARATA & THE DELRONS, THE EMOTIONS THE SENSATIONS, FRANKIE LYMOR'S TEENAGERS	Westbury Music Fair Westbury, N.Y.	Oct. 14	\$80,623 \$21	4,426 4,740	Music Fair Prods.
GREAT WHITE/TESLA BADLANDS	Walker Arena & Conference Center Muskegon, Mich.	Oct. 10	\$76,527 \$16.50	4,638 6,500	Cellar Door Prods
GREAT WHITE/TESLA BADLANDS	MECCA Arena Milwaukee, Wis.	Oct. 6	\$75,990 \$17	4,929 8,000	Stardate Prods.
MELISSA ETHERIDGE	Park West Chicago	Oct. 10-14	\$75,000 \$20	3,750 sellout	Jam Prods
GREAT WHITE/TESLA	Dane County Expo Center Madison, Wis.	Oct. 1	\$74,658 \$16.50/\$15.50	5,074 8,000	Stardate 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 Strohn in Nashville at 615-321-4250.

# TALENT

## TALENT IN ACTION

**NANCI GRIFFITH**  
*The Bottom Line, N.Y.*

It was probably inevitable that, with Glyn Johns producing Nanci Griffith's latest album, "Storms," and MCA Records marketing it pop as well as country, the singer/songwriter's live show would present some changes as well. But at the first show of a two-night stand at the Bottom Line Sept. 14-15, those changes were not for the better.

"Love At The Five & Dime," the old fave with which Griffith opened the show, was pure "folkabilly"—as the singer calls her heretofore acoustic work—and it was suitably performed solo. But it was a false start. "Listen To The Radio," from "Storms," brought out Griffith's six-piece Blue Moon Orchestra backup. The accompaniment was now louder and rockier, in large part due to the excess of drummer Fran Breen and keyboardist James Hooker's synth overuse, which needlessly taxed Griffith's delicate soprano.

On the plus side, new songs like the beautiful "You Made This Love A Teardrop" fit snugly with the many past gems, such as "Once In A Very Blue Moon" (played with a noticeably stronger beat) and "From A Distance." The latter,

however, was marred by Griffith's growing tendency to overact on stage.

Although Blue Moon guitarist David Halley is a talent in his own right who showcased a few songs from his own estimable catalog, when he and Breen left the stage for a bit, Griffith's voice came to the fore, commencing with "If Wishes Were Changes." Here, at least, she conveyed the sensitivity in lyric and tone that is her special gift.

JIM BESSMAN

**FREDDIE JACKSON**  
**REGINA BELLE**  
*Lunt-Fontanne Theatre*  
*New York, N.Y.*

On opening night of a weeklong Broadway run for this double bill Sept. 12, the engaging Regina Belle and her band The Absolute Truth showed absolute soul. Performing before a stage-size sketch of herself, Belle burned through a six-tune set of her past hits, plus cuts from her new Columbia Records album, "Stay With Me." The audience did just that, spellbound by Belle's noble personality, gospel-drenched voice, and emotive, impeccably enunciated delivery.

Somehow, Freddie Jackson's 14-tune set could neither sustain nor duplicate the energy that Belle's had created—perhaps because the Capitol Records singer attempted to live up to the image suggested by

his romance-mongering songs. The theme of sexiness was relentlessly thrust upon the audience. Cliches abounded: artificial smoke, sweaty towels tossed into the audience, and suggestive monologues—which were sometimes chillingly chauvinistic. A certain amount of visual variety was lost, too, because Jackson's eight-piece band was elevated and situated behind him. This left him to command an entire level of stage alone for most of the set, although dancers occasionally joined him.

Remember, this was opening night. Subsequent performances might have been more polished and left more to the imagination. But Jackson's presentation would do well to concentrate more on the vocal—rather than sexual—talents of this accomplished singer.

DIANE PATRICK

**THE O'JAYS**  
**LEVERT**

*Front Row Theatre*  
*Highland Heights, Ohio*

Class beat sass when the O'Jays upstaged Levert at this 3,000-seat theater-in-the-round Sept. 22.

A homecoming for the Cleveland-based bands, it was the first of their five sold-out dates here.

The keystones of Levert are Gerald and Sean Levert, sons of Eddie Levert, a founder of the O'Jays. The younger Leverts, with laconic foil Marc Gordon, opened with a varied and uneven hourlong set. "Feel Real" and a version of "Just Coolin'" that threatened to ignite the theater sounded fine. But Levert rushed "Casanova" and worked in sexual shtick unnecessarily.

Where Levert indulged in the broad stroke, the O'Jays' Eddie Levert, Walter Williams, and Sammy Strang worked more subtle veins: Their dress was cooler; their melodies slicker.

Eddie Levert was particularly romantic on "Wildflower" and "Loving You." His duet with Gerald on "Let Me Make Love To You" was a high point of this show, which served as a dress rehearsal for the Family Affair tour the groups will launch in late October.

If Levert relaxes and deepens its harmonies and melodies, it could grow to equal the O'Jays. After all, "Casanova" is as well-built and catchy as "For The Love Of Money," the O'Jays' classic that ended that band's set. CARLO WOLFF

## NEW ON THE CHARTS

The Swedish quartet Shotgun Messiah riddles the Top Pop Albums chart with its first U.S. effort, an eponymous album that has already been released in the group's homeland. The metal act, featuring vocalist Zinny J. Sans, guitarist Harry K. Cody, bassist Tim Tim, and drummer Stixx Galore, was initially named Kingpin and adopted a new moniker when it moved to the States.

The band's debut album, originally named "Welcome To Bop City," has spawned "Shout It Out," a single that became a cult hit in Sweden and is now creating a stir on album rock stations

across the U.S. Some of the stations that have recently added the song are KNAC Los Angeles, WQFM Milwaukee, and WVXX Chicago.

Formed in 1986, Shotgun secured a deal in the States two years later with Relativity Records. Engineer Bill Freesh, who has worked with Black Sabbath and Ozzy Osbourne, was brought in to remix several tracks on its debut, including the first release and "Don't Care About Nothin.'" The band is preparing for a promotional tour that will begin later this month.

JIM RICHLIANO



**SHOTGUN MESSIAH.** Shown, from left, are Stixx, Tim Tim, Harry K. Cody, and Zinny J. San.

## PUBLICITY PRINTS

Lithographed On Heavy Gloss Stock  
**BLACK & WHITE 8x10's**  
500 - \$65.00 1000 - \$90.00  
**COLOR**  
1000 - \$396.00

Above Prices include Typesetting & Freight  
Send 8x10 Photo - Check or M.O.

\*\*\*  
Full Color & B/W Posters  
Composites - Cards - Other Sizes  
\*\*\*

Send For Catalog & Samples

**ABC PICTURES**  
1867 E. Florida, Dept. BB  
Springfield, MO 65803  
(417) 869-9433 or 869-3456

**Billboard is proud to announce  
A Special Celebration**

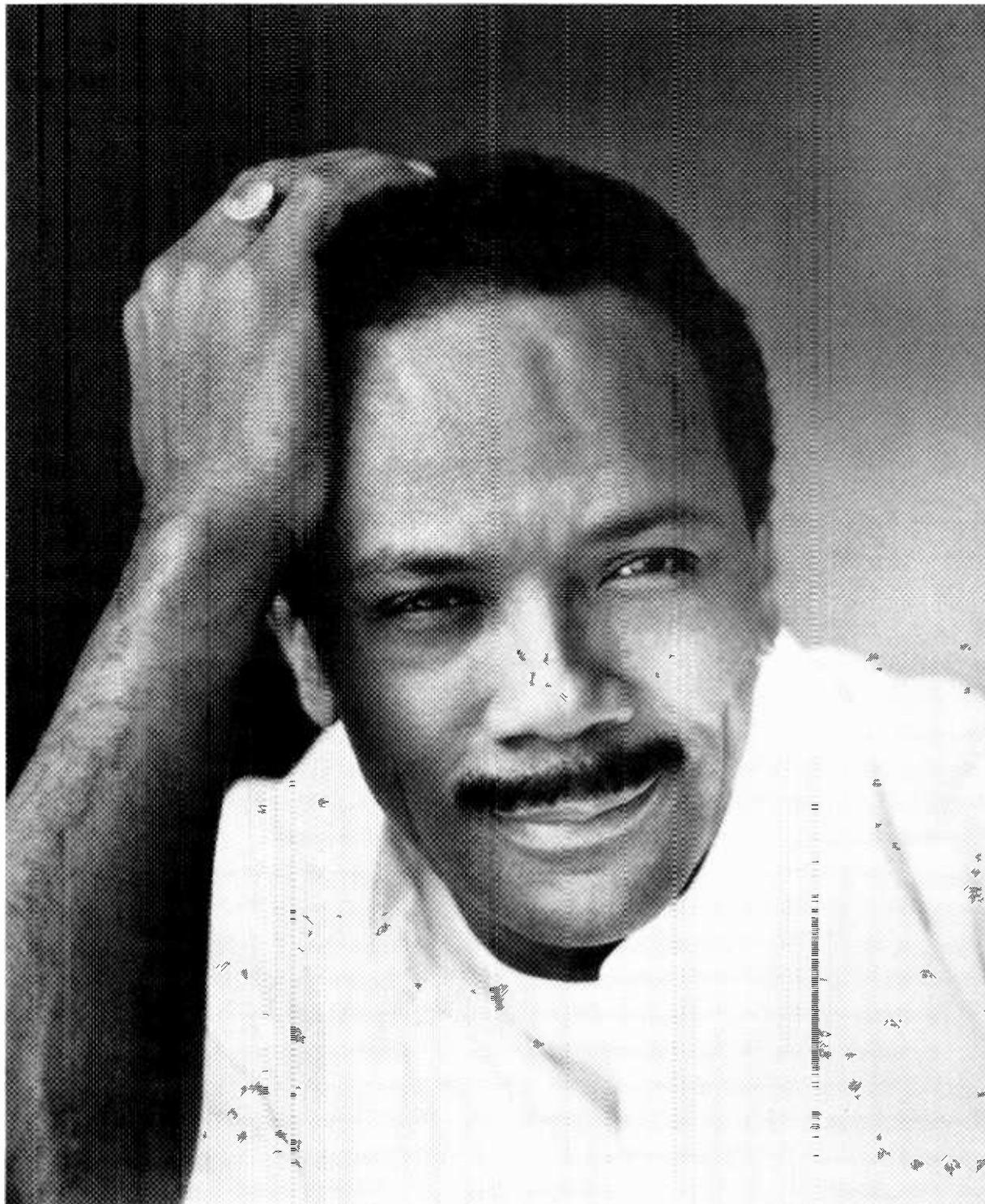


PHOTO MATTHEW FOLSTON

**THE MANY WORLDS OF QUINCY JONES**

**The man • His music • His influence**

An edition commemorating his 40 years  
in the industry

**Date of issue: December 2, 1989**

Ad closing date: November 17, 1989

# Buffalo Venues Enjoy Successful Summer

*This is part of an occasional series spotlighting local concert venues.*

BY HANFORD SEARL JR.

**BUFFALO, N.Y.** Promoters and venue operators in this western New York market are taking stock of a summer season that saw a 20% overall audience increase and steady business for a diverse group of area venues hosting pop concerts, musical theater, and special events.

Darien Lake Theme & Camping Resort, 25 minutes east of Buffalo, reported the largest increase of 15%-20% in concert attendance. Between May 26 and Sept. 9, the 1,500-acre park, which is booked by John Scher of Metropolitan Entertainment Inc., sold out seven of 21 concerts at its 8,500-capacity amphitheater, including shows by Neil Young, Ozzy Osbourne, Molly Hatchet, New Order, Bad Company, the Allman Brothers, and Crosby, Stills & Nash.

"A wider, more diverse variety of music helped increase our concert attendance," said Barbara Harrington, public relations director at Darien Lake. Ticket prices ranged from \$14.50 for advance sales to \$16 day-of-show and \$19.50 for combined show and use of the amusement park, which features 39 adult and 12

children's rides.

Chautauqua Institution, a 116-year-old facility 75 miles south of Buffalo, known for its educational and religious lectures as well as symphony performances, also saw its share of the pop-concert traffic this season. Chautauqua reported a 15% increase in business at its 5,500-capacity amphitheater with such adult-pop bookings as Sheena Easton, the Oak Ridge Boys, Sandi Patti, the Dick Clark 25th Anniversary Reunion Tour, and Peter, Paul & Mary. A 28-show pop music season from June 24 to Aug. 27 included six sellouts.

"We were delighted with our good booking and weather," says Mary-Therese Mennino, Chautauqua program director. "Our reputation has grown through artists telling one another. We're also careful about overexposure of acts in our region."

Meanwhile, Artpark, a state-run facility located just north of Niagara Falls, marked its 16th season with its 2,324-capacity theater averaging 77% of indoor capacity. Lawn seating allows for another 1,500 people.

The park ended its nine-week concert season Aug. 20 with a tally of 15 sellouts. Among them were concerts by Chuck Mangione, Pete Seeger and Arlo Guthrie, Big Band Sounds with

the Tex Beneke Orchestra, and Frankie Laine & the Modernaires.

"It appears we've done about the same as recent years," says David Midland, Artpark president and executive director. "We've got a good base to explore and develop new programs and ideas."

Tickets were priced from \$5-\$20 for the multi-arts and crafts facility, housed above the Niagara River near Lake Ontario. Other sellout dates included the New York City Opera production of "The Merry Widow," "A Tribute To Broadway" with the Buffalo Philharmonic Orchestra, and an in-house production of "The Sound Of Music."

At Melody Fair Theatre, a 3,415-capacity in-the-round venue located 10 miles north of Buffalo, new marketing strategies were used for entertainment events in different categories. The theater enjoyed a 5% increase in business this summer with 55 one-night dates and 12 sold-out shows, including dates by Jay Leno, Al Jarreau, David Sanborn, the Judds, the Statler Brothers, and Wayne Newton.

Melody Fair Theatre president Ed Smith, who bought the venue in 1986 for \$500,000, hopes to book more rock acts that hesitate to play in-the-round. Plans call for increasing seat-

ing to 6,000 and adding air-conditioning.

And Pilot Field, the home of the minor-league Buffalo Bisons Triple A club, again booked a three-concert series in conjunction with a local bank. The 19,500-capacity downtown stadium sold out for the Beach Boys July 4, attracted 16,432 for Willie Nelson July 15, and drew 17,220 July 30 for the Temptations. Tickets were \$12.50 for each concert and baseball game.

"We're open to look at any concert or activity that can generate people downtown," said Mike Billoni, VP and GM of Bison Baseball Inc.

The first independent concert was booked July 7 and about 12,000 attended the Budweiser Superfest, which featured numerous black music acts, including New Edition and Guy.

Meanwhile, local promoter Pate & Associates booked Ringo Starr and His All-Star Band Aug. 18 at Memorial Auditorium and drew 10,843 to the 16,000-seat arena.

The summer's largest outdoor concert was the Grateful Dead tour at Rich Stadium in suburban Orchard Park, which drew 46,597 out of a possible 59,057. The bill, featuring 10,000 Maniacs as an opening act, was produced by Scher's Metropolitan Entertainment Inc.

But the Who concert at Rich Stadium Aug. 18, booked by the Toronto-based Concert Productions International, drew only 35,000 to the site.



**Rolling Stones And Coins.** Mick Jagger struts across Shea Stadium during the Rolling Stones' first visit to the New York venue Oct. 10. As the band's "Steel Wheels" caravan rolls through Los Angeles' Memorial Coliseum Oct. 18-19, 21-22, and then back to Shea Stadium Oct. 25-26, 28-29, the latest merchandising twist on the tour has arrived. Entrepreneur Fred Sessler of Rococo Inc. has been licensed to sell commemorative Rolling Stones coins, including one designed by Olympic medal artist Alexander Shagin featuring the tour and tongue logos, and five others designed by Spanish sculptor Rafael Cidoncha, featuring each of the band members' likenesses. Each coin will contain one troy ounce of silver and retail for \$39.95. (Photo: Chuck Pulin)

## MIDWEST MUSIC CONFERENCE HELD IN CHICAGO

(Continued from page 38)

Giants and was postponed.

Seminars began Oct. 6 with an artists panel that included former Revolution drummer (and now Virgin Records artist) Bobby Z, Chicago soul singer Nicholas Tremulis (formerly on Island Records), John Sieger of Semi-Twang (Warner Bros.), Jimmy Marcus of Chicago-based Die Warzau (PolyGram), Donald Kinsey of the Kinsey Report (Alligator), and moderator Joe Shanahan, owner of Cabaret Metro, Chicago's premier alternative showcase club.

As to whether a Midwestern band need relocate to either coast to improve its chances of getting signed, Bobby Z had a discouraging word or two: "I think it's in New York, L.A., and London now," said this veteran of the Minneapolis music scene. "I'm not saying there aren't people here who can sign you, but if [they're interested] they're going to have to ask their boss—who is in New York, L.A., or London."

The panel also discussed ways to find good management, ranging from the facetious ("Never hire somebody with a white belt and white shoes," said Tremulis) to the sincere ("I think it comes down to trust," said Shanahan, noting that "R.E.M.'s manager, Jefferson Holt, is like the sixth member of the band").

The management and booking panel addressed the subject in more detail. Stan Hertzman, who manages Adrian Belew as well as Belew's pop band, the Bears, stressed that an effective manager "has to believe in the act. This is a most competitive business, and you have to believe you have a product that will compete."

Addressing would-be booking agents in the room, Scott Gelman of Chicago-based promoter Jam Productions sounded a pessimistic yet truth-

ful note: "There aren't a lot of opportunities in Chicago. You have to be willing to work for nothing; you have to be persistent; you also have to be in the right place at the right time." Other panelists included agents Roger Gacon (William Morris Agency), Chip Hooper (Monterey Peninsula Artists), and Lee Stulman (Famous Artists Agency); promoters Michael Belkin (Cleveland's Belkin Productions); and Chicago-based manager Peter Katsis, a director of MMC.

An A&R panel Oct. 7, moderated by Jeff Kwatinetz of Q Productions, included A&R directors and representatives from Epic, Columbia, Arista, A&M, SBK, Elektra, and Tommy Boy Records, as well as independent A&R rep Bruce Ravid and artist Adrian Belew. The group again tackled the question, "Does a Midwest band stand a better chance of being signed by moving to either coast?" Arista's Randy Gerston, senior director, West Coast A&R, said, "The great acts don't need to worry about moving. There are some acts, though, that might benefit from the nurturing of L.A." Belew, who has spent much of his career residing in Illinois and Wisconsin, stated, "All my life I heard you had to go to L.A. or New York. I've never subscribed to that belief. Be true to yourself and eventually you will get your day."

At the panel "House Music: Fad Or Here To Stay?," moderated by Chicago-based Wayne Williams of Jive Records, remixer/producer Frankie Knuckles advised young producers working in the Chicago-originated dance genre to "give it 100%, and it will not be a fad." But Kevin Woodley, Columbia Records director of A&R, cautioned, "If we don't get R&B radio to embrace house music, then house artists won't get signed

[to major labels]. We have to get the R&B stations to understand this is as viable a form of music as rap."

During the entertainment law panel Oct. 7, regional bands were advised not to count out the foreign market as part of their stardom strategy. "The market in Europe is small compared to the U.S., but it's [moving] fast," said Chicago-based attorney DeWayne Powell. "But because of the distance, [an overseas] representative is needed... You stand a better chance of attracting a U.S. label if you already have a [foreign] deal."

Other MMC panels and workshops included "DJs And Dance Clubs," "Blues Music As Big Business," "Publishing And Songwriting," "Indie Labels And Distribution," "Publicity/Radio Marketing: The Access To Power," "Live Clubs And Promoting," "Producers And Remixers," "Copyrights For Musicians," and "Remixers Workshop."

The showcases, which generally featured four bands per night per club, were also well attended. The North Side's Avalon Nightclub had its best night in six months on Oct. 7, according to co-owner Tod Brown, with a bill of Chicago acts including Terminal White, Love & Addiction, Radio Fashion, and Deep Blue Dream. Other nightspots, such as Cabaret Metro and Orphans, offered all-state bills from Iowa, Wisconsin, and Minnesota.

The only hitch to this first MMC came when authorities closed down one venue, an art gallery offering alternative entertainment, for serving alcohol without a license. Scheduled bands were moved to other halls.

MMC's directors, including Kwatinetz, Katsis, and Bernstein, say they are already planning next year's conference.

**Become a Music Rankings Expert**

with

**CHARTMASTERS'**

**ROCK 100**

by

**Jim Quirin & Barry Cohen**

**The Authoritative Ranking of Each Year's Most Popular Recordings**

Ranks the Top 100 Single Records for each year from 1956 thru 1986 (based upon Billboard's weekly Hot 100 Charts)



Provides title, artist, label, and number of weeks in Top 100, Top 40, Top 10, and at #1 for each hit!

**NOW — 1987 & 1988 Supplements incl. with all book orders. AND — Individual 1988 Supplements also available.**

Mail to: Chartmasters, P.O. Box 1264  
Covington, LA 70434

Wholesale/Retail Book or Record Stores  
 Check here to inquire about special quantity discounts!

Canadian orders add 10% (U.S. Funds)  
Louisiana residents add 4% State Sales Tax

Please send me \_\_\_\_\_ copies of ROCK 100 at \$7.50 per copy (includes 1987 & 1988 Supplements), and/or \_\_\_\_\_ copies of the 1988 Supplement at \$1.00 per copy. All prices include postage! Total amount enclosed in check or money order is \$ \_\_\_\_\_

Name \_\_\_\_\_  
Address \_\_\_\_\_  
City, State, Zip \_\_\_\_\_



Nashville Songwriter Assn. Intl. director emeritus Maggie Cavender becomes the first honorary inductee into the NSAI Hall of Fame during ceremonies at the Vanderbilt Plaza Hotel, Oct. 8 in Nashville. In addition to Cavender, Sanger D. "Whitey" Shafer, left, and Rory Bourke were this year's songwriter inductees.

## CMA Elects New Board Of Directors Meeting Was Also Used To Give Awards

NASHVILLE New directors were elected and several special awards presented at the Country Music Assn.'s 31st annual membership meeting Oct. 10 at the Opryland Hotel here.

Several hundred members from around the world were present for the event, at which 16 new directors were elected to the organization's board.

Categories and directors: Advertising Agency: Dick McCullough, E.H. Brown Advertising, Chicago; Artist Manager/Agent: Jack McFadden, McFadden Artist

Corp., Nashville; Artist Musician: Ricky Skaggs, Nashville; Broadcast Personality: Bob Moody, WPOC Radio, Baltimore; Composer: Don Schlitz, Don Schlitz Music, Nashville; International: Fritz Portner, PPK, Zurich, Switzerland; Publication: John Babcock Jr., Billboard, New York; Publisher: Tom Collins, Tom Collins Productions Inc., Nashville; Radio: Bobby Denton, WIVK Knoxville, Tenn.; Record Company: Jim Foglesong, Capitol Records, Nashville; Record Merchandiser: Jack Eugster, The Musicland Group, Minneapolis; Talent Buyer/Promoter: Joe Sullivan, Sound Seventy Inc., Nashville; Television: Jim Owens, Jim Owens & Assoc., Nashville; At Large: Connie Bradley, ASCAP, Nashville; Hal Durham, Grand Ole Opry, Nashville; and Roy Wunsch, CBS Records, Nashville.

bot, Precision Record Pressing, Nashville.

During the meeting, the late Bob Claypool, a Houston music critic, was honored with the CMA's Media Achievement award. Nominees for the award were selected by a nominating panel and the winner was chosen by the CMA board of directors. Claypool's widow, Joyce, accepted the award for her husband, who died Feb. 25 at the age of 43.

Claypool wrote about country music for 17 years, beginning with the Houston Chronicle and later moving to the Houston Post, and received two Pulitzer Prize nominations for his work with the Post. His writing was also featured in Rolling Stone, Variety, Music City News, and his book "Saturday Night At Gilley's."

The Founding President's award, established in 1963 by founding president Connie B. Gay, went to Michael Sukin, a New York-based attorney with an office in Nashville. The award is given to a person not currently serving on the CMA Board of Directors who has done the most for the CMA during the previous year. Sukin was noted for his presenting country music to untapped audiences at the New Music Seminar in New York and his contributions to the CMA's legislative efforts.

In addition, the three broadcast-personality-of-the-year awards were presented. Large-market winner: Charlie Morgan, WFMS Indianapolis; medium-market: Bill Dollar, WSOC Charlotte, N.C.; and small-market: Sam Faulk, WLWI Montgomery, Ala.

Song-of-the-year and album-of-the-year producers were also recognized: Garth Fundis and the late Keith Whitley for the single "Don't Close Your Eyes"; and Randy Scruggs for production on the Nitty Gritty Dirt Band's "Will The Circle Be Unbroken Vol. II" album.

DEBBIE HOLLEY

## Scene Selects The Shunned, Slumbering, Sartorially Splendid Silver Bolo Awards Cap Country Music Week

COUNTRY MUSIC WEEK '89: No, "weak" is not a typo; it's how one feels at the end of Country Music Week. The blur of the 1989 version and its countless awards has sufficiently cleared for Nashville Scene to offer the last word in awards—the first annual Silver Bolos.

The Silver Bolo for most talented entertainer completely shunned by the Country Music Assn.: **K.T. Oslin**. Last year's megawinner was not only ignored by the CMA voters, she wasn't even a presenter or performer on the awards show. The most deserving awarded talent: **George Strait**. No other contenders. This guy is class, character, and low-key charm to the core. The most deserving nonawarded talent: **Rodney Crowell**.

The Silver Bolo for the note heard 'round the world: **Chet Atkins**. The first lick on his guitar while backing Crowell's performance produced a sonic boom heard from Tennessee to Taiwan.

The Silver Bolo Canned Music Award goes to the CMA, which each year moves more toward Muzak in its awards show by veering away from live background music to plastic, pretaped tracks—perfect, but soulless. Also, the CMA wins the Silver Bolo No-Flack Award for its publicity department, which told Billboard (seeking a photo of George Strait picking up the entertainer-of-the-year top prize): "I think that picture has been sent to someone in Los Angeles."

The Slumbering Bolo Award goes to **Kenny Rogers** and **Anne Murray**. Take a talented and laid-back person and multiply by two, and what do you get? In medical terms: terminal podium boredom. Let's get **Dolly Parton** back on this job next year.

The Silver Bolo Silver-Tongued Devil Award to **Randy Travis**. For the second straight year, Dolly Parton has found a way to grandly embarrass Travis during the live telecast. These episodes are becoming one of the most refreshing, enjoyable interludes in the show. Randy came back with his own moment of truth after the latest surprise when Parton crept up behind him and grabbed him with a guess-who hug. Deadpanned Travis: "It's a tough job."

The Silver Bolo Polo Bear Award to **Paulette Carlson**, who wore an outfit that looked as though it might not quite be dead yet.

The Silver Bolo Déjà Vu Revisited Award to **Hank Williams Sr.** and **Merle Kilgore**. After Hank Jr. won two trophies for the technological triumph of the "There's A Tear In My Beer" audio and video duet, Kilgore, friend of the late Hank Sr. and manager of **Hank Williams Jr.**, attended a seance. Merle advises Nashville Scene that Hank the Elder appeared and was a bit miffed. "Merle, where is my award?," Merle

quotes Hank as saying, adding, "If Hank Jr. had done this duet with **Johnny Cash**, then both of them would have won awards." Merle plans to talk to CMA officials to get the Hank Sr. trophy completed pronto.

The Silver Bolo Trio Award to three of the most creative and wonderful people ever to be inducted into the Country Music Hall of Fame: the late **Jack Stapp**, founder of Tree International and a major positive force for country music; **Hank Thompson**, the Western swing honky-tonk king; and **Cliffie Stone**, the lovable Hollywood hillbilly who has excelled as a performer and executive. Three finer men have never been created.

The Silver Bolo Sartorial Disaster tribute to **Charlie Monk**. The Opryland Music Group mogul flashed himself in a red jacket that only **Little Jimmy Dickens** could have felt at ease in. However, the Sartorial Splendor Award goes to **Wynonna Judd** and **Kathy Mattea** for their eye-boggling outfits. They've never looked better. And, just as important, they've never performed better.

The Silver Bolo Perceptive Artist Award goes to **Guy Clark**. When **Ed Shea**, former longtime head of ASCAP/Nashville and an early Guy and **Susanna Clark** booster, tentatively offered his hand to Clark and said, "Ed Shea," Clark quickly countered with, "No shit." Shea meanwhile wins the **Mick Jagger** Kissy-lips citation for planting more kisses on more people, male and female, than anyone else at the ASCAP banquet. His buss of former ASCAP president **Stanley Adams** was particularly awe-inspiring.

The Silver Bolo Performing Rights Awards: Best atmosphere went to **BMI** in its newly enlarged tent that provided a homey, comfy, family feel. **ASCAP** had the best decoration and indoor fireworks show. **SESAC** rewarded the person who most needed, and deserved, an award after the CMA shutout earlier in the week—**K.T. Oslin**.

The Back To The Bolo Award and No-Bolo nomination to scores of women who attended these events wearing dresses that would get banned at most high school proms. While most of the men came attired in basic penguin, these ladies prompted one observer to comment, "Looks like another prom has let out."

Best Silver Bolo Prognosticator: For the second year in a row, Nashville Scene went head to head with **Robert K. Oermann**, wunderkind of the Nashville Tennessean/USA Today/Music Row, on the **Crook & Chase** CMA Preview Show on The Nashville Network. For the CMA Awards as correctly predicted on TNN, **Gerry Wood** bested Bob eight to six. In the Nashville Scene predictions, the tally was Wood 9, Oermann 6, and the Nashville Banner's **Michael McCall**, 6.



by Gerry Wood



The Nitty Gritty Dirt Band claims the CMA album-of-the-year award for its "Will The Circle Be Unbroken, Vol. II" package.

Thanks CMA  
and members  
for voting



*Song of the Year*

*May D.  
Barnes*

*Vern Gardner*

## MUSIC WEEK IN MUSIC CITY

Nashville was awash with awards—and award-winners—during Country Music Week Oct. 9-14. The festivities started with the Country Music Assn. show and ended with the Grand Ole Opry's 64th birthday celebration.



George Strait, right, and Bruce Hinton, president of MCA Records/Nashville, proudly display the crystal bullet Strait received as entertainer of the year at the 23rd annual CMA awards presentation.



Label mates Clint Black and Lorrie Morgan, center, celebrate with Joe Galante, senior VP/GM, RCA/Nashville, left, and Bob Buziak, president, RCA Records, at a label party following the CMA Award Show. Black received the CMA's Horizon award, and Morgan, Keith Whitley's widow, accepted Whitley's trophy for single of the year, "I'm No Stranger To The Rain."



Merlin Littlefield, associate director of ASCAP, left, and Morton Gould, president of ASCAP, present the society's first American Classic award to Gene Autry during the star-studded festivities.



SESAC's writer of the year, K.T. Oslin, is congratulated by fellow writers Quentin Powers and Kendal Franceschi.



PolyGram's Kathy Mattea accepts the female-vocalist-of-the-year prize at the CMA show.



CBS' Ricky Van Shelton snags the CMA's best-male-vocalist award.



Connie Bradley, ASCAP's Southern director, congratulates songwriter-of-the-year Don Schlitz.



Frances Preston, president of BMI, and Roger Sovine, BMI VP, Nashville, honor the society's three songwriter-of-the-year winners. Pictured, from left, are Sovine, Paul Overstreet, Preston, Paul Kennerley, and Mike Geiger.



Executives from ASCAP's publisher of the year, MCA Music, take to the stage to accept the award and pose for a picture. Pictured, from left, are ASCAP's Connie Bradley; Eddie Tidwell, Noel Fox, Steve Day, Al Cooley, John McKellen, and Rick Shoemaker, all of MCA; ASCAP executives Gloria Messinger and Morton Gould; and MCA's Leeds Levy.



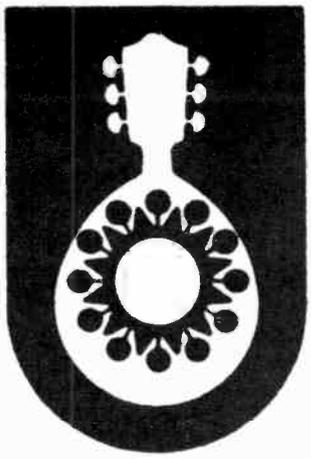
BMI's Robert J. Burton award for the year's most performed country song is presented to Greg Fowler, Teddy Gentry, and Randy Owen for their "Fallin' Again," published by Maypop Music. Joining in the celebration, from left, are BMI's Roger Sovine; Cliff Williamson, Maypop; Owen; Fowler; BMI president Frances Preston; Kevin Lamb, Maypop; and Gentry.



1989 BMI-publisher-of-the-year honors went to Tree. The organization earned 10 citations of achievement during the glittering event. Celebrating are, from left, BMI VP Roger Sovine; Tree staffers Walter Campbell, Dan Wilson, Betty Fowler, Harriane Condra, Charlotte Lowther. VP Donna Hilley, Tracy Gershon, Paul Worley, and president Buddy Killen; and BMI president Frances Preston.

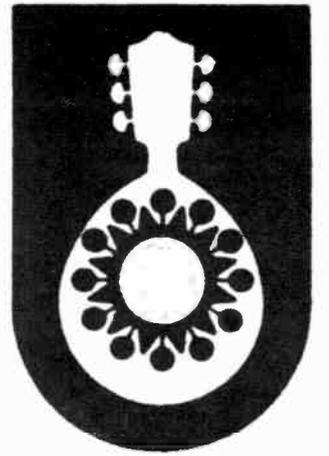


Honoring "Too Gone, Too Long," ASCAP's song of the year, are, from left, Warner Bros. artist Randy Travis, who recorded the song; Alan Ricer and David Conrad of Almo Music, co-publisher of the song; Gloria Messinger, ASCAP; Mary Del Frank, Almo Music; Gene Pistilli, writer of the song and co-publisher with his High Falutin' Music; and ASCAP's Morton Gould and Connie Bradley.



# OPRYLAND MUSIC GROUP

SALUTES ITS  
ACUFF-ROSE MUSIC,  
MILENE MUSIC and  
16th AVENUE RECORDS

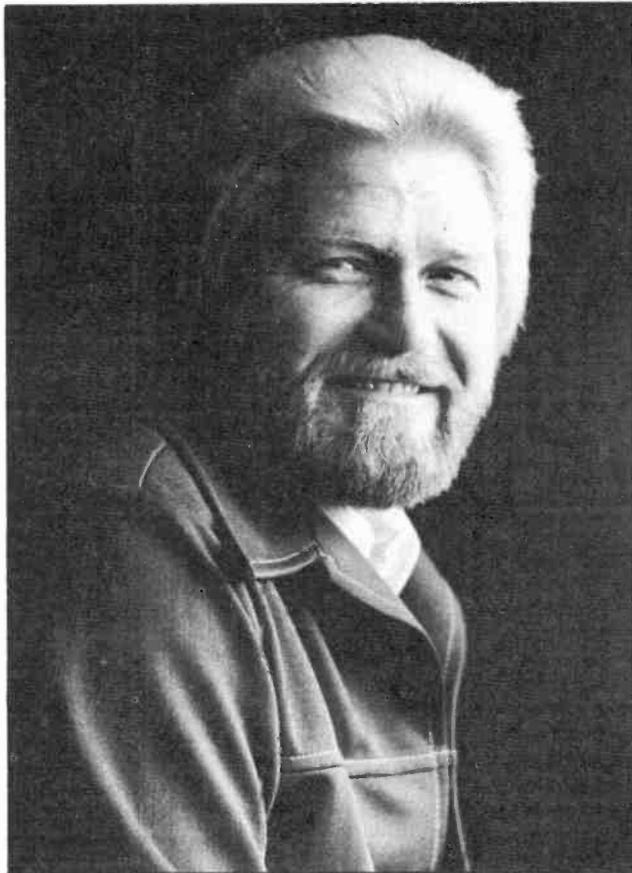


## COUNTRY MUSIC WEEK AWARD WINNERS

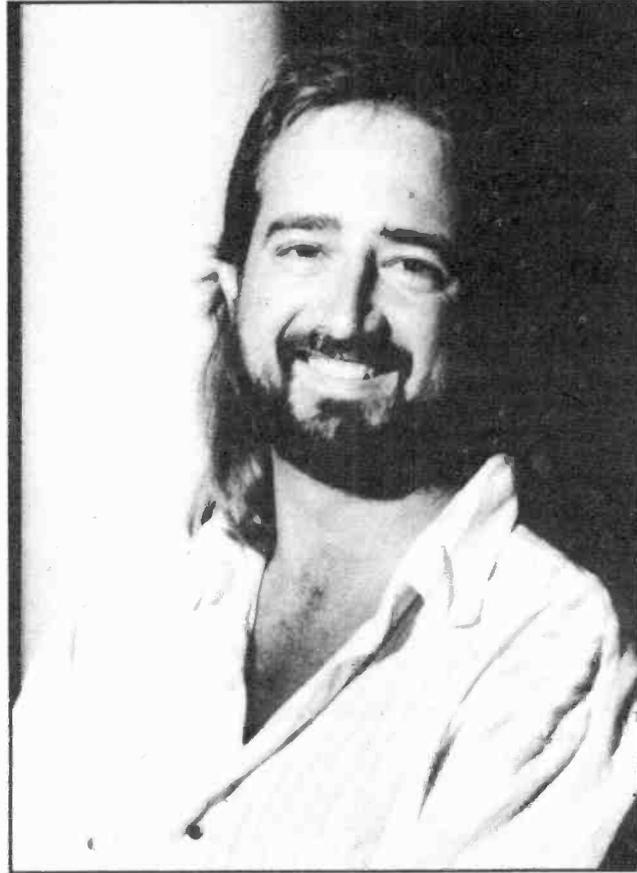


**WHITEY SHAFER**  
HALL OF FAME

NASHVILLE SONGWRITERS  
ASSOCIATION INTERNATIONAL



WHITEY SHAFER



MIKE GEIGER



**MIKE GEIGER**

BMI SONGWRITER  
OF THE YEAR

"Darlene"  
"This Missing You Heart Of Mine"  
"Burning A Hole In My Heart"



**CMA AWARD**  
VOCAL EVENT OF THE YEAR

"There's A Tear In My Beer"  
Hank Williams Jr. / Hank Williams Sr.



CANYON



**ASCAP AWARDS**  
WOODY MULLIS

"Darlene"  
"This Missing You Heart Of Mine"



**CMA AWARD**  
VIDEO OF THE YEAR

"There's A Tear In My Beer"  
Hank Williams Jr. / Hank Williams Sr.



**BMI AWARDS**  
ROY ORBISON / JOE MELSON

Third Award  
"Crying"



**CANYON**  
BILLBOARD'S  
TOP NEW GROUP



**BMI AWARDS**  
SKIP EWING

"Burning A Hole In My Heart"



66 Music Square West  
Nashville TN 37203  
615-321-5000



# Billboard® HOT COUNTRY SINGLES™

©Copyright 1989, Billboard Publications, Inc. No part of this publication may be reproduced, stored in any retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
1	2	3	12	<b>HIGH COTTON</b> J.LEO,ALABAMA (R.MURRAH, S.ANDERS)	◆ ALABAMA RCA 8948-7
2	3	5	12	<b>ACE IN THE HOLE</b> J.BOWEN,G.STRAIT (D.ADKINS)	GEORGE STRAIT MCA 53693
3	6	7	11	<b>BURNIN' OLD MEMORIES</b> A.REYNOLDS (L.BOONE, G.NELSON, P.NELSON)	KATHY MATTEA MERCURY 874 672 7
4	5	6	15	<b>A BETTER LOVE NEXT TIME</b> M.HAGGARD,M.YEARY (J.CHRISTOPHER, B.WOOD)	MERLE HAGGARD EPIC 34 68979/CBS
5	7	8	11	<b>BAYOU BOYS</b> B.BECKETT (F.J.MEYERS, T.SEALS, E.RAVEN)	EDDY RAVEN UNIVERSAL 66016
6	8	9	11	<b>AN AMERICAN FAMILY</b> J.BOWEN (B.CORBIN)	THE OAK RIDGE BOYS MCA 53705
7	9	10	13	<b>LET IT BE YOU</b> R.SKAGGS,S.BUCKINGHAM (K.WELCH, H.STINSON)	◆ RICKY SKAGGS EPIC 34 68995/CBS
8	10	11	10	<b>YELLOW ROSES</b> R.SKAGGS (D.PARTON)	DOLLY PARTON COLUMBIA 38-69040
9	11	13	9	<b>TIL LOVE COMES AGAIN</b> J.BOWEN,R.MCENTIRE (B.REGAN, E.HILL)	REBA MCENTIRE MCA 53694
10	14	19	6	<b>IT'S JUST A MATTER OF TIME</b> R.PERRY (B.BENTON, B.HENDRICKS, C.OTIS)	◆ RANDY TRAVIS WARNER BROS. 7-28841
11	13	14	10	<b>ALL THE FUN</b> J.STROUD (P.OVERSTREET, T.DUNN)	◆ PAUL OVERSTREET RCA 9015-7
12	1	2	15	<b>LIVING PROOF</b> S.BUCKINGHAM (J.MACRAE, S.CLARK)	RICKY VAN SHELTON COLUMBIA 38 68994/CBS
13	15	18	9	<b>THE RACE IS ON</b> R.L.SCRUGGS,M.MILLER (D.ROLLINS)	◆ SAWYER BROWN CAPITOL/CURB 44431/CAPITOL
14	16	20	8	<b>IF TOMORROW NEVER COMES</b> A.REYNOLDS (K.BLAZY, G.BROOKS)	◆ GARTH BROOKS CAPITOL 44430
15	17	21	10	<b>THE VOWS GO UNBROKEN (ALWAYS TRUE TO YOU)</b> J.E.NORMAN (G.BURR, E.KAZ)	◆ KENNY ROGERS REPRISE 7-22828/WARNER BROS.
16	18	22	9	<b>NEVER HAD IT SO GOOD</b> J.JENNINGS,M.C.CARPENTER (M.C.CARPENTER, J.JENNINGS)	◆ MARY CHAPIN CARPENTER COLUMBIA 38-69050
17	20	24	7	<b>TWO DOZEN ROSES</b> R.HALL,R.BYRNE (R.BYRNE, M.MCANALLY)	SHENANDOAH COLUMBIA 38 69061
18	4	4	14	<b>SAY WHAT'S IN YOUR HEART</b> T.DUBOIS,S.HENDRICKS,RESTLESS HEART (D.SCHLITZ, D.LOWERY)	◆ RESTLESS HEART RCA 9034-7
19	21	25	7	<b>I'VE BEEN LOVED BY THE BEST</b> D.WILLIAMS,G.FUNDIS (B.MCDILL, P.HARRISON)	◆ DON WILLIAMS RCA 9017-7
20	19	23	10	<b>HOUSE ON OLD LONESOME ROAD</b> J.BOWEN (B.NELSON, D.GIBSON)	CONWAY TWITTY MCA 53688
21	22	26	8	<b>THE LONELY SIDE OF LOVE</b> T.BROWN (KOSTAS)	PATTY LOVELESS MCA 53702
22	23	27	6	<b>A WOMAN IN LOVE</b> R.MILSAP,R.GALBRAITH,T.COLLINS (D.MILLETT, C.WRIGHT)	◆ RONNIE MILSAP RCA 9027-7
23	24	29	8	<b>OUT OF YOUR SHOES</b> B.BECKETT (J.WOOD, P.RYAN, S.SPIVEY)	◆ LORRIE MORGAN RCA 9016-7
24	25	30	9	<b>COUNTRY CLUB</b> G.BROWN (C.JONES, D.LORD)	◆ TRAVIS TRITT WARNER BROS. 7-22882
25	27	33	6	<b>THERE GOES MY HEART AGAIN</b> H.DUNN,C.WATERS (L.WILSON, W.PERRY, J.DIFFIE)	◆ HOLLY DUNN WARNER BROS. 7-22796
26	29	34	7	<b>BREAKING NEW GROUND</b> J.STROUD (C.JACKSON, J.SALLEY)	◆ WILD ROSE UNIVERSAL 66018
27	34	39	4	<b>WHO'S LONELY NOW</b> P.WORLEY,E.SEAY (K.BROOKS, D.COOK)	HIGHWAY 101 WARNER BROS. 7-22779
28	32	37	5	<b>TILL I CAN'T TAKE IT ANYMORE</b> N.LARKIN (C.OTIS, J.BURTON)	◆ BILLY JOE ROYAL ATLANTIC 7-88815
29	12	1	16	<b>KILLIN' TIME</b> J.STROUD,M.WRIGHT (C.BLACK, H.NICHOLAS)	◆ CLINT BLACK RCA 8945-7
30	33	36	7	<b>NEVER ALONE</b> T.BROWN (V.GILL, R.CASH)	VINCE GILL MCA 53717
31	35	38	5	<b>SHE'S GONE, GONE, GONE</b> J.BOWEN,G.CAMPBELL (H.HOWARD)	GLEN CAMPBELL UNIVERSAL 66024
32	36	42	5	<b>THAT JUST ABOUT DOES IT</b> B.MONTGOMERY (M.D.BARNES, V.GOSDIN)	◆ VERN GOSDIN COLUMBIA 38 69084
33	38	43	5	<b>IF I EVER FALL IN LOVE AGAIN</b> J.E.NORMAN,S.DORFF (S.DORFF, G.SKLEROV)	◆ ANNE MURRAY WITH KENNY ROGERS CAPITOL 44432
34	26	15	18	<b>YOU'LL NEVER BE SORRY</b> T.BROWN (H.BELLAMY, D.BELLAMY, D.SCHLITZ)	◆ THE BELLAMY BROTHERS MCA/CURB 53672/MCA
35	37	40	5	<b>LONG WHITE CADILLAC</b> P.ANDERSON (D.ALVIN)	◆ DWIGHT YOAKAM REPRISE 7-22799
36	39	49	4	<b>YOU MUST NOT BE DRINKING ENOUGH</b> E.GORDY,JR.,R.L.SCRUGGS (D.KORTCHMAR)	EARL THOMAS CONLEY RCA 8973-7
37	45	59	3	<b>IT AIN'T NOTHIN'</b> G.FUNDIS,K.WHITLEY (T.HASELDEN)	◆ KEITH WHITLEY RCA 9059-7
38	42	45	6	<b>SOMETIMES LOVE'S NOT A PRETTY THING</b> E.KILROY (R.M.BOURKE, C.BLACK, S.BOGARD)	◆ ZACA CREEK COLUMBIA 38 69062
39	30	17	18	<b>(I WISH I HAD A) HEART OF STONE</b> K.LEHNING (W.HOLYFIELD, R.LEIGH)	◆ BAILLIE AND THE BOYS RCA 8944-7
40	46	60	3	<b>SIMPLE MAN</b> J.STROUD (C.DANIELS, J.GAVIN, C.HAYWARD, T.DIGREGARIO)	◆ THE CHARLIE DANIELS BAND EPIC 34-73030/CBS
41	44	48	4	<b>IT'S YOU AGAIN</b> J.BOWEN,S.EWING (S.EWING, M.GEIGER, W.MULLIS)	SKIP EWING MCA 53732
42	47	53	4	<b>THERE YOU ARE</b> F.FOSTER (M.REID, K.FLEMING)	WILLIE NELSON COLUMBIA 38-73015/CBS
43	48	57	4	<b>WHEN IT'S GONE</b> R.SCRUGGS,NITTY GRITTY DIRT BAND (J.FADDEN, D.SCHLITZ)	◆ NITTY GRITTY DIRT BAND UNIVERSAL 66023
44	28	12	18	<b>I GOT DREAMS</b> J.BOWEN,S.WARINER (S.WARINER, B.LABOUNTY)	STEVE WARINER MCA 53665
45	50	54	5	<b>WALK SOFTLY ON THIS HEART OF MINE</b> THE KENTUCKY HEADHUNTERS (B.MONROE, J.LANDERS)	◆ THE KENTUCKY HEADHUNTERS MERCURY 874 744-7
46	55	72	3	<b>MANY A LONG &amp; LONESOME HIGHWAY</b> R.CROWELL,T.BROWN (R.CROWELL, W.JENNINGS)	RODNEY CROWELL COLUMBIA 38-73042
47	43	44	7	<b>GIVE 'EM MY NUMBER</b> C.WATERS (D.LOGGINS)	JANIE FRICKIE COLUMBIA 38 69057
48	31	16	17	<b>FINDERS ARE KEEPERS</b> H.WILLIAMS,JR.,B.BECKETT,J.E.NORMAN (H.WILLIAMS,JR.)	HANK WILLIAMS, JR. WARNER/CURB 7-22945/WARNER BROS.
49	52	58	6	<b>IF I WERE THE MAN YOU WANTED</b> T.BROWN,LLOVETT (L.LOVETT)	LYLE LOVETT MCA/CURB 53703/MCA
50	49	51	7	<b>THIS NIGHT WON'T LAST FOREVER</b> J.KENNEDY (B.LABOUNTY, R.FRELAND)	MOE BANDY CURB 10555

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
51	57	66	4	<b>FAMILY TREE</b> S.GIBSON,J.E.NORMAN (T.SCHUYLER)	MICHAEL MARTIN MURPHEY WARNER BROS. 7-22765
52	56	64	3	<b>MY SWEET LOVE AIN'T AROUND</b> W.WALDMAN (H.WILLIAMS)	SUZY BOGGUSS CAPITOL 79788
53	59	70	3	<b>IN MY EYES</b> T.BROWN,S.SMITH (L.CARTWRIGHT)	LIONEL CARTWRIGHT MCA 53723
54	40	28	17	<b>LET ME TELL YOU ABOUT LOVE</b> B.MAHER (C.PERKINS, P.KENNERLEY, B.MAHER)	THE JUDDS CURB/RCA 8947-7/RCA
55	63	—	2	<b>DIDN'T EXPECT IT TO GO DOWN THIS WAY</b> H.SHEDD (K.T.OSLIN)	K.T.OSLIN RCA 9029-7
56	69	—	2	<b>WHEN I COULD COME HOME TO YOU</b> J.BOWEN (S.WARINER, R.MURRAH)	STEVE WARINER MCA 53738
57	41	31	15	<b>SHE'S THERE</b> H.SHEDD (D.ALEXANDER)	◆ DANIELE ALEXANDER MERCURY 874 330-7
58	51	35	18	<b>ABOVE AND BEYOND</b> T.BROWN,R.CROWELL (H.HOWARD)	RODNEY CROWELL COLUMBIA 38 68948/CBS
59	70	—	2	<b>BLUE BLOODED WOMAN</b> S.HENDRICKS,K.STEGALL (JACKSON, MURRAH, K.STEGALL)	◆ ALAN JACKSON ARISTA 9892
60	NEW	1	1	<b>MY ARMS STAY OPEN ALL NIGHT</b> J.CRUTCHFIELD (P.OVERSTREET, D.SCHLITZ)	TANYA TUCKER CAPITOL 79810
61	77	—	2	<b>HARD TIMES FOR AN HONEST MAN</b> T.BROWN (J.HOUSE, R.SERATTE)	◆ JAMES HOUSE MCA 53731
62	NEW	1	1	<b>IF YOUR HEART SHOULD EVER ROLL THIS WAY AGAIN</b> B.HALVERSON,R.BENNETT (A.CUNNINGHAM, M.IRWIN)	◆ JO-EL SONNIER RCA 9014-7
63	67	73	4	<b>WHILE THE FEELING'S GOOD</b> L.BUTLER (R.BOWLING, F.HART)	WAYNE NEWTON WITH TAMMY WYNETTE CURB 10559
64	76	85	3	<b>I CAN BE A HEARTBREAKER, TOO</b> M.LLOYD,M.DANIEL (T.JOHNSON, L.SATTERFIELD)	JOHNNY LEE CURB 10564
65	54	41	20	<b>GIVE ME HIS LAST CHANCE</b> T.BROWN,S.SMITH (L.CARTWRIGHT)	◆ LIONEL CARTWRIGHT MCA 53651
66	74	82	3	<b>WHO'S LOVIN' MY BABY</b> J.BOWEN,J.ANDERSON (C.WRIGHT)	◆ JOHN ANDERSON UNIVERSAL 66020
67	68	76	4	<b>DON'T WAIT ON ME</b> J.KENNEDY (D.REID, H.REID)	THE STATLER BROTHERS MERCURY 750-7
68	86	—	2	<b>THE JAWS OF MODERN ROMANCE</b> J.BOWEN,G.MORRIS (M.CODY)	GARY MORRIS UNIVERSAL 66026
69	84	—	2	<b>LITTLE BITS AN PIECES</b> B.SHERILL (D.DILLON, H.COCHRAN)	SHELBY LYNE EPIC 34-73032/CBS
70	83	98	3	<b>THE PICKUP TRUCK SONG</b> J.J.WALKER,J.ROONEY (J.J.WALKER)	◆ JERRY JEFF WALKER TRIED & TRUE 1695
71	58	63	4	<b>YOU PLANT YOUR FIELDS</b> W.WALDMAN (W.WALDMAN, D.LOWERY)	NEW GRASS REVIVAL CAPITOL 79790
72	61	67	4	<b>CRY BABY</b> B.KILLEN (C.PUTMAN, J.O'HARA, D.COOK)	DONNA MEADE MERCURY 874 806 7
73	85	97	3	<b>BUT, SHE LOVES ME</b> J.KENNEDY (J.FULLER)	ROY CLARK HALLMARK 0004
74	64	56	15	<b>THE JUKEBOX PLAYED ALONG</b> P.WORLEY,E.SEAY,G.BROWN (K.BELL, C.QUILLEN)	GENE WATSON WARNER BROS. 7-22912
75	75	69	14	<b>WRITING ON THE WALL</b> B.SHERILL (B.FISCHER, F.WELLER)	GEORGE JONES EPIC 34-68991/CBS
76	81	95	3	<b>GONNA HAVE LOVE</b> J.CRUTCHFIELD,J.SHAW (B.OWENS, R.SIMPSON)	BUCK OWENS CAPITOL 79805
77	65	47	21	<b>NOTHING I CAN DO ABOUT IT NOW</b> F.FOSTER (B.N.CHAPMAN)	WILLIE NELSON COLUMBIA 38 68923/CBS
78	82	93	3	<b>TAKE ANOTHER RUN</b> B.MEVIS (D.SCHLITZ, P.OVERSTREET)	TONY PEREZ REPRISE 7-22838/WARNER BROS.
79	NEW	1	1	<b>QUIT WHILE I'M BEHIND</b> P.WORLEY,E.SEAY (B.CASWELL, V.THOMPSON)	JENNIFER MCCARTER & THE MCCARTERS WARNER BROS. 7-22763
80	91	—	2	<b>YOU CAN'T PLAY THE BLUES</b> J.KENNEDY (J.KENNEDY, R.FAGAN)	MEL MCDANIEL CAPITOL 79791
81	71	61	20	<b>HONKY TONK HEART</b> P.WORLEY,E.SEAY (J.PHOTOLOGO, R.SMITH)	◆ HIGHWAY 101 WARNER BROS. 7-22955
82	73	52	17	<b>HELLO TROUBLE</b> P.WORLEY,E.SEAY (E.MCDUFF, O.COUCH)	◆ THE DESERT ROSE BAND MCA/CURB 53671/MCA
83	60	46	18	<b>YOU AIN'T DOWN HOME</b> S.FISHELL (J.O'HARA)	JANN BROWNE CURB 10530
84	53	32	11	<b>CRY CRY CRY</b> R.BENNETT,T.BROWN (J.R.CASH)	◆ MARTY STUART MCA 53687
85	92	—	2	<b>EYES NEVER LIE</b> B.ENGEMANN,S.KONDOR (R.BOURKE, J.TWEED)	KAMRYN HANKS COUNTRY PRIDE 0025
86	66	55	19	<b>I WONDER DO YOU THINK OF ME</b> G.FUNDIS,K.WHITLEY (S.D.SHAFFER)	KEITH WHITLEY RCA 8940-7
87	NEW	1	1	<b>I CAN'T HELP MYSELF</b> R.RUFF (L.DOZIER, B.HOLLAND, E.HOLLAND)	TRISHA LYNN OAK 1083
88	62	50	22	<b>CROSS MY BROKEN HEART</b> W.WALDMAN (V.THOMPSON, K.FLEMING)	SUZY BOGGUSS CAPITOL 44399
89	93	—	2	<b>AT THIS MOMENT</b> J.MORRIS (B.VERA)	HOLLY LIPTON EVERGREEN 1096
90	78	65	19	<b>THE COAST OF COLORADO</b> J.BOWEN,S.EWING (S.EWING, M.D.BARNES)	SKIP EWING MCA 53663
91	94	—	2	<b>LONGNECK LONE STAR</b> D.CURREY (J.TAYLOR)	DIANA CURREY CONDOR 13
92	96	78	23	<b>ARE YOU EVER GONNA LOVE ME</b> C.WATERS,H.DUNN (C.WATERS, T.SHAPIRO, H.DUNN)	HOLLY DUNN WARNER BROS. 7-22957
93	79	84	3	<b>SWEET MEMORIES OF YOU</b> G.KENNEDY (L.HEATH)	PERRY LAPOINTE DOOR KNOB 333
94	88	77	15	<b>DADDY AND HOME</b> J.CRUTCHFIELD (J.RODGERS, E.MCWILLIAMS)	◆ TANYA TUCKER CAPITOL 44401
95	97	75	17	<b>TOO MUCH MONTH AT THE END OF THE MONEY</b> B.HILL (J.S.SHERILL, D.ROBBINS, B.DIPIERO)	BILLY HILL REPRISE 7-22942/WARNER BROS.
96	95	96	24	<b>LOVE HAS NO RIGHT</b> N.LARKIN (R.SCRUGGS, B.J.ROYAL, N.LARKIN)	◆ BILLY JOE ROYAL ATLANTIC AMERICA 7-99217/ATLANTIC
97	72	62	6	<b>DEEP WATER</b> O.BRADLEY (F.ROSE)	MARSHA THORNTON MCA 53711
98	80	71	5	<b>HARD BABY TO ROCK</b> J.KENNEDY (M.COLLIE, P.THOMAS, D.LUTTRELL)	SUSI BEATTY STARWAY 1205-8
99	90	80	23	<b>AND SO IT GOES</b> R.SCRUGGS,NITTY GRITTY DIRT BAND (P.OVERSTREET, D.SCHLITZ)	JOHN DENVER/NITTY GRITTY DIRT BAND UNIVERSAL 66008
100	89	81	24	<b>SUNDAY IN THE SOUTH</b> R.HALL,R.BYRNE (J.BOOKER)	◆ SHENANDOAH COLUMBIA 38 68892/CBS

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.

---

# **MCA MUSIC PUBLISHING**

## **ASCAP Country Music Publisher of the Year**

---

MCA Music wishes to thank the songwriters, artists, producers and all the people at the record companies and radio who helped us to attain our great success.

---

MCA Music extends its congratulations to  
Country Music Songwriter of the Year  
Don Schlitz.

---

**MCA MUSIC PUBLISHING**

*We support the right to be seen as well as heard.*

© 1989 MCA Music Publishing, a division of MCA Inc.  
All rights reserved.

MCA Music Publishing is a supporter of the Salvatore T. Chianta Memorial Fund, a division of the T.J. Martell Foundation.



Highway 101 takes the vocal-group award for the second consecutive year at the CMA show.

FOR WEEK ENDING OCTOBER 28, 1989

Billboard . POWER PLAYLISTS

Sample Playlists of the Nation's Largest Country Radio Stations

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

**Baltimore**

- Alabama, High Cotton
- Dolly Parton, Yellow Roses
- Kathy Mattea, Burnin' Old Memories
- George Strait, Ace In The Hole
- Eddy Raven, Bayou Boys
- The Oak Ridge Boys, An American Family
- Reba McEntire, Til Love Comes Again
- Ricky Skaggs, Let It Be You
- Patty Loveless, The Lonely Side Of Love
- Mary Chapin Carpenter, Never Had It So Good
- Randy Travis, It's Just A Matter Of Time
- Sawyer Brown, The Race Is On
- Merle Haggard, A Better Love Next Time
- Lorrie Morgan, Out Of Your Shoes
- Paul Overstreet, All The Fun
- Kenny Rogers, The Vows Go Unbroken (Always True)
- Shenandoah, Two Dozen Roses
- Garth Brooks, If Tomorrow Never Comes
- Ronnie Milsap, A Woman In Love
- Zaca Creek, Sometimes Love's Not A Pretty Thing
- Don Williams, I've Been Loved By The Best
- Holly Dunn, There Goes My Heart Again
- Willie Nelson, There You Are
- Highway 101, Who's Lonely Now
- Billy Joe Royal, Till I Can't Take It Anymore
- Wild Rose, Breaking New Ground
- Vince Gill, Never Alone
- Keith Whitley, It Ain't Nothin'
- Conway Twitty, House On Old Lonesome Road
- The Charlie Daniels Band, Simple Man
- Anne Murray With Kenny Rogers, If I Ever Fall In Love
- The Kentucky Headhunters, Walk Softly On This Highway
- Rodney Crowell, Many A Long & Lonesome Highway
- Earl Thomas Conley, You Must Not Be Drinking En
- Nitty Gritty Dirt Band, When It's Gone

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

**Memphis**

- Alabama, High Cotton
- George Strait, Ace In The Hole
- Merle Haggard, A Better Love Next Time
- Eddy Raven, Bayou Boys
- The Oak Ridge Boys, An American Family
- Conway Twitty, House On Old Lonesome Road
- Kathy Mattea, Burnin' Old Memories
- Kenny Rogers, The Vows Go Unbroken (Always True)
- Dolly Parton, Yellow Roses
- Paul Overstreet, All The Fun
- Sawyer Brown, The Race Is On
- Reba McEntire, Til Love Comes Again
- Travis Tritt, Country Club
- Mary Chapin Carpenter, Never Had It So Good
- Ricky Skaggs, Let It Be You
- Patty Loveless, The Lonely Side Of Love
- Garth Brooks, If Tomorrow Never Comes
- Don Williams, I've Been Loved By The Best
- Wild Rose, Breaking New Ground
- Shenandoah, Two Dozen Roses
- Randy Travis, It's Just A Matter Of Time
- Holly Dunn, There Goes My Heart Again
- Dwight Yoakam, Long White Cadillac
- Vern Gosdin, That Just About Does It
- Ronnie Milsap, A Woman In Love
- Anne Murray With Kenny Rogers, If I Ever Fall In Love
- Highway 101, Who's Lonely Now
- Willie Nelson, There You Are
- Zaca Creek, Sometimes Love's Not A Pretty Thing
- Nitty Gritty Dirt Band, When It's Gone
- Lorrie Morgan, Out Of Your Shoes
- Billy Joe Royal, Till I Can't Take It Anymore
- I Was The Man You Wanted
- Rodney Crowell, Many A Long & Lonesome Highway
- The Kentucky Headhunters, Walk Softly On This Highway
- Earl Thomas Conley, You Must Not Be Drinking En
- Suzzy Bogguss, My Sweet Love Ain't Around

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

**Burbank**

- George Strait, Ace In The Hole
- Merle Haggard, A Better Love Next Time
- Kathy Mattea, Burnin' Old Memories
- Eddy Raven, Bayou Boys
- The Oak Ridge Boys, An American Family
- Dolly Parton, Yellow Roses
- Ricky Van Shelton, Living Proof
- Ricky Skaggs, Let It Be You
- Randy Travis, It's Just A Matter Of Time
- Paul Overstreet, All The Fun
- Alabama, High Cotton
- Reba McEntire, Til Love Comes Again
- Restless Heart, Say What's In Your Heart
- Sawyer Brown, The Race Is On
- Garth Brooks, If Tomorrow Never Comes
- Kenny Rogers, The Vows Go Unbroken (Always True)
- Don Williams, I've Been Loved By The Best
- Mary Chapin Carpenter, Never Had It So Good
- Ronnie Milsap, A Woman In Love
- Shenandoah, Two Dozen Roses
- Patty Loveless, The Lonely Side Of Love
- Conway Twitty, House On Old Lonesome Road
- The Backyard Brothers, You'll Never Be Sorry
- Wild Rose, Breaking New Ground
- Dwight Yoakam, Long White Cadillac
- Zaca Creek, Sometimes Love's Not A Pretty Thing
- Billy Joe Royal, Till I Can't Take It Anymore
- Anne Murray With Kenny Rogers, If I Ever Fall In Love
- The Kentucky Headhunters, Walk Softly On This Highway
- Highway 101, Who's Lonely Now
- Glen Campbell, She's Gone, Gone, Gone
- Travis Tritt, Country Club

**WMMJ 74.9 FM**  
P.D.: Mike Carta

**Knoxville**

- Alabama, High Cotton
- Ricky Van Shelton, Living Proof
- Dolly Parton, Yellow Roses
- Kathy Mattea, Burnin' Old Memories
- Paul Overstreet, All The Fun
- Sawyer Brown, The Race Is On
- Restless Heart, Say What's In Your Heart
- Kenny Rogers, The Vows Go Unbroken (Always True)
- The Oak Ridge Boys, An American Family
- Shenandoah, Two Dozen Roses
- Lorrie Morgan, Out Of Your Shoes
- Mary Chapin Carpenter, Never Had It So Good
- Climt Black, Killin' Time
- Randy Travis, It's Just A Matter Of Time
- Travis Tritt, Country Club
- Wild Rose, Breaking New Ground
- Ronnie Milsap, A Woman In Love
- Garth Brooks, If Tomorrow Never Comes
- The Backyard Brothers, You'll Never Be Sorry
- Zaca Creek, Sometimes Love's Not A Pretty Thing
- Butch Baker, Our Little Corner
- Reba McEntire, Til Love Comes Again
- Eddy Raven, Bayou Boys
- Vince Gill, Never Alone
- Skip Ewing, It's You Again
- Don Williams, I've Been Loved By The Best

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

**Louisville**

- Alabama, High Cotton
- George Strait, Ace In The Hole

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

TITLE (Publisher - Licensing Org.)	Sheet Music Dist.
58 ABOVE AND BEYOND (Tree, BMI) HL	SESAC/AMR, ASCAP
2 ACE IN THE HOLE (Sweet Tater Tunes, ASCAP)	ASCAP/Debaris, BMI/EMI April, ASCAP/Ideas Of March, ASCAP)
11 ALL THE FUN (Scarlet Moon, BMI) CLM	47 I GOT DREAMS (Steve Wariner, BMI/Screen Gems-EMI, BMI/Irving, BMI) CPP/WBM
6 AN AMERICAN FAMILY (Famous, ASCAP/Bob Corbin, ASCAP) CPP	39 (I WISH I HAD A) HEART OF STONE (EMI April, ASCAP/Ideas Of March, ASCAP/Lion Hearted, ASCAP) HL
99 AND SO IT GOES (Screen Gems-EMI, BMI/Scarlet Moon, BMI/MCA, ASCAP/Don Schlitz, ASCAP) HL/CLM/WBM	86 I WONDER DO YOU THINK OF ME (Acuff-Rose, BMI) CPP
92 ARE YOU EVER GONNA LOVE ME (Cross Keys, ASCAP/Terrace, ASCAP/Lawyer's Daughter, BMI) HL/CPP	33 IF I EVER FALL IN LOVE AGAIN (Warner-Elektra-Asylum, BMI/Gloria Sklerov, BMI/Dorff, BMI)
89 AT THIS MOMENT (WB, ASCAP/Vera-Cruz, ASCAP)	49 IF I WERE THE MAN YOU WANTED (Michael H. Goldsen, ASCAP/Lyle Lovett, ASCAP)
5 BAYOU BOYS (Morganactive, ASCAP/You & I, ASCAP/WB, ASCAP/Two Sons, ASCAP/RavenSong, ASCAP) CPP/WBM	14 IF TOMORROW NEVER COMES (Evanlee, ASCAP/Major Bob, ASCAP)
4 A BETTER LOVE NEXT TIME (Johnny Christopher, BMI/Chris Wood, BMI)	62 IF YOUR HEART SHOULD EVER ROLL THIS WAY AGAIN (MCA, ASCAP/Ten, ASCAP)
59 BLUE BLOODED WOMAN (Kayteekay, ASCAP/Tom Collins, BMI/Murrah, BMI)	53 IN MY EYES (Silverline, BMI/Long Run, BMI)
26 BREAKING NEW GROUND (Kayteekay, ASCAP/Dixie Caroline, ASCAP/Cholampy, SESAC/PolyGram International, ASCAP/Amanda-Lin, ASCAP) HL	37 IT AIN'T NOthin' (Millhouse, BMI)
3 BURNIN' OLD MEMORIES (BMG, ASCAP/Warner-Tamerlane, BMI/Believus Or Not, ASCAP/Screen Gems-EMI, BMI) HL/WBM	10 IT'S JUST A MATTER OF TIME (Trio, BMI/Alley, BMI/12a, BMI) HL
73 BUT, SHE LOVES ME (Wingtip, BMI/ATV, BMI)	41 IT'S YOU AGAIN (Acuff-Rose, BMI/Milene, ASCAP) CPP
90 THE COAST OF COLORADO (Acuff-Rose, BMI/Hidden Lake, BMI) CPP	19 I'VE BEEN LOVED BY THE BEST (PolyGram International, ASCAP/Ranger Bob, ASCAP/Careers, BMI) CPP/HL
24 COUNTRY CLUB (Triumvirate, BMI)	68 THE JAWS OF MODERN ROMANCE (Gary Morris, ASCAP)
88 CROSS MY BROKEN HEART (EMI April, ASCAP/Ideas Of March, ASCAP/Irving, BMI/Eaglewood, BMI) HL/CPP	74 THE JUKEBOX PLAYED ALONG (Next-O-Ken, BMI/Ensign, BMI/BMG Songs, ASCAP) CPP/HL
72 CRY BABY (Tree, BMI/Cross Keys, ASCAP) HL	29 KILLIN' TIME (Howlin'Hits, ASCAP)
84 CRY CRY CRY (Slapich, BMI)	7 LET IT BE YOU (Cross Keys, ASCAP/Silverline, BMI) HL/WBM
94 DADDY AND HOME (Peer International, BMI) CPP	54 LET ME TELL YOU ABOUT LOVE (Brick Hithouse, BMI/Irving, BMI/EMI April, ASCAP/Welbeck, ASCAP/Blue Quill, ASCAP) CPP/HL
97 DEEP WATER (Milene, ASCAP) CPP	69 LITTLE BITS AN PIECES (Tree, BMI)
55 DIDN'T EXPECT IT TO GO DOWN THIS WAY (Wooden Wonder, SESAC)	12 LIVING PROOF (Intersong-USA, ASCAP/Hide-A-Bone, ASCAP) HL
67 DON'T WAIT ON ME (American Cowboy, BMI)	21 THE LONELY SIDE OF LOVE (Songs Of PolyGram, BMI/Blue Fire, BMI) HL
85 EYES NEVER LIE (Chappell, ASCAP/R.M.B., ASCAP/Unichappell, BMI)	35 LONG WHITE CADILLAC (Twin Duck, BMI/Bug, BMI)
51 FAMILY TREE (Screen Gems-EMI, BMI/Writer's Group, BMI/Bethlehem, BMI)	91 LONGNECK LONE STAR (Sylvia's Mother's, BMI)
48 FINDERS ARE KEEPERS (Bocephus, BMI) CPP	96 LOVE HAS NO RIGHT (Labor Of Love, BMI/Boondocks, ASCAP/JiSafun, ASCAP)
47 GIVE 'EM MY NUMBER (MCA, ASCAP) HL	46 MANY A LONG & LONESOME HIGHWAY (Coolwell, ASCAP/Wilin' David, BMI/Blue Sky Rider, BMI)
65 GIVE ME HIS LAST CHANCE (Silverline, BMI/Long Run, BMI) WBM	60 MY ARMS STAY OPEN ALL NIGHT (Screen Gems-EMI, BMI/Scarlet Moon, BMI/MCA, ASCAP/Don Schlitz, ASCAP)
76 GONNA HAVE LOVE (Beechwood, BMI)	52 MY SWEET LOVE AIN'T AROUND (Acuff-Rose, BMI/Hiram, BMI)
98 HARD BABY TO ROCK (PolyGram International, ASCAP/Partnership, ASCAP/Songs Of PolyGram, BMI/Partner, BMI/Sijon, BMI) HL	30 NEVER ALONE (Benefit, BMI/Chelcalt, BMI/Atlantic, BMI)
61 HARD TIMES FOR AN HONEST MAN (Texascity, BMI/A.H. Rollins, BMI/Serathed Edge, BMI)	16 NEVER HAD IT SO GOOD (Getarealjob, ASCAP/Obie Diner, BMI/Bug, BMI) HL
82 HELLO TROUBLE (Tree, BMI) HL	77 NOTHING I CAN DO ABOUT IT NOW (WB, ASCAP/Refuge, ASCAP/Macy Place, ASCAP) WBM
1 HIGH COTTON (Shobi, BMI)	23 OUT OF YOUR SHOES (Ha-Deb, ASCAP/Patti Ryan, ASCAP/Mickey James, ASCAP)
81 HONKY TONK HEART (Berger Bits, ASCAP/MCA, ASCAP) HL	70 THE PICKUP TRUCK SONG (Gropen, BMI)
20 HOUSE ON OLD LONESOME ROAD (Colgems-EMI, ASCAP/Maypop, BMI)	79 QUIT WHILE I'M BEHIND (Farm Hand,
64 I CAN BE A HEARTBREAKER, TOO (Let Cord,	

Morris Puts On Manifold Music City Showcase

NASHVILLE Gary Morris' concert at the Tennessee Performing Arts Center here Oct. 8 was partly a nod to hometown folk, partly an in-person pitch to talent buyers, and partly the raw material for a video audition tape. The show was a triumph for its promoters, too, racking up ticket sales of 1,773 for the 2,400-seat hall.

The show was promoted by Morris' manager, Steve Small, and Starstruck Entertainment, Reba McEntire's company.

Because of a vocal range that earned him major parts in the New York stage productions of "La Bohème" and "Les Misérables," Morris has a considerable following among Nashville's fine arts patrons. In 1987, he was set to perform in the Tennessee Repertory Theater's "Jesus Christ Superstar" when the "Les Misérables" offer came along. Consequently, Morris' publicist says, the TPAC concert was meant to get Morris back in touch with his noncountry fan base here.

In addition, the concert was scheduled to coincide with the annual Talent Buyers Entertainment Marketplace sponsored by the

Country Music Assoc. About 150 buyers were given free tickets to the show and invited to the reception for Morris that followed.

To show the buyers his versatility, Morris performed the first hour as a solo act and the second backed by his four-piece band.

John Dotson, Morris' agent at William Morris, says that the show led to six offers by the next day for the 1990 season and firmed up three more dates that Morris will play in December to support his Universal Records' holiday album, "Every Christmas."

For the Christmas series, Dotson adds, Morris will use only a keyboard player for accompaniment. In each market, a church or children's choir will also be invited to work with the singer.

The entire two-hour concert was videotaped, Dotson says, and will be used to pitch Morris for concert, TV, and movie appearances.

Formerly with Warner Bros. Records, Morris regaled the audience with tales of his difficulties in finding the right songs to cut and in getting his records played on country radio. EDWARD MORRIS

'American Music' Gets Cartoon Treatment McDowell Makes Animated Vid

NASHVILLE Animated country music videos are just about as rare as animated country singers. But there is one in circulation now—a video, that is. Curb Records artist Ronnie McDowell recently completed a do-it-yourself cartoon version of the title cut from his current album, "American Music." There are no plans at present, however, to release "American Music" as a single, a spokeswoman for McDowell says.

In the video, McDowell, in black-and-white, fronts a band of cartoon animals that are in color. To get the effect, McDowell drew cartoon sketches of the members of his Hillbilly Cats band and had a

seamstress turn the sketches into costumes.

Using members of his family to wear the costumes and simulate the band in action, McDowell commissioned an 11-hour photo shoot that resulted in more than 2,500 still shots. Then he and a group of art students handpainted each still. The two-minute, 42-second video was put together in final form at Nashville's Gospel Country Network.

"American Music" premiered Oct. 2 on the "Nashville Now" talk show. It made its Country Music Television debut Oct. 20. EDWARD MORRIS

# COUNTRY CORNER



by Marie Ratliff

**ANOTHER ACE FOR ALABAMA:** With "High Cotton" (RCA) pulling top numbers this week, Alabama makes its 26th trip to the top of the chart. Since "Tennessee River" topped the Hot Country Singles chart in 1980, all of the group's regular single releases, with the exception of "Tar Top" in 1987, have gone the distance.

Another Alabama hit, "Fallin' Again," was honored as the year's most-performed song by Broadcast Music Inc. at its awards banquet in Nashville Oct. 10.

**A ROYAL FOLLOWING FOR BILLY JOE:** "Billy Joe Royal must have a huge fan club in this region," says PD Dave Block, KRMD Shreveport, La. "We do a remote each week at a country bar and his record ["Till I Can't Take It Anymore" on Atlantic] gets a lot of requests. It's interesting that most of these come from women in the 45-plus demographic. It's working really well for us; it fits right in with what we're trying to do with the station."

Royal's following is strong in Lubbock, Texas, too, says KLLL MD Jeff Scott. "It's interesting how he has spanned the generation gap—we get requests from all age groups. We've played about everything he's had. We haven't been on this one very long but judging from the reaction, it will be every bit as big as the others." Royal's record moves to No. 28 this week.

Scott also feels strongly about the potential of Patty Loveless' "The Lonely Side of Love" (MCA), which is currently charted at No. 21. "She's getting to the point where she can sing about anything and it works for her. I think she'll probably be the next Reba McEntire—she will achieve that kind of popularity."

**"A GREAT SINGER OF SONGS"** is how PD Lew Dobbins, WKKW Clarksburg, Va., describes Shelby Lynne, whose "Little Eits And Pieces" (Epic) moves to No. 69 in its second week on the chart. "Hopefully, this will be the song that gets country radio awake," says Dobbins. "I think she's a dynamite talent."

"Wild Rose's record is making a strong showing here, too," he says of "Breaking New Ground" (Universal). "I just love this group—there's strong vocals and a very refreshing sound. I think we'll be hearing a lot more from them."

MD Brian Ansley, WGUS Augusta, Ga., shows good phone action on it, too. "I just found out that I went to school with the group's drummer and we played drums together in the high school band. I didn't know it was the same person 'til I saw their poster." Wild Rose is charted at No. 26.

**GOSDIN GETS 'EM:** "The hook is so powerful," says PD James Holley, KFRE Fresno, Calif., of Vern Gosdin's "That Just About Does It" (Columbia). "The hurt and emotion are strong enough to touch. It's very believable."

"It's easily my most requested record," says PD Rick Stevens, KRRV Alexandria, La. Gosdin moves to No. 32 on the Hot Country Singles chart.

## HOT COUNTRY SINGLES ACTION

### RADIO MOST ADDED

	GOLD ADDS 35 REPORTERS	SILVER ADDS 60 REPORTERS	BRONZE/ SECONDARY ADDS 60 REPORTERS	TOTAL ADDS 155 REPORTERS	TOTAL ON
<b>IT AIN'T NOthin'</b> KEITH WHITLEY RCA	7	14	12	33	117
<b>MANY A LONG &amp; LONESOME...</b> RODNEY CROWELL COLUMBIA	5	18	10	33	90
<b>MY ARMS STAY OPEN ALL...</b> TANYA TUCKER CAPITOL	3	14	16	33	34
<b>IF YOUR HEART SHOULD...</b> JO-EL SONNIER RCA	1	11	20	32	34
<b>WHEN I COULD COME HOME...</b> STEVE WARINER MCA	2	11	14	27	53
<b>SIMPLE MAN</b> CHARLIE DANIELS BAND EPIC	4	5	17	26	102
<b>IN MY EYES</b> LIONEL CARTWRIGHT MCA	3	6	14	23	68
<b>DIDN'T EXPECT IT TO GO...</b> K.T. OSLIN RCA	2	8	12	22	57
<b>THERE YOU ARE</b> WILLIE NELSON COLUMBIA	6	7	7	20	91
<b>THAT JUST ABOUT DOES IT</b> VERN GOSDIN COLUMBIA	5	6	8	19	122

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.

# COUNTRY

## NEW ON THE CHARTS

Arista Records, the label that nurtures such pop superstars as Whitney Houston and Milli Vanilli, has taken a new direction with the signing of Alan Jackson, its first country artist. "Blue Blooded Woman," the initial single from his precedent-setting debut album, has entered the Hot Country Singles chart.

A native of Newnan, Ga., Jackson, who once sold cars and built homes for a living, often felt that there was something missing in his life. "One thing that probably got me going," he says, "was that one of my best friends had started flying these little planes in high school, and said he was going to be an airline pilot. Well, that was about as far out of reach as being a singer, but by the time

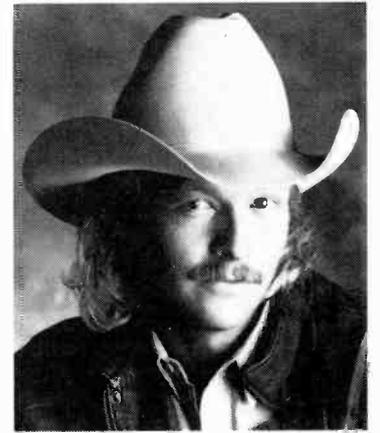
I was 23, he was doing it." Although Jackson went on for many years working a variety of odd jobs, his dreams of Nashville began to materialize. "It was all I'd ever really wanted to do," he recalls, "but I'd never really taken the chance on it. So one day I told my wife I was going to sell the house and move us to Nashville."

Before the couple left, Jackson's wife, who worked as an airline stewardess, met Glen Campbell at an airport and asked him if he would help her husband. A year later, Jackson was signed with Campbell's publishing company, which eventually led to the label deal with Arista.

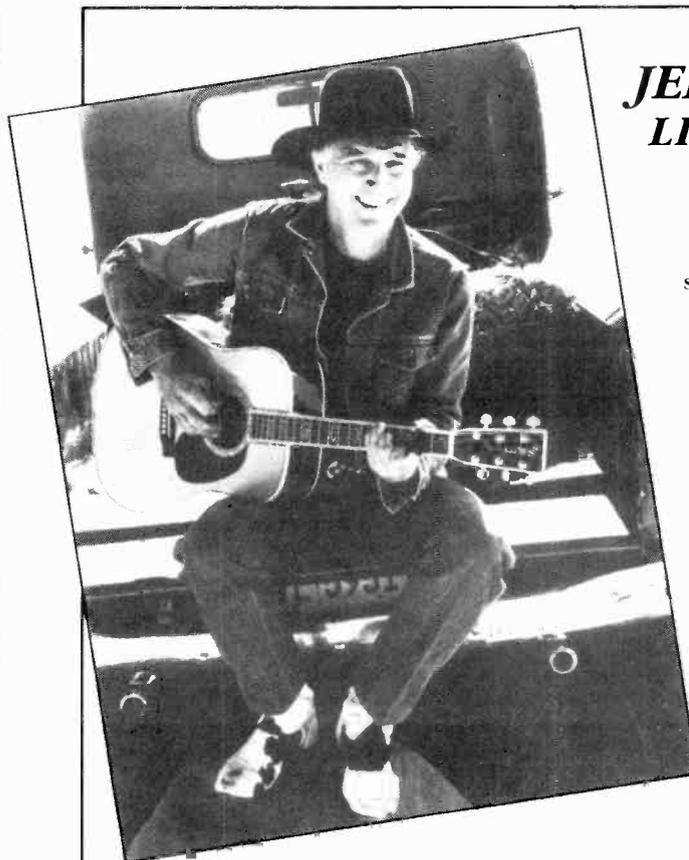
Jackson co-wrote nine of the ten songs on the album, which is set for an early 1990 release. The

project was produced by Keith Stegall and Scott Hendricks.

JIM RICHLIANO

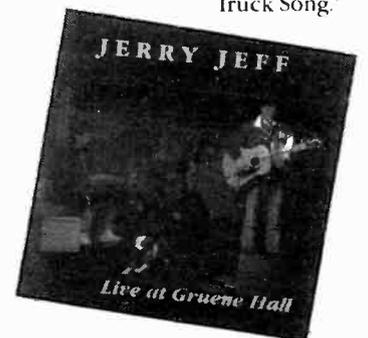


ALAN JACKSON



## JERRY JEFF WALKER LIVE AT GRUENE HALL

The man with the big hat is back! LIVE AT GRUENE HALL is Jerry Jeff's strongest showing in many years, with 2 charting singles, 2 videos on CMT and TNN, critical raves everywhere from SPIN to AUDIO, and continued strong sales patterns across the country. Features the singles "I Feel Like Hank Williams Tonight" and "The Pick-Up Truck Song."



RCD 10123/TTCS

### JERRY JEFF ON TOUR

November 4th	New Lufkin TX
November 5th	Phoenix AZ
November 6th	Santa Ana CA
November 7th	San Francisco CA
November 8th	Reno NV
November 9th	Solano Beach CA
November 10th	Hollywood CA
November 12th	Fort Collins CO
November 17th	Lubbock TX
December 1st	Lewisville TX
December 2nd	Houston TX

"Selling extremely well - great songs, spontaneous performances, impressive recording!"  
— Kerry Dwyer, Peaches, West Palm Beach

"Jerry Jeff's best-selling release of the decade - lots of commercial potential!"  
— Mike Tannen, Tower, Nashville

"The videos on CMT send fans clamoring for more!"  
— Roy Berkhart, Harmony House, Detroit



RYKODISC USA  
Licensing/Marketing  
Pickering Wharf, Bldg. C-3G  
Salem MA 01970  
508-744-7678  
508-741-4506 fax

RYKODISC USA  
Sales/Distribution  
200 North 3rd Ave.  
Minneapolis MN 55401  
612-375-9162  
612-375-0272 fax

TRIED & TRUE MUSIC

## Growing U.K. Interest Prompts Call For Full-Time Country Station

BY NIGEL HUNTER

LONDON A substantial increase in the amount of airtime devoted to country music by U.K. radio stations has prompted a call for a specialist 24-hour-a-day country station in London.

A recent survey conducted by the Country Music Assn. reveals that both BBC and independent local radio (ILR) stations have increased their output in the genre, with ILR now broadcasting 140 hours per week, and the BBC, 78 hours. Last year's totals were just above 100 hours and 56 hours, respectively.

When these are added to the only network show—Wally Whyton's "Country Club" on BBC Radio 2—there are now more than 220 hours of country radio programming each week, a 40% rise.

Much of the ILR increase is the result of splitting station wavelengths, enabling a greater variety of program content, while the BBC is syndicating in several U.K. regions with a five-strong team of presenters covering 20 BBC local stations.

Several ILR stations now feature country shows on a daily basis, such as Radio Broadland (two hours),

Downton Radio (one hour), Radio Orwell and Radio Saxon (two hours), and WABC (three hours). These stations also have weekend country programs.

"The increase reflects the growing market share for country music in the U.K.," says CMA European director Martin Satterthwaite. "With the exciting developments now happening in radio, I'm sure we'll see the first country music station here within the next two years, if not before."

The Surrey-based County Sound station shares that belief to the extent of applying for an FM frequen-

cy for a 24-hour-a-day country station in association with country music authority Tony Byworth and Bill Bebb, a former senior BBC radio producer and recent head of the British Forces Broadcasting Service.

Says County Sound special projects manager Terry Mann: "We think the growing public interest in country is not adequately reflected by broadcasters. Last year's Gallup survey, commissioned by CMA, revealed that country music was rated as one of the most popular types of music among listeners. What is really needed is a full-time station."

Byworth supports that view, adding that a full-time station must reflect all aspects of the genre with a format crossing the spectrum from easy listening/MOR material through mainstream to new country, as well as representing the interests of specialist and Irish listeners.

The bid for a country station in the Greater London area has obviously been encouraged by the successful application made earlier this year by London Jazz Radio (Billboard, Aug. 5).

FOR WEEK ENDING OCTOBER 28, 1989

Billboard

# TOP COUNTRY ALBUMS™

©Copyright 1989, Billboard Publications, Inc. No part of this publication may be reproduced, stored in any retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

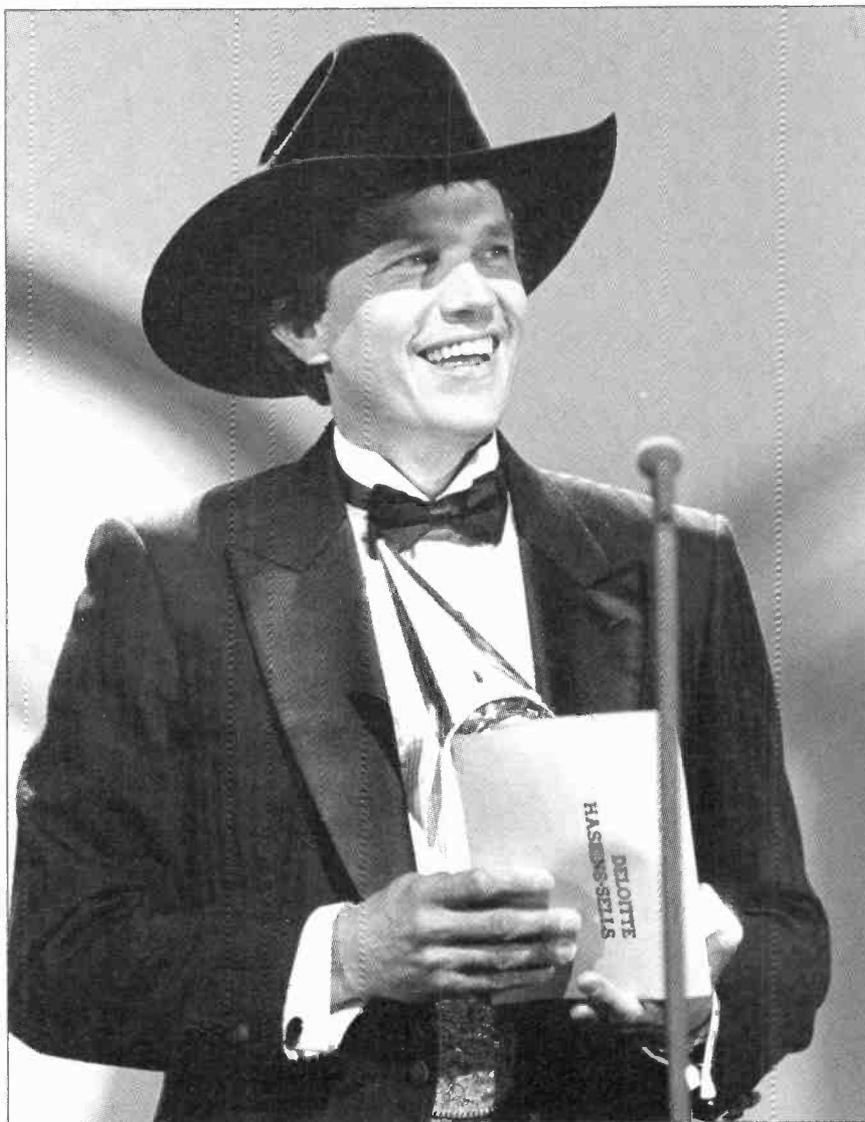
THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
Compiled from a national sample of retail store and one-stop sales reports.					
★ ★ NO. 1 ★ ★					
1	1	1	24	CLINT BLACK ● RCA 9668-1 (8.98) (CD)	KILLIN' TIME
6 weeks at No. 1					
2	6	14	5	REBA MCENTIRE MCA 8034 (8.98) (CD)	REBA LIVE
3	2	2	10	KEITH WHITLEY RCA 9809 (8.98) (CD)	I WONDER DO YOU THINK OF ME
4	14	—	2	RANDY TRAVIS WARNER BROS. 25988 (8.98) (CD)	NO HOLDIN' BACK
5	7	6	54	RICKY VAN SHELTON ● COLUMBIA 44221/CBS (CD)	LOVING PROOF
6	4	5	35	HANK WILLIAMS, JR. ● WARNER/CURB 25834/WARNER BROS. (8.98) (CD)	GREATEST HITS III
7	5	4	23	REBA MCENTIRE ● MCA 6294 (8.98) (CD)	SWEET SIXTEEN
8	3	3	11	WILLIE NELSON COLUMBIA 45046 (CD)	A HORSE CALLED MUSIC
9	9	12	19	DOLLY PARTON COLUMBIA 44384/CBS (CD)	WHITE LIMOZEEN
10	8	7	27	THE JUDDS ● CURB/RCA 9595/RCA (8.98) (CD)	RIVER OF TIME
11	10	8	35	GEORGE STRAIT ● MCA 42266 (8.98) (CD)	BEYOND THE BLUE NEON
12	11	9	36	SHENANDOAH COLUMBIA 44468/CBS (CD)	THE ROAD NOT TAKEN
13	20	—	2	DWIGHT YOAKAM REPRISE 25989/WARNER BROS. (8.98) (CD)	JUST LOOKIN' FOR A HIT
14	13	10	58	K.T. OSLIN ▲ RCA 8369 (8.98) (CD)	THIS WOMAN
15	12	13	20	K.D. LANG & THE RECLINES SIRE 25877/WARNER BROS. (8.98) (CD)	ABSOLUTE TORCH AND TWANG
16	16	16	23	KENNY ROGERS REPRISE 1-25792 (8.98) (CD)	SOMETHING INSIDE SO STRONG
17	18	17	55	PATTY LOVELESS MCA 42223 (8.98) (CD)	HONKY TONK ANGEL
18	15	15	78	RODNEY CROWELL COLUMBIA 44076/CBS (CD)	DIAMONDS & DIRT
19	22	25	24	GARTH BROOKS CAPITOL 90897 (8.98) (CD)	GARTH BROOKS
20	19	18	36	ALABAMA ● RCA 8587-1 (8.98) (CD)	SOUTHERN STAR
21	17	11	65	RANDY TRAVIS ▲ WARNER BROS. 25738 (8.98) (CD)	OLD 8 X 10
22	21	21	127	RANDY TRAVIS ▲ <sup>3</sup> WARNER BROS. 25568-1 (8.98) (CD)	ALWAYS & FOREVER
23	24	20	62	THE JUDDS ▲ RCA/CURB 8318-1/RCA (8.98) (CD)	GREATEST HITS
24	26	28	5	THE OAK RIDGE BOYS MCA 42311 (8.98) (CD)	AMERICAN DREAMS
25	29	30	19	LORRIE MORGAN RCA 9594-1 (8.98) (CD)	LEAVE THE LIGHT ON
26	23	19	34	BILLY JOE ROYAL ATLANTIC AMERICA 91064/ATLANTIC (8.98) (CD)	TELL IT LIKE IT IS
27	25	24	14	VERN GOSDIN COLUMBIA 45104/CBS (CD)	ALONE
28	27	23	71	KEITH WHITLEY ● RCA 6494-1 (8.98) (CD)	DON'T CLOSE YOUR EYES
29	30	27	16	RICKY SKAGGS EPIC 45027/CBS (CD)	KENTUCKY THUNDER
30	31	26	27	KATHY MATTEA MERCURY 836 950 1 (CD)	WILLOW IN THE WIND
31	34	51	3	SAWYER BROWN CAPITOL/CURB 92358/CAPITOL (8.98) (CD)	THE BOYS ARE BACK
32	28	22	9	TANYA TUCKER CAPITOL 91814 (8.98) (CD)	GREATEST HITS
33	35	—	2	HIGHWAY 101 WARNER BROS. 25992 (8.98) (CD)	PAINT THE TOWN
34	32	29	23	NITTY GRITTY DIRT BAND UNIVERSAL 12500/MCA (10.98) (CD)	WILL THE CIRCLE BE UNBROKEN, VOL. II
35	39	33	117	K.T. OSLIN ▲ RCA 5924-1 (8.98) (CD)	80'S LADIES
36	33	31	115	PATSY CLINE ▲ <sup>2</sup> MCA 12 (8.98) (CD)	GREATEST HITS
37	37	37	175	RANDY TRAVIS ▲ <sup>2</sup> WARNER BROS. 1-25435 (8.98) (CD)	STORMS OF LIFE
38	40	39	11	MARY CHAPIN CARPENTER COLUMBIA 44228 (CD)	STATE OF THE HEART

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
39	43	36	16	MERLE HAGGARD EPIC 44283/CBS (CD)	5:01 BLUES
40	36	32	192	ALABAMA ▲ RCA AHL1-7170 (8.98) (CD)	GREATEST HITS
41	38	35	32	BAILLIE AND THE BOYS RCA 8454 (8.98) (CD)	TURN THE TIDE
42	RE-ENTRY	—	2	NANCI GRIFFITH MCA 6319 (8.98) (CD)	STORMS
43	41	34	13	HOLLY DUNN WARNER BROS. 25939 (8.98) (CD)	THE BLUE ROSE OF TEXAS
44	44	40	32	GEORGE JONES EPIC 44078/CBS (CD)	ONE WOMAN MAN
45	42	42	109	GEORGE STRAIT ▲ MCA 42035 (8.98) (CD)	GREATEST HITS, VOL. 2
46	NEW ▶	—	1	ANNE MURRAY CAPITOL 92072 (8.98) (CD)	GREATEST HITS, VOL. II
47	48	45	16	LIONEL CARTWRIGHT MCA 42276 (8.98) (CD)	LIONEL CARTWRIGHT
48	62	—	2	SKIP EWING MCA 42301 (8.98) (CD)	THE WILL TO LOVE
49	46	43	32	ROSANNE CASH COLUMBIA 45054/CBS (CD)	HITS 1979 - 1989
50	51	44	52	THE STATLER BROTHERS MERCURY 834 626 (CD)	THE STATLERS GREATEST HITS
51	50	53	56	RESTLESS HEART RCA 8317-1 (8.98) (CD)	BIG DREAMS IN A SMALL TOWN
52	45	47	28	STEVE WARINER MCA 42272 (8.98) (CD)	I GOT DREAMS
53	52	60	18	SUZY BOGGUSS CAPITOL 90237 (8.98) (CD)	SOMEWHERE BETWEEN
54	55	48	138	RICKY VAN SHELTON ▲ COLUMBIA 40602/CBS (CD)	WILD EYED DREAM
55	59	72	17	CONWAY TWITTY MCA 42297 (8.98) (CD)	HOUSE ON OLD LONESOME ROAD
56	49	49	19	EDDY RAVEN UNIVERSAL 76003/MCA (8.98) (CD)	TEMPORARY SANITY
57	53	41	16	MICHAEL MARTIN MURPHEY WARNER BROS. 25894 (8.98) (CD)	LAND OF ENCHANTMENT
58	47	46	206	GEORGE STRAIT ▲ MCA 5567 (8.98) (CD)	GEORGE STRAIT'S GREATEST HITS
59	57	52	283	HANK WILLIAMS, JR. ▲ <sup>2</sup> WARNER/CURB 60193/WARNER BROS. (8.98) (CD)	GREATEST HITS, VOLUME I
60	54	38	62	DWIGHT YOAKAM ● REPRISE 25749/WARNER BROS. (8.98) (CD)	BUENAS NOCHES FROM A LONELY ROOM
61	56	62	8	WAYNE NEWTON CURB 10607 (8.98)	COMING HOME
62	70	56	21	GARY MORRIS UNIVERSAL 76005/MCA (8.98) (CD)	STONES
63	NEW ▶	—	1	PAUL OVERSTREET RCA 9717-1 (8.98) (CD)	SOWIN' LOVE
64	58	57	23	THE OAK RIDGE BOYS MCA 42294 (8.98) (CD)	GREATEST HITS, VOL. III
65	69	73	25	THE CHARLIE DANIELS BAND EPIC 38795/CBS (CD)	A DECADE OF HITS
66	66	58	71	K.D. LANG SIRE 25724/WARNER BROS. (8.98) (CD)	SHADOWLAND
67	61	59	90	VERN GOSDIN COLUMBIA 40982/CBS (CD)	CHISELED IN STONE
68	73	—	11	DON WILLIAMS RCA 9656-1 (8.98) (CD)	ONE GOOD WELL
69	65	54	16	THE FORESTER SISTERS WARNER BROS. 25897 (8.98) (CD)	GREATEST HITS
70	63	65	18	CANYON 16TH AVENUE 70556 (8.98) (CD)	RADIO ROMANCE
71	71	—	335	WILLIE NELSON ▲ <sup>2</sup> COLUMBIA KC 237542/CBS (CD)	GREATEST HITS
72	NEW ▶	—	1	DANIELE ALEXANDER MERCURY 838 352 (CD)	FIRST MOVE
73	67	55	13	BILLY HILL REPRISE 25915/WARNER BROS. (8.98) (CD)	I AM JUST A REBEL
74	64	61	16	THE BELLAMY BROTHERS MCA/CURB 42298/MCA (8.98) (CD)	GREATEST HITS, VOL. III
75	NEW ▶	—	1	RANDY TRAVIS WARNER BROS. 25972 (8.98) (CD)	AN OLD TIME CHRISTMAS

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.

**en·ter·tain·er** (ĕn'tər-tān'ər). —

1. talented
2. captivating
3. exciting
4. impressive
5. inspiring
6. fascinating
7. moving
8. enchanting
9. spellbinding
10. engaging
11. enjoyable
12. charming
13. satisfying
14. **GEORGE STRAIT**



**Congratulations  
to George Strait**  
*The 1989 CMA  
Entertainer Of The Year*

*And to the great Ace In The Hole Band*

**MCA RECORDS**  
The Best In Country Music

© 1989 MCA Records, Inc.

## Work Is At The Top Of Tower's Convention Agenda

BY GEOFF MAYFIELD

SACRAMENTO, Calif. The Tower Records/Tower Video web waited until it was 27 years old to hold its first convention. Three short years later, president and founder Russ Solomon doesn't know how the company survived without its work-oriented Tower Annual Conference.

"I resisted this thing for the longest time, but I'm glad we do it now. We really get a lot out of these meetings," Solomon said more than once to visitors at TAC III. He also said, in mock disgust, "The managers are making me work, though, and I don't like that."

Indeed, the Sept. 30-Oct. 4 confab, held at the Radisson Hotel Sacramento, was very much a work session for Solomon, his senior officers, and support staff from the company's West Sacramento-based home office. During the course of the four-and-a-half-day meet, managers from the company's music, video, book, and gallery stores were broken into six groups to attend as many as eight sessions with Solomon and his staff.

Despite Solomon's protest, one got the feeling that he relished his exchanges with managers. During his group meetings, the managers set the agenda, opening a number

of sensitive and heartfelt issues for discussion.

But Solomon did not confine such back-and-forth to the group meetings. Throughout the week, he and his officers were on call for suggestions or comments at any given moment. "Russ, if you can get out our way, there's a couple of great locations I'd like you to look at" was a typical remark, offered by a store manager during one of the agenda's breaks.

Much discussion centered on Solomon's opening-day mandate for improved customer service (Billboard, Oct. 14), but there was plenty of room to address his call for improved merchandising. Other topics included Tower's advertising philosophies and strategies, company policies, and the difficulty of maintaining a full-catalog stock in the face of the higher average unit cost that has been brought on by the flowering of the compact disk.

The chain's desire for enhanced merchandising techniques was addressed in meetings led by senior VP of retail operations Stan Goman and Bob Delaney, who within the last year was promoted from Southern California regional director to VP of retail operations. Delaney took managers through a slide tour of several Tower stores, showing both good and bad examples of various merchandising

methods.

Keys, said Delaney and Goman, are for managers to look at the various departments of a store with an objective eye, looking for such elements as well-positioned

**'I'm glad we do it; we get a lot out of these meetings'**

signage that identifies a particular product display, prominent and consistent display of artist/title info or sale pricing, and adequate stock in a presentation uninterrupted by empty gaps in endcaps and feature racks. The last-mentioned detail, Delaney stressed, is intended to underline Tower's reputation for carrying deep stock.

To bring home the aspect of sign positioning, Delaney abolished the practice of hanging mobile-type banners over racks to identify the fixtures' contents. "The fishing line's going back on the reels," he said, suggesting instead that banners be placed directly on racks and endcaps, right above the presentation of product. Delaney added that sign copy should be as specific as possible, noting an overreliance by stores on the identifier "new releases." "Everywhere, you

see 'new releases,' 'new releases.' It doesn't say anything."

Goman and Delaney also urged managers to avoid clutter, which not only lessens visual appeal, but also makes it difficult for the customer to browse, or even reach, product, and to ease the shopping experience by ensuring that the consumer not have to bend over to reach to lowest items housed on a rack or stack. "If it's too low, it's a back breaker for anyone that's older," Delaney said.

Delaney said that store artists tend to spend a disproportionate amount of their budgets, estimated at 2/3 of the chain's \$1 million kitty, on product-specific displays, and only a small portion on point-of-purchase tools. He called for managers to get their artists to work more closely with each store's various buyers on creating effective genre or sale-priced product presentations.

During the meeting that the staff of VP of advertising Chris Hopson held with managers, Hopson said Tower remains committed to its wide menu of specialized promotions, local ad support, and funding for its in-store magazine, Pulse. He noted, however, that those commitments sometimes mean that label dollars reserved for big hit titles are often spent at rival chains. Record store manag-

ers shared that gripe, noting instances in recent years when key Tower locations built conspicuous displays in support of albums by the likes of Michael Jackson, Madonna, and Eurythmics, only to find that competing webs in those stores' markets landed full-page newspaper ads in support of those same titles.

Another reason Tower has difficulty drawing ad dollars for hits, Hopson and managers said, is the chain's full-catalog strategy. Since Tower carries lesser-known titles that some of its competitors don't stock, it frequently draws ad dollars for obscure titles that do not guarantee traffic—so much so that vendors often have only a small portion of their allocated Tower budgets left to support frontline attractions within the chain.

Interdepartmental communication was not confined to the break-out discussions. This year's TAC, for the first time, saw 16 Tower divisions—among them Tower attire; maintenance; construction; loss prevention; and Trip, the chain's import product unit—stage a two-hour trade show during which managers could learn more about each department's functions.

### CONVENTION CAPSULES

**BLACK-TIE AFFAIR?** The third Tower Annual Conference, held Sept. 30-Oct. 4 in Sacramento, Calif., almost had the look of a formal affair as the opening-night concert by Nanci Griffith began. Wearing tuxes with tails were Earl Martis, director of Tower sales, and his grandson Jeremy Martis. Earl's wife, Frannie, assistant to the president, was similarly dressed to the nines, but the occasion for the Martis party's spiffy looks was not the convention, but rather the same-day wedding of Mike Martis, Earl's son by a prior marriage. Tower president Russ Solomon attended the ceremony.

**THANK YOU:** The folks at Tower Records/Tower Video know how to say thank you. After attendees extended a standing ovation to the staff of the Radisson Hotel Sacramento during the conference's closing-night supper, TAC director Julie Rubins, TAC coordinator Sally Harman, and Frannie Martis awarded each of the Radisson's 330 staffers with \$10 gift certificates. This is the first year that Tower held TAC at the recently opened facility. . . . The conference-oriented resort has been well received. The 317-room Radisson Hotel Sacramento has bookings through 1992.

**PLAY BALL:** To show appreciation to Rubins and Harman for their work in staging TAC III, VP of advertising Chris Hopson pre-

sented each with a pair of tickets to see the Oct. 7 National League playoff game between the Chicago Cubs and the San Francisco Giants in San Francisco. To make the night complete, Tower threw in a limo ride and dinner for the ladies and their guests. Rubins brought her fiancé, with whom she had

### TOWER RECORDS

seen some 20 regular-season Giants games, and Harman brought her recently wed husband, Steve Harman, manager of Tower's Lincoln Center store in New York. To the delight of Tower's guests, the Giants won the Candlestick Park opener.

**MOSCOW CALLING:** Tower Moscow, which began as a whim of Solomon's, may well become a reality in 1990. The unit would be smaller than most Tower stores, and would be located within a hotel. Economics dictate Tower Moscow will be a foreign-currency store, because the ruble is difficult to convert outside the U.S.S.R. Senior VP of retail operations Stan Goman and special projects director Mike Koontz visited Moscow in August, and Solomon says they brought back encouraging news. As for problems that have delayed the project, Solomon says, "You're dealing with a bunch of people who don't understand capitalism at all so they often don't know what you're talking about."

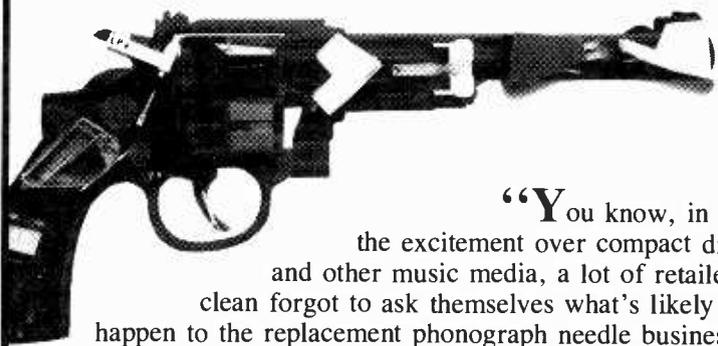
**FUN & GAMES:** Pranks and tom-

foolery are typical at any convention—in or outside the record biz—but the stakes were higher than usual here when San Diego-based regional director David Estes accepted a dare to swim across the Radisson's 4-acre pond at 4 a.m. while towing the resort's sailboat. His successful completion of the task earned Estes a trip to London, compliments of Craig Martin, records manager at Tower's Piccadilly Circus store. . . . During "Gimme A Little Sign," the encore for Don Dixon (whose band included Marti Jones), the band was joined on stage by Enigma Entertainment officers Ralph King, executive VP/GM, and Jayne "Where's My Neches" Simon, VP of sales. King contributed backing vocals, but refused a solo spot offered by Jones; Simon joined the horn line to play air horn. . . . On the last day of the confab, Tower's management team was treated to a pair of comedians, both well received: San Francisco-based Carlos Alazraqui and Los Angeles' Mark McCollum, the latter sponsored by TDK and HBO Video. Earlier in the week, McCollum took his zany minstrel fare to the trade show of WaxWorks/VideoWorks in Owensboro, Ky., and in August he amused the troops of Music Plus (Billboard, Sept. 2).

**STANDING TALL:** Without mentioning The Musicland Group by name, Solomon reminded his management team that the only U.S. music retailer that has higher industry billing than Tower and its 69 worldwide stores has more than

(Continued on page 60)

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



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

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

Well? Do ya?''

MAIL TO

**Pfanstiehl**

3300 Washington St  
Waukegan, IL 60085  
Tel 1 (800) 323-9446

Go ahead, make my day. Send me a Pfanstiehl Needle Information Kit

Store Name \_\_\_\_\_

Your Name \_\_\_\_\_

Address \_\_\_\_\_

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

Your Phone Number (\_\_\_\_) \_\_\_\_\_

## After Acquisitions, Super Club N.V. Plans Strategy

BY ED CHRISTMAN

NEW YORK Super Club N.V., the Belgium-based company that stunned the industry by agreeing to gobble up four chains in the course of six weeks, will take a couple of months to digest the acquisitions before it resumes its march to become one of the two largest home entertainment companies in North America.

Its pending acquisitions of the 167-unit Record Bar, based in Durham, N.C. (Billboard, Oct. 14), and Turtle's, the 114-unit web based in Marietta, Ga. (Billboard, Oct. 21), and its earlier acquisitions of the 22-unit Video Towne and 21-unit Movietime/Alfalfa chains (Billboard, Sept. 23) are part of an overall strategy that began nearly two and a half years ago, when the Aartse-laar, Belgium-based company first came to the U.S.

Super Club management eventually would like to see its U.S. operations generate at least 50% of overall company revenue.

For 1989, that figure will total an estimated \$250 million, says Darrell Baldwin, president and CEO of Super Club North American Corp., the Dallas-based subsidiary of the Belgian company. That estimate largely excludes the recent U.S. acquisitions because they are coming so near the end of the year, which means that very little credit from the chains' sales volume will appear in Super Club's financial statements, says Baldwin. In 1990, Super Club's U.S. operations alone probably will equal the company's total 1989 revenue, he adds.

According to trade reports, Super Club earned a net income of \$1.6 million on sales of \$7.6 million in 1987, and had profits of about \$7.6 million on sales of \$63 million in 1988. Since Super Club's inception, the company's sales, including acquisitions, have grown at an average monthly rate of 12.5%, company officials say.

The company was founded in 1983 to capitalize on an automated video rental machine designed by founder and chairman Maurits L. De Prins.

In Europe, the company now operates more than 1,000 machines  
*(Continued on page 57)*

### CALL THE CASE LOGIC DISTRIBUTOR NEAREST YOU:

- |   |   |
|---|---|
| <b>A. I. Rosenthal</b><br>Warminster, PA<br>800-523-2472                    | <b>Hillcrest Sales</b><br>White Plains, MD<br>301-932-5220                      |
| <b>A. V. Comm</b><br>Freeport, NY<br>516-223-2570                           | <b>House Distributors</b><br>Olathe, KS<br>800-825-3324                         |
| <b>Abbey Road Distributors</b><br>Santa Ana, CA<br>800-843-0955             | <b>Interstate Record Distrib.</b><br>Hagerstown, MD<br>800-638-3365             |
| <b>Ahlander Hardware</b><br>Provo, UT<br>800-225-2502                       | <b>Jerry Bassin, Inc.</b><br>Miami, FL<br>800-780-6874                          |
| <b>Almor Playtime Co., Inc.</b><br>Amsterdam, NY<br>518-843-3801            | <b>K. S. G. Distributors</b><br>Layton, UT<br>800-225-1243                      |
| <b>American Merchandising</b><br>Holdbrook, NY<br>800-223-7482              | <b>Kack Klick</b><br>Rochester, NY<br>716-544-3500                              |
| <b>Aquarius Distrib. of N.E.</b><br>East Hartford, CT<br>800-288-8030       | <b>Major Distributors</b><br>Kent, WA<br>800-458-9989                           |
| <b>Artec Distributor</b><br>Shelburne, VT<br>800-451-5160                   | <b>Manar Sales Co. of OR</b><br>Portland, OR<br>503-286-5754                    |
| <b>Audio Musical</b><br>Los Angeles, CA<br>213-256-7597                     | <b>Marketing Plus</b><br>Portland, OR<br>800-888-0557                           |
| <b>Audio One</b><br>Stratford, CT<br>800-828-3461                           | <b>Microphone Music</b><br>Honolulu, HI<br>808-946-1488                         |
| <b>Baker &amp; Taylor</b><br>Morton Grove, IL<br>312-470-2460               | <b>Music City Record Distrib.</b><br>Nashville, TN<br>800-251-3232              |
| <b>Baptist Electronic Supply</b><br>Jacksonville, IL<br>800-841-5519        | <b>Northeast One Stop, Inc.</b><br>Albany, NY<br>800-359-6626                   |
| <b>Big State Distributing</b><br>Dallas, TX<br>800-736-7447                 | <b>Nova Distributing</b><br>Norcross, GA<br>800-476-6682                        |
| <b>C.D., Inc.</b><br>Denver, CO<br>303-371-8165                             | <b>Olympic Distributing</b><br>Mayfield Village, OH<br>800-321-3592             |
| <b>C.D. One Stop</b><br>Bethel, CT<br>800-826-0079                          | <b>One Stop Record House</b><br>Atlanta, GA<br>800-669-9669                     |
| <b>Car Stereo Distributors</b><br>Buena Park, CA<br>800-950-0011            | <b>Producers Tape Service</b><br>Troy, MI<br>800-969-6909                       |
| <b>Central South</b><br>Nashville, TN<br>800-251-3052                       | <b>Professional Media Service Corp.</b><br>Gardena, CA<br>800-223-7672          |
| <b>City One-Stop</b><br>Los Angeles, CA<br>800-962-2009                     | <b>RTI</b><br>Omaha, NE<br>800-383-3257   |
| <b>Cowley Distributing Co.</b><br>Salt Lake City, UT<br>801-484-0317        | <b>Radio Doctors</b><br>Milwaukee, WI<br>800-558-9066                           |
| <b>D. A. S. Distributors, Inc.</b><br>Palmyra, PA<br>800-233-7009           | <b>Richman Brothers</b><br>Pensacoken, NJ<br>800-233-3679                       |
| <b>Dart Records</b><br>Minneapolis, MN<br>800-735-3035                      | <b>Schuster Distributing, Inc.</b><br>Shreveport, LA<br>800-673-5775            |
| <b>Dralar of California</b><br>Van Nuys, CA<br>818-873-2356                 | <b>Schwartz Brothers, Inc.</b><br>Lanham, MD<br>800-638-0243                    |
| <b>ESP Company, Inc.</b><br>Englewood, CO<br>800-426-9699                   | <b>Sound Tape Distributors</b><br>Staten Island, NY<br>718-816-2460             |
| <b>Eagle Distributors</b><br>Kenner, LA<br>800-333-5991                     | <b>South Texas Wholesale Records &amp; Tapes</b><br>Houston, TX<br>512-732-8993 |
| <b>Encore Distributors, Inc.</b><br>Denver, CO<br>800-334-3394              | <b>Stereo Advantage</b><br>Williamsville, NY<br>800-835-7290                    |
| <b>Encore International</b><br>Columbia, MD<br>800-423-4164                 | <b>Terra Distributors</b><br>Boise, ID<br>208-377-3674                          |
| <b>Eurpac East</b><br>Virginia Beach, VA<br>800-543-1010                    | <b>V &amp; V Associates</b><br>Edgewood, NY<br>800-359-1300                     |
| <b>Eurpac West</b><br>San Diego, CA<br>619-566-7662                         | <b>Valley Record Distrib.</b><br>Woodland, CA<br>800-845-8444                   |
| <b>ExSell Marketing</b><br>Cary, NC<br>800-334-2484                         | <b>Viking Entertainment, Inc.</b><br>Burbank, CA<br>800-729-6080                |
| <b>F &amp; R Electronic Distrib.</b><br>West Palm Beach, FL<br>407-863-7704 | <b>Vinyl Vendors</b><br>Kalamazoo, MI<br>800-446-0006                           |
| <b>General Records</b><br>Seattle, WA<br>800-426-1621                       | <b>Wattlen &amp; Son, Inc.</b><br>Waipahu, HI<br>808-671-1771                   |
| <b>Gordon Electronics</b><br>San Carlos, CA<br>415-593-4440                 | <b>Western Record Sales</b><br>Richmond, CA<br>415-235-8840                     |



## COOL COLORS, HOT SELLERS!

Our nylon and wood storage products for cassettes and CD's are the hottest sellers in the industry. We provide the best products at the best price points. Plus, our high-impact packaging keeps our products #1 in sell-through! Find out why these distributors picked Case Logic. Call today and see how our cool colors can be hot sellers for you!

# CASE LOGIC

Case Logic, Inc., 6930 Winchester Circle, Boulder, CO 80301 Phone 303-530-3800 • Call Toll Free 800-447-4848 • FAX 303-530-3822

## DIVIDER CARDS

BUY DIRECT FROM MANUFACTURER  
ALL SIZES AVAILABLE

- FIRST IN PRICE
- FIRST IN DELIVERY
- FIRST IN QUALITY
- FIRST IN SERVICE
- WHY PAY MORE?
- SAVE TIME & MONEY

**Sam Lempert**

1 (800) 359-5038  
544 Park Avenue  
Brooklyn, NY 11205  
THE DISTRIBUTORS SUPPLIER

## RETAIL TRACK



by Geoff Mayfield

**FROM THE MOUTHS OF BABES:** Esa Katajamaki, Midwest sales/marketing manager for Rhino Records, admits he was dubious when the industry rolled out the current incarnation of the cassette single in the summer of 1987, but he gained an insight to the product, along with a possible innovation, when he recently spoke to an 11-year-old girl. "I thought to myself, are kids going to take 10 or 15 tapes to the beach?," he recalls, but this young consumer affirmed for him, "I love cassette singles."

Curious to learn more, Katajamaki asked her which tapes she liked best, and she responded, "Well, I kind of like the black ones; the white ones are OK, but I really like the clear ones." The girl said it was "neat to watch things turn" inside the cassette, but then added, "I wish they'd put them out in hot pink or green. Then I could collect them and trade them with my friends."

Katajamaki wonders if that young consumer's colorful suggestion has marketable merit; Retail Track has certainly heard dumber ideas. In the meantime, Rhino's safari-hatted gunner notes that Virgin used hot green for promo cassettes of the latest Camper Van Beethoven album... Speaking of Rhino, the collectors' label has another value-priced boxed set of Billboard hits coming out shortly, to join the three it has already released. The upcoming box will combine the CDs, already in bins as separate titles, from years 1962-66.

**HUH?** At a time when some (but not all) labels seem to be moving to get rid of extended packaging on compact disks, could someone explain to me how it is that Enig-

ma decided to ship the promo CD single of "Inside Out" by XYZ in the sort of 12-by-12-inch box that is normally reserved for multidisk anthologies? Having heard so much about environmental concerns, this seems to defy what Mr. Spock would refer to as logic.

**RE-COVERING:** If you have a copy of Cher's "Heart Of Stone" with a cover illustration of Cher sitting next to a large stone, it could end up being a collector's item. Geffen has repackaged the album with a cover photo of the popular singer/actress (or should we say actress/singer these days?).

Scuttle is that the switch was made because the first cover, when viewed from a distance, suggests the image of a skull leaning on its side, with pleats around the belt of Cher's outfit forming the teeth. But at least two label sources say the switch was made because Cher simply wasn't happy with the original cover. If that's the case, I agree with her judgment, because this illustration simply doesn't do her justice. Besides, in light of some of the cover art that has sent fur flying in the marketplace of late, a skull seems pretty tame stuff.

Rumor has it that the original cover appeared on 500,000 units, although Geffen is unable to specify a number. The CD and cassette versions were changed first, then the LP got converted. At press time, "Heart Of Stone" was edging close to the platinum mark of 1 million units.

**CAN'T PHONE HOME:** The strikes that have been impacting phone companies in several markets, including New York, have hampered a new Long Island Record World store in Rocky Point, N.Y. President Roy Imber says the store has been "open two weeks and we can't get a phone in. I think the manager has to go out to a pay phone when he needs to call us." Imber reports that NYNEX, Gotham's AT&T network, is "so backed up they won't even tell you when they're going to install."

**HIT BY HUGO:** Like other Charleston, S.C.-area retail-

(Continued on page 60)

## TOP COMPACT DISKS™

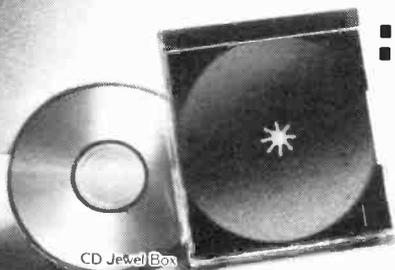
THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST TITLE	LABEL & NUMBER/DISTRIBUTING LABEL
				<b>POP™</b> Compiled from a national sample of retail sales reports.	
				★ ★ NO. 1 ★ ★	
1	1	2	4	JANET JACKSON JANET JACKSON'S RHYTHM NATION 1814	A&M CD 3920
2	9	—	2	TRACY CHAPMAN CROSSROADS	ELEKTRA 60888-2
3	2	1	7	ROLLING STONES STEEL WHEELS	COLUMBIA CK 45333
4	3	3	4	TEARS FOR FEARS THE SEEDS OF LOVE	FONTANA 838 730-2/POLYGRAM
5	4	8	29	MILLI VANILLI GIRL YOU KNOW IT'S TRUE	ARISTA ARCD 8592
6	5	5	5	AEROSMITH PUMP	GEFFEN GHS2-24254
7	8	7	37	PAULA ABDUL FOREVER YOUR GIRL	VIRGIN 2-90943
8	6	6	6	MOTLEY CRUE DR. FEELGOOD	ELEKTRA 60829-2
9	13	—	2	BARBRA STREISAND A COLLECTION: GREATEST HITS... AND MORE	COLUMBIA CK 45369
10	7	4	25	TOM PETTY FULL MOON FEVER	MCA MCAD 6253
11	18	—	2	NEIL YOUNG FREEDOM	WARNER BROS. 2-25899
12	22	—	2	JEFF BECK WITH TERRY BOZZIO & TONY HYMAS JEFF BECK'S GUITAR SHOP	EPIC EK44313
13	14	25	3	RICKIE LEE JONES FLYING COWBOYS	GEFFEN GHS 2-24246
14	11	9	4	BOB DYLAN OH MERCY	COLUMBIA CK 45281
15	17	14	10	THE B-52'S COSMIC THING	REPRISE 2-25854/WARNER BROS.
16	10	12	34	FINE YOUNG CANNIBALS THE RAW & THE COOKED	I.R.S. D-6273/MCA
17	15	11	4	MELISSA ETHERIDGE BRAVE AND CRAZY	ISLAND 2-91285
18	16	13	24	RICHARD MARX REPEAT OFFENDER	EMI E2-90380
19	12	10	15	DON HENLEY THE END OF THE INNOCENCE	GEFFEN GHS 2-24217
20	<b>NEW</b>		1	LINDA RONSTADT (FEA. A. NEVILLE) CRY LIKE A RAINSTORM, HOWL LIKE THE WIND	ELEKTRA 60872-2
21	<b>RE-ENTRY</b>		5	ELTON JOHN SLEEPING WITH THE PAST	MCA MCAD 6321
22	20	15	14	NEW KIDS ON THE BLOCK HANGIN' TOUGH	COLUMBIA CK 40985
23	19	—	2	RANDY TRAVIS NO HOLDIN' BACK	WARNER BROS. 2-25988
24	27	16	8	CHER HEART OF STONE	GEFFEN 2-24239
25	28	20	14	GLORIA ESTEFAN CUTS BOTH WAYS	EPIC EK 45217/E.P.A.
26	21	22	12	SOUL II SOUL KEEP ON MOVIN'	VIRGIN 91267-2
27	24	17	13	SKID ROW SKID ROW	ATLANTIC 2-81936
28	25	21	5	MAZE FEATURING FRANKIE BEVERLY SILKY SOUL	WARNER BROS. 2-25802
29	<b>NEW</b>		1	YOUNG M.C. STONE COLD RHYMIN'	DELICIOUS VINYL 2-91309/ISLAND
30	<b>NEW</b>		1	DAVID BYRNE REI MOMO	SIRE 2-25990/WARNER BROS.

○ Compact disks with the greatest sales gains this week.

### ORIGINAL CD JEWEL BOX AND 3-INCH CD SINGLE ADAPTOR

Besides the standard CD Jewel Box, we offer you 2-piece CD Box and 3-inch CD single adaptor:

- Licence of CD Jewel Box manufacturing according to Polygram specification. Accurate dimension for CD automatic packaging machine.
- Available in 2-piece CD, Single Box and Multipack case (for 2 CDs, 3 CDs, 4 CDs)
- 3-inch CD single adaptor for 3-inch CD single
- Competitive Price with prompt delivery.



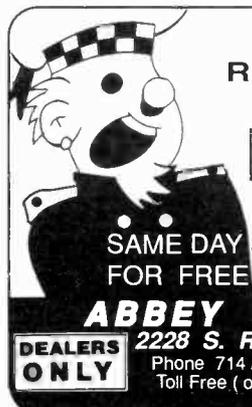
VIVA MAGNETICS LIMITED

16th Fl. E on Fty Bldg., 14 Wong Chuk Hang Road, Hong Kong.  
Tel: 5-530285 Telex: 83234 VIVA HX FAX: 852-5-8731041

MATRIX

USA REPRESENTATIVES

Tel: 213/459-6913 Fax: 213/459-6416 Tlx: 272767



CD'S, CDV'S, TAPES, RECORDS, LASER DISCS & VHS MUSIC VIDEOS

BEST FILL OF COMPACT DISCS TO BE FOUND ANYWHERE!

● LOW PRICES ●

SAME DAY SERVICE ● PERSONALIZED REPS ●  
FOR FREE MAILER CALL US & DIAL EXT.499

**ABBEY ROAD DISTRIBUTORS**

2228 S. RITCHEY, SANTA ANA, CA. 92705  
Phone 714/546-7177 Toll Free CA. 800/ABBEY RD  
Toll Free (out) 800/843-0955 Telex 378-1792-ARD  
FAX 714/546-0337

In addition to 104 different section dividers, 191 categories, 1312 artists, and a full line of accessories, we can custom print ANY THING YOU WANT.



FOR A FREE CATALOG CALL 800/648-0958  
**GOPHER PRODUCTS**

### CD Jewel Boxes

CD packaging from Filam for 1, 2, 3 or 4 discs. Available from stock; Ilsemann compatible.



**Filam National Plastics**

13984 S. Orange Ave. Paramount, CA 90723  
(213) 630-2500  
FAX: (213) 408-0712  
TLX: 75106 FNPIUD

1200 N. Street Suite 504  
Lincoln, NE 68508  
(402) 435-5005  
FAX: (402) 435-4722

## SUPER CLUB N.V.

(Continued from page 55)

(Billboard, Sept. 30). A subsidiary, Automatic Video Inc., based in Lanham, Md., is attempting to duplicate the success Super Club has enjoyed in Europe.

Automatic Video operates about 25 machines in the Washington, D.C., area.

Baldwin says that with machines and outlets, the company has nearly 2,000 locations in the U.S. and Europe—"a very significant number when doing deals with suppliers." Suppliers can now access both the U.S. and Europe through one resource, Super Club, he adds.

With the latest round of acquisitions, Super Club now has positions from Ohio down through the mid-South into the Southeast, Baldwin observes. The four chains will concentrate their expansion activities in those markets, for the time being. "I am a fair believer in doing a good job in the markets you are in before going elsewhere," he says. Ultimately, Super Club wants to have a national presence.

There is some market duplication between Turtle's and Record Bar's freestanding stores, but that is not a problem, and in such markets both stores will remain open, says Baldwin. Turtle's and Record Bar's freestanding units will not enter the same markets, he says.

Don't expect to see the four chains operating under one name at any time in the near future, according to Baldwin. "We are buying the [chains'] identification and customer loyalty," he says. "Maybe one day the chains will have a Super Club tagline" in conjunction with their existing names.

Although the four chains will retain their names and autonomy, Super Club management does expect to benefit by synergies between the operations. Record Bar and Turtle's will share their expertise in audio with MovieTime/Alfalfa and Video Towne, while those two chains will reciprocate with their knowledge of the video market, Baldwin says.

For example, the audio chains have limited expertise in doing video promotions and can benefit by the experiences of the video chains, he explains. The company likes to combine audio and video with related merchandise in one location.

In addition to acquiring the four chains, Super Club has been busy trying to start its own combo retail chain. Baldwin says he expects to have two stores open in the Dallas market by the end of the year.

**No theft.** Retailers experience an annual loss of

12% to 14% of their inventory. Even



with an electronic security system, retail-



ers still experience a 6% to 8% loss.

With the Lift System you will experien-

ce **NO THEFT.** The CD is not in the jewel box... it



LIFT  
Display  
Inc.  
115 River  
Road  
Edge-  
water  
NJ 07020  
Tel.:201/  
945 8700  
945 8701  
945 8863  
945 8412  
Fax:201/  
945 9548

is in our specially designed storage cabinet at your

cash counter. This gives you and only you, control



over your inventory. Lift Retail

Display Systems for CD's,

Cassettes, CDV and Video. Leasing available.

**LIFT**<sup>®</sup>  
Systems with a future.

400 CD Books in 2 sq. ft.-  
CD's kept in jewel boxes  
behind the counter.

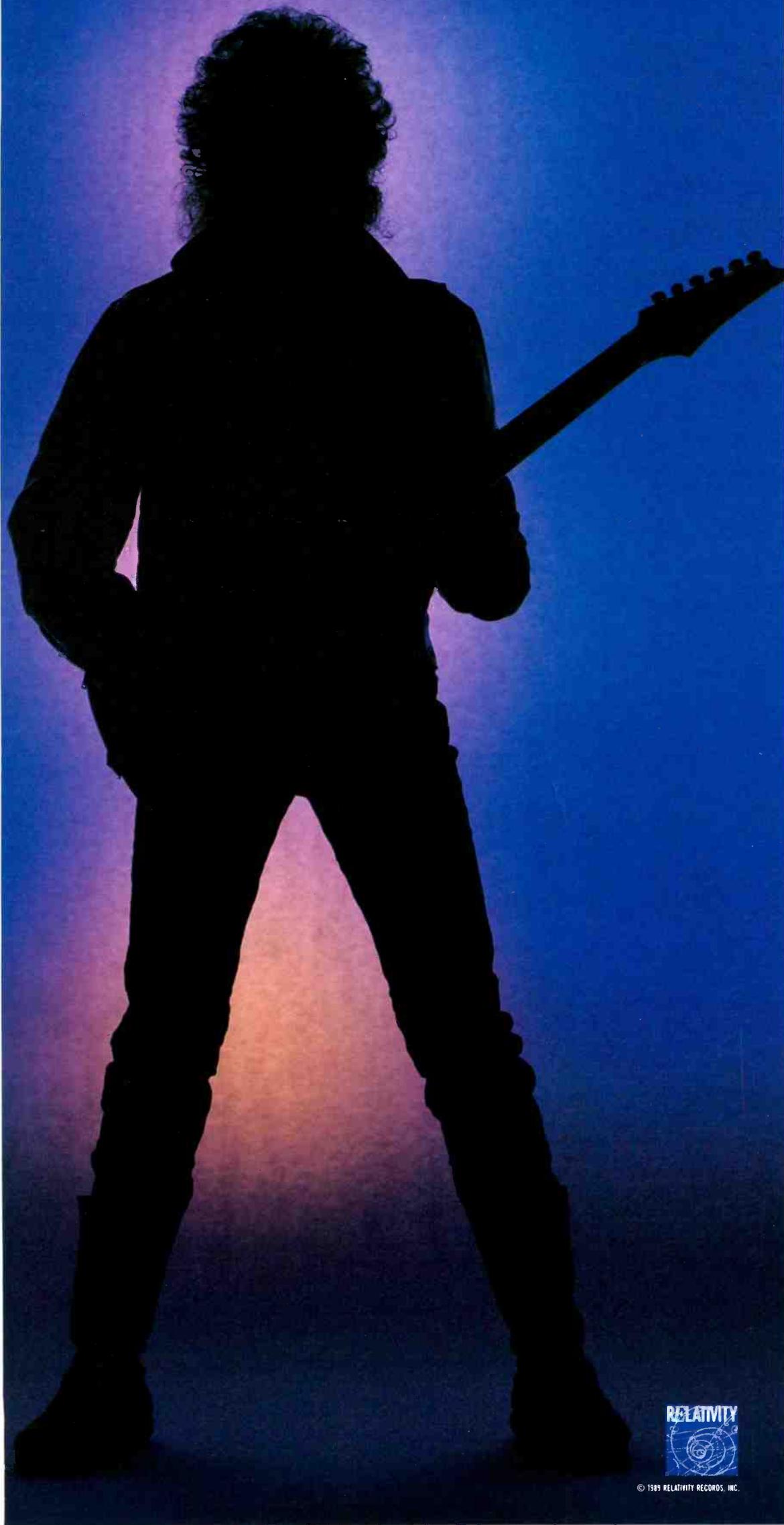


Call for  
**FREE**  
sample  
CD See-  
Through  
Browser  
Pak  
Today!

**Browser**<sup>®</sup>  
DISPLAY SYSTEMS

CHICAGO ONE STOP, INC.  
401 West Superior • Chicago, IL 60610  
Phone: 312-822/0822 • Tollfree: 800-822/4410

SURF'S UP, IT'S TIME TO FLY



© 1989 RELATIVITY RECORDS, INC.

## RETAILING

# Retail Chain Sports Metal, Vinyl Units Within Stores

BY MOIRA McCORMICK

CHICAGO Milwaukee-based web Mainstream Records has bowed two different stores-within-stores catering to metal maniacs and stalwart black-vinyl buyers, respectively. The Metal Shop opened in the 10-unit chain's store on South 76th Street and Final Vinyl opened in the northernmost of Mainstream's two megastores.

According to Jim Petersen, president of Mainstream and its one-stop, Total Music, both Metal Shop and Final Vinyl are logical extensions of the niche-marketing concepts already practiced by Mainstream. "Both of our megastores have separate, enclosed classical sections," he says. In both cases, Mainstream can thoroughly service metal and vinyl customers in a breadth and depth that would be impossible on a chainwide basis.

The South 76th Street store has been in the Milwaukee market for 15 years and has always been "definitely a heavy metal store," according to Petersen. "Our chain arose out of, and specialized in, hard rock. Over the years, as we've been working to upscale the stores and attract an older customer—giving them a cleaner look and expanding the picture to include classical, jazz, etc.—this was the last store we chose to remodel."

The store, in fact, moved from its longtime 2,000-square-foot location to a 5,000-square-foot space two blocks north, in a shopping center alongside a 22,000-square-foot Blockbuster Video and a Radio Shack.

"As we took the stores to the broader demo, we didn't want to lose sight of what made Main-

stream—our hard rock core," says Petersen. Thus was born the Metal Shop, which is walled off with glass in the rear 2,300 square feet of the new location.

"It's definitely a different atmosphere," Petersen says. The color scheme is "shades of gray and black, the counter is galvanized steel, and chain link fences are mounted all around. It's an industrial, hi-tech look."

The stock is mainly CD and cassette with some vinyl. The concept is to carry "anything and everything," Petersen says. "We're relying heavily on independents, like Important, Caroline, Enigma, Restless, and Relativity. The people who work in the store eat, sleep, and drink metal."

The Metal Shop will mimic the Hard Rock Cafe in featuring music artifacts all around the store. For example, "We're supposed to get a halter from Lita Ford, and a platinum record from Poison," Petersen says.

Petersen says the Metal Shop will function as "a metal marketing tool... We feel fringe and breaking groups will be an important aspect of the store. We've got a great series of in-stores lined up, and we're getting extremely good support from the labels." Dangerous Toys, Extreme, Tora Tora, and Blue Murder were all booked to make appearances in the store during September; Great White and "possibly" Tesla are on tap for October.

Radio co-promotions will also figure prominently in the operation of the Metal Shop, according to Petersen. Album rocker WQFM, which carries the syndicated program "Metal Shop," has changed

(Continued on page 68)



**America's  
Largest  
Distributor of  
Compact Discs**

**Guaranteed Overnight Delivery  
in the U.S. at No Extra Charge to you.**

**Find out Instantly what you will receive  
as you place your Order!**

**Absolute Lowest Prices Anywhere!**

1-800-826-0079

NY 212-517-3737 CT 203-798-6590

LA 213-388-9834 FAX 203-798-8852

## Selection, Service Are The Links In Chicago CD Chain

BY MOIRA McCORMICK

**CHICAGO** What began as a mom-and-pop CD-only store has blossomed into a Chicago-area chain—largely because its owners preferred not to deal with middlemen.

Jim and Laura Terra opened The Compact Disc Store in suburban Vernon Hills two years ago, and after five months moved to a larger 2,500-square-foot location. "We couldn't buy direct from the labels," says Jim Terra, "because we weren't big enough. So we decided to open four more stores."

The second store, with 2,800 square feet, debuted this past June in Chicago proper, in the Riverpoint Shopping Center. The third, a 2,500-square-footer, opened in August at the Commons Shopping Center in northwest suburban Crystal Lake.

A fourth and fifth, both 2,800 square feet, will bow in spring 1990, one in west suburban Naperville and the other in northwest suburban Arlington Heights.

The Compact Disc Store story began several years ago, says Terra. "I bought a CD player when they first came out," he says. "The only place you could buy software, at that time, was at Laury's Records [later bought out by Rose Records]." Although he was still in the energy management business at the time, he continued to buy more players, and then began to investigate the CD-only retail business.

"I saw other CD-only operations, and I thought I could do it better," he says. "One deficiency was selection; most places had 3,000-4,000 titles, while our stores carry 10,000-13,000. And a major drawback was the lack of a listening facility. Many times I'd buy a CD, get it home, and find I didn't like it."

For the flagship Vernon Hills store, the Terras installed a single CD player on the front counter, for listening purposes. "We ended up getting a line of people who wanted to [listen]," he says.

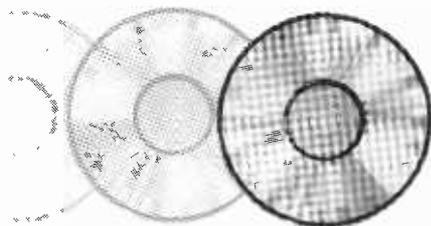
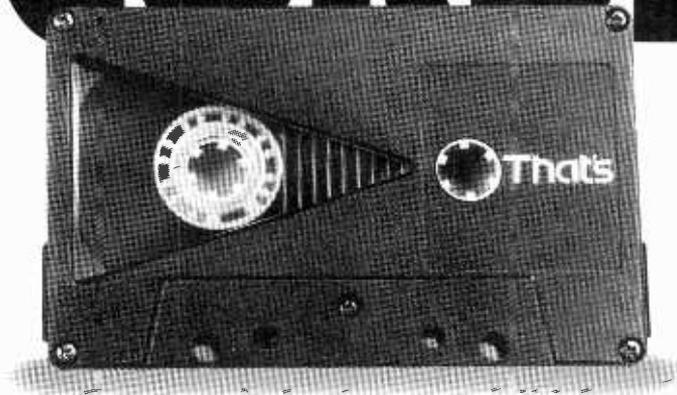
When the store moved to its larger location, the owners installed four listening booths with full-size Yamaha players and Sony digital headphones.

"Even with four booths, we still get waiting-lines," he says. The store also features a separate listening room where classical and jazz selections are played. "It helps sell CDs," Terra says. "People come out and buy stacks of 10 and 20."

The Chicago location, which Terra says was doing almost as well as Vernon Hills in its first weeks, offers 12,000-13,000 titles and has six listening booths. It also offers two listening rooms, one for classical/easy listening, and one for jazz/new age. Store employees program music for the listening room, while customers choose listening-booth selections.

Terra describes The Compact Disc Store's look as "hi-tech but clean—no posters." Walls are gray tones; custom counters match dark-chocolate-and-silver Lift Display (Continued on page 68)

# INTRODUCING THE CD RECORDER.



**New That's CD Cassettes. The first cassettes specially formulated to record CDs.**

"For the first time, recording enthusiasts can truly enjoy the excitement of CD sound on cassette."  
—Audio Video International

Tapes made to record records just don't cut it anymore. Now hear That's CD Cassettes. The first cassettes made for the digital age. It's the latest technological triumph from Taiyo Yuden Co., Ltd., creator of the Best Blank Tape of the Year (Britain's *What Hi-Fi?*) and the world's first recordable, professional compact disc.

Test our metals and you'll find the clear, dynamic, distortion-free performance of CD-MH, the first metal tape for the high bias position, and metal position CD-IV. Their revolutionary resin shell makes bad vibrations a thing of the past. And there's an ultra-fine, densely packed particle formulation that takes every deck beyond its specs—right into the red for the hottest recordings ever.

On the beach...on the road...on the move. Now you can take it with you wherever you go. And all in CD-perfect 74-, 90- and 100-minute lengths. That's CD Cassettes. The cassettes that set the standard for recording CDs.

**Now hear That's...**



# That's<sup>®</sup>

AUDIO CASSETTES

1983 Marcus Avenue, Suite 201, Lake Success, New York 11042 - Tel. 516-326-1122/FAX 516-326-1825  
That's America Inc. Subsidiary of Taiyo Yuden Co., Ltd., Tokyo, Japan

**ALABAMA:** Kyle Ford Sales (205) 739-3823 • **ARIZONA:** Network Marketing (213) 836-6650 • **ARKANSAS:** T. Marketing (817) 731-4802 • **Ca. CALIFORNIA:** Cal West-North (415) 785-7280 • **So. CALIFORNIA:** Network Marketing (213) 836-6650  
**COLORADO:** H. P. Marketing (303) 794-8367 • **FLORIDA:** First Florida Group (305) 563-1750 • **GEORGIA:** Kyle Ford Sales (404) 971-4137 • **HAWAII:** Now Marketing (808) 841-8086 • **ILLINOIS:** Pro Marketing, Inc. (312) 810-1866  
**INDIANA:** McFadden Sales (317) 845-3407 • **KANSAS:** Midwestern Sales and Marketing (913) 829-6037 • **LOUISIANA:** T. Marketing (318) 686-2741 • **MARYLAND:** Sound Marketing Concepts (215) 626-3400  
**MASSACHUSETTS:** The House of Representatives (508) 443-4818 • **MINNESOTA:** Twin City Marketing (612) 339-1381 • **MISSISSIPPI:** Kyle Ford Sales (205) 739-3823 • **MISSOURI:** Midwestern Sales and Marketing (314) 993-0050  
**NEBRASKA:** Midwestern Sales and Marketing (402) 558-3403 • **Ne. NEVADA:** Cal West-North (415) 785-7280 • **So. NEVADA:** Network Marketing (213) 836-6650 • **Met. NEW YORK/NEW JERSEY:** A & M Marketing (516) 924-3384  
**Update NEW YORK:** Steve Rowson Associates (315) 682-4190 • **NORTH CAROLINA:** Kyle Ford Sales (404) 971-4137 • **OHIO:** McFadden Sales (614) 761-3177 • **OKLAHOMA:** T. Marketing (817) 731-4802 • **OREGON:** P. B. S. Marketing (503) 635-7242  
**East PENNSYLVANIA:** Sound Marketing Concepts (215) 626-3400 • **West PENNSYLVANIA:** McFadden Sales (216) 585-8846 • **SOUTH CAROLINA:** Kyle Ford Sales (404) 971-4137 • **TENNESSEE:** Kyle Ford Sales (205) 739-3823  
**TEXAS:** T. Marketing (512) 250-0808 • **UTAH:** H. P. Marketing (303) 794-8367 • **WASHINGTON:** P. B. S. Marketing (206) 784-8224

## RETAIL TRACK

(Continued from page 56)

ers, **Prism Records** was hit by Hurricane Hugo (Billboard, Oct. 7). The episode was a valuable lesson for **Fred Arnold**, who has owned his North Charleston store for 19 years. It seems Arnold had no insurance covering his inventory, and estimates the storm damaged some \$10,000 of inventory when it ripped the roof off the warehouse, located behind his store's selling floor. After the storm, electricity was off for two weeks; Arnold says the subsequent lack of air conditioning inflicted further damage.

"I've been in business for over 18 years and we never had insurance for our inventory," Arnold says. "We hardly ever have hurricanes here. I think the last one was in 1958."

Arnold has applied for federal assistance. In the meantime, he has been aided by a couple of wholesalers, including **Dutch East India Trading**, that loaned some inventory to him. "If I can get this loan from the government, I'll get insurance first thing," says a wiser Arnold.

**GLIMPSES:** Teamsters Local 598 is attempting to unionize employees of **Show Industries**, the Los Angeles parent of the **Music Plus** chain and **City-1-Stop** and a property of **Roy Disney's Shamrock Holdings**. A letter to the work force from president **Lou Fogelman** and chief financial officer **Dan Felsenthal** urged that "eligible employees have the chance to vote in freedom and secrecy for or against having the teamsters represent them" . . . Sacramento, Calif.-area one-stop **Valley Record Distributors**, under the helm of CEO **Barney Cohen**, has

swelled from 43,000 to 67,000 square feet. The expansion, completed in early September, provides more room for Valley's sales and marketing department. . . Washington, D.C.-area web **Kemp Mill Records** is holding its first-ever convention this year.

**TRIBUTE:** Last month, the record biz lost another longtime friend, **Louis Verzola**. The industry vet most recently had been senior VP/GM at **Dunhill Compact Classics**; prior to that he held down key posts at erstwhile logos **Decca** and **ABC/Dunhill**. At Verzola's funeral, **Kenny Hamlin**, VP of sales for **Elektra**, delivered a touching eulogy to the man whom Hamlin referred to as his mentor. Hamlin's words painted

the portrait of a man with a sense of humor who loved his family, as well as music (especially the blues), and the business of selling music. He'll be missed by Hamlin and others who had the chance to work with him.

**PERSONAL ASIDE** to **Stan Goman**: For reasons a little too convoluted to explain here, I am donating \$100 in the name of **Tower Records** to be split between two of my favorite charities—Big Brothers/Big Sisters and the T.J. Martell Foundation for Leukemia, Cancer, and AIDS Research.

**TIES THAT BIND:** The **National Assn. of Recording Merchandisers** has sent out order forms for mer-

chandising materials that tie in with the 32nd annual Grammy awards and the 17th annual American Music awards. Deadline for NARM orders in both campaigns is Nov. 20. The AMA show will be telecast Jan. 22, 1990, while the Grammys air Feb. 21. Both awards shows have proved to be a strong catalyst for music sales during the past several years. The display materials are free to NARM members.

**REAL LIFE:** During a recent trip to **The Record Shop's** City Center location in Minneapolis, Retail Track was mistakenly given a Mexican dollar, rather than a quarter. I did not realize the mistake until a couple of hours later, and when I returned to the store, I could not find

the clerk who had waited on me. But when I explained the error ("I'm not sure which one of us is getting ripped off," I said, showing my ignorance of exchange rates) to the cashier, he made a cheerful exchange. I know we're only talking about a matter of 25 cents here, but since I can think of a lot of clerks who would have argued the situation, I thought the store showed first-class customer service and I appreciated that.

By the way, I have a sneaking suspicion that the cashier was the store's manager, because after I exited I overheard him tell the sales team in a firm-but-friendly delivery, "Let's make sure we're getting American currency here."

## TOWER RECORDS

(Continued from page 54)

700 stores. Throughout the week, visiting vendors offered proof of the chain's standing. **PolyGram** announced that Tower is its No. 1 classical customer, while **Maxell** proclaimed the chain its biggest U.S. customer. Meanwhile, **CEMA** reported its 1989 billing with Tower is up 40% over last year.

**OFF THE CUFF:** After Tower's senior brass were introduced to the crowd, a delegation that includes 10 VPs, Solomon drew a laugh when he observed, "I had no idea we had that many vice presidents. I'm not sure what that means" . . . At a breakfast sponsored by **Important/Relativity**, national sales manager **Marc Offenbach** couldn't resist a pun

when he said, "We wanted to host a breakfast because it's the most important meal of the day." Responded one of the managers, "And the cheapest."

**ASSORTED FACTS:** Next year's TAC will mark the chain's 30th anniversary, for which Solomon promised the company "one hell of a big party" . . . When Tower's 12,000-square-foot Atlanta store opens in the next few weeks, it will house the first Eastern U.S. location of **Tower Books**. Tower has a dozen bookstores so far, all out West, but Solomon reported here that he's ready to open one in Manhattan, adjacent to the Greenwich Village hub that already houses a music store, a classical annex, and

a video location . . . Also here was Tower's gallery division, headed by **Shirley Dubnick**, Solomon's sister. There are three gallery locations; two are retail outlets and the third handles corporate business.

**THE TOWER TRADE SHOW**, intended to give exposure to the chain's various departments that did not have a chance to address managers during the discussion groups, was the brainchild of **Dick Harris**, director of Tower attire. Unlike exhibitions at other chains' conventions, where outside vendors participate, Tower's was devoted entirely to its own internal departments. The lunchtime event was a big hit among staff and man-

agers, and will likely be enlarged next year.

**STOP, THIEF:** Tower has increased its commitment to controlling shrinkage. Early this year, **Chip Leonard**, formerly of **Wherehouse Entertainment** and his own consulting firm, was hired as Tower's director of loss prevention. Chainwide, Leonard has 170 loss-prevention specialists, who report to him, rather than to the store managers; some of the larger stores will have as many as 30 of the specialists on board. Leonard held a breakout session with Tower's managers and also had a booth at the Tower trade show.

GEOFF MAYFIELD

# WIN A WEEKEND FOR TWO IN NEW YORK OR LOS ANGELES!

To celebrate three major tours, NIMBUS RECORDS is looking across the country for their most imaginative and dedicated retailers. Stage Nimbus Days in your store, create a special event, and make your customers aware of the Nimbus story and Nimbus sound. Let's put your store on the map.

Large or small, *any* store can win. *Anyone* can enter — even if a Nimbus artist isn't visiting your town this year.

Judging will be on the basis of originality, exceptional effort, and enthusiasm. There are cash prizes for runners up and a special gift for everyone who enters.

Good luck to all!

For further information and a Nimbus Merchandising Kit, write to:

A & M Records, Inc.  
1416 N. LaBrea Ave., Hollywood, CA 90028  
ATTN: Sales/NIMBUS CONTEST

or phone:

1-800-451-8725  
(in NYC 262-5400)

Entries close on January 31, 1990

<p><b>RAUL GIMENEZ</b> September 29 October 3, 7, 12, 15 <b>Toronto, Canada</b> October 24 <b>New York City</b> December 7, 10, 13, 16 <b>Dallas</b></p>	<p><b>PACO PEÑA &amp; HIS FLAMENCO DANCE COMPANY</b> November 14 <b>Dallas</b> November 16 <b>Seattle</b> November 18 <b>St. Louis</b> November 19 <b>New York City</b></p>	<p><b>HANOVER BAND</b> Oct. 31 &amp; Nov. 1 <b>Stanford, CA</b> Nov. 4 <b>Torrance, CA</b> Nov. 5 <b>Costa Mesa, CA</b> Nov. 7 <b>Las Vegas</b> Nov. 7 <b>Los Angeles</b> Nov. 9 <b>Tucson, AZ</b> Nov. 10 <b>Flagstaff, AZ</b> Nov. 15 <b>Dallas</b> Nov. 16 <b>Texarkana, TX</b> Nov. 18 <b>Orange, TX</b> Nov. 19 <b>Austin, TX</b></p>
--	---	--

**Nimbus Records**  
Hear the performance.

## Berlin Independence Days Fosters Int'l Alliances

BY BRUCE HARING

THE SECOND Berlin Independence Days will be held Oct. 29-31 in Germany, offering the international music community a chance to make contacts that will prove crucial when



the 1992 European Economic Community moves off the drawing board.

Last year, several U.S. labels took advantage of the convention, which is the usual trade show mix of exhibits, panels, band showcases, and general all-around schmoozing. Eighteen countries were represented by 450 companies at the first festival.

Neil Cooper, president of ROIR, is a big supporter of the event. "I met a lot of distributors and labels from Europe last year," he says. "I managed to get distribution in France, Spain, and Benelux while I was there. Plus, I licensed a reggae tape by the Mad Professor, and I made the initial arrangements for putting out the Killer Bees' 'Live In Berlin,' which was recorded there during the con-

vention. I also made good contacts with a big European chain, World of Music. I made arrangements for ROIR cassettes to be there."

More information on the convention is available from Michael Knuth, 718-956-4530; Pan Am is offering a special fare to the convention, with information available at 800-635-8470; refer to convention code number CVN29063.

**RUBBING THE BELLY:** Alligator Records wants Grass Route to clarify a recent item concerning Mindy Giles. She did not, as we implied, leave Alligator and proceed directly to her new position as director of marketing at Rounder/Blacktop Records. Rather, Giles left Alligator in '87 to form a management company before attaining her current job.

That said, we'd like to turn the great green beast over and rub its belly concerning some hot new releases: Katie Webster's "Two-Fisted Mama," the Swamp-Boogie Queen's second for the label; and Tinsley Ellis' "Fanning The Flames," also the second on the label for the acclaimed guitarist. Alligator has also signed a deal to put out a new Gatemouth Brown album early next month. Upcoming releases: Koko Taylor, the Paladins in January; Lonnie Brooks in February/March.

**SPECIAL EVENTS:** Congratulations to Cathy Jacobsen, VP of independent distribution at Island, and Pat Monaco, president of Landmark Distribution, who were recently wed . . . Best of luck Tom Silverman, chairman of Tommy Boy Records, and Robin Halpin, a producer at Sanctuary Recording Studios in New York, who expect their first child any minute.

**SEEDS AND SPROUTS:** Sky Records and its offshoot, Sky Promotions, have moved to new offices. Reach them at Suite 220, 6400 Atlantic Blvd., Norcross, Ga. 30071; or call 800-442-3142 . . . ROM Records is back with volume 7 of its "All-Ears Review" collection. This time, ROM spotlights 16 folkies on "Still Amazing After All These Years," featuring cuts from Townes Van Zandt, Sylvia Tyson, Tom Paxton, Holly Near, and Eric Andersen. Most of the material was written within the past two years, ROM says. More info at 213-471-5000 . . . Bruce Reiner has returned to Profile Records as national pop promotion coordinator. He left the label in 1988 to join Atlantic.

It's Our Service That Makes The Difference!



We sell it ALL!  
AC/DC to Zappa . . . Bach to Zamfir  
Compact Discs to Cassette Singles!

90% fill on 90% of your orders!  
Box-lot prices!

Same day shipping!  
Weekly new release mailer!

Professional Advice • Personal Service  
Competitive Pricing!

Guaranteed initial orders for  
all new customers!

7570 SPRINKLE ROAD, KALAMAZOO, MI. 49002  
ALL OTHER CALL COLLECT. (616) 323-0131  
IN MICH: 1-800-632-0870  
MIDWEST: 1-800-446-0006  
FAX: (616) 323-9517

# JERRY BASSIN

## D I S T R I B U T O R S

ONESTOP  
EXPORTER

Specializing In New Store Openings  
Reggae, Metal & Miami Sound

COMPACT DISCS, RECORDS  
TAPES, ACCESSORIES

HUGE INVENTORY, DYNAMITE PRICES  
PERSONALIZED SERVICE, WEEKLY SALES

(305) 621-0070 ASK FOR BRUCE

IN FL. (800) 329-7664 • NATIONAL (800) 780-6874

15960 N. W. 15TH AVE. • MIAMI, FLORIDA 33169 FAX # (305) 621-0465

Deutsche  
Grammophon

## Introducing Deutsche Grammophon VHS Music Video



CARLOS  
KLEIBER

## NEW YEAR'S CONCERT IN VIENNA

Video Exclusively on Deutsche Grammophon

The most spectacular event on Europe's concert calendar is now available on CDV and Deutsche Grammophon's first VHS Music Videocassette. Carlos Kleiber leads the Vienna Philharmonic in Strauss family waltzes and polkas, recorded live this year in the Musikverein, Vienna's splendid cultural showcase.

Ships this week.

To place an order call your PolyGram  
representative or 1-800-428-4434.

A Production of ORF and UNITEL.

© 1989 DG / PolyGram Records

# HERE'S YOUR CHANCE TO SCORE WITH A COUPLE OF REAL KNOCKOUTS

## *"Music's Main Event"*

Issue Date: December 23

Ad Closing: November 28

**The 80s:** A Music by Music Guide is Billboard's giant retrospective of the greatest hits and hitmakers of the decade. *All* the top charts, artists, and events that shaped the sound of music are recalled in a unique tribute to where we've been...and where we're going. If you've got a story from the 80s, *this* is the place to tell the industry that you were — and *will* be — a major player in music.

We'll give your ad more muscle, too, by distributing 40,000 extra copies of this **double issue** to the trade and newsstands (total audience: almost 250,000 readers!)

### **For Ad Details Contact:**

New York Norm Berkowitz, Ken Karp 212-536-5004

Los Angeles Christine Matuchek, Arty Simon,  
Anne Rehman 213-859-5316

Nashville Lynda Emon, Carole Edwards 615-321-4240

UK Tony Evans 44-1-439-9411

Europe Mike Hennessey 49-74-64-2177

Australia Mike Lewis 61-2-699-6995

Italy Lidia Bonguardo 0362-58-44-24

Japan Bill Hersey, Aki Kaneko 03-498-4641

*"Your ad and this issue are a  
championship match!"*

Jim Beloff

National Advertising Director/Music

212-536-5026

Not *these* guys —  
the special year-end collector's issues of  
BILLBOARD

We're celebrating a decade of successes in  
music and video with two knockout edi-  
tions that will be read, referred to, and  
quoted for years to come.  
By *everyone* who's *anyone* in the business!

## *“The First Ten Rounds of Video”*

Issue Date: January 6

Ad Closing: December 12

Only Billboard was there from the start,  
so only Billboard can chronicle **The Video Decade!**

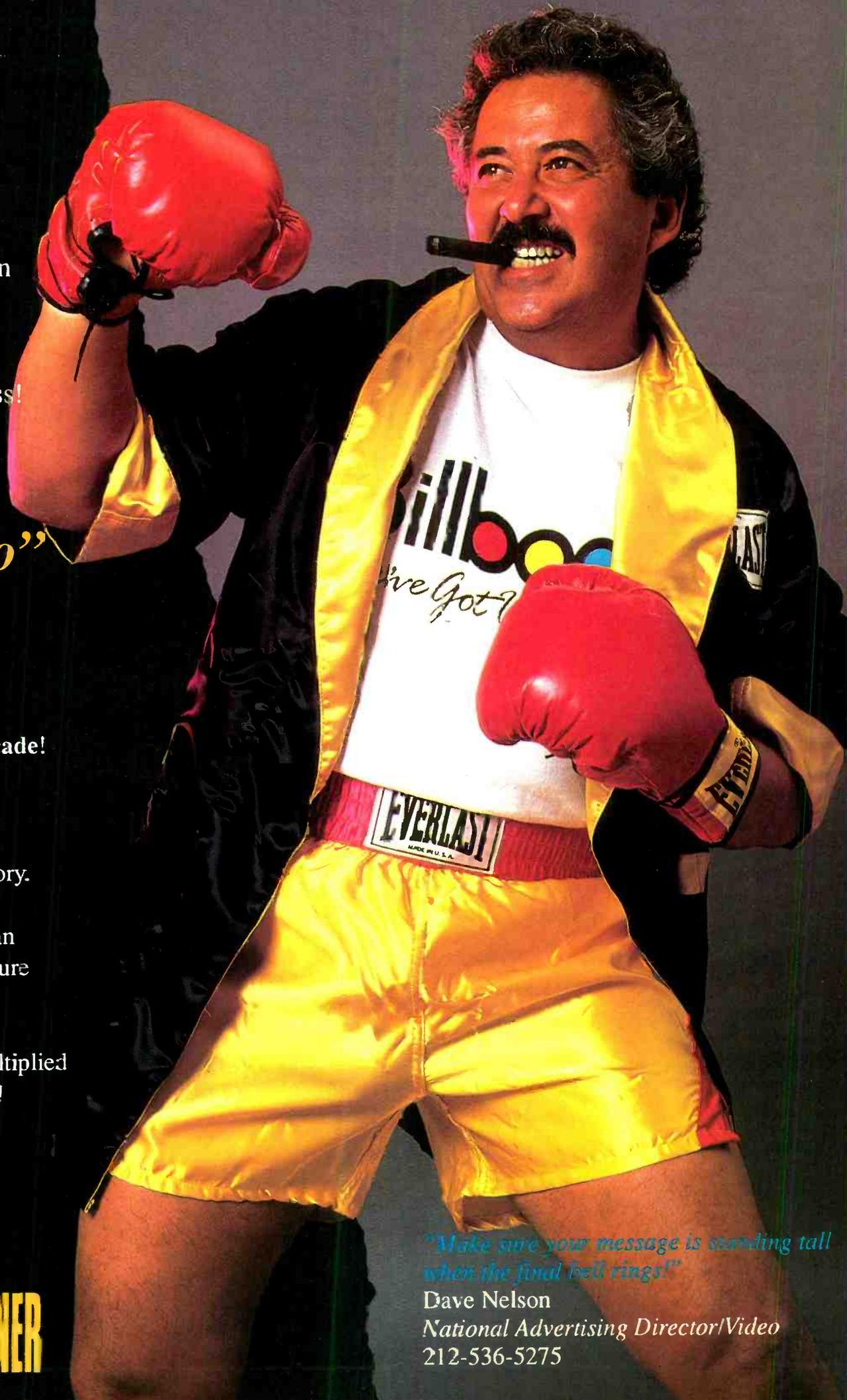
Readers will get a ringside view of the charts,  
people, trends, and events that have made  
video one of the greatest success stories in history.

*You've* been part of the victory, and now you can  
toast your achievements and raise a glass to future  
wins in this competitive arena.

Your initial 200,000 ad impressions will be multiplied  
over and over in this “must save” video classic!

*Personalized editions to 1200 key  
telemarketing sales representatives.*

# PUT A HEAVYWEIGHT IN YOUR CORNER



*“Make sure your message is standing tall  
when the final bell rings!”*

Dave Nelson

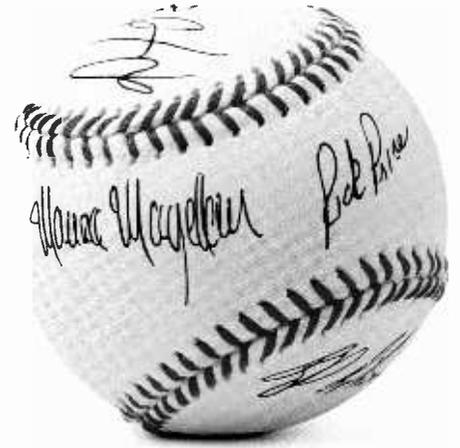
National Advertising Director/Video

212-536-5275

# MUSICAL I



Tracy Chapman



The Georgia Satellites



Faster Pussycat

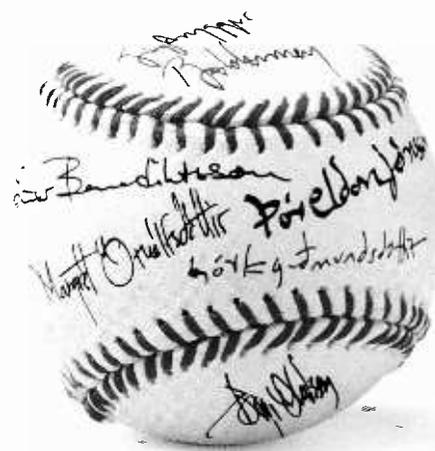


The Cure

# HARDBALL.



Mötley Crüe



The Sugarcubes



Linda Ronstadt



Elektra Entertainment

The Home Team.

On Elektra Cassettes, Compact Discs and Records.

©1989 Elektra Entertainment, a Division of Warner Communications Inc., ●

He had the *ultimate* technique.

He had the *ultimate* style.

He had the *ultimate* sound.



Thirteen years

after his death, the

music of Tommy Bolin

continues to influence

guitarists. Through it,



Tommy Bolin continues

to live.



## The Ultimate...

A Three Record, Two Cassette, Two CD Retrospective

Featuring Rare Text and Photographs. Available on

Geffen Cassettes, Compact Discs and Records.

MSG/2/GHS-24248 © 1989 The David Geffen Company

# RETAILING



**May The Schwartz Be With You.** Jim and Stuart Schwartz, owners of Schwartz Brothers Inc., a video and music distributor based in Lanhan, Md., celebrate the first anniversary of their Atlanta branch one-stop, as well as the birthday of good friend Juggy Gayles, CEO of Sleeping Bag/Fresh Records. Shown, from left, are Gayles, Jim Schwartz, and Stuart Schwartz.

## 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

#### LAURIE ANDERSON Strange Angels

♣ LP Warner Bros. 1-25900/NA  
CA 4-25900/NA

#### WILL DOWNING Come Together As One

♣ LP Island 91286-1/\$9.98  
CA 91286-4/\$9.98

#### ERASURE Wild!

♣ LP Reprise/Sire 1-26026/NA  
CA 4-26026/NA

#### ACE FREHLEY Trouble Walkin'

♣ LP Megaforce Worldwide 82042-1/\$9.98  
CA 82042-4/\$9.98

#### CRAIG G The Kingpin

♣ LP Atlantic 82033-1/NA  
CA 82033-4/NA

#### THE AMOS GARRETT, DOUG SAHM, GENE TAYLOR BAND The Return Of The Formerly Brothers

♣ CD Rykodisc RCD-10127/NA  
CA RACS-10127/NA

#### MIKI HOWARD Miki Howard

♣ LP Atlantic 82024-1/\$9.98  
CA 82024-4/\$9.98

#### LITTLE ANTHONY & THE IMPERIALS The Best Of Little Anthony & The Imperials

♣ LP Rhino 70919/NA  
CA 70919/NA

#### FRANKIE LYMON & THE TEENAGERS The Best Of Frankie Lymon & The Teenagers

♣ LP Rhino 70918/NA  
CA 70918/NA

#### OLIVIA NEWTON-JOHN Warm And Tender

♣ LP Geffen 1-24257/NA  
CA 4-24257/NA

#### ROY ORBISON The Sun Years

♣ LP Rhino 70916/NA  
CA 70916/NA

#### TRUE RUMOR Knee Deep In Circumstance

♣ CD Mintrue Music MT1001-CD/NA

#### MARTY WILLSON-PIPER Rhyme

♣ CD Rykodisc RCD-10114/NA  
CA RACS-10114/NA

#### WARREN ZEVON Transverse City

♣ LP Virgin 91608-1/\$9.98  
CA 91608-4/\$9.98

#### VARIOUS ARTISTS The Best Of Louie, Louie, Vol. 2

♣ LP Rhino 70515/NA  
CA 70515/NA

#### VARIOUS ARTISTS Manzanera & Mackay Present: Christmas—The Players

♣ CD Rykodisc RCD-20125/NA  
CA RACS-20125/NA

### JAZZ/NEW AGE

#### AM4

... And She Answered:

♣ LP ECM 839620-1/NA  
CA 839620-4/NA

#### KURT BESTOR An Airus Christmas

♣ CD Airus AIRD-10010/NA  
CA AIRC-10010/NA

#### THE BIG CARLA BLEY BAND Fleur Carnivore: Live At Montmartre

♣ LP ECM 839662-1/NA  
CA 839662-4/NA

#### DEUTER San

♣ LP Kuckuck 11084/NA  
CA 11084/NA

#### CHARLES EARLAND Third Degree Burn

♣ LP Milestone 9174/NA  
CA 9174/NA

#### ART FARMER Ph.D.

♣ LP Contemporary 14055/NA  
CA 14055/NA

#### PAUL HORN Traveler

♣ CD Kuckuck 11086/NA  
CA 11086/NA

#### THE MOZZ Mystique & Identity

♣ LP Mesa 79018/NA  
CA 79018/NA

#### DAVID PARSONS Himalaya

♣ CD Fortuna 17059/NA  
CA 17059/NA

#### ART PEPPER The Complete Galaxy Recordings

♣ CD Galaxy 1016-2/NA

#### FRANK PERRY Zodiac

♣ LP Celestial Harmonies 13025/NA  
CA 13025/NA

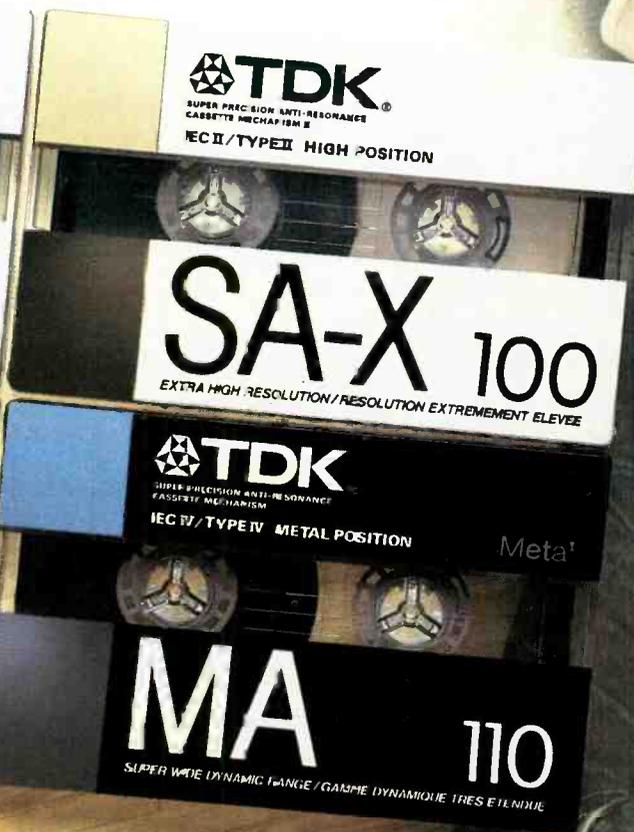
#### MITCH WATKINS Underneath It All

♣ LP Enja 79603/NA  
CA 79603/NA

To get your company's new releases listed, send release sheets or type the information in the above format on your letterhead. Please include suggested list price whenever possible. Send to New Releases, Billboard, Ste. 700, 9107 Wilshire Blvd., Beverly Hills, Calif. 90210.

# TDK HAS CD LENGTH CASSETTES FOR ANY POSITION PEOPLE WANT TO RECORD IN

Thanks to TDK (and only TDK), you can offer your customers CD length cassettes for all positions: normal bias, high bias and metal. With our AR 100, we're the only company marketing a normal bias tape. And with our MA 110, we're the only company with a cassette that'll accommodate two of the longer CD's - without any loss of fidelity or product life!



Unlike other companies whose CD length cassettes sacrifice performance, we haven't reduced our coating thickness or hub size. So, no matter which tapes your customers select, they'll be assured of TDK's legendary consistent quality.

Now, wouldn't you want to be in a position to gain even more satisfied customers, not to mention more profitability?

**TDK** PERFECT REPRODUCTION

## RETAIL CHAIN IN MILWAUKEE SPORTS METAL SHOP, FINAL VINYL UNITS WITHIN STORES

(Continued from page 58)

the show's Sunday night running time from midnight to the prime-time 7-9 p.m. slot, "because of the opening of this store. We now sponsor the show in this market, which gives it added visibility—and the show's host is cutting some IDs for us. We'll be focusing events and sales around what 'Metal Shop' is playing. We're also working with [album rock] WLZR (Lazer 103), and doing in-stores in conjunction with them."

Final Vinyl is "another case of niche marketing," according to Petersen. "We're driving home the point that this might be the last place in the area to buy vinyl."

As to why the Mainstream chain would want to specialize in the mori-

bund format, Petersen says, "In talking to customers since we started cutting down on our vinyl inventory, I've found that a lot of people are angry about it. They don't like to feel they were coerced into buying a CD player."

"Vinyl sales make up 10% or less of our volume now," he continues, "but 10% of my business is quite a bit—and so is 10% of my competitors' business."

So Final Vinyl was created, in 2,000 square feet of the chain's 16,000-square-foot northern mega-store, a space that used to hold an ever-dwindling supply of 45s.

Final Vinyl offers a full complement—some 5,000 titles. "We're trying to capture the remaining vi-

nyl market," he says. "If they end up buying CD players, at least they know we stuck with them to the end."

Petersen says that LPs are sold at full list price, which makes the configuration's profit margins at Final Vinyl "one of [the company's] biggest." The store carries hard-to-find independent product, including blues, jazz, and Irish.

Petersen says Final Vinyl also does a large cutout business, with titles priced at \$3.99-\$4.99. Final Vinyl carries record crates, needles, and other vinyl accessories as well. Petersen says he promotes the store through the local "street press," such as free weeklies and college papers.

With both the Metal Shop and Final Vinyl, Petersen is concentrating on a single location and selling what could not be sold with much success on a chainwide basis. "These are

destination stores; people from other markets seek them out," he says. "And in my market, nobody else is doing anything like it."

## Dulcimer Player Makes New Age Waves A One-Woman Label Thrives

BY TRUDI MILLER

NEW YORK Maggie Sansone understands the difficulties of being a small operation in a big industry. As proprietor and sole employee of Maggie's Music, an independent label in Annapolis, Md., she is trying to establish a beachhead, getting her albums in the doors of specialized record stores.

Sansone, who plays instrumental folk music on the hammered dulcimer, accompanied by Celtic harp, mandolin, synthesizer, and other instruments, is currently trying to get stores to carry her "Sounds Of The Season," a collection of traditional Christmas carols and dances, which was released last year.

Although there hasn't been one particular big-selling hammered dulcimer album to open the door to the record stores for Sansone's work, she feels that "the new age market paves the way into the gift shops."

"I wasn't the first hammered dulcimer player," she says. "In fact, in new age catalogs, there's a category just for hammered dulcimer."

When Sansone did her first recording in 1984, she had no idea she would start her own label. But last year, after seeing how well her tapes sold at gigs, she decided to launch Maggie's Music. "I joined [the National Assn. of Independent Record Distributors and Manufacturers], my releases were listed in the Schwann catalog, and I really began to see what it was all about," she says.

Sansone's first cassette, "Hammer Dulcimer And Guitar," has sold 4,500 copies to date; the follow-up, 1987's "Hammered Dulcimer Traditions," has sold 9,000. But her hottest seller

came when she tapped into the Christmas music market with "Sounds Of The Season," which has already sold 10,000 copies on cassette and 4,000 on CD.

"Apparently the Christmas tape was a sleeper last year, and this year it's really taking off, especially for an unknown person like myself. It must be word of mouth or something," says Sansone, who does all her own marketing and promotion.

Initially, she approached small gift shops and specialty shops—"any place where I saw they were playing new age music or traditional folk music," she explains. "I would just walk into the store and play it for them, and they would buy it immediately. I think the personal contact helped."

Then she called other people who had done recordings of hammered dulcimer and got a list of distributors. Compiling the list was the easy part; getting the distributors to take her phone calls was the hard part. It took a couple of years to establish a relationship with distributors before Silo, Waterbury, Vt.; Lady's Slippers, Durham, N.C.; and Livedance, Portland, Ore., agreed to carry her music.

Currently Sansone is working on two new recordings, "another Christmas tape and another Celtic tape," both slated for release in 1990. She also recently issued a double-album CD of her first two releases (which were initially on cassette only); that CD has sold 1,500 copies so far. "I'm really pleased about how well the recordings have done," says Sansone. "Eventually I'm going to expand the label and add other artists."

In the meantime, she is gearing up to sell "Sounds Of The Season," she says.

## CHICAGO MOM-AND-POP STORE GROWS INTO CHAIN

(Continued from page 59)

racks. A subdued blue carpet covers the floor, French doors adorn the listening room, and special lenses soften the fluorescent lighting.

"We also play CD videos," says Terra. A 36-inch monitor hangs at one end of the store, and a 13-inch monitor sits at the front counter. CDV, he says, is "coming on real heavy; we've increased our inventory." Sales are split 50-50 between 12-inch and 5-inch CDVs, which are each represented by about 100 titles.

CDVs are \$35-\$40 for 12-inch, and \$10-\$15 for 5-inchers. Each store also carries wooden and plastic display racks, cleaning accessories, and Denon blank audiocassettes. Store policy states that if a customer buys nine CDs, the tenth is free.

Most of the chain's advertising dollars are spent on radio, with spots on album rockers WXRT, WLUP-FM, and WCKG; on classical

station WNIB; and on adult alternative WNUA. The chain has a mailing list of 3,000, all of whom receive close-to-monthly circulars containing money-saving coupons.

"We're very customer oriented," Terra says. "We offer special-orders, of course, and also look-ups—if one store is out of a title, we check on the computer to see if it's at another location, and our van will have the title there the next day."

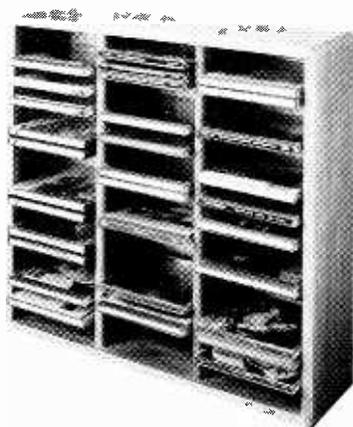
Terra says The Compact Disc Store's goals have not ended with the projected five stores. "We're in the process of hiring a general manager from one of the major national chains," he says, "and his goal is 20-40 stores within five to eight years."

And yes, the chain has been buying direct from manufacturers for the last several months. "There's still a couple we're negotiating with," Terra says, "but they should be picking us up soon."

## NEW PRODUCTS

Compiled by Trudi Miller

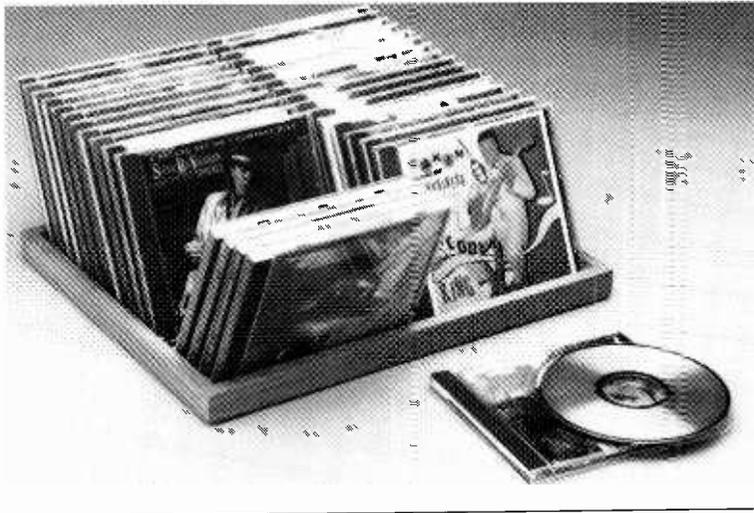
**Coasting Along.** Coast Manufacturing offers a cassette case with an adjustable shoulder strap. The removable tray holds 60 cassettes and may be stored in the case or wall-mounted at home. Model number is AC-60. Suggested retail is \$19.95. Contact: 212-324-4656.



**CD Storage.** Lebo's model number 58090 is a handcrafted, solid oak CD storage unit with hand-rubbed finish. The unit holds CDs, twin-box CDs, and Nintendo cartridges. Suggested retail is \$44.95 for 60-CD-capacity unit; \$66.95 for 120 CD capacity. Contact: 201-429-8600.



**A Sound Design.** The L-shaped home entertainment center by Soundesign (model ENK3501K) features open shelving for easy access to videocassettes, a drawer for extra storage, a lift-up lid, adjustable shelves enclosed by glass doors, and an open area for records and accessories. Suggested retail is \$119.99. Contact: 212-686-2666.



**Flip Your Disk.** Teak-Tech Designs introduces the CDT-32 Teakwood Flip-File, which holds 32 CDs. Suggested retail is \$17.95. Contact: 214-638-3017.

## What's the Next Phase for New Age? There's Still Plenty of Life Left in the Contemporary Instrumental Drama That Elevated the Class of New Music in the '80s

By P.J. BIROSIK



In 1986, new age music leapt from the granola set to the BMW bunch. It was lampooned in the cartoon strip "Doonesbury" and given a Grammy category. With its audio textures vs. rigid, overly-frenetic rhythms and absence of left-brain vocals, new age music seemed the perfect tonic for the physical and emotional toll of the 20th century.

So here we are, perched on the precipice of a new decade: Has the format that took radio and retail by storm in 1987 cooled off? Did new age music overcome its heavy "mystic rap," or has it simply evolved into a staggering number of subgenres? In search of enlightenment, Billboard spoke with some new age movers and shakers.

**How is new age music changing in light of its commercial success?**

**Paula Jeffries, Gold Castle Records:** New age music has expanded to include vocalists; Eliza Gilkyson is on the leading edge of this new subgenre. Note the social consciousness of the lyrics.

**John Sebastian, Eclectic Radio:** Most music labeled new age is fuzak or soft jazz. Some recent new age music available for radio borders on the spectacular; but most of it is not being aired.

**Sam Sutherland, Windham Hill:** New age music has refreshed radio and retail's perspectives on contemporary instrumental music. Contemporary fusion artists are pulling from different cultures and musical idioms to create unique sounds.

**Howard Sapper, Global Pacific Records:** I see a clear delineation between the alternative and mainstream marketplace. There are still a few traditional new age releases yearly; but people now want movement. In commercial terms, this means more jazzy, vocal pop.

**Bill Traut, Open Door Management:** Radio formats are changing toward light jazz; some programmers still refer to this type of music as new age. The rise of vocal tracks has cut into airplay.

**Lee Underwood, journalist:** A few record companies have proven that authentic new age music can generate legitimate profit, but the rest of the marketplace has led us backwards to jazz and mid-'70s rock fusion concepts.

**Leyla Hill, Hearts Of Space Records:** In the late '70s, new age typified a social and spiritual movement, but over the years, the music and the movement have gone separate ways.

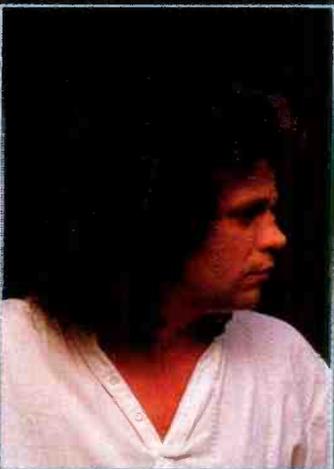
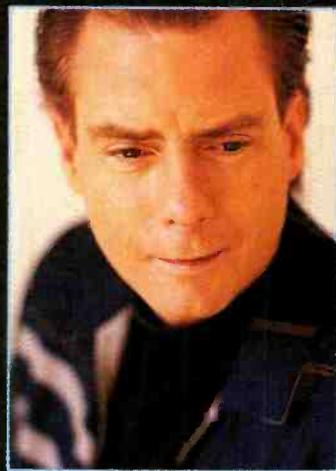
**Ron Goldstein, Private Music:** Do people seem to cringe when the term new age is mentioned? This image is internalized within the music industry; consumers have no prejudice about walking into a retail outlet section called new age and buying product.

**Brenda Winfield, Optimism Records:** Let's face it, most so-called new age stations play 70% to 80% contemporary jazz cuts. They've found that pure meditational new age music does not make a listenable format.

**Is the new age market glutted?**

**Lloyd Bardes, Backroads Dist.:** Yes and no. Yes, there are a ton of new releases. No, while 'glut' has a negative connotation, it really allows more quality to

*(Continued on page N-7)*



**CLOCKWISE FROM TOP:** Michael Shrieve; Suzanne Ciani; Steven Kindler; David Arkenstone; Montreux; Andreas Vollenweider; David Lanz; Ray Lynch.

NARADA.  
The Music Industry's Number One New Age Label.

Since the inception of the Billboard New Age chart in 1988, Narada releases have dominated chart activity.

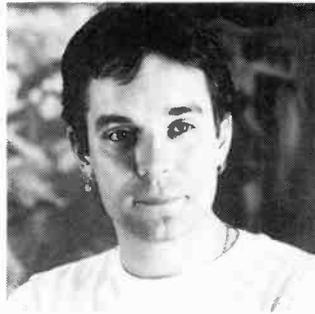
CRISTOFORI'S DREAM by pianist David Lanz spent 27 consecutive weeks ranked as Billboard's Number One New Age album—an unprecedented accomplishment.

During the past 12 months, virtually every Billboard New Age chart has included five or more Narada releases—consistency no other label has matched.

Narada offers sincere thanks to all who have contributed to our success.

Proudly distributed by MCA Records.





Roger Eno



Doah



Enya

## Major Labels Steer for Deeper Waters of Jazz and Pop/Rock; Few Still Uphold New-Age Banner

By LINDA ATNIP

**N**ew age music is in a state of transition. The category exploded in 1986 with many of the major labels getting involved via new signings or distribution deals. However, with a few exceptions, many of these ties are being severed or redefined as the category expands in new directions to create a hybrid musical form that encompasses more jazz, pop/rock, and world influences.

As the field narrows, **Narada** has emerged as 1989's pacesetter. "Our sales have doubled twice in the last two years," says John Azzaro, marketing & sales director for the label. "We expanded our distribution to Japan in April and will be adding Italy this fall."

Narada, which is in its 10th year, inked a distribution deal with MCA in 1986. Their roster now numbers 16 artists including David Arkenstone, David Lanz, Richard Souther, Peter Buffett, John Doan, Nancy Rumbel, and Bruce Mitchell,

among others.

While many other labels disdain the "new age" handle, Narada embraces it. To build name recognition, their product is conveniently marketed under a variety of headings: Narada Lotus for acoustic, Narada Equinox for fusion, and Narada Mystique for a blend of the two. Narada also produces an artist-oriented label, Sona Gaia, for music that stretches the limits of their own categories.

The label has utilized a number of innovative marketing techniques to build their market share including a "Hear The Difference" campaign last year which distributed 250,000 sampler cassettes free at retail outlets. This fall they will launch a major TV advertising campaign on VH-1 that will reach a third of all U.S. households. Additionally, music videos are being produced for in-store demos.

**Global Pacific Records**, a CBS-associated label, is also making its presence felt. Their '87 release "Dolphin Smiles" by Steve Kindler & Teja Bell remained in the top 10 of Billboard's New Age chart for 40 weeks, as well as the Contem-

porary Jazz chart for 45 weeks, and continues to flourish more than two years later.

"Major labels are used to bell-shaped curves and this music continues to sell well long after the initial release," notes Howard L. Morris, senior VP for the label. "A lot of product is sold by word-of-mouth so we take a grass-roots approach. One of our primary targets is environmental groups." Musical releases from Paul Horn, Georgia Kelly and Dusan Bogdanovic, David Friesen, Jordan DeLaSierra, Paul Greaver, Joaquin Lievano, Brain Melvin (with Jaco Pastorius and Bob Weir), Ben Tavara King, and two world-oriented acts, Doah and Tor Dietrichson, round out the roster.

Much of the emphasis at **Windham Hill** (distributed by A&M) has shifted from acoustic to jazz. "The general direction of our roster is evolutionary," says Sam Sutherland, who wears a variety of hats as VP/MD and head of A&R for the jazz division. "There's been an assumption that new age is the Muzak for the '90s. The term may survive radio pro-

*(Continued on page N-8)*



Kitaro



Billy Joe Walker Jr.



Szakcsi

## Adult Alternative Radio Faces Growing Pains of Bright Format With an Uncertain Future

By CRAIG ROSEN

**I**n the two-and-half years since adult alternative radio made its big splash on KTWV (The Wave) Los Angeles, the excitement surrounding the format has fluctuated like the tide. Some stations have faltered and disappeared [KSWV (The Wave) San Diego and WBMW Washington, D.C.], while others have thrived.

While most programmers admit adult alternative is experiencing growing pains—such as maintaining the right balance in the music mix and losing artists to other formats—they are optimistic the format as a new age/jazz/soft rock hybrid will continue to appeal to a growing elite audience well into the '90s.

"I don't believe this is disco—a flash in a pan like that," says KQPT Sacramento OM Tom Eshbaugh. "I believe there

is a great future for this format in the '90s." While KQPT, like many adult alternative stations, has had its down periods, Eshbaugh is confident that "the fat lady hasn't sung yet."

WNUA Chicago PD Lee Hansen, former OM of Satellite Music Network's Wave format, admits that adult alternative "is not a glowing success in every market," but if the format's success-to-failure ratio is compared to those of top 40, country and urban stations, adult alternative is "doing very well."

Rob Moore, PD of the Minneapolis-based Progressive Music Network's Breeze format concurs. "It is not something that is going to disappear overnight. Overnight has come and gone, and more people are listening than ever."

Frank Cody of the Princeton, N.J.-based Cody-Leach Broadcast Architecture helped design the Wave format nearly three years ago when he was PD of KTWV. Today he

is still a firm believer in the format. "It is going through the growing pains that any format faces, but I think it is a superb format," he says. "If as a broadcaster you are looking for a unique position, and a franchise for the future, this format continues to hold promise. It offers the major advantage of delivering a qualitative audience that has a higher education and income, but it doesn't deliver a quantitative audience of 12-plus listening."

The format has also been successful in Japan, where programming blocks of adult alternative on JOAV (J-WAVE) have helped that station become No. 1 in Tokyo. J-WAVE programming VP Fumihiko Imura says the station's adult alternative programming "is one of the key factors for its success."

While adult alternative may still be hot overseas, it has cooled somewhat domestically with the rise of other new formats such as Rock 40. "In this business what is most fun to

*(Continued on page N-9)*



Acoustic Alchemy



Georgia Kelly



Harold Budd

## Eclectic Indie Alchemists Search for Perfect Marriage of Spirit and Sound

By DEVRA HALL

**N**ew-age product continues to receive enough radio and retail exposure to help new-age indies make occasional successful forays into mainstream distribution channels. But even without hype or fanfare, true-to-roots indies haven't stopped exploring the multidimensional musical territory they've been pioneering since the '60s—as well as new terrain new agers claim as their own—to growing audiences and profit potential.

In a marketplace where new age can mean almost anything, Eckhart Rahn, founder of **Celestial Harmonies/Kuckuck Records**, and Ethan Edgecomb, president of **Fortuna Records**, based in Tucson, try to assist their customers by paying special attention to packaging, graphic design and proper annotations. "In a shrink-wrapped blister-packed and bar-coded society, you really don't know what you are getting," explains Rahn. "But we're doing the best we can with the graphic image and vocabulary used in the annotation. We are trying to create a cultural context, in the sense that the illustration, graphics, typefaces and credits create a feel." Upcoming releases include: a 20th anniversary re-recording of Terry Riley's semi-improvised contemporary work "In C" by the Shanghai Film Orchestra (Celestial); a reissue of Paul Horn's "The Traveller," with four bonus tracks from his "Jupiter" 8-inch recording (Kuckuck); and "Desert Solitaire," an electronic collaboration between Steve Roach, Kevin Braheny and Michael Stearns dedicated to the late Edward Abbey (Fortuna).

Of course, once upon a time, the term new age did not exist. As **American Gramophone** executive VP Steve Kalhorn points out, when Chip Davis started **Mannheim Steamroller** in 1974, there was no new age genre, per se. "Nobody could figure out what to call it so they called it everything from easy listening to classical. Then they called it new age, and when new age is gone, his music is still going to be around." The continued success of **Mannheim Steamroller**, whose two Christmas albums both went platinum, has created a spill-over impact of interest in the entire catalog. This, in combination with their new agreement to distribute Paul Winter's **Living Music** label, has led to a very good year for Omaha-based **American Gramophone**.

Paul Winter is one of many artists who focus their musical energy on communication and social responsibility. Such artists generally prefer not to be pigeonholed simply as new age. According to VP Cathy Cowels, "Paul feels that our music more or less defies categorizing." Winter is now working on "The Tree," a project showing how the tree figures as a symbol in 13 different cultures. Cellist Eugene Friesen's second album, "Arms Around You" was released last month, and other members of the Winter consort working on projects of their own include a new piano album by Paul Halley and a flute recording by Rhonda Larson.

"I think there is a fine line between what is new age, what is contemporary instrumental or what is jazz. I like to think that it's a reflection of people's internal worlds," comments Matt Marshall, president of **Higher Octave**, Los Angeles. Spirits are high this year as Marshall reports news on three fronts. Their first music video, William Aura's "World Keeps Turning," has been airing on VH-1; they have signed Himekami, a famous Japanese recording artist, brought him out of Japan for the first time and recently released his first U.S. recording; and they charted three out of four releases so far in the top 15 or better.

**Soundings Of The Planet** in Tucson celebrated its 10th birthday this year. Originally rooted in natural sounds and the peace of nature, the music produced by Dean & Dudley Evenson's label has evolved to include vocals and more rhythm. "Our purpose in music has a lot to do with creating inner peace, and then as an expansion of that, more of a global peace concept," explains Dudley. "So even though the tempo has quickened, we still come from a very positive and joyful space. Marketing director Chris Hawkins is looking forward to a new meditative instrumental release titled "Ocean Dreams" by Dean Evenson, a Christmas release titled "What Child Is This" featuring Singh Kaur, the vocalist on "Instruments Of Peace," and an international collaboration between acclaimed Soviet keyboardist Misha Alperin and Soviet-American saxophonist Keshavan Maslek.

A similar attitude prevails at **Sequoia Records**, Felton, Calif., where Dave and Steve Gordon prefer not to define new age by its instrumentation, rhythmic structure, dynam-

Don Harriss



Steven Halpern

Michael Lee Thomas



Wind Machine

Jim Chappell



Constance Demby

Bruce BecVar



Eugene Friesen

Chip Davis  
of Mannheim Steamroller



ics or industry bin title. "New age music is basically music made by people who can draw on our spirit as human beings to get together and find a positive future," explains Dave. "It has that sort of positive approach to the dream of the future, that's what new age music is." Their next release will be a meditative recording by David & Steve emphasizing the natural environment, followed by the second release for their group **Solaria** with more upbeat material.

The most recent releases at **Real Music** in Sausalito, Calif. include "Feather Light" by Hilary Stagg and "Damacine" by Abacaxi. "We're getting back to what we call the heart of new age music," says label president Terrence Yallop, who feels that new age music has almost come full-cycle. "People are desperately tense and frustrated and they are looking for the really sensitive kind of music."

New age pioneer Nick Sutphen started making subliminal tapes for himself in 1969. By 1976 Sutphen began to share his product with the public and formed **Valley Of The Sun** in Los Angeles which started as a mail-order company. Since then the company has grown to include a line of music tapes, as well as audio and video hypnosis tapes, in addition to the subliminals. According to marketing director David Latsko, "our music line has increased kind of slowly, but recently we've started getting back into music and we just put out a new line of 12 different tapes in association with **American Audio**."

**Spirit Music** in Boulder, Colo., is a new-age label that specializes in the therapeutic uses of sound and music not as a tool for entertainment, but as a tool for "entrainment." According to label head Jonathan Goldman (also known as recording artist Lyghte), "entrainment is a phenomena of nature in which powerful vibrations of one object cause the less powerful vibrations of another object to lock in step. This is how we can use music to induce states of meditation and relaxation." Recording artist Don Campbell ("Crystal Rainbows") shares the distinction of being one of the label's top sellers with Rosie and Joe, two bottlenose dolphins ("Dolphin Dreams—A Delphonic Birthing Environment"), and the Gyume Tibetan Monks ("Tantric Harmonics"). Future plans include the release of "Dolphin Dreams" on CD and the reissue of an earlier track entitled "Hermetic Harmonics" as an extended-play cassette to create a "shamonic trancing environment."

Classical music is commonly known to have a calming effect on people. It is therefore not surprising that music with a classical orientation, sometimes referred to as neoclassical, is now surfacing in the new-age marketplace.

**Sundown Records** in Newbury Park, Calif. is an artist-owned label featuring renaissance-style guitar and harpsichord. In business for five years now, co-owners Gilbert Yslas and Richard Searles have released five recordings which have reached over a half million in combined sales to date. Following this year's release, "Dream Of The Troubadour," Yslas announced that they are planning two releases for next year.

**Sugo** in El Granada, Calif. is an artist-owned label of classical orientation, which until recently had no plans to record anyone except its owner, guitarist Stevan Pasero. Now, following the recent release of Paserc's "Guitar Masterpieces," which includes guitar transcriptions of Beethoven's Fifth and several original compositions, VP Jeremy Hale says that their next releases will include a folkloric jazz collaboration between Pasero and percussionist Christopher Bock, and a piano sampler featuring several keyboard artists.

**New Albion** claims to be neither a new-age label, nor a classical label, nor a jazz label. Some of their titles by artists such as David Hykes, Pauline Oliveros, or Stuart Dempster resemble modern composition in the classical tradition, or new age, or even new jazz. Label president Foster Reed explains, "We make works that somehow address the poetic imagination of this period in time. They do not relate to the marketing slots that dominate the industry. In other words, we're more interesting but less financially flush."

In direct contrast are those labels that use the term new age solely as a marketing tag. "It was a convenient tag that allowed customers to find our product, but it didn't really say anything about the music," says **Music West** director of operations & national sales Gary Chappell. Based in Larkspur, Calif., **Music West** is going to be "branching out," and plans for the promotion of their latest release, "The Great Wheel" by London-based James Asher, to include the album rock market. "It's still instrumental music, but it goes in a lot of different directions." Meanwhile it appears that Ray Lynch's latest release "No Blue Thing" will top the success of his "Deep Breakfast" recording. Earlier this year, Jim Chappell followed his own successful release "Dusk" with his first ensemble work titled "Living The Northern Summer." All four recordings are still riding the new-age charts.

Carol Davis, president of **Visual Musik**, Omaha, points out  
(Continued on page N-10)

# OUR WRITERS.

Claude Debussy  
Chip Davis  
Wolfgang Amadeus Mozart  
John Archer  
Ron Satterfield  
Sergei Rachmaninoff  
Mason Williams  
Vincent Persichetti  
Anonymous  
Erik Satie  
Ron Cooley  
Peter Sculthorpe  
Spencer Nilsen  
Jeff Jenkins

# OUR ARTISTS.

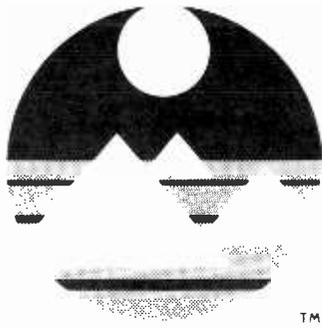
Mannheim Steamroller  
Checkfield  
The London Symphony  
Jackson Berkey  
John Rutter  
The Cambridge Singers  
Mason Williams  
Eric Hansen  
The City of London Sinfonia  
Ron Cooley  
Jeff Jenkins  
Spencer Nilsen

American Gramophone is also proud to distribute the work of Living Music writers and artists Paul Winter, Eugene Friesen, Paul Halley and Oscar Castro-Neves.

**AMERICAN GRAMAPHONE®**  
AMERICAN GRAMAPHONE RECORDS

Member of  
**NAIRD**

9130 MORMON BRIDGE ROAD  
OMAHA, NEBRASKA 68152

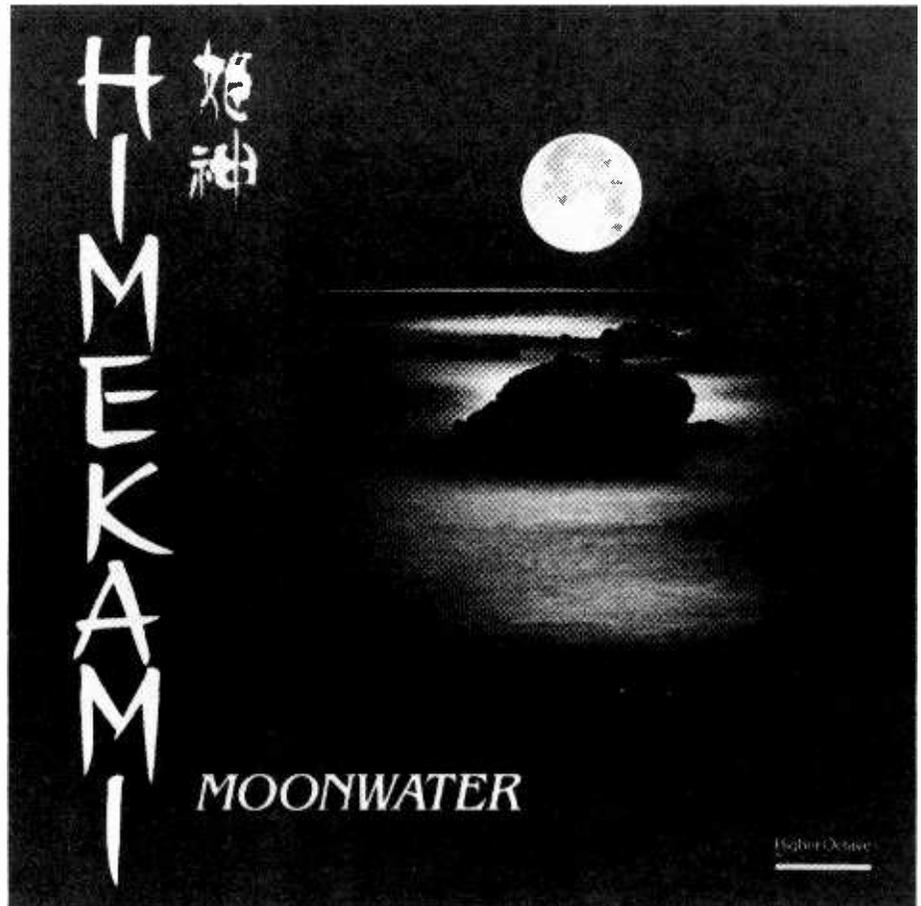


# THE SYMBOL OF EXCELLENCE IN NEW AGE MUSIC

Higher Octave  
MUSIC

**H**igher Octave Music  
is honored to present  
the American debut  
of renowned Japanese  
recording artist,  
Himekami...

*The master of musical journeys*



(7023)



**"MYSTIC ISLAND"  
BY CUSCO (7021)**

*The exhilarating essence of Cusco is captured in this triumphant successor to Apurimac...  
... Billboard New Age Chart #19*



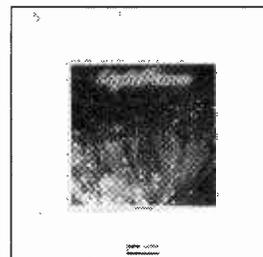
**"WORLD KEEPS  
TURNING"  
BY WILLIAM AURA  
(7022)**

*Dynamic new age dance music exploring rock, jazz and latin rhythms.  
... top 10 Gavin, top 15 R&R and video on New Visions (VH-1)*



**"APURIMAC"  
BY CUSCO  
(7016)**

*NAIRD nomination for New Age album of the year... over 150,000 sold worldwide... feel the spirit of the Peruvian Andes.  
... top 5 R & R*



**"LIGHTDANCE"  
BY NIGHTINGALE  
(7019)**

*A collection of colorful and spirited selections from Europe's premier new age label... the quintessence of four masterful artists.  
... top 15 R & R*



**"THRU THE HARP"  
BY MICHAEL DEEP  
(7020)**

*Electro Acoustic harp with sensual rhythmic textures... perfect for extended play.*



**"INNER TRAVELER"  
BY CRYSTAL WIND  
(7024)**

*Finely woven tapestry of many musical colors blending reggae, jazz, classical and new age...  
... touring the west coast this fall.*

*\*November Release*

## Also from Higher Octave Music

7001 PETER DAVISON "WINDS OF SPACE"

7002 WILLIAM AURA "HALF MOON BAY"

7004 WILLIAM AURA "AURA SOUND II"

7005 WILLIAM AURA "DREAMER"

7006 WILLIAM AURA "FANTASY"

7007 WILLIAM AURA "LOVELY DAY"

7008 WILLIAM AURA "PARADISE"

7009 WILLIAM AURA "TIMELESS"

7010 PETER DAVISON "GLIDE"

7011 PETER DAVISON "STAR GAZER"

7012 PETER DAVISON "FOREST"

7017 WILLIAM AURA "TIMEPIECE"

7018 TIMMERMANS/WISE "POEMS OF THE FIVE MOUNTAINS"

### NIGHTINGALE RECORDS

303 ANUGAMA "SILENT JOY"

307 KARUNESH "SOUNDS OF THE HEART"

308 KARUNESH "COLOURS OF LIGHT"

310 ANUGAMA "MORNING BREEZE"

311 ANUGAMA & SEBASTIANO

"EXOTIC DANCE"

315 PRABODHI "HEAVEN ON EARTH"

317 ANUGAMA "ENVIRONMENT I"

318 ANUGAMA "ENVIRONMENT II"

330 ANUGAMA "CLASSIC FANTASY"

332 KAMAL "SILHOUETTE"

Member of

**NAIRD**

Higher Octave Music 8033 Sunset Blvd., #41, L.A., CA 90046 (213) 856-0039/Fax (213) 656-6490

## NEXT PHASE

(Continued from page N-1)

surface as well.

**Mary Grinder, New Leaf Dist.:** Yes! Our clients are reticent to try new artists because of all the inferior material out now.

**What's the second phase of new age music?**

**Reavis Moore, PeaceDream Productions:** Language is the loose cannon on the deck of human evolution. If new age music is to have any real impact on human affairs, music with the right words is essential.

**Chris Brodie, KTWW:** Contemporary jazz has been a hot buzzword; but great vocal trends are happening too. The global music explosion happening now will be very evident in the '90s.

**Lloyd Bardes, Backroads Dist.:** World music in its broadest sense; anything involving other cultures or a beat.

**Dudley Evenson, Artist, Sounding Of The Planet Records:** Peace through music; bringing musicians together to build a cultural bridge, such as the live LP we recorded in the USSR.

**John Sebastian, Eclectic Radio:** Two formats: A new type of jazz and a new age-eclectic. The latter is on fewer stations, but will win more listener loyalty and higher ratings. Personally, to buy a radio station and perpetuate the new age philosophy; in every aspect of operations and programming there'll be integrity.

**Geoff Workman, SRO Marketing:** Labels putting emphasis on NAC vocals are headed for a dead end; look for more neoclassical and world music best sellers. Many easy listening stations are going to topple NAC in their respective markets. We're heading back toward beautiful melodies.

**David Drozin, Optimism Records:** The accepted split between mainstream and contemporary jazz is getting wider because of the new age elements now incorporated into the latter.

**Is new age video becoming a lifestyle product?**

**Allen Kessler, New Era:** Visual music is in an early stage of consumer recognition. Sales double every year, but there is a lack of cable and national outlets. The video format allows versatility; listeners actively watch and listen, or turn down the sound to enjoy the visuals, or ignore the visuals and listen to the music.

**Mike Simon, VH-1:** I never envisioned 'New Visions' as a new age show. Two years ago there were many new age videos, but now it's contemporary jazz. Hardcore nature videos don't work.

**Kipp Kilpatrick, Miramar:** New age video attracts buyers who purchase the videos as if they were coffee table books. We've progressed a long way since 'Fantasia.' Now original music is fused note-to-frame to state-of-the-art visuals that are often inspired by the music itself. CDV and laserdiscs are the future; we are the record companies of the future.

**What's the next challenge?**

**Mary Buffett, Narada Produc-**

tions: We'll push hard to create individual identities for the three labels under the Narada banner.

**Paula Jeffries, Gold Castle Records:** New age music has evolved into NAC, but retailers still don't take it seriously. They're not stocking the records in a timely fashion, nor in enough numbers.

**Ron Goldstein, Private Music Records:** Doing 100,000 units for our contemporary instrumental artists by marketing them smartly: independent promotion, touring, posters, publicity, tie-ins with retail, spending money with the proper commitment and attitude. Another note: our recent vocal act signings.

**Joe Mansfield, CEMA:** The hardest thing is to get airplay, but without back-announcing you can't sell anything. We target in-store play for instant recognition and sales potential, but it's not a way to reach the masses. Retail stores put the music in a generic new age bin, and artists don't get their own divider card, which hurts sales too.

**Ethan Edgecomb, Celestial Harmonies/Kukuck/Fortuna Records:** To be taken seriously by distributors and retail in this country after 17 years. Great new age product is not about hype, and we refuse to buy our way to the top like many of the labels have.

**Are CDs a major cause of the new age boom?**

**Brenda Winfield, Optimism Records:** Sure, because new age music needs the highest quality sound reproduction available; people listen to it on headphones.

**Stephen & Leyla Hill, Music From The Hearts Of Space:** CD's audio purity allows for the creation of a certain type of space: The room can 'feel' big or small, notes can be warm and cozy or hard and cold. We use the term 'spacemusic' because it does not refer to the politics or spirituality of the audience, as does new age, but refers to the experience of listening.

**What's the news regarding cross-promotion?**

**Geoff Workman, SRO Marketing:** Advertisers need to be more aware of the wide demographics that new age music attracts. New age can benefit from increased soundtrack marketing. Promotions shouldn't be limited to just tours. It should include consumer product sampling through extensive direct marketing, such as compilation cassettes with scorecards.

**Leyla Hill, Hearts Of Space Records:** New age and pop markets are separated by the longevity of the classics. Advance copy reviews or tie-ins don't help us as much because it can take a year or more for an album to reach its top selling potential.

**Peter Wareksa, Ingram Audio:** We provide in-store play copies to remove mental barriers that people have about new age. Pre-packs work well; we're also exploring the car wash industry for point-of-purchase opportunities.

**How has your format changed over the last few years?**

**Chris Brodie, KTWW:** The Wave's evolution is tied to the proliferation of new artists and the audio explorations of core artists, such as the instrumental offerings on Van Morrison's recent works, Yanni's sym-

phony involvement, or Chris Spherais' vocals.

**Steve Feinstein, KKSF:** We play some George Winston, Patrick O'Hearn, and Shadowfax, but we also play Sarah Vaughn, Joe Satriani, and Johnny Clegg. We have a dedicated new age show on Sunday mornings. The phone rings off the hook for Suzanne Ciani's 'Velocity Of Love' and Richard Burmer's 'Across The View.'

**Bill Brooks, KLRN:** We signed on the Breeze format in May 1989, which carries a lot of contemporary jazz and NAC material rather than new age. It was a matter of economics.

**Frank Forest, Musical Starstreams:** More material is aired in commercially viable lengths; there is a trend toward uptempo material, but it needs to avoid nervousness and be non-intrusive.

**Frank Cody, Cody-Leach:** No one is playing new age music 24 hours a day. It's an important component in many formats, including ours. When Sonny Joe White/WXKS and I visited J-WAVE in Japan, we went on a CD buying spree; some of that material has since added spice to the Boston airwaves.

**New age music releases: certified gold faster, in large numbers?**

**Melanie Jordin, 'A' Train Management:** Yes; distributors have improved marketing, and radio's acceptance allows for faster retail carry-through. The market reached a crescendo last year, but some new age artists seem to be selling faster than before.

**Bill Traut, Open Door Management:** My first guess is no. There may be a small increase, but it's hard to certify the alternative market.

**Will there be more new age music tours?**

**David Bucksner, Publicom:** There can be, but record companies need to remember the grassroots touring that made many mainstream acts successful or the innovative ways unknown classical artists are marketed.

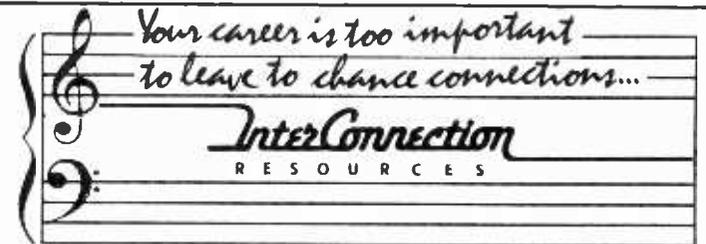
**David Lanz, Artist:** I hate to say this, but it hasn't really worked for a lot of new age musicians to go on tour. They need to develop a more dynamic stage presentation first.

**Eliza Gilkyson, Artist:** As artists, producers, and audience, we must experiment in creating and supporting new forms of entertainment. The Rainbow Warrior Festival featured Hopi dancers, African musicians, and new age performers like Suzanne Ciani. It wasn't just a show; it educated and uplifted, as well as entertained.

**Clint Mitchell, Triad Artists Agency:** There are 12 or 14 markets with the Wave or Breeze format; this audience penetration is necessary to begin a small-to-medium theater tour. Compared to heavy metal or jazz appearances, which attract a certain number of people due to the genre itself, contemporary instrumental artists depend heavily on retail and radio support.

**What about new start-ups for new age record companies?**

**Violet Brown, Warehouse Records:** Some great product is released by artists on small labels, (Continued on page N-8)



(213) 935-0305 or (213) 939-1287 • (213) 937-5657 FAX

**MICHAEL HOPPÉ Music Business Consultant**

A&R - evaluation of all categories of music. Artists in search of a label and/or publishing deals, both national and international. Labels of all categories of music in search of distribution both national and international.

Please call for free brochure for further information.

## DISCOVER THE SUBLIME ARTISTRY OF VIRTUOSO GLEN VELEZ ON THESE THREE GREAT DIGITAL RECORDINGS FROM CMP RECORDS



Long associated with Steve Reich and Paul Winter, now you can hear the acclaimed hand percussionist *Glen Velez* as a leader on his own recordings!

**INTERNAL COMBUSTION CMP 23**  
"A composer of potent mysticism" J. Dunning, N.Y. Times

**SEVEN HEAVEN CMP 30**  
"Quietly dazzling"—Jon Pareles, N. Y. Times

**A BRAND NEW RELEASE ASSYRIAN ROSE CMP 42**  
Intricate rhythms and enchanting melodies are combined to create soothingly brilliant Asian and South-American influenced tunes.

"...CMP merits all efforts to search for it's product" Chicago Sun-Times.

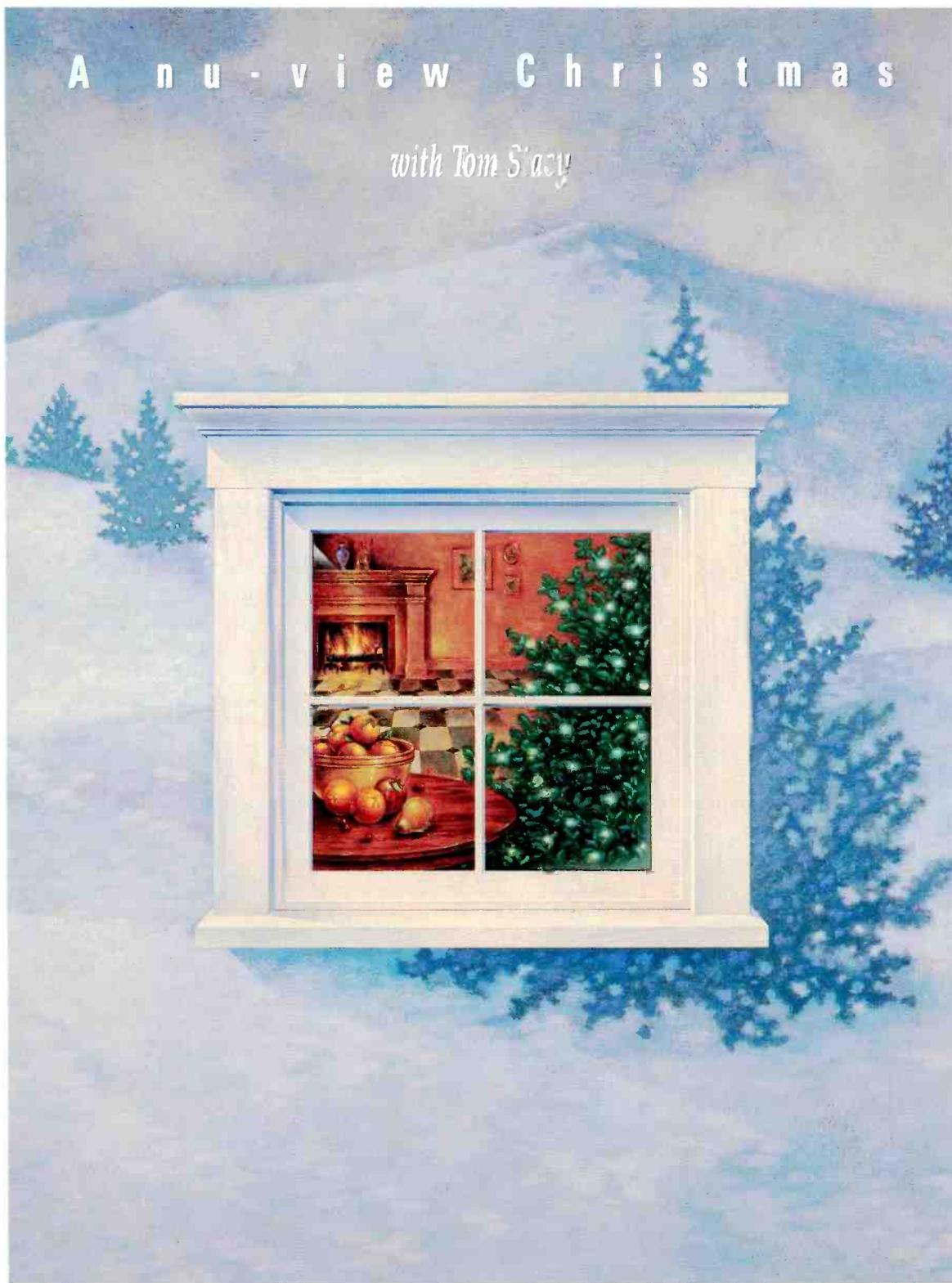
CMP is distributed in the U.S. by Rounder, Gemini, Impact, Rick Ballard, North Country, Wayside, Richman Brothers, Action and Backroads.

**CMP RECORDS**  
CMP Records, 155 W 72nd St. #704  
NYC, NY 10023  
212-769-9362

Member of **NAIRD**

A n u - v i e w C h r i s t m a s

with Tom Stacy



A nu-view for Christmas

**E**ven though Tom Stacy and Rob Mathes have been friends and neighbors for years, they have long been opposites in the music world. While Tom was establishing his excellent reputation as principal English horn player for the New York Philharmonic, Rob was on the road touring the world with such innovative music greats as Chuck Mangione. Now for the first time, their two creative worlds meet in a memorable nu-view debut recording, a unique and warm Christmas sound for 1989...and beyond. And, we are all the richer for it.

"The Ultimate Holiday Gift This Year" - JAZZIZ

on London nu-view compact discs (425 215-2),  
chromium dioxide cassettes (425 215-4) and LPs (425 215-1).  
© 1989 London/Polygram Records, Inc.



n e w d i r e c t i o n s i n s o u n d



**NEXT PHASE**

(Continued from page N-7)

but those labels lack promotion/marketing know-how so sales suffer. What's weird is that most of these little labels don't even think to approach a big chain.

**David & Steve Gordon, Artists, Sequoia Records:** Independent distribution of authentic new age music has become diluted with other forms of instrumental product, causing a glut. For a new artist cum record company, it may seem impossible to break through that barrier. But, with persistence and determination, it can surely be done, even today.

**What's selling?**  
**Michael Anderson, Pyramid Dist.:** It's split 50-50 between traditional new age and the more jazzy stuff. New age used to be music to fill a space; rhythmic instrumentals are increasing because people have filled the space and now want to move within it. The growing demand for world music is an outgrowth of new age.

**Howard Krumholtz, Tower Records:** Less electronic and solo instrumental, but the world beat stuff is selling rapidly. Yanni and Ray Lynch do well, but the other stuff does only a couple pieces a month.

**Kevin Maxwell, Bodhi Tree Bookstore:** Some of the best sellers are not necessarily new, such as Jon Mark's 'Standing Stones Of Callanish,' but previously overlooked, such as Jonn Serrie's 'And The Stars Go With You.' What sells is what people are exposed to, usually through in-store play. Unfortunately, in L.A., not a whole lot of new age is played on the radio.

**Violet Brown, Warehouse Records:** Contemporary jazz and vocals have pushed out front in the new age marketplace. We don't seem to be selling much traditional new age except for Vollenweider, who's been No. 1 for six months. Enya, Tuck & Patti, and David Benoit are hot.

**A last word or two ...**

**Frank Forest, Musical Streams:** New age music is in dire straits and the whole format could go down the tubes; it's so homogenized! New releases lack the perky sit-up-and-take-notice quality that new age music possessed even two years ago. I'd like to program a few stations full time just so the industry can see that an inventive, creative new age format can be implemented right now and succeed.

**Steven Halpern, Artist, Sound Rx Records:** The healing and uplifting properties of music are not a fad. On the timeless top 40, this type of music will always exist. I have been able to offer in-house soundtracks for such respected institutions as Kaiser Permanente Group and Walter Reed Army Medical Center because authentic new age music works!

**MAJORS**

(Continued from page N-3)

gramming but there appears to be a renaissance on the horizon of singer/songwriter projects and a

revival of folk, alternative rock, and jazz."

Windham Hill's current releases are extremely varied, ranging from the new-age crossover sounds of Michael Manning and Montreux to the soulful jazz of Tuck & Patti.

**Private Music,** which is a distribution arm of BMG, is also undergoing a transformation. Their active roster includes three acts that appeal to the NAC audience: Tangerine Dream, Yanni, and Patrick O'Hearn. "We are signing more rock-oriented performers and singer/songwriters now," states Peter Baumann, founder and chairman. "About half of our artists are vocalists. Our most recent addition to the label is Leon Redbone. Basically, we are a very eclectic label."

New age performers Alex de Grassi, Liz Story, Michael Shrieve and Steve Roach are active on **RCA's Novus** label. Steve Backer, the series director for Novus, feels the next major trend is toward world music. "This is only a hypothesis," he remarks, "but there's been an evolution from acoustic guitar and piano to group-oriented instrumentation during the '80s. Major artists like Vollenweider, George Winston, and Kitaro will survive because of crossover acceptance but musicologically, you have a major transition every 10 years. I've recently signed Hugh Masekela and we'll be releasing an album of his in November that has influences ranging from Motown to Marley."

Kevin Laffey, A&R director for **Warner Bros.**, agrees. "I think world music is going to become much more prominent." In 1988, the label struck a deal to distribute **Opal Records** worldwide (except for England). "Opal fills a void I thought we had. It allows us to have an outlet that can push the boundaries and include world music," adds Laffey.

Brian Eno, who provides artistic direction for Opal, recently arranged for the worldwide release of "I Will Not Be Sad In This World," an album of Armenian folk music recorded by Djivan Gasparian in 1983.

Opal represents a total of 12 artists. "We are really more of an avant-garde label. Our purpose is to put out records that should be out," says Dave Snow, the American label manager. "The N.A. term is fine if it helps people find prod-"  
(Continued on opposite page)

**HAVE A GREAT WEEKEND!**

#1 MEN #2 ADULTS  
25-49 8-10 p.m. Sundays  
Minneapolis / St. Paul  
SPRING '89 ARBITRON

CALL FOR DEMO:

**(805) 965-3581**

**Soundscapes**  
contemporary instrumental radio



## MAJORS

(Continued from opposite page)

uct in record stores, but hopefully what we're doing is a lot broader. Harold Budd and Roger Eno are the only two musicians we represent that compete in that area." Forthcoming releases include John Cale's "Words For The Dying" and U2's producer Daniel Lanois' debut album.

Warner Bros. also distributes **Geffen Records**, which has two highly-acclaimed artists on its roster, Kitaro and Enya.

President of **MCA/Nashville** Bruce Hinton says, "Our philosophy for the **Master Series** is that we create a place for artists to do things their way." They represent hitmakers Acoustic Alchemy, as well as Billy Joe Walker Jr., Larry Carlton, John Jarvis, plus a number of jazz artists.

"There are three distinct categories that shape this genre—original new age, or traditional, pure jazz, and a hybrid form of NAC and jazz which has a huge potential," continues Hinton. "The latter combines foreground and background music and I see the Master Series going in that direction."

At **ECM** (distributed and marketed by **PolyGram**), the accent is on composed music. According to Kathryn King, director of U.S. operations, "We feel ECM's role in this area is more seminal than participatory. The artists we are recording have a level of depth and musical complexity that is not usually appealing to this audience."

However, several artists on ECM's roster have developed a following among adult alternative listeners, including Jan Garbarek, Steven Hill, and Stephan Micus. The new release by Micus, "The Music Of Stones," could also be considered in the world group with its unique instrumentation that blends stone chimes, tin whistle, and Shakuhachi (a Japanese bamboo flute).

PolyGram also distributes **Gold Castle Records**. Their roster includes vocalist Eliza Gilkyson, bassist David Hayes, guitarist John Weider, and pianist Michel Rubini.

Currently, Shadowfax is the only NAC-type act at **Capitol Records**. Ron McCarrell, VP of marketing, says, "The pot of gold at the new age end of the rainbow is much smaller than with other types of music and Capitol's focus is on the

mainstream."

**CBS Records** has one major artist in the category, Andreas Vollenweider. Bobby Colomby, VP of creative development, feels the adult alternative radio format gave Vollenweider a place to be heard. "Andreas is a highly-regarded artist with top priority at CBS," he states. "His style is highly individual and his kind of talent survives."

## RADIO

(Continued from page N-3)

talk about is something that is new, whether it is a new format or a new artist," says Eshbaugh. "If people aren't talking about the format, that doesn't necessarily mean it is dead."

"The format has gotten the spotlight off a little, but it is not a backlash," says Hansen. In fact, now that the format is out of the limelight, it will have more room to "grow into the '90s," he says. "It's a niche type format. It was never intended to be a mass-market format. I don't think anyone really planned on it being No. 1 12-plus or 25-54. The idea was to be competitive where it counts, and therefore make the cash register ring with the listeners who have the most disposable income."

However, others differ. "Two years ago the format was the darling of the National Assn. Of Broadcasters convention. Now the format is in trouble," says Frank Forest, producer of "Musical Starstreams," a nationally syndicated adult alternative radio program. "The format is kind of at the crossroads right now."

Most adult alternative stations only feature new age cuts as one element in the mix, along with selective amounts of light jazz and soft rock. Forest says the reason the stations aren't fairsing better in the ratings is because few are playing "true new age music."

"That type of music won't test well in an auditorium or over the telephone. When it didn't test well, programmers began to add more vocals," he says. "But the new age side has a broader appeal, and has the potential to get the ratings that easy listening stations get."

Forest's observation that the format is at a crossroads couldn't be more accurate. As the adult alternative format crawls out of its infancy stage, it faces many impor-

(Continued on page N-10)

# THE LEVEL NEXT

RAY LYNCH

No Blue Thing  
MW-103

Over 200,000 sold. Headed for GOLD!

Deep Breakfast  
MW-102

Over 600,000 sold. Headed for PLATINUM!!

JIM CHAPPELL

Living The Northern Summer  
MW-133

60,000 units in the first 4 months...  
this is only the beginning!!  
Heavy radio play and tour support.

TEJA BELL

The New Spirit of Christmas  
MW-160

A guaranteed in-store play seller!  
In its third year of release and on its way  
to becoming a Christmas classic!!

JAMES ASHER

The Great Wheel  
MW-180

The Great Wheel keeps on turning!

RAY LYNCH

No Blue Thing

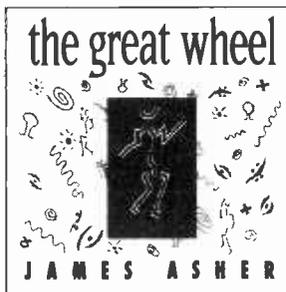
DEEP BREAKFAST  
RAY LYNCH

LIVING THE NORTHERN SUMMER

JIM CHAPPELL

Distributors:

Schwartz Brothers  
Navarre  
Precision Sound Marketing  
Rock Bottom  
Select-O-Hits  
Associated  
Encore  
Music Design  
Backroads  
Silo  
Lifedance  
New Leaf  
Pyramid  
Real to Reel



Music West Records  
415 / 925 9800  
FAX: 415 / 925 9807

Member of  
**NAIRD**

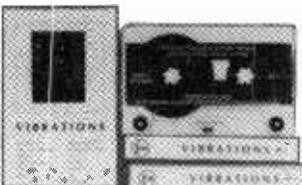
**MUSIC WEST**

## NEW AGE

Established **NEW AGE** label seeking New talent. Audition tapes requested for our Winter New Release Schedule.

Send to: The Record Co.  
Suite 113  
33 Lower South St.  
Danbury, CT 06810

**VIBRATIONS**



### THE NEW WAVE IN NEW AGE MUSIC

From meditation to towering rhythm tracks, **VIBRATIONS** changes and moves with every play. The arrangements are driving and lush, using state-of-the-art technology to enhance natural and synthesized instruments. Intermingled with sounds from our environment, **VIBRATIONS** is rich and rewarding, perfect for visualization, relaxation, and crystal healing. Watch for new releases of **VIBRATIONS 2** on Dec. 1, 1989 and **VIBRATIONS 3** on March 1, 1990. Distributed by **NEW LEAF** Atlanta, GA. Produced by Ed Tuton for Dial 8. 212 645-9566

# NEW AGE '89

## RADIO

(Continued from page N-9)

tant challenges in the months and years to come.

Most programmers say that they have to be careful not to let format fall into the same traps that stifled the once-progressive album rock format.

"The format needs to avoid becoming formulaized," says Moore. "The thing that makes it interesting and relevant to this audience is the fact that it is diverse and colorful. If it becomes a formula format like the rest of them, then it's going to stagnate."

Although the emergence of adult alternative charts in the major trades and tip sheets have in a sense validated the format, they also pose a threat to the formats pioneering spirit, if programmers begin to rely on the charts too heavily. "That mentality is best left with top 40 or AC stations," says Moore.

With the success of the format, many artists that received early airplay on adult alternative stations, such as Enya, Tracy Chapman, Tanita Tikaram, and even traditional new age artists, have crossed over to other formats. Some programmers see this as a potential problem.

"You are going to hear more of it on AC, top 40 and easy listening stations, because a lot of it is compatible with other formats. That is a challenge," acknowledges Eshbaugh. "If it crosses over and becomes toasted on another format, we rest on it," says Hansen.

Often adult alternative programmers will go deeper into an album and play another cut, if the hit has crossed over. Most adult alternative programmers take pride in the fact that they are breaking new acts that crossover, and become mainstream successes. "Our listeners can count on us being a little ahead of the game," says Moore. "The realize they are going to hear it here first, if it's worth hearing."

Others, however, feel that incorporating records that have potential top 40 and AC appeal shouldn't be played on adult alternative radio. "It has to be progressive," says Forest. "It has to be futuristic, and it has never been presented that way. [Adult alternative] stations should play very little vocals, so they sound very little like anything else on radio. If you start sounding like everybody else, it isn't going to work."

Some programmers say adding vocals is just a natural progression. "Adding more uptempo music is not an indication that new age is not working," says Eshbaugh. "It is more of an evolution of the format taking place, and a program director trying to find music that appeals to 25-54 year-olds."

Others are concerned about being too progressive. Hansen says he "doesn't find too much room for space music, droning electronic music, or shapeless acoustic music." Instead, Hansen says variety is the key. "People are drawn to the format for the uniqueness and the combination of elements—soft rock, light jazz and exhilarating

new age that they aren't going to hear anywhere else."

Cody concurs: "Adult alternative is exactly what its name implies, an alternative to adult radio. In a world of cola, beer, and wine coolers, I think of adult alternative as premium fine wine." And like fine wine, Cody expects adult alternative to continue to be popular with an elite segment of the population, but not offer serious competition to more mainstream formats that aim to appeal to the masses. "I don't imagine that California wineries ever think that they will overtake beer in sales, but they make plenty of money."

## INDIES

(Continued from page N-4)

the double-edged sword inherent in the new-age marketing niche. All the product from indie labels such as Visual Musik usually gets put into one category, new age. "On one hand that can be a problem because a lot of people think of new age simply as transcendental music or, in more negative terms, music for the granola set," explains Davis. "On the other hand, before this new age niche emerged, retailers scattered our product throughout the store. Now I can walk into any retail outlet and almost always find my product in the new age section." (Continued on page N-11)

# Hearts of Space



CONSTANCE DEMBY



KEVIN BRAHENY



MICHAEL STEARNS



STEVE McDONALD



ROBERT RICH



BILL DOUGLAS

The best in contemporary spacemusic—from the producers of the popular public radio series *Music from the Hearts of Space*. All titles on CD and Chrome Cassette at selected independent and new age distributors. Contact: 1-415-759-1130



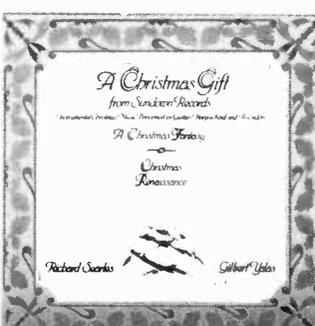
SUNDOWN  
RECORDS



**Dance of the Renaissance**



**Dream of the Troubadour**



**A Christmas Gift**  
(Double Album CD)

A  
Festival of  
Instrumental Music  
Featuring  
Guitars, Harpsichord  
& Recorders

Available  
on LP,  
cassette and CD

For more information contact: 805-499-9912

SUNDOWN RECORDS

P.O. Box 241, Newbury Park, CA 91320  
FAX 805-499-9706

Member of **NAIRD**

precision  
sound

THE WEST'S FINEST  
INDEPENDENT DISTRIBUTOR  
OF COMPACT DISCS &  
QUALITY RECORDINGS

- \* NATIONWIDE DISTRIBUTION
- \* PROFESSIONAL ADVERTISING/PROMOTION DEPT.
- \* DYNAMIC SALES & MERCHANDISING TEAM

FOR FAST, PERSONAL SERVICE CALL:

LOS ANGELES 818-985-0670	SAN DIEGO/ORANGE CO. 714-964-5436	S.F. & BAY AREA 415-728-7748	NORTHWEST 206-774-6668	TEXAS/SOUTHEAST 817-265-7435
-----------------------------	--------------------------------------	---------------------------------	---------------------------	---------------------------------

PRECISION SOUND MARKETING, LTD.

MAIN OFFICE  
1-800-547-7715  
FAX 206-774-4178

## INDIES

(Continued from opposite page)

tion." Current and upcoming releases include "Incommunicado" by Zurich, and four music videos which Visual Musik will soon combine into their second full-length video release.

According to Hyman Katz, GM for **Sonic Atmospheres**, Sherman Oaks, Calif., "we're looking more at the music as a personal statement, and we are definitely expanding the limitations that a new-age stigma has, even including the way the music is marketed."

Marketing techniques at Sonic are much the same as for any pop artist, with posters, bin cards and independent promotion. Sonic Atmospheres is home to five new-age artists: Hiltzik & Greenwald, Michael Stearns, label owner Craig Huxley, and Don Harriss whose third album for Sonic, titled "Abacus Moon," came out this month.

For Steven Hill at **Hearts Of Space**, San Francisco, the key to indie survival in the new-age market is good distribution with realistic projections and expectations. "The independent distribution system, created completely out of grassroots response to the audience and the psychological function of the music, is still in place. It still works as long as you do not have delusions of grandeur and start spending money that you do not have and will never make. Quality is the only thing that survives." Constance Demby's "Set Free," Steve McDonald's U.S. debut, "Spinfield," and Robert Rich's "Rain Forest" are the latest quality releases from Hearts Of Space.

Excitement and frustration go hand-in-hand when an independent alternative label begins to make inroads into the mainstream distribution system. "The biggest problem for an independent label is leverage," says Jim Moeller, president of **Serenity Records**, Upland, Calif. "In the mainstream market the indie does not have the leveraging power needed to get things done and to receive payment." Nevertheless it has been a good year for **Serenity**. Max Highstein's "Touch The Sky" was one of the most played albums in adult alternative radio's history. Recent releases include "Eternity" by the Los Angeles Symphony Orchestra led by Shardad Rohani, and "Life at the Beach" by Gary Knox. Scheduled releases for later this year include a second symphony recording "The Winds Of Christmas," and a new-age/neoclassical release by Robert Whitesides Woo entitled "In The Light Of Love."

New age pioneer Steve Halpern, president of **Sound Rx** and **Halpern Sounds**, San Anselmo, Calif., foresees more blending of new age and pop. However, he feels distressed by his observation that many indies are "increasingly following the lead of the majors and going after the big-beat big-buck sale, rather than dealing with the integrity of the music." Halpern believes there are other ways to survive the current market glut and suggests being increasingly creative and tightening up existing procedures. "I find there is not enough timely followup on inventory checking, and there is a lot of room for new promotional ideas." Recent releases include "Gaia's Groove" by Halpern and Tony Selvage, and a compact disk version of Halpern's "Radiance:

Love Songs Without Words."

In the earlier days of **Silver Wave Records** in Boulder, Colo., their focus was on new-age music that crossed over into jazz. However, this Spring's electronic music release, "Mystic Waters" by Davol, and the recent acoustic release by Wind Machine titled "Rain Maiden," do not follow suit. Label head James Marienthal attributes the sales and charting successes of this year to "having a quality, not quantity, attitude. We're not trying to just put out more commercial sounding NAC-radio type music, and we have tried not to release too many things at once so each project is the best that it can be, top quality." Silver Wave's most current releases are Peter Kater's "Moments, Dreams & Visions: Original Soundtrack To Greenpeace Greatest Hits," and Steve Haun's "Midnight Echoes."

It was Native American flutist R. Carlos Nakai, who has helped to fuel the growth of **Canyon Records** in Phoenix and prompted its cross-over into the new-age market. Canyon, specializing in Native American music since 1951, signed Nakai about six years ago. The serenity of the solo Native American flute and mystical quality of the eaglebone whistle fit well into the relaxational and meditative sounds of authentic new age. When Nakai formed a group called Jackalope, Canyon crossed over once again, this time blending ethnic melodies and instruments with modern technology and urban styles. This November will bring a new Nakai release along with Canyon's first non-Native American release by guitarist William Eaton. Their first classical-oriented release, a con-

certo for Native American flute and Orchestra by Prof. James DeMars from Arizona State Univ., will follow in January.

The **Nouveau** label from **K-tel** also shies away from the term new age. "Adult alternative music is for me the most satisfactory description because it's music, it's not teenage music, it's an older demographic and yet it's an alternative to the mainstream," explains Chuck Thagard, VP product development. "We wanted a label that if we found something out of the ordinary we'd have a place for it." A perfect example, slated for release by the end of the year, is a recording by Minneapolis singer/instrumentalist Tommy Wiggins entitled "Cool Saturdays." Celestial Navigations, the group who contemporized the art of storytelling by back-

(Continued on page N-12)

R. Carlos Nakai  
Native American Flute Music



"music so soothing  
it unwrinkles  
mind and soul..."

For complete list write or call:  
Canyon Records & Indian Arts  
4143 N. 16th St., Dept. BI.  
Phoenix, AZ 85016 • (602) 266-4823.  
Dealer inquiries invited.

## NEW LABEL NEW ARTISTS

- **STEVE ROBBINS** TT6007
- **DAVID CULLEN** TT6008
- **TED HOWE** TT6009
- **ONE ALTERNATIVE** TT6010

© © **TALL TREE RECORDS**  
11026 Ventura Blvd. Suite Three Studio City, CA  
213-887-5106



## The Music of STEVEN HALPERN ... On the **SOUND R<sub>x</sub>** Label

STEVEN HALPERN, Ph.D. - Composer, recording artist, producer, educator and author.

- For more than 15 years, a name synonymous with the growth of New Age Music
- An internationally recognized authority on the use of music for health and well-being
- 1989 CRYSTAL AWARD winner (International New Age Music Network)
- The ANTI-FRANTIC ALTERNATIVE™ ...and beyond

Member of  
**NAIRD**

**SPECTRUM SUITE**  
The all-time classic



SRXT/D 7770

Our flagship release has sold over 200,000 units! This unique composition automatically tunes the human instrument.

**AMONG FRIENDS**  
Collection I



SRXT/D 7838

All-star lineup showcases New Age/jazz/beyond. With Paul Horn, David Friesen, G. Kelly, Dallas Smith, et. al.

**CONNECTIONS**  
With Paul Horn



SRXT/D 7844

Five inspired duets delight w/ virtuosity and sensitivity. Six tracks add fretless bass & percussion for a jazzier mix.

**RADIANCE**  
Love Songs Without Words



SRXT/D 7842

An exquisite collection of Anti-Frantic™ jewels, including Pachelbel's Canon in D Major. Perfect for old and new fans alike.

**CRYSTAL SUITE**  
Romancing the Stone



SRXT/D 7845

Luminous textures, angelic choirs, Quartz Crystal Temple Bowls...a new standard of excellence in the healing arts.

**GAIA'S GROOVE**  
With Tony Selvage



SRXT/D 7845

An upbeat tour de force with electric violin & percussion. New Age/World Music to move body and soul.

We are pleased to welcome our new record trade distributors:

PRECISION SOUNDS • BIG STATE • NAVARRE • SCHWARTZ BROTHERS to our existing family of distributors Music Design, New Leaf, Backroads, Pyramid, Real to Reel, Zango, and many others.



*Romantic  
Music for the  
New Age*

Artist/Composer  
LEONARD ELLIS

"Circle of Dreams"  
"Starlight Sonata"

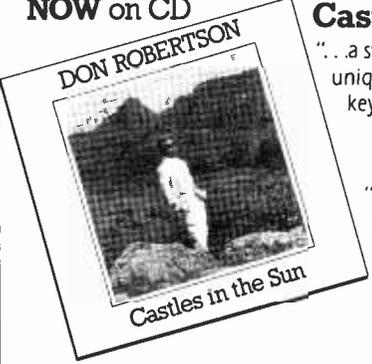
Distributed by Silo and Liferdance.

Leonard Ellis Productions  
P.O. Box 66002 LA CA 90066  
(213) 391-1664

Member of **NAIRD**

New Age Composer/Synthesist  
**DON ROBERTSON**

NOW on CD



**Castles in the Sun**

"...a sweetly soothing feel with unique and distinguished keyboards."  
Tom Miller, **KTWV**  
*The Wave, Los Angeles*

"...has that mysterious quality that generates popularity."  
John Frost, **KOAI**  
*The Oasis, Dallas*

**DBR**

"Music that matters"

Member of **NAIRD**

AVAILABLE through BACKROADS, CALIFORNIA RECORD DISTRIBUTORS, GEMINI, MS DISTRIBUTING, MUSIC DESIGN.  
PHONE 303/223-4262 • FAX 303/223-1516

# NEW AGE '89



Celestial Navigations

"The most outstanding (new age) vocal tape"  
- Lloyd Barde, Backroads Distributors

"A true gem"  
- CD Review

"...manages to make commercial 'new age' clones sound horribly superficial."  
- Option

"A remarkable album"  
- East Coast Rocker's Harmonies



Call for distributor information  
**Soundings of the Planet 1-800-93PEACE**

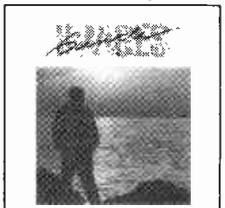
**JBX RECORDS**

P.O. BOX 090309-0309  
ROCHESTER HILLS, MI 48309-0309  
(313) 656-1155

**JBX RECORDS PRESENTS**

**FOR YOUR LISTENING PLEASURE**

"GENTLE IMAGES" JX 40011  
Solo piano by Jim Bajor



JX 7002

Member of **NAIRD**

"ORIGINS"  
Kerstin Allvin



## ECLECTIC INDIES

(Continued from page N-11)

ing the spoken word with synthesizer music from the new age genre, will release "Chapter Two" later this year. Nouveau's latest electronic release is Bill Wolfer's "And It Rained All Through The Night."

Lloyd Barde, owner of **Backroads Distributors** and the **Shining Star** label, believes that being an independent is no longer a detriment. "We have managed to equalize the marketplace. Independents are no stronger or weaker, and releases by major labels and single artists are selling right next to each other without any regard for where they came from."

**CREDITS:** Editorial by Billboard writers, except by P.J. Birsik, new age specialist, freelance writer, and author of "The New Age Music Guide" (Macmillan), based in Sedona, Ariz.; Linda Atnip and Devra Hall, Los Angeles freelance writers; Design, Steve Stewart; Cover, Jeff Nisbet.

# THE BEST SELLING NEW AGE MUSIC

MUSIC

**A NEW WORLD OF EXPERIENCE**

NEW WORLD COLLECTION I



*from England*



MUSIC

**A NEW WORLD OF RELAXATION**

NEW WORLD COLLECTION II



## NEW WORLD – NEW AGE

**New World** was founded in 1982 by Colin Willcox. Through the company's commitment and its pioneering research, presentation and marketing, (over 1/2 million units sold by mail order alone), **New World** is now the most successful U.K. New Age Music label, and the largest producer of New Age Music in the world.

**New World's** exclusive collection of over 150 titles contains some of the finest and most beautiful instrumental music ever composed;

- on Compact Disc
- on Chrome Cassette
- on Video.

These established best-selling recordings from England are now available for

**Worldwide Distribution**

For a free colour catalogue, our New Age Samplers and further details contact:

Colin Willcox or Carmen Salvat.

**New World**  
Paradise Farm  
Westhall, Halesworth  
Suffolk IP19 8RH, England  
Tel: England (0)50-279-279  
Fax (0)50-279-886

## Some Retail Chains Are 'Renting' It Free First-Aid Video Is A Lifesaver

BY MOIRA MCCORMICK

CHICAGO "Emergency Action," a 30-minute independent release created to teach viewers procedures for the most common life-threatening emergencies, is slowly but surely making its way into specialty video stores—without the benefit of advertising.

Jan Brown of actiVideo, producer of "Emergency Action," says the title has been carried in the Midwest by Blockbuster Video for the last six months "as a free rental, which they do as a community service." Along with a number of supermarket chains like Chicago-based Dominicks and Schnucks of St. Louis—which are also offering the video as a free rental—"more video stores are doing that as well," says Brown.

"At first, video stores weren't interested, since their focus is entertainment. But now Baker & Taylor is distributing it and it's also listed in major video catalogs like S.I., Critic's Choice, and Video Takes."

"Emergency Action," which lists for \$29.95, shows viewers step by step how to handle eight of the most common emergencies, including CPR for a heart attack, drowning, or shock; the Heimlich maneuver for choking in both adults and children; mouth-to-mouth resuscitation

**'In an emergency, the public is the missing link in the life-saving chain'**

for a person who stops breathing; and methods to stop severe bleeding.

According to Brown and Dr. Stanley Zydlo, an emergency medicine pioneer and consultant to "Emergency Action," it takes an ambulance an average of three to five minutes to arrive on the scene of an emergency. "A person can bleed to

death in five minutes," Zydlo says. "Brain death occurs in only six minutes. The public is the missing link in the life-saving chain. The sooner treatment is started, the better the chance of survival, and recovery is generally faster and more complete."

Brown, formerly a consumer affairs syndicated columnist, was inspired to create "Emergency Action" after her father was stricken with a heart attack two years ago in Florida. Brown counts herself lucky that she was not present, since she had forgotten how to perform CPR; fortunately, someone on the scene did, and saved her father's life.

"I had taken CPR so long ago I couldn't remember it," Brown says. Shortly thereafter, she was doing

(Continued on page 72)



**I'll Take Manhattan.** Palmer Video executive VP Peter Marlo, franchisee Rusty Miller, and president Peter Bainer toast the opening of Palmer's new New York location on Park Avenue South and 21st Street. The outlet will be the chain's first investor-owned store. Palmer will manage, but not own, the location.

## Data Vend Chooses The Combo Option Company's Choices Stores Offer Wide Mix Of Products

BY EARL PAIGE

LOS ANGELES Data Vend of Baltimore is another company coming from the video specialty retailing community that is now opening combo stores, with the first units under the Choices banner in the Manchester and Nashua, N.H., markets.

Paul Roach, director of retail operations, describes the Choices stores as being 5,000-6,000 square feet in size with a prerecorded product mix that will include CDs but probably not cassettes at this time. Audio books for sale and rental will also be offered.

Aside from prerecorded videocassettes for sale and rental, Choices will also offer videodisks for sell-through and rental as well as videodisk players for rental, Nintendo game units, and camcorders.

"We want to be a store that's on the leading edge of technology," says Roach, who views hardware rental as a way to build a strong customer base. "Our CD supplier, for instance, is supplying us with demo disks."

Choices will stop short of digital audiotape, avoiding "too much dabbling in virgin territory," according to Roach.

Choices carries the below-logo motto, "Movies, Music & More."

"We aim to be a total prerecorded home entertainment outlet with emphasis on a wide variety of products," Roach says. "We will have T-shirts and accessories and a lot of candy and snacks." Of the latter, he says "they offer 30%-40% profit, the kind of revenue that goes right to the bottom line day after day, but adds to the fun in a shopping experience."

The whole idea of offering music and other nonvideo merchandise keys off the same basic idea that occurred to the early pioneers in record/tape stores who added video rental, says Roach, mentioning such chains as Warehouse Entertainment, Music Plus, Sound Warehouse, and, of course, Tower. "In

video rental, you have a captive audience that comes in two to three times a week."

Roach is loath to offer much more detail regarding Choices' strategy because of the increasing competition from traditional combo chains and other video-oriented firms like Data Vend, which are now touting combos. He does acknowledge that JD Store Equipment is involved in the chain's fixturing and layout plans, and that video rental will be \$2.50 on a pay-when-renting basis.

Among new combo players, Roach says he is aware of Super Club N.A., planning its own combo superstores and also acquiring existing video specialty chains experimenting in prerecorded audio (Billboard, Sept. 23). Yet another is L.A. Entertainment, just bowing its first unit here in suburban Reseda, but evolving out of the Video Excitement/Video Library chain from Montana.

Roach says he is familiar with widely scattered markets because of his early involvement in franchise sales for Blockbuster. "I was involved in the first stores that opened in Dallas," he says of the company founded by David Cook,

recalling that the first unit went up Oct. 19, 1985.

Remaining through the early period when Wayne Huizenga, John Melk, and Donald Flynn came aboard until after Cook left in 1987, Roach says he never had any basic disagreements with Blockbuster's new regime. "It was just that there were acquisitions and all the explosive growth and I wanted to follow a more personal direction." That new direction found Roach going with a new video specialty venture, 10,000 Video, in San Antonio and Wichita Falls, Texas.

"The idea was to build superstores in secondary markets," says Roach, but the Texas economy stalled the chain. He joined Data Vend two months ago when the firm, an OTC company, decided that retail store operations could be more rewarding than video vending.

One inquiry Roach is definitely dodging is where Data Vend might land next or why it picked relatively quiet New England as its first market. "Let's just say that, for now, we're happy developing our concept in the Northeast."

## VIP Crosses American Borders Vid Distrib Now In Canada, Mexico

NEW YORK Kenneth Chane, president of video distributor Visual Impact Products of Chatsworth, Calif., recently expanded his company to go where few of his competitors have gone: Canada and Mexico.

In conjunction with his participation in Canada's Focus On Video trade show last month in Toronto, Chane set up a toll-free 800 line for Canadian customers to order directly from VIP's new Winnipeg, Manitoba, center. Product is shipped directly from Winnipeg, thus providing immediate turnover on orders.

Chane assures 24-hour service in most cases.

VIP's new outlet in Mexico City is structured much like the one in Winnipeg and VIP's home office in Chatsworth. Chane claims that he's able to provide quicker service there thanks to his installation of a new computer system.

VIP's Winnipeg plant can be reached at 1-800-447-0204 in Canada; in Mexico City the number is 586-05-07.

LARRY FLICK

## COMING SOON

A WEEKLY PREVIEW OF UPCOMING VIDEO RELEASES\*

TITLE (MPAA RATING) STARS STUDIO/LIST PRICE	PREBOOK CUTOFF (STREET DATE)	BOX OFFICE IN MILLIONS (# OF SCREENS)	P-O-P AVAIL- ABILITY
<b>EASY WHEELS (NA)</b> Paul LeMat Fries/\$89.95	11/01/89 (11/22/89)	NA (NA)	Poster
<b>ERNEST SAVES CHRISTMAS (PG)</b> Jim Varney Touchstone/\$89.95	10/24/89 (11/01/89)	\$28.1 (1,640)	Poster, Mobile, Counter- card
<b>GHOSTBUSTERS II (PG)</b> Bill Murray, Sigourney Weaver, Dan Aykroyd RCA/Columbia/\$89.95	10/31/89 (11/22/89)	\$110 (2,410)	3D Post- er
<b>THREE FUGITIVES (PG-13)</b> Nick Nolte, Martin Short Touchstone/\$89.95	10/24/89 (11/01/89)	\$40 (1,374)	Poster

\* INFORMATION FURNISHED BY VIDEO FORECASTER

### OTHER TITLES

<b>AMERICAN AUTOBAHN</b> Jan Jalenak, Michael Von Der Goltz SVS/\$79.95 Prebook cutoff: 11/1/89; Street: 11/29/89	<b>LYLE, LYLE CROCODILE</b> Animated Hi-Tops/\$14.95 Prebook cutoff: 10/25/89; Street: 11/8/89
<b>AUSTRALIA'S ABORIGINES</b> Documentary Vestron/\$29.98 Prebook cutoff: 10/25/89; Street: 11/15/89	<b>THE MONEY</b> Laurence Luckinbill 21st Genesis/\$59.95 Prebook cutoff: None; Street: 10/23/89
<b>GODZILLA VS. THE SMOG MONSTER</b> Science Fiction Orion/\$19.98 Prebook cutoff: 10/26/89; Street: 11/16/89	<b>MRS. AMWORTH</b> Glynis Johns New World/\$14.95 Prebook cutoff: 10/27/89; Street: 11/14/89
<b>JANOSCH BEAR TALES</b> Animated Just For Kids/\$39.95 Prebook cutoff: 10/30/89; Street: 11/14/89	<b>A NIGHTMARE ON ELM STREET 4: THE DREAM MASTER</b> Robert Englund Media/\$19.95 Prebook cutoff: 10/25/89; Street: 11/8/89
<b>THE LIFE OF JESUS VOLS. 1-4</b> Nelsen Leigh GoodTimes/\$9.95 each Prebook cutoff: None; Street: 10/27/89	<b>THUNDERCATS: TOWER OF TRAPS</b> Animated Family Home Entertainment/\$39.95 Prebook cutoff: 11/1/89; Street: 11/22/89

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

## Chain's Coupon Tie-Ins Drop Price As Low As \$6.88 Phar-Mor Offers 'Bambi' For Far Less

BY EDWARD MORRIS

NASHVILLE Phar-Mor, the Youngstown, Ohio-based discount and drug chain, has launched a major sell-through push on "Bambi." Depending on location, the stores are offering the Disney classic at a base price of from \$15.88 to \$16.88 each. However, additional discount coupon tie-ins drop the price to as low as \$6.88.

In Nashville, where there are two Phar-Mor sites, the 130-store

chain ran a full-color-page ad in the local dailies on Sept. 28, the "Bambi" release date. It linked the \$16.88 tag with discounts of \$3 on the purchase of Phar-Mor's Video Value Certificates book, \$3 on Crest toothpaste, \$2 on Coca-Cola, \$1 on Act II Microwave Popcorn, and \$1 on Nestlé candies. Except for Crest, which is a mail-in offer, the refunds are instant and instantly applicable on the video purchase price. Similar ads ran in other markets.

The chain's Video Value Certificates book offers 50 rental certificates for \$19.99, which drops the per-unit rental price to about 40 cents. The standard Phar-Mor rental fee for all titles is 69 cents. In other markets, the prices are even lower. For example, in Columbus, Ohio, the daily Phar-Mor rate is 39 cents a video, or three for \$1.

The St. Clairsville, Ohio, store is offering "Bambi" for \$15.88 and offers a \$3 discount to purchasers of the certificate book. In Columbus and in Bridgeport, W.Va., the same "Bambi" deal is available as in Nashville. The Pittsburgh price tag is \$15.88, with only a \$3 Crest discount applicable.

The Video Value Certificates book also carries \$3 discount coupons to be applied against the purchase of "Who Framed Roger Rabbit" and "Batman."



**Clinching Sales.** Muhammad Ali, left, duking it out with George Foreman in a scene from J2's documentary "Champions Forever." On Nov. 1, all five featured boxers—Ali, Foreman, Joe Frazier, Ken Norton, and Larry Holmes—will be on the "Today Show" promoting the cassette, the first time all five have ever appeared together on a single TV program. The five will also join "Donahue" later the same day. Other New York media events scheduled for Nov. 1 are expected to hike additional orders and re-orders for the \$19.95 tape, which had initial shipments of about 60,000 units, according to J2. A one week theatrical release in Manhattan is also planned.

FOR WEEK ENDING OCTOBER 28, 1989

Billboard

©Copyright 1989, Billboard Publications, Inc. No part of this publication may be reproduced, stored in any retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

## TOP KID VIDEO SALES

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE Copyright Owner, Manufacturer, Catalog Number	Year of Release	Suggested List Price
			★ ★ NO. 1 ★ ★		
1	1	4	<b>THE LAND BEFORE TIME</b> Amblin Entertainment/MCA Home Video 80864	1988	24.95
2	3	2	<b>BAMBI</b> Walt Disney Home Video 942	1942	26.99
3	2	54	<b>CINDERELLA</b> Walt Disney Home Video 410	1950	26.99
4	4	22	<b>TEEN MUTANT NINJA TURTLES: THE SHREDDER ...</b> Family Home Entertainment 23981	1987	14.95
5	5	106	<b>LADY AND THE TRAMP</b> Walt Disney Home Video 582	1955	29.95
6	7	22	<b>NUTS ABOUT CHIP 'N' DALE</b> Walt Disney Home Video 447	1989	14.95
7	9	37	<b>TEEN MUTANT NINJA TURTLES: HOT RODDING ...</b> Family Home Entertainment 23980	1989	14.95
8	8	41	<b>THE JETSONS MEET THE FLINTSTONES</b> Hanna-Barbera Home Video 1119	1987	29.95
9	6	12	<b>DAFFY DUCK'S QUACKBUSTERS</b> Warner Bros. Inc./Warner Home Video 11807	1988	19.95
10	10	52	<b>TEEN MUTANT NINJA TURTLES: HEROES ...</b> Family Home Entertainment 23978	1988	14.95
11	14	9	<b>SCOOBY-DOO WITH GUESTS BATMAN AND ROBIN</b> Hanna-Barbera Prod. Inc./Kids Klassics K5029	1988	29.95
12	<b>NEW</b>		<b>TEEN MUTANT NINJA TURTLES: KILLER PIZZAS</b> Family Home Entertainment 27314	1989	14.95
13	18	213	<b>DUMBO</b> ◆ Walt Disney Home Video 24	1941	29.95
14	11	176	<b>WINNIE THE POOH AND TIGGER TOO</b> ◆ Walt Disney Home Video 64	1974	14.95
15	16	22	<b>DISNEY'S SING ALONG SONGS: FUN WITH MUSIC</b> Walt Disney Home Video 451	1989	14.95
16	19	21	<b>BEN AND ME</b> Walt Disney Home Video 460	1989	14.95
17	17	22	<b>BONGO</b> Walt Disney Home Video 546	1989	14.95
18	15	51	<b>RAFFI IN CONCERT WITH THE RISE &amp; SHINE BAND</b> ◇ Troubadour Records Ltd./A&M Video VC61719	1988	19.98
19	13	108	<b>AN AMERICAN TAIL</b> ◇ Amblin Entertainment/MCA Home Video 80536	1986	29.95
20	12	22	<b>MICKEY AND THE GANG</b> Walt Disney Home Video 445	1989	14.95
21	22	157	<b>SLEEPING BEAUTY</b> ◆ Walt Disney Home Video 476	1959	29.95
22	23	22	<b>DUCKTALES: DUCK TO THE FUTURE</b> Walt Disney Home Video 449	1989	14.95
23	21	122	<b>DISNEY'S SING ALONG SONGS: HEIGH-HO!</b> Walt Disney Home Video 531	1987	14.95
24	20	162	<b>WINNIE THE POOH AND THE HONEY TREE</b> ◆ Walt Disney Home Video 49	1965	14.95
25	<b>NEW</b>		<b>TOM AND JERRY'S 50TH BIRTHDAY CLASSICS</b> Turner Entertainment Co./MGM/UA Home Video M201664	1989	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.



by Earl Paige

**BIGGER IS BETTER:** The decision of Mega Video to consolidate three small stores into one superstore is paying off, reports Bill Concevitch, VP at the eight-store Easton, Pa., franchiser. "The new store is running neck and neck with our No. 1 volume leader that no store was ever able to catch." Concevitch says the firm decided that the superstore is the best way to compete in the market, now being invaded by Blockbuster Entertainment franchisee UI Video Store Inc. (Billboard, Sept. 30). Mega Video welcomes the competition. "Blockbuster brings a very polished . . . operation into the market—it upgrades the whole perception of home video." Even though the new Mega Video store is only 3,000 square feet, it affords some luxury in merchandising that Concevitch welcomes. "We're going very broad in categories, even to sections for artists. We have a Sylvester Stallone, Clint Eastwood, John Wayne, Chevy Chase, Richard Pryor, so on. Each time these big stars have a new release, it just spreads to their catalog. We rotate these sections on a regular basis. Also, what we may try is a special day when everything by a certain star is half price, something like that." How do you accomplish something as ambitious as shuttering three stores to go with one big one? "We let all our customers know what we were doing in advance. We advertised. We promoted it. We were never closed. And we're seeing that customers will patronize the larger store, even if it means driving a little further."

**ARTEC EXPANSION:** Ron Redmond, now public relations manager at Artec Inc., the Shelburne, Vt., distributor, says people may be reading too much into the recent hiring of Larry Johnson to the newly created post of VP distribution. Marty Gold, president, did say Artec wants to "grow into a national distribution company" and Johnson has the credentials, but this is all at a deliberate pace. To date, Artec has no branch beyond Pittsburgh. Johnson spent 21 years in home electronics, record, and video distribution, most recently with Lieberman Enterprises in charge of 11 branches. He is also an alumnus of Pickwick International. Artec has recently beefed up management via the hiring of Redmond, Robert Huntoon, and Vincent Spagnolo. Hun-

toon is creative services manager and Spagnolo manager of telecommunications. Two Artec veterans also departed. Matt Brown, senior VP marketing and with the firm since 1980, resigned to pursue personal interests in Maine; also resigning was his wife, Kathy "Kat" Brown, director of credit.

**RACKIN' & ROLLIN':** Now four months along in rack-ing, Sight & Sound Distributors is pleased, boasts J.D. Mandelker, though he says the St. Louis firm might not have anyone to brag it up at the annual National Assn. of Recording Merchandisers Oct. 21-25 wholesale soiree in Phoenix. "That conference is a problem for smaller rackjobbers because it comes at such a critically busy period," he says, adding that Brenda Presson, who heads the rack arm, "just can't be spared." Mandelker says accounts are "telling us they are doing four times the volume with our rack service as compared when they were buying direct."

**A-TITLE AVALANCHE:** There's a buzz about just how all these potentially hot rentals will fit into the already busy holiday scheme of things (Billboard, Oct. 21). Admitting that his theory may be a little "too thought out," Ned Berndt, VP at seven-store Q Records & Video, Miami, says all the titles ganged up before Christmas rather than afterward because "it's the back side of the writer's strike. That shifted the whole product cycle along a few months." At any rate, for various reasons, at least five promising titles are hitting stores from mid-November through Dec. 14 (the release date of "When Harry Met Sally . . .") The others: "Great Balls Of Fire," "Star Trek V," "See No Evil, Hear No Evil," and "Ghostbusters II." Berndt welcomes it. "Rental is hurt from Labor Day through the World Series." On top of that, rental volume is down anyway because of intense competition.

Smaller retail firms that do not have a separate budget for sell-through and rental could feel a pinch, says Julie Murakami, buyer at 65-store combo chain Music Plus, Los Angeles. "But we envision no problem. We have a yearly budget and we have stuck to it. We don't expect to extend our budget," says Murakami, who, like others, looks forward to what the several A titles might do for rental. "We're flat compared to last year on a same-store basis," she says of the first three quarters in rental.

Another large chain looking forward to having more than the usual number of good titles during the Christmas season is Palmer Video, Elizabeth, N.J., a specialty chain with 31 company units and 164 franchised outlets. Boasting one of the larger increases seen in rental, (Continued on next page)

## STORE MONITOR

(Continued from previous page)

Palmer is up 15% in mature stores rental for the first three quarters, says **Carl Pallini**, VP retail. "We're equipped to give these movies large footage and depth; we're very excited about how movies of substance—'Great Balls Of Fire,' and 'Ghostbusters II'—can help bring in extra traffic."

While it's true that stores do have extra income from so much sell-through prebooking action, there's a down side, too, says **Eilene Zizas**, who runs **Movies In Motion** for four-unit **Orland Video**, Chicago. "They're having to put in a lot more promotional merchandise this season" she says of the various items related to "Batman," "Bambi," and the other titles.

Looking individually at the five big titles, **Audrey Chesta**, buyer at single store **Village Video**, Chicago, says, "It's always a judgment call regardless of the studio hype. Maybe we'll get three, four—and not eight." Recent heavy purchases are a factor, too. Chesta claims she climbed over the hump in terms of "Rain Man," and finally started making money. "Of course, we sold off eight of the 20 copies we brought in," she says. "Ghostbusters II" probably won't be as durable. "It's incredible to me that the original remains so popular—four, five copies out every weekend." Chesta says 'Great Balls Of Fire' is "probably the weakest, and the critics hated 'Star Trek.' Richard Pryor hasn't had a good movie lately but he has a lot of fans," she says. Chesta did not forecast how "When Harry Met Sally . . ." will do. "We're up 10% over a year ago, and October, usually our worst month, is not doing so bad."

The only worry for **Beth Stepner**, buyer at 25-store **Video Village**, Erlanger, Ky., is whether the studios will push the rental titles "and spend their megabucks on TV rather than in the trades. After we see this or that movie is coming out, why do we have to be told a dozen times?" She says so many new titles "is very good for business."

**MYSTERY SHOPPING:** In an effort to see how Q Records & Video is stacking up to its competition in Miami, the chain has done some comparative shopping looking particularly at service. "We were shocked at how we were often never greeted. And yet here we were carrying around clipboards and taking notes," says **Berndt**, who teamed up with two store managers. In our own stores our mystery shopper was greeted. But in one it took five minutes. That's intolerable." Berndt believes there's a psychological schism between the music and video shopper in combos like Q. "The mindset is different. With a music customer, the anticipation is spending between \$20 and \$50, particularly since the advent of CD." In music, there is more of a destination visit, as opposed to video, where a customer is in the store more often and just as often looking to see what's new with no title in mind. "The average ring in video is \$19," continues Berndt. A lot of customers have an attitude of not spending more than \$10 in a rental store or section."

# SAT\*

(Senseless Academic Torment) Test

# HOW I GOT INTO COLLEGE

**DIRECTIONS:** Read all instructions carefully, then completely disregard. Mark the circle next to your answer. Failure to use a #2 pencil will result in disqualification and humiliation. Remember: It is only a test! Also remember that those who do poorly will be paraded naked in front of their video store.

- The SAT Test was first given:
  - During the Spanish Inquisition.
  - Directly before the first administration of mouth-to-mouth resuscitation.
  - A riotous cinema sendup in "How I Got Into College."
    - 
    - 
    -
- College can best be described as:
  - A Federal Protection and Relocation program for teenagers.
  - An institution of higher partying.
  - A bitchin' place to meet babes.
  - The last stop before reality check-in.
  - All of the above.
    - 
    - 
    - 
    - 
    -
- Marlon Browne's entire future is about to be determined by one heartless exam—the SATs. What does SAT stand for?
  - Student Aggravation Threshold
  - Suffering And Torture
  - Senseless Academic Torment
  - Scholastic Aptitude Test
    - 
    - 
    - 
    -
- You have always wondered about the mysterious college admissions office "selection" process. From watching "How I Got Into College" you learn that admissions board members:
  - Carefully select the female student body by the female students' bodies.
  - Would have easily found employment in torture chambers in the Dark Ages.
  - All of the above.
    - 
    - 
    -
- If "A" goes to a movie that starts at 3:15 in the afternoon and lasts 108 minutes, and "B" goes to a movie at a quadraplex 8 minutes walking distance that starts at 3:36 PM and lasts for 117 minutes, why didn't they just come to your store instead and rent the hilarious CBS/Fox release of "How I Got Into College?"
  - They did, but all the copies were already rented.
  - They were on their way over when they got trampled by the Ramsey College Marching Band.
  - They are illiterate and hard of hearing, and therefore haven't read the reviews or heard the great word of mouth on this riotous movie.
    - 
    - 
    -
- You hear that a contest for the new CBS/Fox Video release of "How I Got Into College" has prizes ranging from 5000 plastic pigs to a professional wrestling lesson (or \$1000 in cash!) You immediately decide:
  - Any movie that mocks or in any way denegrates the sacred pursuit of a college education is okay in your book.
  - When you win first prize, you'll take the wrestling lesson instead of the cash.
  - You hope you win a plastic pig instead of the wrestling lesson.
    - 
    - 
    -

### Bonus Question!

Retailers who fail to participate in the SAT\* (Senseless Academic Torment) Sweepstakes will receive:

- Two weeks detention.
- Absolutely nothing.
- Ten demerits.
- A trip to the nearest Army recruiting office.
  - 
  - 
  - 
  -

**Do Not Fail . . . to participate in the "How I Got Into College" SAT\* (Senseless Academic Torment) Sweepstakes Promotion!**

TWENTIETH CENTURY FOX PRESENTS A MICHAEL SHAMBERG PRODUCTION A SAVAGE STEVE HOLLAND FILM "HOW I GOT INTO COLLEGE" ANTHONY EDWARDS • COREY PARKER • LARA FLYNN BOYLE  
 MUSIC SCORE BY JOSEPH VITARELLI DESIGNER IDA RANDOM DIRECTOR OF PHOTOGRAPHY ROBERT ELSWIT PRODUCER ELIZABETH CANTILLON WRITTEN BY TERREL SELTZER PRODUCED BY MICHAEL SHAMBERG DIRECTED BY SAVAGE STEVE HOLLAND  
 COLOR BY DeLUXE

**DEALER ORDER DATE: 11/28/89 STREET DATE: 12/14/89**

**Sweepstakes Rules:** No purchase required to enter. Sweepstakes ends March 31, 1990. Only one entry per envelope. Sweepstakes open to residents of the United States 13 years of age and older. Void where prohibited by law. Complete sweepstakes rules available at participating video retailers.

\*The use of the initials SAT in this advertisement is for satiric purposes only and is in no way intended to disparage the Scholastic Aptitude Test or the College Entrance Examination Board. No relationship with or endorsement by the Scholastic Aptitude Test, the College Entrance Examination Board or their related companies is intended or implied.

© 1989 The CBS/FOX Company. All Rights Reserved. CBS™ is a trademark of CBS Inc. used under license. Fox™ is a trademark of Twentieth Century Fox Film Corporation used under license.

**A  
COMEDY  
WITH LEATHER,  
SPIKES, AND  
REAL LOUD  
BIKES!**

## SALES POINTS

- Starring PAUL LeMAT ("American Graffiti," "Hanoi Hilton"), EILEEN DAVIDSON ("The Young and the Restless"), BARRY LIVINGSTON ("My Three Sons"), MARJORIE BRANSFIELD ("Red Heat") and MARK HOLTON ("The Naked Gun").
- From the producers of "Evil Dead", "Once Bitten" and "Hide and Go Shriek"
- 1989 Theatrical Release
- Off-the-wall, tongue-in-cheek comedy in the tradition of "The Naked Gun" and "Airplane!"

Is Iowa big enough for two biker gangs?

The trouble begins when Bruce, leader of The Bourne Losers meets She Wolf, leader of the Women of The Wolf. Bruce immediately falls for her—she's the kind of woman that makes a man write bad checks.

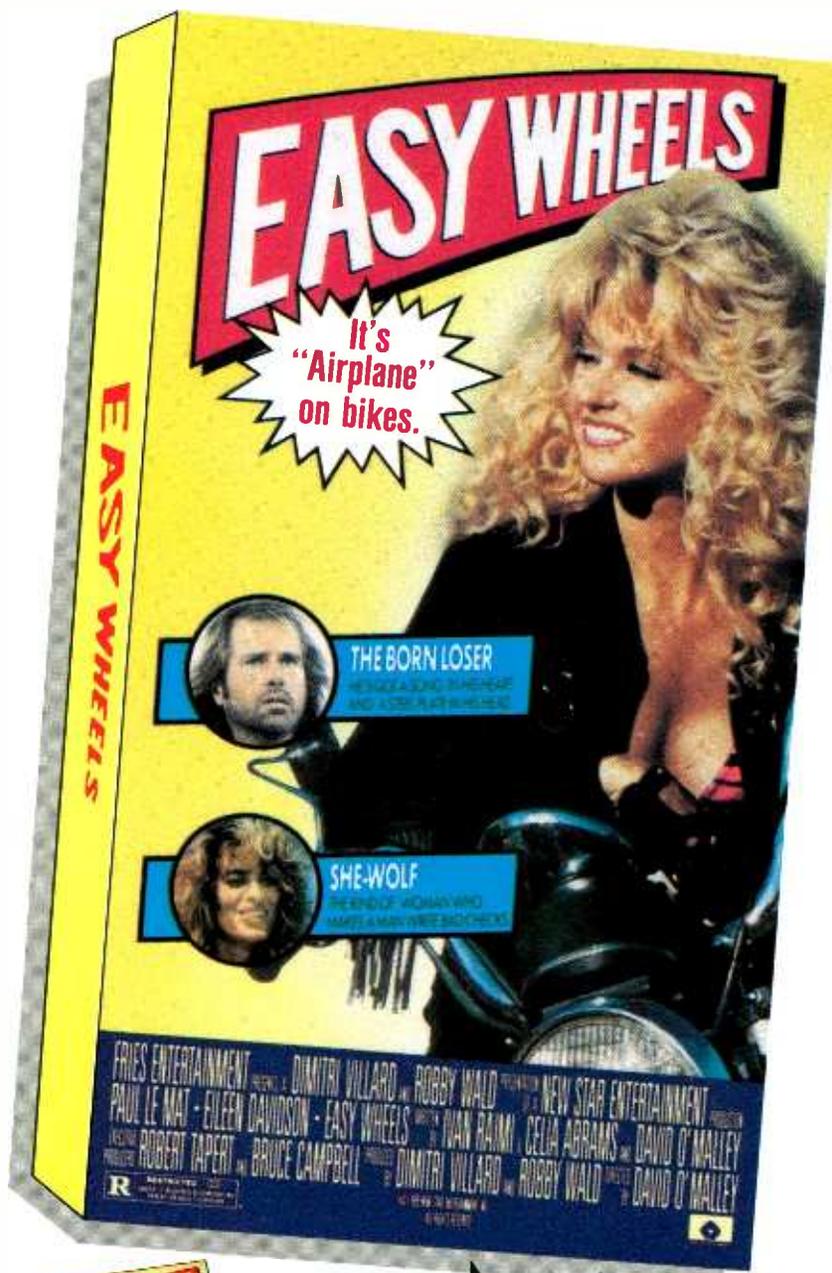
It's "Airplane" on bikes as the Bourne Losers take on the Women of The Wolf.

SUGGESTED LIST PRICE: \$89.95  
APPROX. RUNNING TIME: 94 MINUTES  
CAT. NO. 92050/COLOR



AVAILABLE AS 2-PACK SKU #92052  
SPECIAL MONEY-SAVING OFFER  
**\$159.90**  
SUGGESTED RETAIL VALUE

**FRIES HOME VIDEO**  
a subsidiary of Fries Entertainment Inc.



## FIRST-AID VIDEO

(Continued from page 69)

calisthenics to an exercise video "when I thought, it would be great to have a video that taught emergency procedures in a similar participatory style."

Brown proceeded to do research to determine whether there was a market for such a tape, and found the answer to be a resounding yes.

"CPR courses are eight hours long," she says. "Some 94% of the people researched said they thought it very important to learn CPR, but most said they didn't have time to take the class." Plus, she says, other research has shown that even among those who have taken first-aid courses, much of the material is forgotten in the ensuing six months."

At the time Brown began her project, the only emergency medical videos available "were transferred from film and were very clinical programs used to train paramedics. Most of them were also out of date as far as the techniques shown."

Both Brown and Zydlo wanted to make the video "as easy as possible—user-friendly," as Brown says. "The CPR and Heimlich portions are taught with the viewer following along with a pillow, to get a feeling for the hand positions and cadences. You more thoroughly retain learning when you're actively involved."

The video was shot on location in the Chicago area and released last January. It comes packaged with a card recapping emergency procedures, and an emergency telephone sticker. Brown has publicized the title solely by "direct mail and making phone calls; we don't have an advertising budget. Most of our direct sales have been to libraries and schools, and most of our retail sales have been at bookstores." Both Waldenbooks and Waldenvideo, she notes, carry "Emergency Action." The title is also available through the New York-based American Lung Assn., for which a portion of the video's proceeds are earmarked. In California, the Von's supermarket chain is selling it at cost. It can also be ordered by dialing 1-800-333-0901 and asking for Operator 10 Emergency.

Brown's actiVideo has just released its second title, "Baby Massage And Exercise" (\$24.95), which is being targeted for children's clothing, furniture, and maternity stores. Brown says an upcoming children's educational/entertainment series is also in the works.

## BILLBOARD'S INTERNATIONAL BUYER'S GUIDE 1989 edition

The Worldwide Music and Video Business to Business Directory. \$68 (includes postage and handling). Add appropriate sales tax in NY, NJ, CA, TN, MA and VA.

**Order Your Copy Now!  
CALL TOLL-FREE  
800-223-7524**

(In New York State: 212-536-5174)

# TOP VIDEOCASSETTES RENTALS™

Compiled from a national sample of retail store rental reports.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating
★★ No. 1 ★★							
1	1	6	RAIN MAN	MGM/UA Home Video 901648	Dustin Hoffman Tom Cruise	1988	R
2	2	7	BEACHES	Touchstone Pictures Touchstone Home Video 797	Bette Midler Barbara Hershey	1989	PG-13
3	4	10	TEQUILA SUNRISE	Warner Bros. Inc. Warner Home Video 11821	Mel Gibson Michelle Pfeiffer	1988	R
4	3	8	THE NAKED GUN	Paramount Pictures Paramount Home Video 32100	Leslie Nielsen	1988	PG-13
5	5	6	BILL & TED'S EXCELLENT ADVENTURE	Orion Pictures Nelson Home Entertainment 8741	Alex Winter Keanu Reeves	1988	PG
6	6	4	HER ALIBI	Warner Bros. Inc. Warner Home Video 11835	Tom Selleck Paulina Porizkova	1989	PG
7	7	4	COUSINS	Paramount Pictures Paramount Home Video 32181	Ted Danson Isabella Rossellini	1988	PG-13
8	8	5	SKIN DEEP	Morgan Creek Productions Media Home Entertainment M012336	John Ritter	1989	R
9	10	11	MISSISSIPPI BURNING	Orion Pictures Orion Home Video 8730	Gene Hackman Willem DaFoe	1988	R
10	NEW ▶		WORKING GIRL	CBS-Fox Video 1709	Melanie Griffith Harrison Ford	1988	R
11	11	4	FLETCH LIVES	Universal City Studios MCA Home Video 80181	Chevy Chase	1989	PG
12	NEW ▶		MAJOR LEAGUE	Morgan Creek/Mirage Prod. Paramount Home Video 32270	Tom Berenger Charlie Sheen	1989	R
13	9	9	THE 'BURBS	Universal City Studios MCA Home Video 80878	Tom Hanks	1989	PG
14	12	5	THE JANUARY MAN	CBS-Fox Video 4759	Kevin Kline Susan Sarandon	1989	R
15	15	3	CYBORG	Cannon Video Warner Home Video 31030	Jean-Claude Van Damme	1989	R
16	14	4	THE LAND BEFORE TIME	Amblin Entertainment MCA Home Video 80864	Animated	1988	G
17	13	13	DANGEROUS LIAISONS	Warner Bros. Inc. Warner Home Video 11872	Glenn Close John Malkovich	1988	R
18	20	6	THE BEST OF EDDIE MURPHY: SATURDAY NIGHT LIVE	Eddie Murphy Television Enterprises, Inc. Paramount Home Video 12741	Eddie Murphy	1989	NR
19	NEW ▶		THE DREAM TEAM	Universal City Studios MCA Home Video 80882	Michael Keaton	1989	PG-13
20	17	4	JACKNIFE	Kings Road Entertainment HBO Video 0213	Robert De Niro Ed Harris	1988	R
21	27	2	LEAN ON ME	Warner Bros. Inc. Warner Home Video 11835	Morgan Freeman	1989	PG-13
22	33	2	BAMBI	Walt Disney Home Video 942	Animated	1942	G
23	21	7	DISORGANIZED CRIME	Touchstone Pictures Touchstone Home Video 951	Corbin Bernsen Lou Diamond Phillips	1989	R
24	19	16	DIRTY ROTTEN SCOUNDRELS	Orion Pictures Orion Home Video 8725	Steve Martin Michael Caine	1988	PG
25	16	17	TWINS	Universal City Studios MCA Home Video 80873	A. Schwarzenegger Danny DeVito	1988	PG
26	18	15	THE ACCIDENTAL TOURIST	Warner Bros. Inc. Warner Home Video 11825	William Hurt Kathleen Turner	1988	PG
27	22	12	TRUE BELIEVER	RCA/Columbia Pictures Home Video 6-25012	James Woods Robert Downey, Jr.	1989	R
28	NEW ▶		CRIMINAL LAW	Hemdale Film Corp. HBC Video 0211	Gary Oldman Kevin Bacon	1989	R
29	24	7	RED SCORPION	SGE Home Video 12001	Dolph Lundgren	1989	R
30	25	10	THE FLY II	CBS-Fox Video 1725	Eric Stoltz Daphne Zuniga	1989	R
31	26	11	HEATHERS	New World Entertainment New World Video A88041	Winona Ryder Christian Slater	1988	R
32	28	7	TAP	Tri-Star Pictures RCA/Columbia Home Video 70143-5	Gregory Hines Sammy Davis Jr	1989	PG-13
33	35	2	FAREWELL TO THE KING	Orion Pictures Orion Home Video 8724	Nick Nolte	1988	R
34	23	5	DREAM A LITTLE DREAM	Vestron Pictures Inc. Vestron Video 5306	Corey Feldman Corey Haim	1989	PG-13
35	30	15	THE LAST TEMPTATION OF CHRIST	Universal City Studios MCA Home Video 80885	Willem DaFoe Barbara Hershey	1988	PG
36	34	13	THE BOOST	Hemdale Film Corp. HBO Video 0230	James Woods Sean Young	1989	R
37	31	14	COCOON: THE RETURN	CBS-Fox Video 1710	Don Ameche Wilford Brimley	1988	PG
38	36	21	COMING TO AMERICA	Paramount Pictures Paramount Home Video 32157	Eddie Murphy Arsenio Hall	1988	R
39	NEW ▶		MOONTRAP	SGE Home Video 2002	Walter Koenig	1989	R
40	29	12	WHO'S HARRY CRUMB?	Tri-Star Pictures RCA/Columbia Home Video 6-27013	John Candy	1989	PG-13

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

## ADVERTORIAL



Jeff Tuckman

With movies on home video playing such an important role in our lives, this month we have major motion pictures, music, classic movies, and family videos to help keep us warm this Fall.

**SHIPPING THIS MONTH: WHO FRAMED ROGER RABBIT** was the top grossing film of 1988, and is one of the top ten films of all time. This labor of love took seven years and more than 700 creative artists and craftsmen to complete and now we can own it for ourselves. Roger Rabbit combines live action and animation like no film before. Toontown with all our favorite cartoon characters like Donald, Mickey, Bugs, Betty Boop, and Yosemite Sam will entertain throughout. This all star cast includes Jessica Rabbit, Baby Herman, Bob Hoskins, and Roger himself. Who Framed Roger Rabbit won four academy awards and will be enjoyed for many years to come.

**LAWRENCE OF ARABIA** makes its home video premiere this month in its original print with 35 additional minutes added. RCA/COL has transferred the 65mm negative and the letterbox format which preserves the wide screen image. This marvelous motion picture won seven academy awards in 1962, including best picture and director. Peter O'Toole gives a great performance as the crazed British officer who united the Arabs in their war against the Turks.

**DEAD CALM** is a thriller that's gonna grab you and not let go. Sam Neill and Nicole Kidman star as a couple who are about to take a peaceful cruise on their boat. While out on the seas they spot a man (Billy Zane) rowing toward them, and he tells them he is the only survivor of his boat. Sam Neill doesn't believe Zane's story, and he checks it out leaving his wife and the drifter to an evening of terror. There is plenty of shock and surprise with only three characters throughout. **Dead Calm** will keep you on the edge of your couch.

**WORKING GIRL** is Melanie Griffith's breakthrough motion picture. Harrison Ford and Sigourney Weaver are excellent in their light comedy roles, which is quite a departure for both of them. This is a story of a secretary (Melanie Griffith) who lives a very simple life that changes drastically when her boss (Sigourney Weaver) is laid up in the hospital. She impersonates her boss and sells a major company on buying a chain of radio stations. One of the classic lines from Working Girl is when Melanie Griffith tells Harrison Ford "I've got a mind for business and a bod for sin." She received an academy award nomination for best actress for her performance. Carly Simon's music from **Working Girl** won the academy award for the best original song which adds to the feel of this movie.

**BAKER & TAYLOR MARKETING TIPS:** One of the most difficult aspects of the video business is getting new release information into the hands of the retailer on a timely basis. The sooner the retailer has this information, the quicker customers will be informed of new releases. Baker & Taylor Video has designed a **New Arrivals Calendar** for the video and audio retailer.

**The New Arrivals Calendar** lists all the video releases that are shipping in the month. What this accomplishes is to show retailers, as well as their customers what will be shipping and when. This four color calendar measures 22x33 and it looks great displayed. Many of the videos are titles customers may have heard about but may not necessarily ask for. At the present time, the new arrival calendar is distributed to 37,000 retailers throughout the country.

Premiering on home video in October is the legendary mystery series **DARK SHADOWS**. Dark Shadows aired on ABC-TV from June 1966 to April 1971. Twenty million viewers per day including teenagers rushing home from school would sit and watch this sensational cult classic.

The video: **THE RESURRECTION OF BARNABUS COLLINS** will include an overview of the first year and the introduction of the 175 year old vampire. The video will also include the first five Barnabus Collins episodes. Dark Shadows is the most popular running day time series in the history of television.

### MUSIC ON VIDEO:

Music has played a significant role in the sell-through market of video cassettes. Many of us not only want to hear our favorite artists, but also see them on video. Many artists are releasing videos simultaneously with their albums.

The #1 album on the Billboard charts is Milli Vanilli's *You Know It's True*. Now we can enjoy their music and see their videos on Milli Vanilli in Motion.

The biggest winner at the MTV Awards was Paula Abdul. Her album has three #1 singles and they are all available on her new video **STRAIGHT UP**. Paula Abdul, who is best known for her Choreography with many of today's great artists, shows her true singing and dancing ability in her new video Straight Up.

Paul McCartney is back on the charts with *Flowers in the Dirt*, and many of his songs are featured on Paul's new video **Put It There**. In this 90 minute video we not only get the new songs, but some Beatle classics and an in-depth interview with one of the great musicians of all time.

Janet Jackson's video **Rhythm Nation 1814** is hot! Her first two videos have gone platinum, and Rhythm Nation 1814 is sure to follow accordingly. This is not just another music video. It is shot in black and white with a half hour color documentary which takes us behind the scenes for the making of the video. Janet Jackson lets us into her life and shows us the true artist at work in Rhythm Nation 1814.

### SLEEPER OF THE MONTH:

**LOST ANGELS** is a movie that you probably heard about, but never saw. Adam Horovitz of the BEASTIE BOYS stars as a troubled teen who hangs out with the wrong crowd, and eventually gets arrested. After trying their patience, his parents admit him to a psychiatric hospital that specializes in disturbed kids. Donald Sutherland plays a compassionate doctor who reaches out, but to no avail. He's finally had enough when his trust in the boy is broken many times over. Adam Horovitz must look in the mirror and see what he's all about. His performance will make us all look at ourselves.

All things considered... Jeff can be heard the last Friday of every month on Roy Leonard's "Monthly Video Show", WGN Radio, 720 AM in Chicago.

## BAKER & TAYLOR Video

a GRACE Distribution company



## ITA Seminar Hones Special-Interest Market Tips

BY MOIRA MCCORMICK

CHICAGO Finding the right audience and then utilizing the most efficient distribution channels were the main themes of the International Tape/Disc Assn.'s second annual Super Seminar On Special-Interest Video, held here Oct. 4-5 at the O'Hare Westin Hotel in suburban Rosemont. A total of 95 people, many video producers and tape duplicators, attended the event, at \$250 a head.

"Distribution is where the money comes from," said Harold Weitzberg, director of sales and marketing for Wood Knapp & Co., "and it's where the greatest risks are. [Special-inter-

est video] producers must develop a relationship with someone who can get them to a distributor."

Weitzberg and others stressed that a successful special-interest video producer needs to offer manufacturers and distributors a percentage of the proceeds. "Nobody will take a risk on a good idea alone," said Weitzberg, "but they will take a risk depending on what's leveraged."

Leslie Roschke-McClure, who founded special-interest video distributor Norstar Instructional Video because she could not find distribution channels for a self-produced video, advised producers to be "knowledgeable and creative" in presenting their

product. "The consumer has to trust the packaging and advertising," said Roschke-McClure, who is now president of 411 Video Information.

She also advocated catalog sales: "There is no up-front cost, so you can offer the video at a good retail price at good margins. I recommend \$29.95, and with the standard 50-50 [cataloger-producer] split, everyone makes money. Try to get a catalog to carry your title before you spend money taking out a magazine ad. People don't buy as readily out of magazines." However, Roschke-McClure cautioned that catalogs only offer "general exposure, so sales do vary." Such catalogs as Avon, ESPN, and Readers Digest are especially well circulated, she noted.

Several speakers, including Roger Cliffe, producer of his own wood-working how-to series, recommended producing series as opposed to one tape. That way, Cliffe noted, "You have a chance to sell more than one, or sell a set. Statistically, the first and last in a series sell best, so keep adding to the back end."

Alfred Markim, chairman and CEO of VidAmerica Group, said his company is "interested in collections. We've issued four of 'The Great Air Battles,' for instance. We will [acquire], edit, and package titles, and bring them to the right marketplace." Of VidAmerica's 140 titles, said Markim, "eight are movies, and 60 are special interest."

Markim, who theorized that special interest will become more appealing to video specialty stores as stores get larger, traffic increases, and consumers have seen all the movies, said VidAmerica looks for "evergreens" when acquiring titles from independent producers. "You need a marketing hook from a celebrity, organization, or sponsor; or from a brilliant title and packaging."

When looking for a manufacturer/distributor, Markim advised finding a company with a "manageable catalog, a good percentage—one-third at least—of which is special interest; similar product; stable finances; and a good record of reporting royalties and paying overages."

Representatives from two major distributors were on hand to give attendees a better idea of where they stand with standard distribution. Carl Mann, director of marketing services for Baker & Taylor, said his company has "a dedicated interest in special-interest video," and distributes both educational and entertainment-oriented special-interest product. "We look for products that fill a niche and can compete at our price points. We look for product that is timely, repeatable, and appropriate—how-to's, for instance, should be interactive."

John Fincher, Commtron key accounts rep, suggested supermarkets as a "highly emerging marketplace" for special-interest video. "As we go into the '90s," said Fincher, "I think we'll see more consolidation of video chains, and more unique marketing efforts for special-interest video."

Steve DeVore, president of self-improvement video manufacturer Sybervision described the genesis of his mostly direct-response company. According to DeVore, 10 million quar-

(Continued on page 78)

## 112 Special-Interest Tapes Nominated For AVC Awards

LOS ANGELES A total of 112 videos in 28 special-interest categories were named as finalists for the third annual American Video Conference Awards.

The winners will be announced Nov. 17 during a gala awards dinner at the close of the American Video Conference here. The two-day conference, which brings together professionals in the made-for-video field, is hosted annually by the American Film Institute, Billboard, and The Hollywood Reporter.

The conference, based at the Bel Age Hotel, runs concurrently with the 11th annual Billboard Music Video Conference and Awards. A joint awards ceremony honoring the best in both special-interest video and music video will be held at the new the Directors Guild Of America building here.

As in the previous two years, finalists for the 1989 AVC Awards were chosen by juries selected by the AFI from the film, television, and video fields. More than 300 programs were submitted for the competition. The entries were judged on the basis of presentation, originality, and technical quality. That same standard will be applied toward selecting final winners.

Only videos released exclusively or simultaneously for the U.S. and/or Canadian home video marketplace were eligible, and these must have been released between June 1, 1988, and Sept. 1, 1989.

Here is a complete list of the AVC Award nominees:

- **Adventure:** "Armchair Safaris: Masai Mara Lions And Virunga Gorillas" (Ecoventures Ltd.); "Dream Wanderers Of Borneo" (Mystic Fire Video); "Ghost Town Hunters" (Cleveland Video Ltd.); and "Greenpeace's Greatest Hits" (J2 Communications).

- **Travel:** "Alaska's Inside Package: A Video Postcard" (Alaska Video Postcards Inc.); "Dear Charleston" (Meridian Films Inc.); "Old Sturbridge Village" (VideoTours Inc.); and "Touring Egypt" (Questar Video Inc.).

- **Cooking, Food, and Wine:** "Cholesterol Control, An Eater's Guide" (Schwartz & Ecker Productions); "A Guide To Entertaining" (True North Entertainment); "The Legends Of Napa Valley" (First Run Video); and "A New Orleans Jazz Brunch" (Great Chefs Television Productions).

- **Careers, Investment & Personal Finance:** "Difficult People: How To Deal With Them" (White Leopard Video); "Madden's Guide To Bartending" (Madden Educational Videos); "One Year Later: Investing In A New Era" (Merrill Lynch Video Network); and "Publishing Excellence—The Strategies And Philosophies Of Leaders In Print" (Klein Communications).

(Continued on page 76)

FOR WEEK ENDING OCTOBER 28, 1989

Billboard®

©Copyright 1989, Billboard Publications, Inc. No part of this publication may be reproduced, stored in any retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

## TOP MUSIC VIDEOCASSETTES™

Compiled from a national sample of retail store sales reports.									
THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Type	Suggested List Price	
				★ ★ NO. 1 ★ ★					
1	1	11	HANGIN' TOUGH	CBS Music Video Enterprises 14V-49028	New Kids On The Block	1989	SF	14.95	
2	2	17	DELICATE SOUND OF THUNDER	CBS Music Video Enterprises 24V-49019	Pink Floyd	1989	C	24.98	
3	3	15	2 OF ONE ▲	Elektra Records Elektra Entertainment 40109-3	Metallica	1989	SF	9.98	
4	4	95	\$19.98 HOME VID CLIFF'EM ALL! ▲	Elektra Records Elektra Entertainment 40106-3	Metallica	1987	C	19.98	
5	5	13	FIGHT THE POWER-LIVE ●	CBS Music Video Enterprises 19V-49020	Public Enemy	1989	C	19.98	
6	6	5	LITA	BMG Video 9834	Lita Ford	1989	LF	16.98	
7	17	3	IN THE ROUND IN YOUR FACE	Bludgeon Riffola, LTD. PolyGram Music Video 080599-3	Def Leppard	1989	C	24.95	
8	12	35	PINK FLOYD LIVE IN POMPEII	PolyGram Music Video 080 731-1	Pink Floyd	1986	C	24.95	
9	7	39	MOONWALKER ▲ <sup>8</sup>	Ultimate Production CBS Music Video Enterprises 49009	Michael Jackson	1988	LF	24.98	
10	8	13	HARD N' HEAVY VOLUME 2	MP! Home Entertainment MP 1677	Various Artists	1989	D	19.95	
11	15	5	THIS IS THE FIRST 20 YEARS	Virgin Music Video 50136-3	Jethro Tull	1989	D	19.98	
12	11	21	MICHAEL JACKSON: THE LEGEND CONTINUES . . .	Motown Prod./Optimum Prod. Vestron Musicvideo 5358	Michael Jackson	1989	D	15.98	
13	9	25	NEIL DIAMOND'S GREATEST HITS-LIVE ▲	CBS Music Video Enterprises 19V-49014	Neil Diamond	1988	C	19.98	
14	NEW ▶		VIDEO MINDCRIME	EMI Records Ltd. EMI Home Video 1605	Queensryche	1989	LF	16.98	
15	NEW ▶		HARD N' HEAVY VOLUME 3	MPI Home Entertainment 1678	Various Artists	1989	D	19.95	
16	10	5	THE HAUNTED FISH TANK	BMG Video 9835	Love And Rockets	1989	LF	16.98	
17	19	65	DEF LEPPARD: HISTORIA ▲ <sup>2</sup>	Bludgeon Riffola, LTD. PolyGram Music Video 080359-3	Def Leppard	1988	LF	24.95	
18	13	27	OIDIVNIKUFESIN N.F.V. ●	Megaforce Worldwide Island Visual Arts 50135-3	Anthrax	1988	C	19.98	
19	14	15	SUBSTANCE 1989	Warner Reprise Video 38152	New Order	1989	LF	16.98	
20	16	11	HARD N' HEAVY VOLUME 1	MPI Home Entertainment MP1676	Various Artists	1989	D	19.95	

● RIAA gold certification for theatrical films, sales of 75,000 units or suggested list price income of \$3 million (30,000 or \$1.2 million for nontheatrical made-for-home-video product; 25,000 or \$1 million for music video product). ▲ RIAA platinum certification for theatrical films, sales of 150,000 units or suggested list price income of \$6 million (60,000 or \$2.4 million for nontheatrical made-for-home-video product; 50,000 units or a value of \$2 million for music video product). Titles certified prior to Oct. 1, 1985, were certified under different criteria. SF short-form. LF long-form. C concert. D documentary.



Dealers, We Shrank The Price. It's hard to tell who's more surprised, the bumblebee or 1/4-inch tall Nick Szalinski, played by Robert Oliveri, who was reduced by his dad's electromagnetic shrinking machine. The action is in "Honey, I Shrank The Kids," the first major initial sell-through title announced for the first quarter of 1990.



# PUT YOUR MONEY WHERE YOUR MARKET IS

Think of an ad in Billboard's AVC Spotlight as your investment that is certain to yield both long- and short-term gains. With its dual focus on music and special interest videos, the American Video Conference is the only industry trade event that combines the two genres of video.

This year special interest and music videos will represent increasingly larger market segments. Given the innovative formats and program sources that have developed recently, the competition is now tougher than ever.

This issue of Billboard—the acknowledged industry leader in tracking and charting the growth of home video — is certain to reach the players you're after. Because you're serious about video, you owe it to yourself to consider the source — **Billboard!**

Whether you're producing, duplicating, manufacturing, packaging or distributing, you belong in this very special double spotlight.

...And Billboard will be the official and the only program of events distributed at AVC...  
Charts, news and a complete menu of events.

**Issue Date: November 18, 1989**

**Ad Deadline: October 24, 1989**

#### For Details Contact

New York Ronald E. Willman Director/Special Issues (212) 536-5025 Dave Nelson National Director - Video/Pro (212) 536-5275 Norman Berkowitz (212) 536-5016 Ken Karp (212) 536-5017 Los Angeles Arty Simon (213) 859-5369 or 5349 Anne Rehman (213) 859-5313 Nashville Lynda Emon (615) 321-4293

# TOP SPECIAL INTEREST VIDEOCASSETTES™ SALES

THIS WEEK	2 WKS. AGO	WKS. ON CHART	Compiled from a national sample of retail store sales reports.		Suggested List Price
			TITLE	Program Supplier, Catalog Number	
<b>RECREATIONAL SPORTS™</b>					
			★★ NO. 1 ★★		
1	1	31	MICHAEL JORDAN: COME FLY WITH ME	CBS-Fox Video 2173	19.98
2	5	73	WINNING BASKETBALL WITH LARRY BIRD	Kodak Video Programs 8118770	19.95
3	12	5	BASEBALL THE RIGHT WAY: FIELDING FOR KIDS	Parade Video	14.95
4	3	81	CHARLIE LAU: THE ART OF HITTING 300	Best Film & Video Corp.	19.95
5	7	55	NFL TV FOLLIES	Fox Hills Video	19.95
6	6	45	MIKE TYSON'S GREATEST HITS	HBO Video 0088	19.99
7	9	125	THE BEST OF THE FOOTBALL FOLLIES	Fox Hills Video	19.95
8	19	25	DAZZLING DUNKS AND BASKETBALL BLOOPERS	CBS-Fox Video 2229	14.98
9	10	19	MUHAMMAD ALI BOXING'S BEST	HBO Video 069	19.99
10	15	13	BASEBALL THE RIGHT WAY: PITCHING FOR KIDS	Parade Video	14.95
11	8	35	SPORTS ILLUSTRATED'S 25TH ANNIVERSARY SWIMSUIT VIDEO	HBO Video 0234	19.99
12	RE-ENTRY		A KNIGHT OF BASKETBALL	Kartes Video Communications	19.95
13	20	147	AUTOMATIC GOLF ▲ ◇	Simitar Ent. Inc. VA 39	14.95
14	2	3	BASEBALL FUNNIES	Simitar Ent. Inc.	14.95
15	13	23	DORF'S GOLF BIBLE	J2 Communications J2-0042	29.95
16	NEW ▶		HOCKEY: THE LIGHTER SIDE	Sony Video Software	24.95
17	14	47	THE ALL NEW NOT-SO-GREAT MOMENTS IN SPORTS	HBO Video 0025	14.99
18	18	19	SPORTS ILLUSTRATED-GET THE FEELING WINNED	HBO Video 0092	14.99
19	11	13	MICKEY MANTLE: THE AMERICAN DREAM COMES TO LIFE	Fox Hills Video MO92453	19.95
20	16	3	FUNNY SIDE UP	Major League Baseball	19.95
<b>SELF IMPROVEMENT™</b>					
			★★ NO. 1 ★★		
1	4	19	RAND MCNALLY VIDEOTRIPS: A GUIDE TO HAWAII	Best Film & Video Corp.	19.95
2	1	19	SWAYZE DANCING	First Run Video FRV-130	NL
3	3	7	LOTUS 1-2-3 INTRODUCTION	The Video Professor	19.95
4	2	19	RAND MCNALLY'S VIDEOTRIPS: A GUIDE TO SAN FRANCISCO	Best Film & Video Corp.	19.95
5	NEW ▶		TOUCH THE SKY: PRECISION FLYING WITH THE BLUE ANGELS	Twin Tower Video	39.95
6	10	3	HOW TO USE YOUR IBM PC-IN TEN EASY LESSONS	Kennon Video	84.95
7	13	17	FODOR'S HAWAII	Random House Home Video	19.95
8	NEW ▶		BERLITZ: FRENCH VIDEO FOR TRAVELLERS	Berlitz Publications Inc.	39.95
9	11	5	RAND MCNALLY VIDEOTRIPS: A GUIDE TO NEW YORK CITY	Best Film & Video Corp.	19.95
10	12	19	PREVENTION MAGAZINE: SMART HEART	Best Film & Video Corp.	19.95
11	9	17	LAURA MCKENZIE'S TRAVEL TIPS-HAWAII	Republic Pictures Corp. H-7352-1	24.95
12	5	7	LÓTUS 1-2-3 LEVEL II	The Video Professor	19.95
13	NEW ▶		THIS OLD HOUSE	Crown Video	24.95
14	14	19	MONEY MAGAZINE: MAKING YOUR MONEY COUNT	HBO Video 011	19.99
15	7	19	RAND MCNALLY VIDEOTRIPS: A GUIDE TO BERMUDA	Best Film & Video Corp.	19.95

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

## HOME VIDEO

# Pioneer LDC, Buena Vista Ink Laserdisk Deal Covers Sale Of Disney, Touchstone Titles In Japan

BY SHIG FUJITA

TOKYO Pioneer LDC and Buena Vista Home Video have signed a license agreement whereby Pioneer will sell laser videodisks of Walt Disney and Touchstone label titles in Japan.

Announcing the deal, Pioneer LDC president Yasuo Aobi said the first releases will be Nov. 25 with "Mickey's Christmas Carol" and "Cocktail."

There will be an additional eight titles released Dec. 23, including "Sleeping Beauty" and "Who

Framed Roger Rabbit" as well as such 30-minute Disney shorts as "Mickey And The Gang," "Donald Duck And His Duckling Gang," and "Winnie The Pooh And The Honey Tree." "Robin Hood" is scheduled for Jan. 25 release next year.

Aobi said a special project team has been established by Pioneer LDC to promote the Walt Disney and Touchstone disks, emphasizing nonrecord-store outlets. The sales target between Nov. 25 and Jan. 25 is between 250,000 and 300,000 units.

William Pfeifer, Walt Disney Co. Far East manager, called that a conservative estimate in light of the substantial promotion and advertising Disney is undertaking in support of Disney classics and shorts released on cassette in Japan Sept. 15. The public awareness aroused will boost the videodisk sales as well, he said.

Pfeifer said there is a "window" or time gap of between three weeks and a month between the release of videocassettes and videodisks.

## AVC AWARD NOMINEES CHOSEN

(Continued from page 74)

- **Biography & Personality:** "Aretha Franklin: The Queen Of Soul" (Pacific Arts Video); "The Hero's Journey: The World Of Joseph Campbell" (Public Media Video); "Jerry Lee Lewis: 'I Am What I Am'" (J2 Communications); and "A Tribute To Ricky Nelson" (Rhino Video).
- **Comedy:** "The Best Of Gilda Radner" (Warner Home Video); "Eric Bogosian—Funhouse" (Pacific Arts Video); "It's A Sedelmaier" (First Run Video); and "Portrait Of A White Marriage" (MCA Home Video).
- **Crafts, Hobbies & Mechanical Skills:** "Baseball Card Collector" (Best Film & Video); "Build A Shaker Table With Kelly Mehler" (The Taunton Press); "Pat Boone Hits The Road" (The Maier Group); and "Stefanie Powers—Introduction To Horseback Riding And Horsecare" (The Maier Group).
- **Dance Instruction:** "Cha Cha/Polka" (Sodancebit); "Cunningham Dance Technique: Intermediate Level" (Cunningham Dance Foundation); "Tremaine—The Dance Experience, Volume VII" (Tremaine Dance Conventions Inc.); and "Fred Astaire Dance Studios: Ballroom Dancing" (Best Film & Video).
- **Children's Entertainment:** "The Amazing Bone And Other Stories" (CC Studios/Children's Circle); "Beauty And The Beast" (Hi-Tops Video); "Madeline" (Media Home Entertainment); and "The Mysterious Tadpole And Other Stories" (CC Studios/Children's Circle).
- **Children's Instruction:** "Count It Higher: Great Music Videos From Sesame Street" (Random House); "Kids Have Rights Too!" (True North Entertainment); "Richard Scarry's Best ABC Video Ever!" (Random House Home Video); and "Richard Scarry's Best Counting Video Ever!" (Random House Home Video).
- **Dance Performance:** "Jesus, The Son Of Man" (European Video Distributors); "The Legacy Of The Choreography Of Isadora Duncan" (Dance Films Assn. Inc.); and "Paris Opera Ballet: Seven Ballets" (VIEW Video).
- **Documentary:** "Demjanjuk Trial" (Ergo Media); "The Mamas & The Papas: Straight Shooter" (Rhino Video); "Rights And Reactions: Lesbians & Gay Rights On Trial" (Tapestry International, Ltd.); and "Starving For Sugar" (Maryknoll World Productions).
- **Education:** "Introduction To dBase IV" (Video Professor Industries); "Introduction To Wordperfect 5.0" (Video Professor Industries); "Project Mathematics!—The Theorem Of Pythagoras" (California Institute Of Technology); and "The Truth About Teachers" (Pyramid Film & Video).
- **Exercise & Fitness:** "Angela Lansbury's Positive Moves" (Wood Knapp Video); "Get Up And Go: After Breast Surgery" (Health Tapes Inc.); "Kathy Smith Pregnancy Workout" (Media Home Entertainment/Fox Hills); and "Stay Forever Fit With Zaheva" (Thompson Productions).
- **Fine Art:** "Andy Warhol" (Home Vision); "Charles Reid: Portraits In Watercolor" (Home Vision); "Frida Kahlo" (Home Vision); and "Thomas Hart Benton" (Direct Cinema Limited Inc.).
- **Games & Magic:** "Beat A Cheat" (Premiere

- Home Video); "The Business Of Blackjack" (Howard Collier Enterprises); "Score More Points" (Kodak Video Programs); and "Secret Video Game Tricks, Codes And Strategies" (MPI Home Video).
- **Home Arts & Home Improvement:** "Dress Your House For Success" (BCW Corp.); "Installing Doors & Windows With Tom Law" (The Taunton Press); "Preparing Your Home To Sell" (Meredith Video Publishing); and "Refinishing Furniture" (Meredith Video Publishing).
- **Fiction:** "The Call Of The Wild" (Cabin Fever Entertainment); "Clay Farmers" (Tapestry International Ltd.); "Gift Of The Whales" (Miramar Images Inc.); and "Living The Blues" (Raedon Entertainment Group).
- **Music Instruction:** "Acoustic Fingerstyle Guitar" (Video Progression); "Coming Alive: Choral Directing" (Augsberg Fortress); "Dave Weckl 'Back To Basics'" (DCI Music Video); and "Sherill Milnes At Julliard: An Opera Master Class" (Homevision/Films Inc.).
- **Music Performance:** "Distant Harmony—Pavotti In China" (Pacific Arts Video); "Duke Ellington's 'Sophisticated Ladies'" (J2 Communications); "Elixir Of Love" (European Video Distributors); and "Werther" (European Video Distributors).
- **Music Video/Longform:** "Hank Williams Jr.—Full Access" (Cabin Fever Entertainment); "The Ladies Sing The Blues" (VIEW Video); "Michael Jackson... The Legend Continues" (Vestron Video); and "The Temptations & The Four Tops" (Fries Home Video).
- **Physical & Mental Health:** "Cancer: Just A Word... Not A Sentence" (Willow Mixed Media Inc.); "Change Your Mind About Drinking And Drugs" (Head & Heart Inc.); "Curiosity Without Tears"

- (Good Health Inc.); and "Helping Your Baby Sleep Through The Night" (Healing Arts Home Video).
- **Religion & Philosophy:** "A Presbyterian Family Album" (Presbyterian Church U.S.A.); "Rabbi" (Walter J. Klein Co. Ltd.); "Timeless Village Of The Himalayas" (I.T.V. Productions); and "When Nobody Loves You" (Gospel Films Inc.).
- **Science And Nature:** "Arthur C. Clarke's Mysterious World" (Pacific Arts Video); "Eagles" (Northword); "Greenhouse Crisis: The American Response" (Union Of Concerned Scientists); and "Meerkats United/Impossible Bird" (Public Media Video).
- **Sports Entertainment:** "Come Fly With Me" (CBS/Fox Home Video); "Grand Slam!" (Video America); "Mickey Mantle: The American Dream Comes To Life" (Media Home Entertainment/Fox Hills); and "Through The Eyes Of A Winner: The 1988 World Champions Los Angeles Dodgers" (CBS/Fox Video).
- **Sports Instruction:** "Arnold Palmer: The Scoring Zone" (Vestron Video); "Coach To Coach" (CBS/Fox Video); "Fly Fishing Made Easy" (3M Co.); and "Mountain Bike Mania" (Champion Videos Inc.).
- **Video Art:** "Heaven And Earth Magic" (Mystic Fire Video); "Towers Open Fire" (Mystic Fire Video); and "Video Against AIDS (Program 2)" (Video Data Bank).
- **New Age:** "Autumn Whispers... Winter Dreams" (Ron Roy Productions); "The Crystal Phenomena" (Jones/Rusk); "Return Of The Goodness For The New Millennium" (U-Music Inc.); and "Shirley MacLaine's Inner Workout" (Vestron Video).

## VIDEO PEOPLE

**Rodney Trovinger** is promoted to senior VP/chief financial officer at IVE. Previously, he held the title of VP finance. In other IVE appointments, **Steven Mangel** is promoted from VP legal & business affairs to senior VP legal & business affairs; **Patty Matlen** moves up from production supervisor to director of production; and **Stephanie Meckler** is appointed director of legal & business affairs. Meckler joins the company after seven years in private practice specializing in entertainment and intellectual property.

**Judith McGuinn**, formerly VP advertising/publicity/promotion at MCEG/Virgin Home Entertainment, Los Angeles, is promoted to VP communications, international territories and home entertainment. At the same time, **Debra Stein**, formerly public relations consultant, is promoted to VP communications, corporate, theatrical, and management.

**George Vos** is named executive VP of Special Interest Video Inc., Los Angeles. He comes from Lintas: Vos Direct, the direct marketing subsidiary of Lintas Worldwide. **Andrew Svenson** is named director of marketing and fulfillment for Special Interest. He comes from Grolier, where he managed three book clubs: Popular Science, Outdoor Life, and Great Outdoors.

**Larry Johnson** is named VP of distribution for Artec, based in Shelburne, Vt. Previously, Johnson was national operations manager for Lieberman Enterprises.

# TOP VIDEOCASSETTES SALES™

Compiled from a national sample of retail store sales reports.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating	Suggested List Price
			<b>★★ NO. 1 ★★</b>					
1	1	127	<b>THE WIZARD OF OZ: THE FIFTIETH ANNIVERSARY EDITION ▲◆</b>	Turner Entertainment Co. MGM/UA Home Video 60001	Judy Garland Ray Bolger	1939	G	24.95
2	2	4	<b>THE LAND BEFORE TIME</b>	Amblin Entertainment MCA Home Video 80864	Animated	1988	G	24.95
3	4	2	<b>BAMBI</b>	Walt Disney Home Video 942	Animated	1942	G	26.99
4	3	7	<b>THE BEST OF EDDIE MURPHY: SATURDAY NIGHT LIVE</b>	Eddie Murphy Television Enterprises, Inc. Paramount Home Video 12741	Eddie Murphy	1989	NR	19.95
5	5	11	<b>NEW KIDS ON THE BLOCK: HANGIN' TOUGH</b>	CBS Music Video Enterprises 14V-49022	New Kids On The Block	1989	NR	14.95
6	6	17	<b>PINK FLOYD: DELICATE SOUND OF THUNDER</b>	CBS Music Video Enterprises 24V-49019	Pink Floyd	1989	NR	24.98
7	7	7	<b>BATMAN: THE MOVIE</b>	Playhouse Video 1470	Adam West Burt Ward	1966	NR	19.98
8	8	12	<b>BEETLEJUICE</b>	Warner Bros. Inc. Warner Home Video 11785	Michael Keaton	1988	PG	19.95
9	11	66	<b>LETHAL WEAPON</b>	Warner Bros. Inc. Warner Home Video 11709	Mel Gibson Danny Glover	1987	R	19.98
10	9	19	<b>ROBOCOP</b>	Orion Pictures Orion Home Video 8610	Peter Weller Karen Allen	1987	R	19.98
11	13	54	<b>CINDERELLA</b>	Walt Disney Home Video 410	Animated	1950	G	26.99
12	12	145	<b>CALLANETICS ▲◇</b>	Callan Productions Corp. MCA Home Video 80429	Callan Pinckney	1986	NR	24.95
13	14	22	<b>PLAYBOY WET AND WILD</b>	HBO Video 0277	Various Artists	1989	NR	19.99
14	10	39	<b>JANE FONDA'S COMPLETE WORKOUT</b>	Jane Fonda Warner Home Video 650	Jane Fonda	1989	NR	29.98
15	24	3	<b>DEF LEPPARD: IN THE ROUND IN YOUR FACE</b>	Bludgeon Riffola, LTD. PolyGram Music Video 080599-3	Def Leppard	1989	NR	24.95
16	15	16	<b>METALLICA: 2 OF ONE ▲</b>	Elektra Records Elektra Entertainment 40109-3	Metallica	1989	NR	9.98
17	16	6	<b>PLAYBOY VIDEO CENTERFOLD-DUTCH TWINS</b>	HBO Video 0309	Karin & Marjam van Breeschooten	1989	NR	19.99
18	22	92	<b>DIRTY DANCING</b>	Vestron Pictures Inc. Vestron Video 6013	Patrick Swayze Jennifer Grey	1987	PG-13	24.98
19	17	4	<b>PLAYMATES OF THE YEAR-THE '80'S</b>	HBO Video 0310	Various Artists	1989	NR	19.99
20	19	161	<b>RAIDERS OF THE LOST ARK</b>	Paramount Pictures Paramount Home Video 1376	Harrison Ford	1981	PG	14.95
21	27	31	<b>PLAYBOY'S SEXY LINGERIE</b>	HBO Video 0156	Various Artists	1989	NR	19.99
22	20	95	<b>LADY AND THE TRAMP</b>	Walt Disney Home Video 582	Animated	1955	G	29.95
23	26	51	<b>E.T. THE EXTRA-TERRESTRIAL</b>	Amblin Entertainment MCA Home Video 77012	Henry Thomas Dee Wallace	1982	PG	24.95
24	18	50	<b>GHOSTBUSTERS ▲</b>	RCA/Columbia Pictures Home Video 6-20413	Bill Murray Dan Aykroyd	1984	PG	29.95
25	21	12	<b>PUBLIC ENEMY: FIGHT THE POWER-LIVE ●</b>	CBS Music Video Enterprises 19V-49020	Public Enemy	1988	NR	19.98
26	28	23	<b>MICHAEL JACKSON: THE LEGEND CONTINUES...</b>	Motown Prod./Optimum Prod. Vestron Musicvideo 5358	Michael Jackson	1989	NR	15.98
27	<b>NEW ▶</b>		<b>BIG</b>	CBS-Fox Video 4754	Tom Hanks	1988	PG	19.98
28	23	16	<b>THE BEST OF GILDA RADNER</b>	Broadway Video Warner Home Video 35148	Gilda Radner	1989	NR	19.98
29	<b>RE-ENTRY</b>		<b>GONE WITH THE WIND: THE FIFTIETH ANNIV. ED. ▲◇</b>	Turner Entertainment Co. MGM/UA Home Video 901678	Clark Gable Vivien Leigh	1939	G	89.95
30	34	121	<b>TOP GUN</b>	Paramount Pictures Paramount Home Video 1629	Tom Cruise Kelly McGillis	1986	PG	14.95
31	39	21	<b>PLAYMATE OF THE YEAR VIDEO CENTERFOLD 1989</b>	HBO Video 0065	Kimberley Conrad	1989	NR	19.99
32	<b>NEW ▶</b>		<b>QUEENSRYCHE: VIDEO MINDCRIME</b>	EMI Records Ltd. EMI Home Video 1605	Queensryche	1989	NR	16.98
33	36	79	<b>STAR TREK IV-THE VOYAGE HOME</b>	Paramount Pictures Paramount Home Video 1797	William Shatner Leonard Nimoy	1986	PG	14.95
34	37	12	<b>DAFFY DUCK'S QUACKBUSTERS</b>	Warner Bros. Inc. Warner Home Video 11807	Animated	1988	G	19.95
35	25	12	<b>THE PRINCESS BRIDE</b>	Twentieth Century Fox Nelson Home Entertainment 7709	Cary Elwes Robin Wright	1987	PG	19.95
36	33	20	<b>DISNEY'S SING ALONG SONGS: FUN WITH MUSIC</b>	Walt Disney Home Video 451	Animated	1989	NR	14.95
37	30	35	<b>MICHAEL JORDAN: COME FLY WITH ME</b>	CBS-Fox Video 2173	Michael Jordan	1989	NR	19.98
38	29	6	<b>MICKEY AND THE GANG</b>	Walt Disney Home Video 445	Animated	1989	NR	14.95
39	35	174	<b>STAR TREK II: THE WRATH OF KHAN ▲◆</b>	Paramount Pictures Paramount Home Video	William Shatner Leonard Nimoy	1982	PG	14.95
40	31	5	<b>LOVE AND ROCKETS: THE HAUNTED FISH TANK</b>	BMG Video 9835	Love And Rockets	1989	NR	16.98

◆ 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.

# MONSTER TV RAP HITS

THE FIRST HOME VIDEO RAP COMPILATION 14 HIT MUSIC CLIPS INCLUDING:

**DE LA SOUL**  
**ROB BASE & J E-Z ROCK**  
**DIGITAL UNDERGROUND**  
**EAZY-E**  
**QUEEN LATIFAH**  
**KID 'N PLAY**  
**2-LIVE CREW**  
**STETSASONIC**  
**SIR MIX-A-LOT**  
**TOO POETIC**  
**M.C. HAMMER**

PRESENTED BY **104.1** LOS ANGELES. THE WORLD'S MOST DANGEROUS RADIO STATION. TO BENEFIT JUSTICEVILLE FOR THE HOMELESS.

AS SEEN ON **YO! MTV RAPS**  
**\$15.98**  
 (SUGGESTED LIST PRICE)

Member of **NAIRD**

ALSO AVAILABLE ON CASSETTE AND COMPACT DISC. FOR SALES INFORMATION CONTACT STEVE KNUTSON 212-722-2211.



## Home Vision To Bow Laserdisk Titles

BY CHRIS MCGOWAN

**HOME VISION** will release its first two laserdisk titles Dec. 1, kicking off with the \$29.95 "Tribute To John Coltrane" and the \$34.95 titles "Christmas At Ripon Cathedral" and "Standards II" (with jazz artists Keith Jarrett, Gary Peacock and Jack DeJohnette).

"The Gadd Gang Live" (with Steve Gadd, Eddie Gomez, and others) and "Solo Tribute: Keith Jarrett" will bow Dec. 15 at \$29.95 and \$34.95, respectively. "Carmen McRae Live," "Masterpieces Of The Met," and "Georgia O'Keefe" will follow in early '90 at \$39.95 each. Home Vision is based in Chicago.

The marketing and the packaging of the titles will be handled by **NewVisions**, a new laserdisk specialty firm based in Paramus, N.J., and helmed by Ron Rich (a former Pioneer Artists VP) and John Talbot (a former Pioneer LDCA VP).

**NEWVISIONS** also recently launched a comprehensive new laserdisk catalog, "Laser Video File." The 182-page, \$3.50 edition lists more than 3,000 titles (including 5-inch CDV and 8- and 12-inch LD) with a wealth of accompanying information. For each title, specifics include jacket photo, plot or content summary, label and catalog number, running time, audio specifications, number of sides, whether or not a widescreen film is letterboxed

on LD, rating, and suggested retail price. Pioneer LDCA will distribute the "Laser Video File" through its retail network. Coupons that can be redeemed for the catalog will be enclosed in the boxes of Pioneer's laserdisk players.

According to NewVisions co-pres-

### LASER SCANS

ident Ron Rich, his firm will publish two editions of "Laser Video File" per year, with the next edition tentatively set for early 1990.

**THE \$29.98 RABBIT:** Touchstone will release the animated epic "Who Framed Roger Rabbit" at \$29.98 in January, and **Walt Disney** will bow a \$29.98 "Bambi" laserdisk that month as well. Other sell-through A-titles coming on LD include **MGM/UA's** "Leviathan," due this month, and **J2 Communication's** "On Golden Pond" and **RCA/Columbia's** "Ghostbusters II," both due in November; each title will list for \$24.95.

**WHO DONE IT?** Are you ready for interactive video fiction? **Voyager Company** recently released "Frame Up," a \$100 package of CAV laserdisk and Macintosh floppy-disk, produced by **IMEDIA**, a Paris, France-based company. The program runs on a Macintosh

hooked up to a Pioneer or Sony RS-232-equipped laserdisk player. "Frame Up" challenges the viewer to solve a mystery and prove the hero's innocence. In it, our hapless night watchman Eddy falls asleep in a department store and wakes up to find himself locked in while a burglary is being committed. Eddy will go to the slammer unless you, the viewer, can piece together the strange comings and goings that night through your access to the store's video surveillance system.

**SCANDAL:** Coming this month from **Image Entertainment:** "Scandal" (\$39.95), an account of the legendary Profumo affair that rocked Britain's government in the early '60s, with John Hurt and Joanne Whalley. Also being released by Image: Jim Henson's "Dark Crystal" (letterboxed, \$49.95); Bob Hoskins and Cathy Tyson in "Mona Lisa" (\$39.95); Jessica Lange and Sam Shepard in "Frances" (\$49.95) and Geena Davis and Jeff Goldblum in "Earth Girls Are Easy" (\$39.95).

**LUMIVISION** is releasing three early Ingrid Bergman films this month: "Intermezzo," "June Night," and "Swedenhielms." Each is in Swedish with English subtitles and retails for \$34.95. Coming in November from Denver, Colorado-based LumiVision: "Little Vera" (reputedly the biggest box-office hit in the Soviet Union's history) and "Elvira Madigan," \$34.95 each.

## ITA SEMINAR OFFERS SPECIAL-INTEREST-VID TIPS

(Continued from page 74)

terly catalogs are mailed per year to Sybervision's mostly upscale customer base, with each sale averaging \$80. Said DeVore, "we plan to become one of the largest video distributors in the country. We're opening up our product line for acquisitions."

Larry Klingman, VP of special markets for Fries Homes Video, was one of many speakers who emphasized the utility of sponsorship. "We often receive more than one type of submission," he said, "such as three pet-training tapes. And each has the same quality of information and

stars. The [producer] that gets the attention is the one who says, 'We also have Ralston-Purina involved.' And there's a big difference between saying that and saying 'We can get Ralston-Purina' or 'You can get Ralston-Purina.' You need to bring something along, whenever you're negotiating."

Securing a sponsor also requires "bringing something along," as Ira Mayer, editor and publisher of epm-REPORT, pointed out. "Sponsors want you to do their work for them, and that's how you get support," he said. "Tell them how sponsoring your tape will sell more of their product, how it will generate a mailing list, how it will get their product distributed in (new places) . . . They want tangible results."

Alan Randal, VP of special markets for Media Home Entertainment, addressed the related topic of premiums. "Videos are used as incentives for customers to buy a company's product, buy it more frequently, to reach new markets and consumers, as an image builder. If your tape meets all four of these requirements, you can address the premium market. Your tape has to fill a specific consumer need and demand, have broad appeal—a sizable enough market segment to be attractive to a packaged-goods company, promotability, and repeatability."

To get to the right companies, Randal said, "Identify the audience for your video that will determine what company to approach. The most im-

portant demo of that audience is, what do they buy? Study what and how these companies sell before you call. What are the benefits your tape can give them?"

Special-interest producers interested in selling their product through mass merchandisers were given pointers by Ron Chaimowitz, executive VP of Goodtimes Home Video Corp. Chaimowitz said a title should be impulse priced (less than \$15), have strong packaging (preferably involving a celebrity or well-known brand name), and be displayed in the proper location. Exercise videos sponsored by Oil Of Olay, for instance, are placed in end caps in cosmetics next to the packaged goods.

Chaimowitz said the ideal price point for videocassettes sold at the mass merchandise level is \$9.95. "We've proven we can move five to six times more \$9.95 product than \$14.95 product," he said. "It gets increasingly difficult to justify higher price points, with the prices on Paramount's [and other movie producers'] going down."

"In two to three years," Chaimowitz predicted, "a significant amount of video product at mass merchandisers will be \$3.99-\$4.99; they're competing at checkout counters with the low price points of gum and batteries." Goodtimes dupes all its product at half-speed, Chaimowitz noted: "Less tape utilized has allowed us to go to the price points we're at."

# THE HOLLYWOOD REPORTER BOX OFFICE

THIS WEEK	PICTURE / (STUDIO)	WEEKEND GROSS (\$)	NO. OF SCRNS PER SCRIN AVG (\$)	WKS IN REL	TOTAL GROSS TO DATE (\$)
1	Look Who's Talking (Tri-Star)	12,107,784	1,213 9,982	—	12,107,784
2	Halloween V (Galaxy)	5,093,428	1,483 3,435	—	5,093,428
3	Sea of Love (Universal)	3,611,890	1,439 2,510	4	42,396,590
4	An Innocent Man (Buena Vista)	3,605,910	1,561 2,310	1	11,525,628
5	Black Rain (Paramount)	3,440,755	1,760 1,955	3	32,401,378
6	The Fabulous Baker Boys (Fox)	3,313,815	858 3,862	—	3,313,815
7	Parenthood (Universal)	1,688,505	1,314 1,285	10	87,460,970
8	Uncle Buck (Universal)	1,548,110	1,370 1,130	8	58,568,273
9	When Harry Met Sally . . . (Columbia)	1,229,589	1,120 1,098	13	85,127,088
10	Crimes and Misdemeanors (Orion)	911,385	66 —	—	911,385
11	sex, lies and videotape (Miramax)	756,702	442 1,712	10	19,929,218
12	Breaking In (Goldwyn)	679,200	400 1,698	—	679,200
13	Johnny Handsome (Tri-Star)	624,360	726 860	2	6,018,313
14	Lethal Weapon 2 (Warner Bros.)	601,942	752 800	14	144,218,709
15	Turner & Hooch (Buena Vista)	561,219	692 811	11	67,659,652
16	Honey, I Shrunk the Kids (Buena Vista)	515,557	658 784	16	126,081,747
17	Old Gringo (Columbia)	501,810	237 2,117	1	1,923,866
18	A Dry White Season (MGM/UA)	485,752	304 1,598	3	2,238,975
19	The Abyss (20th Century Fox)	457,534	658 695	9	53,391,787
20	Batman (Warner Bros.)	405,964	485 837	16	247,501,202
21	Kickboxer (Cannon)	363,744	473 769	5	13,153,196
22	Dead Poets Society (Buena Vista)	359,947	497 724	19	92,657,280
23	Shirley Valentine (Paramount)	302,430	139 2,176	6	3,983,984
24	In Country (Warner Bros.)	192,903	335 576	4	3,345,966
25	Indiana Jones & Last Crusade (Paramount)	186,239	186 1,001	20	194,881,730
26	Ghostbusters II (Columbia)	176,133	275 640	17	111,932,094
27	Peter Pan (Buena Vista re-issue)	167,160	420 398	13	28,768,906
28	Weekend at Bernie's (20th Century Fox)	165,021	332 497	14	29,433,521
29	Nightmare on Elm Street 5 (New Line)	128,659	233 552	9	21,859,689
30	I, Madman (TWE)	114,782	96 1,196	—	114,782
31	Lock Up (Tri-Star)	111,792	204 548	10	21,717,616
32	Star Trek V: The Final Frontier (Paramount)	102,831	204 504	18	52,055,621
33	The Package (Orion)	100,251	241 416	7	9,893,795
34	Do the Right Thing (Universal)	97,720	148 640	14	25,926,301
35	Casualties of War (Columbia)	87,141	222 393	8	18,468,714
36	The Adventure of Milo & Otis (Columbia)	85,129	169 504	7	2,893,685
37	2nd Animation Celebration (Expanded) (Expanded)	83,112	14 5,936	11	928,639
38	Field of Dreams (Universal)	82,800	230 360	25	61,658,485
39	Millennium (20th Century Fox)	74,078	129 574	7	5,725,353
40	Relentless (New Line/CineTel)	65,728	67 981	6	6,949,343

## BILLBOARD PUBLICATIONS, INC. RETAILERS

Sell Billboard, MUSICIAN and American Film magazines in your stores.

FOR MORE INFORMATION CALL BRAD LEE

1 800 999 9988

## A Dead Battery Grows In Chicago New Co. Produces, Screens Concert Vids

BY MOIRA MCCORMICK  
and KAREN O'CONNOR

CHICAGO A group of Northwestern Univ. film school graduates have formed Dead Battery Productions to jump start their careers by producing and screening compilation concert tapes of alternative bands.

The four members of Dead Battery, each 24 years old, are Robin Agron, Mike Whetstone, Chris Geraci, and Charlie Kosheff. Their Cabaret Metro series, shot this past summer at the Chicago nightclub of the same name, involved filming separate performances by Skinny Puppy (Capitol), the Mighty Lemon Drops (Sire), Neon Judgment (Wax

Trax), and Sonic Youth (Blast First); editing and compiling the footage; and presenting it at the club later in the summer.

"The attendance was high," says Agron of their first screening. "Many of the same people who had attended the shows came to see them on film." The series also offered a look-see to those who missed the shows, three of which were sell-outs, Agron added.

"What we show isn't straight live footage," she says. "There's a manipulation of images, and it's edited like a music video. The four of us work collectively as a production team, shooting, editing, and producing from conceptualization to the finished product."

Dead Battery got its start last year filming popular local acts Dick Holiday and the Bamboo Gang, TAMI Show, and Bob Marsh for a Chicago cable TV program put together by area promoter Q Productions (with whom the filmmakers share loft space). Other projects since then have included a 30-second

TV spot for Cabaret Metro, which aired regionally for three months on MTV; a one-minute music video; a "video art" segment in an independent film titled "Victimless Crimes"; and a live shoot of PolyGram act Xymox at Cabaret Metro, which is expected to air on cable. Recently, PolyGram hired Dead Battery to film Die Warzau at the same venue, with footage to be used, according to Agron, as a promotional video.

"We did the Metro series to get the ball rolling," she says, "and now we're looking into bigger and better things." These ideas include a possible expanded Cabaret Metro series, ideally with a sponsor, and individual projects with different bands, aimed at MTV.

"There's a great market here, which could grow with help from radio, TV, and sponsorship," says Agron, "We feel Chicago's been too long unrecognized as a music center, and we're showing that there is a strong scene here."

## Atco To Promote Own Clips Will No Longer Rely On Atlantic

BY MELINDA NEWMAN

NEW YORK Atco Records has restructured its video department so that it will now promote its own music clips, rather than relying on Atlantic Records.

Since its inception 10 months ago, Atco has received support from Linda Ferrando, national manager of video promotion for Atlantic. But as the label's release schedule grew, it decided to take the job under its own mantle.

Laurey Kawalek, Atco's newly named national manager of video promotion, will be handling the new responsibilities. She has been with the company since its reactivation as VP of Promotion Craig Lambert's assistant.

Though Lambert worked closely with MTV on Atco product, Ferrando serviced the music channel with the videos. She also worked Atco videos at the other national and local outlets.

"Now I'll be servicing all the channels and make them realize that Atco has its own outlet for videos," Kawalek says.

"Poor Linda Ferrando has her hands full—it's not like Atlantic is only putting out a few videos," Lambert says. "And for our acts to get the total concentration they need, it would be unfair to us and her [to continue this way]."

However, Ferrando will still work closely with Atco as the transition takes place, Lambert says.

"Our main focus, besides MTV, is to be able to concentrate on the local levels. Our acts are touring bands, and we can exploit that through local and national cable outlets," Lambert says.

He adds that plans are in the works for the video department to expand to include production as well as promotion. For now, however, video production will remain a joint project between Atlantic and Atco.



**Toting The Toad.** Columbia act Toad The Wet Sprocket takes a break from filming its first video, "One Little Girl," with Vivid Productions. Pictured, from left, are Joe Charbonic, producer; Todd Nichols and Dean Denning from the band; Chris Blake, Blake and Bradford Mgmt.; Glenn Phillips and Randy Gull from the band; Brad Knack, Blake And Bradford Mgmt.; Mark Miremont, director and director of photography; and Lou Swartzberg, also director of photography.

# THE EYE



by Melinda Newman

**EYE FOR AN EYE:** In last week's column, we talked about Bon Jovi's video for "Living In Sin" and how every national outlet had passed on the original clip. The censored version premiered on MTV Oct. 12.

That PolyGram video was just the latest in a long series of submissions that are "pushing the limits further and further," according to Abbey Konowitch, MTV's senior VP of music and talent. "There seems to be a general feeling among labels that there's been a change in our standards and practices," Konowitch says, adding that the music channels' standards haven't tightened, but the clips *have* changed.

"We were coming out of a slump this summer where the viewers, and frankly, our staff, felt that so many videos look alike, especially the metal clips. Something needed to change, and it seems like the labels have chosen to be controversial... artists are really pushing the boundaries of good taste and the music is overshadowed by guns and cleavage."

The first video to push the limits was Skid Row's "18 & Life," which, in its edited version, has done so well on the channel that Konowitch says many artists tried to emulate that formula. The clip, which portrays a teenager who gets a life sentence for committing a crime, originally had a scene of someone shooting a smiley face between the eyes and blood dripping all over the place.

Konowitch declined to issue a list of what MTV will and will not allow, but said, "We don't show gratuitous sex or violence [or] bondage."

What about Madonna's "Express Yourself," which shows some pretty liberal use of chains? "Madonna has adopted a level of controversy as her art," Konowitch says, "so viewed in that context, it's acceptable."

From the outside, the situation resembles the controversy in "This Is Spinal Tap." Remember the scene in the movie where the band couldn't use an album cover with a woman wearing a dog collar and sniffing a glove, but another artist got away with a cover that featured him in bondage because he was the one receiving the abuse, not inflicting it?

Konowitch admits that the decisions, while not made arbitrarily, are reached on a clip-by-clip basis, and MTV can decide when to break its own rules. Such was the case with Aerosmith's "Love In An Elevator" video, which contained some sex scenes that the channel thought were a bit too racy. However, the band felt cutting the video would be a compromise. "So we agreed to run a black bar over it," Konowitch says.

Furthermore, Konowitch stresses that the last thing MTV wants is for labels to make videos they think fit

into an MTV mold. The channel rewards creativity with its "breakthrough" designation, whereby a clip that brings something new to the video party is automatically added into heavy rotation despite its format.

For the record, the Eye viewed both the censored and uncensored versions of "Living In Sin" and liked the censored version much better. We couldn't quite figure out why certain things were deemed unacceptable, when others weren't, but the edited version keeps the sexiness of the relationship intact, while adding an element of playfulness that the original clip didn't have.

**ROCKIN' IN THE FREE WORLD:** After six years at video pool RockAmerica, Pat Creed has left his post as director of acquisitions and programming to pursue other opportunities. "It's a national organization with a good reputation, but aside from (owner) Ed Steinberg, there was no one above me and nowhere to go. This was a perfectly amicable split. Ed even hired the guy I recommended."

That person is Alex Vance, who worked at Club Zadar, a RockAmerica client, in New Hope, Pa. Creed is consulting at RockAmerica through October, while Vance is on his honeymoon. Creed can be reached at 718-836-9215.

**IN FOCUS:** A brand new show, straight outta Atlanta, started two weeks ago. The hourlong program, which airs twice a week (Tuesday's first-run episode is repeated on Friday), is urban/dance oriented, and is broadcast on a local cable station that reaches 75% of Atlanta's metropolitan area.

A sample of videos played on the premiere of 89FMV include the latest from Lisa Lisa & Cult Jam, Bobby Brown, James Ingram, and L.L. Cool J.

The debut, hosted by Willie Young and Nikki Foster, also featured an interview with Colonel Abrams, who was in town for a concert. "For now," says director of programming Mike Gotch, "we've lined up interviews with De La Soul and Public Enemy. We just get people as they're coming through town."

It's Gotch's intention to get the show off local access and onto a commercial outlet, as well as to syndicate the program. "I spoke to a station in Texas and the person liked the show, but said we needed to compile some other things [to make the show more distinct]." Gotch can be reached at 404-448-6799.

**ON THE MOVE:** Susan Silverman has joined Columbia Records as director of video, East Coast. She was originally with Warner Bros.' video department in Los Angeles. She'll be based in New York, but initially will be splitting her time between both coasts.

**EYE GOOFED:** In last week's column, In Focus zoomed in on Raleigh, N.C.-based Rock TV. However, by some ghost in the editing machine or slip of the typing finger, we ended up misquoting president Lew Gitlin. What Gitlin really said was that his station "will be the first FM radio station on TV."

## VIDEO TRACK

LOS ANGELES

**IT WAS LEATHER HEAVEN ON** Hollywood's Sunset Strip when Motley Crue appeared on stage at the Whisky A Go-Go to shoot the video "Kick Start My Heart" from its "Dr. Feelgood" album. Wayne Isham directed the hardcore live performance. Curt Marvis and Jeff Tannebring produced for The Company.

Squeak Pictures director Dick Buckley staged Sara Hickman's video "Equal Scary People" in a downtown L.A. location. Pam Tarr served as executive producer and Anita Zommers as line producer for the clip, which comes from the

acoustic guitarist's Elektra album.

Tarr also produced the new Taylor Dayne video, "With Every Beat Of My Heart." David Kellogg directed the piece, also set in a variety of downtown locations. David Diehl was line producer.

Epic's Shark Island recently wrapped "Paris Calling," a new Mark Freedman Productions video directed by Mark Rezyka and produced by Craig Fanning. Meanwhile, Mark Freedman director Jeff Zimmerman teamed with producer David Gordon to lens "Shake It" for another Epic act, Beau Nasty.

NEW YORK

(Continued on next page)

# Billboard THE CLIP LIST™

A SAMPLING OF PLAYLISTS AT NATIONAL VIDEO MUSIC OUTLETS.  
Lists do not include videos in recurrent or oldies rotation.

## Tape Features Horror-Themed Vids Wolfram Offers H'ween Treat

CHICAGO Milwaukee-based clip service Wolfram Video has brought back the Halloween compilation it launched last year with an increased push.

According to the company's marketing director Bob Huntington, approximately 255 of Wolfram Video's 400 accounts have ordered the \$75 tape—a two-hour reel featuring music videos with horror motifs. The Halloween reel, compiled by Wolfram Video chief Wolf Zimmerman, includes The Big O's version of "Monster

Mash," Ray Parker Jr.'s "Ghostbusters" and "The Other Woman" (in which he appears as Dracula), "The Time Warp" from the movie "The Rocky Horror Picture Show," the Fat Boys' "Are You Ready For Freddy," Dokken's "Dream Warriors," Edgar Winter's "Frankenstein," Men At Work's "Dr. Heckyll And Mr. Jive," and 12 others.

*This story was prepared by Moira McCormick and Karen O'Connor*

## NEW VIDEOCLIPS

This weekly listing of new video-clips generally available for programming and/or promotional purposes includes artist, title, album (where applicable), label, producer/production house, and director. Please send information to Billboard, New Video-clips, Suite 700, 9107 Wilshire Blvd., Beverly Hills, Calif. 90210.

**PATTI AUSTIN**  
**The Girl Who Used To Be Me**  
Shirley Valentine. Original Motion Picture Soundtrack/GRP  
Allison Scheu. Lyn Healy/VIVID  
Tom McQuaid

**BAD ENGLISH**  
**When I See You Smile**  
Bad English/Epic  
Fiona O'Mahoney/MGMM  
Nick Morris

**BREEZE**  
**Great Big Freak**  
The Young Son Of No One/Atlantic  
Natalie Hill/Black & White Television  
Kim Watson

**EXENE CERVENKA**  
**Leave Heaven Alone**  
Old Wives' Tales/Rhino  
Ute Leonhardt/Propaganda  
Modi

**RICHARD ELLIOT w/BOBBY CALDWELL**  
**In The Name Of Love**  
Take To The Skies/Intima  
Bud Schaeztle. Bret Wolcott/High Five Productions  
Bud Schaeztle

**FLIES ON FIRE**  
**C'Mon**  
Flies On Fire/Atco  
Rob Kramer/Pagan Films  
Jonathan Gries

**CHAKA KHAN**  
**Ain't Nobody**  
Life Is A Dance—The Remix Project/Warner Bros.  
Laura Bickford/Siren Productions  
Kevin Moloney

**KON KAN**  
**Puss 'N' Boots**  
Move To Move/Atlantic  
Lyn Healy, Mike Bodnarczuk/VIVID  
Nick Egan

**YNGWIE MALMSTEEN**  
**Spanish Castle Magic**  
Trial By Fire—Live In Leningrad/Polydor  
Nigel Thomas  
Igor Ivanov

**MAZE, FEATURING FRANKIE BEVERLY**  
**Silky Soul**  
Silky Soul/Warner Bros.  
Philip Rose/Propaganda  
Greg Gold

**SEPULTRA**  
**Inner Self**  
Beneath The Remains/RC Records  
Luz Fernando Ortiz  
Aurelio Gds

**TESTAMENT**  
**The Ballad**  
Practice What You Preach/Megaforce  
Craig Fanning/Mark Freedman Productions Inc.  
Mark Rezyka

**TORA TORA**  
**Guilty**  
Surprise Attack/A&M  
Maurice DePas/David Naylor & Associates  
Jean Pellerin

**THE U CREW**  
**If U Were Mine**  
The U Crew/Enigma  
Tom Calabrese/Planet Pictures  
Gerry Wenner

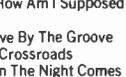
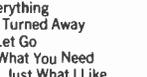
in their new video from the "Steel Wheels" album. The Company's Wayne Isham directed the performance clip, shot on location at Sullivan Stadium in Massachusetts. Curt Marvis and Michael Wells produced.

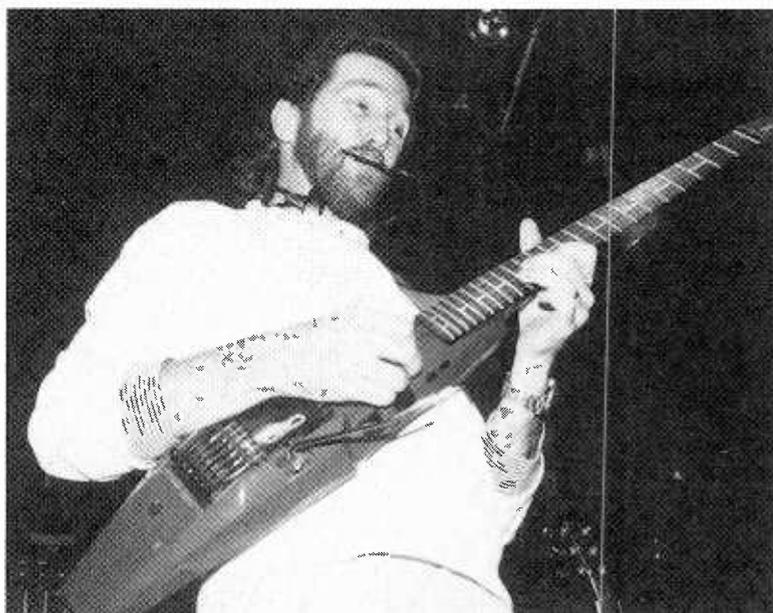
Anderson Bruford Wakeman Howe also shot a concert video recently with "Order Of The Universe." Jim Yukich directed the performance piece, which comes from the band's eponymous Arista album. Paul Flattery produced for FYI Inc., and Ocean, Rose and Associates provided lighting design at the Hampton Coliseum in Virginia.

Production companies and post-production facilities are welcome to submit information on current projects. Please send material to Deborah Russell, Video Track, Billboard, 9107 Wilshire Blvd., Beverly Hills, Calif. 90210.

### OTHER CITIES

THE ROLLING STONES are between a "Rock And A Hard Place"

 Continuous programming 1775 Broadway, New York, NY 10019	 Continuous programming 1775 Broadway, New York, NY 10019	 Black Entertainment Television 14 hours daily 1899 9th St. NE, Washington, DC 20018
<b>ADDS</b> Paula Abdul, (It's Just) The Way That You Love Me Bon Jovi, Living In Sin Bobby Brown, Rock Wit'cha Skid Row, Piece Of Me Stage Dolls, Still In Love	<b>ADDS</b> John Lee Hooker/Carlos Santana, The Healer Linda Ronstadt/Aaron Neville, Don't Know Much Grayson Hugh, Bring It All Back Animal Logic, There's A Spy (In The House Of Love)	<b>ADDS</b> Theolonius Monk, I Mean You E.U., Living Large J.T. Taylor, Sister Rosa Timmy Gatling, Help Entouch, Too Hype Will Downing, Best Of Time Gloria Estefan, Get On Your Feet Elton John, Healing Hands Billy Ocean, Licence To Chill Shelly Thunder, Break-Up
<b>BUZZ BIN</b> Big Audio Dynamite, James Brown Camper Van Beethoven, Pictures Of Matchstick Men Red Hot Chili Peppers, Higher Ground	<b>FIVE STAR VIDEO</b> David Byrne, Make Believe Mambo Eurythmics, Don't Ask Me Why Peter Frampton, Holding On To You Rickie Lee Jones, Satellites Michael Penn, No Myth Tuck & Patti, Castles Made Of Sand	<b>HEAVY</b> Prince, Partyman Janet Jackson, Miss You Much Soul II Soul, Back To Life Richard Elliott, In The Name Of Love Aretha Franklin/James Brown, Gimmie Your Love Pieces Of A Dream, 'Bout Dat Time Will Downing, Test Of Times Sybil, Don't Make Me Over Jermaine Jackson, Don't Take It Personal
<b>BREAKTHROUGH</b> Neneh Cherry, Manchild	<b>HEAVY</b> B-52's, Love Shack Gloria Estefan, Get On Your Feet Janet Jackson, Miss You Much Billy Joel, We Didn't Start The Fire Elton John, Healing Hands Don Johnson, Tell It Like It Is Madonna, Cherish Poco, Call It Love Bonnie Raitt, Nick Of Time Rolling Stones, Mixed Emotions Roxette, Listen To Your Heart Soul Sister, The Way To Your Heart	<b>HEAVY</b> Maze Featuring Frankie Beverly, Can't Get Over You Full Force, Ain't My Type Of Hype Christopher Williams, Talk To Myself Jody Watley, Everything Chuckii Booker, Turned Away Sharon Bryant, Let Go Stacy Lattisaw, What You Need Michael Cooper, Just What I Like Natalie Cole, As A Matter Of Fact Kashif, Personality Herb Alpert, 3 O'Clock Jump Isley Brothers, Spend The Night
<b>SNEAK PREVIEW</b> D.J. Jazzy Jeff & The Fresh Prince, I Think I Can Beat Mike Tyson Escape Club, Twentieth Century Fox Richard Marx, Angelia	<b>MEDIUM</b> Babyface, It's No Crime Bee Gees, You Win Again Michael Bolton, How Am I Supposed To Live Without... Paul Carrack, I Live By The Groove Tracy Chapman, Crossroads Joe Cocker, When The Night Comes Melissa Etheridge, No Souvenirs Billy Ocean, Licence To Chill Simply Red, You've Got It Soul II Soul, Back To Life Syd Straw, Think Too Hard Tina Turner, The Best	<b>MEDIUM</b> Maze Featuring Frankie Beverly, Can't Get Over You Full Force, Ain't My Type Of Hype Christopher Williams, Talk To Myself Jody Watley, Everything Chuckii Booker, Turned Away Sharon Bryant, Let Go Stacy Lattisaw, What You Need Michael Cooper, Just What I Like Natalie Cole, As A Matter Of Fact Kashif, Personality Herb Alpert, 3 O'Clock Jump Isley Brothers, Spend The Night
<b>HEAVY</b> Aerosmith, Love In An Elevator B-52's, Love Shack Babyface, It's No Crime Alice Cooper, Poison D.A.D., Sleeping My Day Away Fine Young Cannibals, Don't Look Back Janet Jackson, Miss You Much Billy Joel, We Didn't Start The Fire Living Colour, Glamour Boys Madonna, Cherish Motley Crue, Dr. Feelgood Rolling Stones, Mixed Emotions Roxette, Listen To Your Heart Tears For Fears, Sowing The Seeds Of Love Thompson Twins, Sugar Daddy	<b>ACTIVE</b> The Alarm, Sold Me Down The River Bad English, When I See You Smile Bang Tango, Someone Like You Bonham, Wait For You Tracy Chapman, Crossroads The Cure, Love Song Enuff Z'nuff, New Thing Melissa Etheridge, No Souvenirs Eurythmics, Don't Ask Me Why Eurythmics, King And Queen Of America Georgia Satellites, Another Chance The Grateful Dead, Foolish Heart Great White, The Angel Song Elton John, Healing Hands Kix, Don't Close Your Eyes John Cougar Mellencamp, Let It All Hang Out Poco, Call It Love Tesla, Love Song Warrant, Heaven White Lion, Radar Love	<b>ACTIVE</b> The Alarm, Sold Me Down The River Bad English, When I See You Smile Bang Tango, Someone Like You Bonham, Wait For You Tracy Chapman, Crossroads The Cure, Love Song Enuff Z'nuff, New Thing Melissa Etheridge, No Souvenirs Eurythmics, Don't Ask Me Why Eurythmics, King And Queen Of America Georgia Satellites, Another Chance The Grateful Dead, Foolish Heart Great White, The Angel Song Elton John, Healing Hands Kix, Don't Close Your Eyes John Cougar Mellencamp, Let It All Hang Out Poco, Call It Love Tesla, Love Song Warrant, Heaven White Lion, Radar Love
<b>ACTIVE</b> The Alarm, Sold Me Down The River Bad English, When I See You Smile Bang Tango, Someone Like You Bonham, Wait For You Tracy Chapman, Crossroads The Cure, Love Song Enuff Z'nuff, New Thing Melissa Etheridge, No Souvenirs Eurythmics, Don't Ask Me Why Eurythmics, King And Queen Of America Georgia Satellites, Another Chance The Grateful Dead, Foolish Heart Great White, The Angel Song Elton John, Healing Hands Kix, Don't Close Your Eyes John Cougar Mellencamp, Let It All Hang Out Poco, Call It Love Tesla, Love Song Warrant, Heaven White Lion, Radar Love	<b>MEDIUM</b> Belinda Carlisle, Leave A Light On Joe Cocker, When The Night Comes Dangerous Toys, Scared Dan Reed Network, Make It Easy Faster Pussycat, Poison Ivy Fiona/Duet With Kip Winger, Everything You Do Giant, I'm A Believer Deborah Harry, I Want That Man Ian Hunter/Mick Ronson, American Music Steve Jones, Freedom Fighter Lenny Kravitz, Let Love Rule Shooting Star, Touch Me Tonight Squeeze, If It's Love Young M.C., Bust A Move Neil Young, Rockin' In The Free World	<b>MEDIUM</b> Belinda Carlisle, Leave A Light On Joe Cocker, When The Night Comes Dangerous Toys, Scared Dan Reed Network, Make It Easy Faster Pussycat, Poison Ivy Fiona/Duet With Kip Winger, Everything You Do Giant, I'm A Believer Deborah Harry, I Want That Man Ian Hunter/Mick Ronson, American Music Steve Jones, Freedom Fighter Lenny Kravitz, Let Love Rule Shooting Star, Touch Me Tonight Squeeze, If It's Love Young M.C., Bust A Move Neil Young, Rockin' In The Free World
<b>BREAKOUTS</b> Danger Danger, Naughty Naughty Peter Frampton, Holding On To You James McMurtry, Painting By Numbers	<b>BREAKOUTS</b> Danger Danger, Naughty Naughty Peter Frampton, Holding On To You James McMurtry, Painting By Numbers	<b>BREAKOUTS</b> Danger Danger, Naughty Naughty Peter Frampton, Holding On To You James McMurtry, Painting By Numbers
 The Nashville Network 13 Hours Weekly 2806 Opryland Dr., Nashville, TN 37214	 14 hours weekly 6311 Romaine St., Los Angeles, CA 90038	 Continuous programming 704 18th Ave. South, Nashville, TN 37203
<b>CURRENT</b> Jo-Ei Sonnier, If Your Heart Should Ever Roll This Way Kenny Rogers, Vows Go Unbroken (Always True To... Nitty Gritty Dirt Band, When It's Gone Baillie And The Boys, I Can't Turn The Tide Kenny Rogers/Anne Murray, If I Ever Fall In Love... Sawyer Brown, The Race Is On Don Williams, I've Been Loved By The Best Alabama, High Cotton Marty Stuart, Cry, Cry, Cry Paul Overstreet, All The Fun Ronnie Milsap, A Woman In Love Ronnie McDowell, American Music Foster And Lloyd, Suzette Ricky Skaggs, Let It Be You Clint Black, Killin' Time Billy Joe Royal, Till I Can't Take It Anymore Wild Rose, Breaking New Ground James DeMarr/Vicki Tapp, You Don't Love Me... Tim Mensy, Stone By Stone Butch Baker, Our Little Corner	<b>CURRENT</b> The Graces, Perfect View Jethro Tull, Kissing Willie Stage Dolls, Still In Love Billy Joel, We Didn't Start The Fire Red Hot Chili Peppers, Higher Ground Soul Sister, The Way To Your Heart Sly & Robbie, Dance Hall Vain, Beat The Bullet Young M.C., Principal's Office Bobby Brown, Rock Wit'cha Belinda Carlisle, Leave A Light On Brownmark, Bang Bang Run D.M.C., Pause Michael Penn, No Myth Technotronic Featuring Felly, Pump Up The Jam B-52's, Love Shack	<b>CURRENT</b> Grapes Of Wrath, Do You Want To Tell Me Lenny Kravitz, Let Love Rule Tracy Chapman, Crossroads James McMurtry, Painting By Numbers Camper Van Beethoven, Pictures Of Matchstick Men Ed Kuepper, There's This Party Public Image Ltd., Warrior Tin Machine, Prisoner Of Love Ian Hunter/Mick Ronson, American Music Icehouse, Touch The Fire M.C. Lyte, Cha Cha Cha Neneh Cherry, Manchild Young M.C., Bust A Move Soul II Soul, Back To Life Third Base, Step Into The A.M. Richard Elliott, In The Name Of Love Gloria Estefan, Get On Your Feet Billy Ocean, Licence To Chill Rolling Stones, Mixed Emotions Tom Petty, Runnin' Down A Dream Ten Years Later, Highway Of Love Peter Frampton, Holding On To You
<b>HEAVY</b> Janet Jackson, Miss You Much Expose, When I Looked At Him Motley Crue, Dr. Feelgood Roxette, Listen To Your Heart Babyface, It's No Crime Aerosmith, Love In An Elevator Tears For Fears, Sowing The Seeds Of Love Kevin Paige, Don't Shut Me Out Bad English, When I See You Smile	<b>HEAVY</b> Janet Jackson, Miss You Much Expose, When I Looked At Him Motley Crue, Dr. Feelgood Roxette, Listen To Your Heart Babyface, It's No Crime Aerosmith, Love In An Elevator Tears For Fears, Sowing The Seeds Of Love Kevin Paige, Don't Shut Me Out Bad English, When I See You Smile	<b>HEAVY</b> Shane Barmby, Ridin' And Ropin' Sawyer Brown, The Race Is On Bellamy Brothers, You'll Never Be Sorry Vern Gosdin, That Just About Does It, Don't It Ricky Skaggs, Let It Be You Paul Overstreet, All The Fun Alabama, High Cotton Garth Brooks, If Tomorrow Never Comes Lionel Cartwright, Give Me His Last Chance Highway 101, Honky Tonk Heart Lorrie Morgan, Out Of Your Shoes Tonight Dwight Yoakam, Long White Cadillac Clint Black, Killin' Time Randy Travis, Promises New Grass Revival, Callin' Baton Rouge Daniele Alexander, She's There Marty Stuart, Cry, Cry, Cry The Wagoners, Sit A Little Closer Buck Owens/Ringo Starr, Act Naturally Wild Rose, Breaking New Ground



**MIDI At Berklee.** Yamaha MIDI band performance was part of daylong festivities at Berklee College of Music in Boston. Yamaha presented an award to the college for its outstanding contributions to music education. Band member Danny Hoefler is shown performing on G10 guitar MIDI controller; DMP-11 digital mixing processor is used for submixing. Performance was sent through the school's newly installed house sound system, which includes a 40-channel Yamaha PM-3000 mixing console and 26 Yamaha PC Series professional power amplifiers.

## Gotham Showcases CD Ref System Hit Factory Is Latest To Add CDR 90

BY SUSAN NUNZIATA

**NEW YORK** Gotham Audio Corp. demonstrated an optical recording system designed for making reference CDs at the Audio Engineering Society convention, held here Oct. 18-21.

The CDR 90 system demonstrated at the show will be one of two delivered to Hit Factory's new Times Square/Digital Mastering Studios (DMS) in New York. The seven-room facility will use one unit for mix and one for master refs, according to Gotham's president, Russ Hamm. Gotham is delivering the systems under a special agreement with Datalink of Minneapolis, which holds exclusive U.S. distribution rights (Billboard, Sept. 16).

CDR 90 utilizes Yamaha's Programmable Disc System (PDS), Gotham's computer control system, and Write Once Read Many (WORM) disks manufactured by Fuji and available exclusively

through Yamaha.

The CDR 90 system costs approximately \$60,000 and is in use by Masterfonics in Nashville, Masterdisk and Sterling Sound in New York, and Bernie Grundman Mastering and Precision in Los Angeles. Some record labels have also been studying the system for archival use.

Gotham is developing the CDR 90 for broadcast applications and hopes to have product ready for the 1990 National Assn. of Broadcasters convention, March 31-April 3. "Broadcasters have long been looking for some way to replace cart with disk," says Hamm.

The Desert Rose Band used CD refs exclusively for its latest album at Masterfonics, says Glenn Meadows, who has used the system on approximately 12 projects. Masterdisk's Bob Ludwig recently cut CD refs of Phil Collins' new album. Refs were also turned out for Barbra Streisand and Quincy Jones at Bernie Grundman, and for Eric Clapton and Billy Joel at Sterling.

Georgetown Masters is using a PDS system modified by in-house engineers to cut CD reference disks, according to the studio's Denny Purcell. The facility took delivery of the unit last month.

### NEW PRODUCTS AND SERVICES

**RECORD PLANT PROMOTION:** David Ellman was promoted to chief executive officer and executive VP of Chrysler-owned Record Plant. Ellman was previously controller with the facility. Contact: 213-653-0240.

**TANNOY GOES PUBLIC:** Tannoy North America is now named TGI North America. TGI plc was formed in the U.K. in January 1988 after Tannoy, Goodman's, and Mordaunt-Short joined forces to become a publicly listed company. TGI plc recently acquired Audix (broadcast equipment), Creek (consumer electronics), and Epos (consumer loudspeakers). Contact TGI: 519-745-1158.

**EQ AT AES:** A how-to recording publication debuted at last week's Audio Engineering Society Convention. EQ is aimed at audio and multimedia equipment users having a creative, rather than purely technical, background. Published by the GPI Group, a division of Miller Freeman, which also publishes Keyboard and Guitar Player, EQ will be available on newsstands in February. Contact GPI: 408-446-1105.

**PLANT LIFE:** The Plant Studios, Sausalito, Calif., has opened a 24-track media production studio dubbed Boomtown. A joint venture between The Plant and its longtime clients, Mark and Jeff's Jingle Company, the room is the facility's fourth. Contact: 415-332-6100.

**TIED UP IN RIBBON:** Celestion has married its acoustic ribbon technology to moving coil systems to create a consumer loudspeaker designed to perform with a minimum of cabinet diffraction. The ribbon is housed on the corner of the cabinet at a 45-degree angle, creating a wide listening window. The line retails between \$1,999 and \$3,199. Contact: 508-429-6706.

**CARVER APPOINTMENT:** Robert R. Dougherty was appointed president and chief executive officer with Carver Corp. Bob Carver, company founder, will remain as chairman of the board, pursuing full-time research and development. Contact: 206-775-1202.

**PRO EMMYS:** Sony received its 10th Emmy award for outstanding achievement in engineering development, recognizing its development and implementation of the composite digital videotape recording format. Offbeat Systems also received the National Academy of Television Arts and Sciences accolade for its Streamline Scoring system.

**SAILING AWAY:** Full Sail Center for the Recording Arts has moved into its new multimillion-dollar audio/video complex in Winter Park, Fla. The 23,000-square-foot, six-studio complex triples the size of the former facility. Designed by John Storyk, it features a multitrack audio studio, full-service video production and post studio, and three Synclavier suites. Contact: 407-679-0100.

**INTERACTIVE INTEREST:** A special-interest group has been formed to bring together interactive media professionals with the talents and technology of the entertainment industry. The group was formed by Robert Randles of Music 35, Los Angeles, and Luanne Paul King of Luanne Paul King Productions, Pasadena, Calif., for the Los Angeles chapter of the International Interactive Communications Society. Contact: Randles, 213-650-5189; King, 213-255-6220.

**JBL NEW ENGLAND:** PMA Engineering, Johnston, R.I., installed eight JBL 4872 Cabaret Series two-way speakers in the Providence Civic Center. The speakers were used for various events, including commencement ceremonies and a recent Blood, Sweat & Tears concert. Contact JBL: 818-893-8411.

**HOW 'BOUT THAT:** New, reduced-cost dbx 321 Series noise-reduction circuit (Continued on next page)

### AUDIO TRACK

**THE ASL MOBILE Audio/Video** unit, a division of Aura Sonic Ltd. based in Flushing, N.Y., has been getting around this year.

The control room on wheels handles "on location" audio production, from audio-for-video to television and radio broadcasting to dual analog or digital multitrack recording.

The unit recently captured a Judy Collins TV special live at New York's Alice Tully Hall for Showtime, scheduled to air in late '89. Alan Silverman engineered with second Steven Remote. Ralph La

Rocco assisted. Atlantic's Adrian Belew was clipped live on WBCN from the Paradise Rock Club in Boston, and MCA act the Call was caught live for WBCN from the Berkeley Performance Center in Boston (live Call CD to follow).

Other project takes include a home video with rap acts Public Enemy and Jazzy Jeff & the Fresh Prince. The shows were recorded during the acts' tour with Run-D.M.C. Hart Perry produced and directed; Remote tracked and engineered the A/V lockup. Scott Hartmann and Will Schillinger assisted. Remote also recorded, engineered, produced, and mixed

WBCN broadcasts that included performances by Mercury/PolyGram's Michelle Shocked at Berkeley Performance Center and Arista's Jeff Healey Band and Capitol's Jon Butcher at the Paradise. Hartmann and Andy Slote assisted. Radio production was provided by Carter Alan.

ASL's equipment list includes Harrison MR-4 36/32 console with Arms Automation; Hill Multimix 16:4:2:1 submixer; Roland M-160 16:2 line mixer; and 76 mike lines to truck interface. Recorders include two Otari MTR 90s (24 tracks) and an MTR 10 (2 tracks), two Sony DTC (Continued on next page)

## Ariel Corp. Offering Digital Microphone

**NEW YORK** A microphone based completely on digital electronics is available from Ariel Corp. in Highland Park, N.J.

Designed for use with the NeXT computer, the mike uses two Motorola 56ADC chips and is capable of 16-bit analog to digital conversion.

Ariel Corp. manufactures, designs, and markets Digital Signal Processing (DSP) products. Recent developments in DSP have improved the A/D conversion process and have enabled converters to be built on smaller chips with fewer parts.

The Motorola 56ADC chip was introduced last spring and is the first converter to substitute five analog components with a single digital chip.

After the microphone converts a signal to digital format, it transmits the signal through a cable connected directly to the NeXT computer's DSP port, where the information can be processed, displayed, and mixed with other signals or stored to a SCSI (small computer system interface) or optical disk.

The digital mike with NeXT com-

puter was presented at the Audio Engineering Society's 87th Convention here Oct. 18-21. Also at the convention, Ariel displayed an adapter box that can convert the mike's protocol to AES/EBU protocol.

The company is currently developing a digital mike that will feature AES/EBU output. Also in the works are mikes for the IBM PC and Macintosh computers.

The NeXT computer, developed by Steven Jobs, is the first computer to feature a DSP chip and two-channel 16-bit sound as standard items in all units. The workstation market is the primary target for the mike at present.

"Every microphone manufacturer in the world has at least sat down and thought about a digital mike," says Ray Kirschhofer, chief of microphone engineering with Electro-Voice in Buchanan, Mich. "With a digital mike, one would hope your advantage would be in signal to noise, and the mikes available now, while they're not at zero, are pretty low."

Some mikes are in the 10 dB noise range now, according to Ken Rei-

chel, VP of marketing with Audio-Technica, Stow, Ohio. He adds that A-T has a digital mike in the development stages but has no forecasts on when it would be available.

"The A/D conversion is the big factor," says Scott Goodman, VP with Samson Technologies, Hicksville, N.Y. "If someone figures out the accurate way to track analog, that's the key."

More than 16 bits conversion are necessary to capture the full dynamic range of a normal microphone, according to Anthony Agnello, president of Ariel. "This mike is better in that you're transmitting digital signals that aren't prone to corruption. If you're in a harsh environment, it makes sense to go digital. This mike is the next step, but it's not the end of the road."

The Ariel mike is available direct from the manufacturer for \$595. Patents are pending on the technology.

Ariel was founded in 1982 by three former Eventide engineers, Agnello, who developed the Eventide Harmonizer, Mark Clayton, and Jeff Sasmor. SUSAN NUNZIATA

**AUDIO TRACK**

(Continued from preceding page)

1000ES (DAT), Nakamichi DMP 100 digital processor, and Akai and Sony cassette decks, as well as two Sony SL HF 900 Super Beta Hi-Fi video recorders.

**NEW YORK**

**AT THE MAGIC SHOP**, Yomo Toro tracked and mixed his new Island release. **Rae Serrano** produced; **Steve Rosenthal** was at the desk. **Rocker Garland Jeffrey's**

**NEW PRODUCTS**

(Continued from preceding page)

cards are being shipped by **That Corporation**, Natick, Mass. That is the recently formed company which purchased dbx OEM products in June. Contact: 508-653-6335.

**DIGITAL POWER:** At AES, New England Digital announced the sale of workstations to the **Power Station** and **East Side Film and Video** in New York. Power Station is upgrading its **Synclavier** system with a 9600 workstation, and is adding a 2-gigabyte optical storage system and 8-track **PostPro**. East Side purchased its first 8-track **PostPro**. Contact NED: 802-295-5800.

**CORRECTO-SOUND:** The wrong contact number was given for **Electro-Sound** (Oct 14). The correct number is 408-245-6600.

worked on new material with **Rosenthal**. **Andre Roquette** assisted.

**Marcel Monroe** recorded recently released tracks for **Certain Records** at **Crystal Sound**; **Larry Buksbaum** engineered. Violinist and film maker **Yale Strom** recorded music for his documentary "At The Crossroads: Jews In Eastern Europe Today."

At **Unique, Sire/Warner** act the **Ocean Blue** mixed its debut album. **Peter Friedman** produced; **Bob Rosa** engineered and mixed; **Dave Hecht** assisted. **Ogo Pogo** mixed for **Champion Records** and **NR Productions**; **Camus Celli** and **Andres Levin** produced and programmed. **Nile Rodgers** was executive producer and **George Karras** engineered, assisted by **Josh Chevorkas**.

Producers **David Cole** and **Robert Clivilles** overdubbed vocals on **Seduction** at **Sanctuary** for Ven-

etta/A&M. The session was tracked solely on **Synclavier**. **Eric Hurtig** programmed and assisted; **Bob Rosa** engineered.

**LOS ANGELES**

**BOBBY WOMACK** PRODUCED tracks for his "Save The Children" album at **Hit City West**. Slated for release on **Solar/CBS** later this year, the album includes **Carlos Santana** (guitar), **Jackie Johnson** (vocals), **Gerald Albright** (sax), and **Frankie Gaye** (vocals). **Kevin "KVOG" O'Connor** was at the controls, assisted by **Karen Shellenberger** and **David Tobocman**.

**Tom Petty** stopped by **Cornerstone** to mix his latest single, the live version of "Free Falling." **Petty** and **Mike Campbell** produced. **Don Smith** was at the board with assistant **Scott Campbell**. **Petty** also mixed his latest **Westwood One** ra-

dio broadcast with the same crew. **Don Henley** worked on mixes for **Westwood One** with the **Smith/Campbell** troops. **Smokey Robinson** was in recording and mixing a cut for his new **MCA** album. **Brian Ray** and **Steve LeGassick** wrote and produced. **Frank Wolf** was at the desk with **S. Campbell**.

**Ross Vannelli** produced and engineered tracks on **Kim Carnes** in **Studio 99**. The tune, "Everybody Needs Someone," is the end title credit for the new **Warner Bros.** picture "Impulse."

**NASHVILLE**

**ROE McCAW** WAS IN **Air Studio** tracking and overdubbing with producers **Mick Lloyd** and **Mike Daniel**. **Daniel** and **Denny Knight** engineered. The cuts are slated for immediate release by **Americana Records** in Japan.

**OTHER CITIES**

**AT MISSION CONTROL**, Westford, Mass., **Maurice Starr** and **Michael Jay** co-produced a duet on **Donny Wahlberg**, of **New Kids On The Block**, and Japanese act **Seiko Matsuda**. **Sidney Burton Jr.** was at the desk. The cut will be on **Matsuda's** upcoming **Columbia** release.

**Quarterflash** was in at **Spectrum Sound**, Portland, Ore., tracking for **CBS**. **Charlie Midnight** produced the album, slated for 1990.

**Femi Jiya** engineered tracks on the **Time for Warner Bros.** at **Paisley Park Studios**, Minneapolis. Late fall release date is expected.

All material for the Audio Track column should be sent to **Debbie Holley**, **Billboard**, **Fifth Floor**, **49 Music Square W.**, **Nashville, Tenn. 37203**.

**Otari Unveils Audio/Video Consoles At AES Confab**

**NEW YORK** Otari Corp.'s newly formed **Console Products Group** presented its console designs at the **Audio Engineering Society** convention here last week.

The new **Series 54** and **TC-100** consoles represent the first products produced by Otari since the acquisition of **Sound Workshop Professional Audio Products Inc.** and **Sound**

**Workshop Inc.** from **Michael Tapes** and **Paul Galburt** in June.

The **Series 54** is designed for production, mixing, music recording, film, and audio postproduction sweetening applications, with optional **Diskmix 3 VCA** and **Diskmix 3** moving faders automation systems. Deliveries are scheduled to begin in January.

The **TC-100** transfer console is designed for film and video applications and multiple audio racks may be connected to form larger systems. The first **TC-100** was sold to **Larson Sound Center**, **Burbank, Calif.**

Also at **AES**, Otari introduced the **MTR-15** series tape machine in 1/4- and 1/2-inch tape formats in mono,

stereo, 2-track, and 2-track with center channel timecode configurations.

In related news, Otari has announced an agreement to supply a custom-designed, 64-input three-person film mix console to the **Saul Zaentz Company Film Center** of **Berkeley, Calif.** It is scheduled for delivery in April '90. **SUSAN NUNZIATA**



MONTPELIER, MONTPELIER STATION, VA.

A NATIONAL TRUST PROPERTY.

**PRESERVATION...PLAN ON IT**

Planning on restoring a house, saving a landmark, reviving your neighborhood?

Gain a wealth of experience and help preserve our historic and architectural heritage. Join the **National Trust for Historic Preservation** and support preservation efforts in your community.

Make preservation a blueprint for the future.

Write:

**National Trust  
for Historic Preservation  
Department PA  
1785 Massachusetts Ave., N.W.  
Washington, D.C. 20036**

# Latin Notas



by Carlos Agudelo

**EDDIE SANTIAGO**, ARGUABLY THE best-selling artist in the land, has been signed by Capitol-EMI Latin to a long-term recording deal. The agreement will not take effect until January 1991. Apparently, Santiago still has to record a couple of albums for TH-Rodven, his current label, on which he has released his three highly successful albums. No figures were given at press time as to the amount of the transaction.

As a singer, Santiago, along with Frankie Ruiz, was one of the pioneers of what is now known as salsa sensual, with erotically charged lyrics, in many instances borrowed from pop ballads, which played a great role in the renaissance of this type of music in the last few years. Yet, all through this time, Santiago has remained in the realm of the old salsa system in which the respect for an artist's capabilities is measured on a different scale, one that gives him much less weight than is given to a ballad singer with a bigger name and ego, who may sell one-third of the records he sells. It is the same difference that exists between a room in a standard motel where his New York promoter lodges him when he comes to town (I remember one in Greenpoint, Queens, N.Y.) and the fancy suites in fine hotels where artists with less merit get accommodated and pampered. So I say it is about time the man gets the respect he deserves.

**ENTER MANUEL GUERRA**, ONE OF THE godfathers of Tex-Mex music, the man whose recording studio, Amen Sound, is responsible for about 80% of the output of Tex-Mex recordings, and proud owner of AMS (Amen Multitrack Sound), one of the biggest Latin gospel labels in the country. His career goes

back to 1961, to the days of **Sunny & the Sunglows**, which he founded. Back in 1968, after a spiritual experience, he converted to Christianity and began recording gospel music in Spanish, in the manner of such border genres as Tex-Mex, norteño, and conjunto music. Today, his company's roster includes some 12 artists, his brother **Ruddy Guerra** among them. Ruddy is another big name in the history of Tex-Mex, and also a minister and missionary. And there is **Joshua**, a truly miraculous artist, who at his current age of eight has five albums in the market and has toured extensively spreading the word. And there is **Los Truenos De Texas**, which is gospel-norteño, **Ricardo Montoya**,

## Santiago was a pioneer of the 'salsa sensual' genre

**Los Unidos**, and **Maria Helena**, among others. "Business is good now," says Guerra, whose label's music is sold in Christian stores throughout the country, as well as in Mexico and Guatemala. AMS catalog now comprises 53 titles. Its annual output ranges between two productions in lean years to 15 in good ones. As for piracy, although it affects his business, Guerra looks at it from the religious perspective. "By duplicating the music, they are helping me to spread the gospel," he says. "It's a case of the devil working for God." Guerra also has a nonreligious label, RP Records, for which he has recorded such well-known artists as **Jimmy Edwards**, **Shelly Lares**, and **Selena Y Los Dinos**.

**TITO PUENTE** WAS HONORED WITH the Distinguished Services Award presented by The Bronx Lebanon Hospital of New York at a fund-raising event Oct. 16. One of the pioneers of Latin music in the many variations of its Afro-Cuban roots, Puente is not only a wonderful musician but also a great man, deeply involved in his community through his art and his scholarship fund that he founded in 1980. He personifies the values toward which Hispanic youth should strive.

# Gospel LECTERN



by Bob Darden

This is the second half of an interview with Greg and Rebecca Sparks. Their eponymous debut release for Reunion Records is one of the year's best.

"**SPARKS**" IS A DREAM come true for both Greg and Rebecca Sparks. For the first time, they were able to cut most of the vocal tracks live in the studio. Like **Russ Taff**, Rebecca's at her best when she is allowed to be vulnerable—and spontaneous.

"Always before," she says, "they'd lay down the tracks and program the synthesizer first, then say, 'Put your vocal right in here.' That leaves you about half of an inch of creativity. This time I asked if I could sing with the bass, drums, and guitars—just as a reference vocal—so they could feel what I was feeling. Rebecca sums up the experience as "the best... I've ever had in the studio."

Greg and Rebecca's original band, **Found Free** (known for its Christian cruise ship tours), became **Bash'N'The Code** when the group signed with **Word**. As the original Christian party band, Bash allowed Rebecca center stage, but both Sparks were soon frustrated by the lack of an outlet for their material.

"The band was still stuck in the image—and the market—that says, 'Life is a party in the Lord! Let's celebrate!'" Rebecca says. "Well, I was 26 and Greg was 23 by then—and life was not a party all the time. Being married helped us grow up and start to look at more than 'Is my hair OK?' or 'Can I get a date on Friday night?' It changed our focus to other people.

"There were just some other things we wanted to say. Bash's message is certainly valid, especially since it was aimed at junior high and high school kids. But I think

our ministry now is aimed more to our own age group and to people in college—anybody who still listens to rock'n'roll.

"When I left home," Rebecca continues, "I started working with my brother **David** in Found Free. His influence on me vocally was to get me to try to express what I felt and *not* view it as a performance. Then I met Greg in the band in 1982. Back then I had a wide vibrato and a dark and husky voice, mostly because I was also singing backup with **Reba Rambo** and **Dony McGuire** and backup singers need to fill the space. To do that, your voice becomes thicker and you develop an even

## 'Our music goes hand in hand with our ministry'

wider vibrato. That was a major passage for me, vocally. The past four years I've strived that, the more I sing, the more people can hear my personality."

The couple continues to concentrate on a unique musical ministry. Worked around dates with the latest **Russ Taff** tour, Sparks can be found most weekends at small retreats and colleges, working with young people.

"Our music and our ministry go hand in hand," Rebecca says. "Greg and I are two church kids; we were encouraged by our parents to follow the Lord. That took us down into some strange avenues at first. But we really have a heart for church kids. It's that same old thing: They *know* the truth, but deny the power of God, partly because they've heard it a million times—until someone new comes in with the Holy Spirit and says it in a new way.

"We feel there's a lot of ministry that needs to be done right in the walls of the church, from kids through adults. There are Christians who won't reconcile, Christians suffering from drug abuse, sexual abuse—anything you can find in the world, you'll find in the church. When we confront those issues, some people are so relieved to discover that they *can* have that problem and *still* be a Christian, they don't know what to say. We want to offer help—and certainly love—in the church."

FOR WEEK ENDING OCTOBER 28, 1989

Billboard

©Copyright 1989, Billboard Publications, Inc. No part of this publication may be reproduced, stored in any retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

# HOT LATIN TRACKS™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL	TITLE
				★★ NO. 1 ★★	
1	1	2	9	<b>LUIS MIGUEL</b> WEA/LATINA	FRIA COMO EL VIENTO <small>2 weeks at No. One</small>
2	3	9	4	<b>CHAYANNE</b> CBS	◆ FUISTE UN TROZO DE HIELO EN LA...
3	2	1	13	<b>GLORIA ESTEFAN</b> EPIC	SI VOY A PERDERTE
4	6	4	11	<b>LUCERITO</b> MELODY	CUENTAME
5	4	3	16	<b>LOS BUKIS</b> MELODY	A DONDE VAYAS
6	8	8	9	<b>YOLANDITA MONGE</b> CBS	POR TI
7	12	15	5	<b>FRANCO DE VITA</b> CBS	◆ LOUIS
8	5	6	19	<b>R. CARLOS/V. FERNANDEZ</b> CBS	AUNQUE MAL PAGUEN ELLAS
9	11	18	10	<b>LOS BUKIS</b> FONOVISA	COMO FUI A ENAMORARME DE TI
10	18	21	5	<b>DYANGO</b> CAPITOL-EMI LATIN	EL QUE MAS TE HA QUERIDO
11	9	5	24	<b>ANA GABRIEL</b> CBS	◆ SIMPLEMENTE AMIGOS
12	7	7	24	<b>FRANCO DE VITA</b> CBS	◆ TE AMO
13	10	11	10	<b>LUIS ENRIQUE</b> CBS	LO QUE PASO ENTRE TU Y YO... PASO
14	24	33	4	<b>ROBERTO CARLOS</b> CBS	SI ME VAS A OLVIDAR
				★★★ HOT SHOT DEBUT ★★★	
15	NEW ▶		1	<b>EMMANUEL</b> CBS	LA CHICA DE HUMO
16	15	19	6	<b>GILBERTO SANTARROSA</b> COMBO	TENGO UNA MUNECA
17	13	12	27	<b>JOSE LUIS RODRIGUEZ</b> MERCURY	◆ BAILA MI RUMBA
18	14	14	13	<b>PABLO RUIZ</b> CAPITOL-EMI LATIN	OH MAMA ELLA ME HA BESADO
19	21	17	16	<b>MIGUEL GALLARDO</b> POLYGRAM	YO FUI EL SEGUNDO EN TU VIDA
20	16	10	18	<b>MARISELA</b> ARIOLA	Y VOY HACER FELIZ
21	19	20	17	<b>JOSE JOSE</b> ARIOLA	EL
22	32	22	5	<b>ANA GABRIEL</b> CBS	NO DIGAS NO
23	17	16	12	<b>RICARDO MONTANER</b> TH-RODVEN	A DONDE VA EL AMOR
24	23	28	6	<b>CHANTELLE</b> WEA/LATINA	APRESIO Y AFECTO
				★★★ POWER PICK ★★★	
25	37	31	3	<b>YURI</b> CBS	◆ NO PUEDO MAS
26	26	—	2	<b>VICENTE FERNANDEZ</b> CBS	POR TU MALDITO AMOR
27	20	25	4	<b>DAVID PABON</b> TH-RODVEN	MIS GANAS SE QUEDARON
28	28	—	2	<b>JOSE LUIS RODRIGUEZ</b> POLYGRAM	RODANDO CAMINOS
29	31	—	2	<b>YURI</b> CBS	IMPOSIBLE AMARTE COMO YO
30	NEW ▶		1	<b>MIRIAN HERNANDEZ</b> CAPITOL-EMI LATIN	EL HOMBRE QUE YO AMO
31	34	29	16	<b>PANDORA</b> CAPITOL-EMI LATIN	NO PUEDO DEJAR DE PENSAR EN TI
32	27	26	7	<b>WILLIE GONZALES</b> SONOTONE	SEDA
33	30	30	8	<b>CANO ESTREMER</b> CEG	A MI
34	36	27	3	<b>JUAN LUIS GUERRA Y LA 440</b> KAREN	◆ OJALA QUE LLUEVA CAFE
35	39	23	24	<b>JOSE JOSE</b> RCA	PIEL DE AZUCAR
36	35	35	21	<b>ROCIO JURADO</b> EMI-CAPITOL LATIN	AMOR DE NOCHE
37	33	—	2	<b>RICARDO MONTANER</b> TH-RODVEN	DEBO CAMBIAR DE AMOR
38	22	13	19	<b>EMMANUEL</b> CBS	QUISIERA
39	25	24	29	<b>LUIS MIGUEL</b> WEA/LATINA	◆ LA INCONDICIONAL
40	29	—	2	<b>JOSE LUIS RODRIGUEZ</b> POLYGRAM	TENGO DERECHO A SER FELIZ

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

## SUBSCRIBE TO MUSICIAN MAGAZINE

The perfect complement to Billboard's weekly music coverage. 12 issues for \$16.

CALL NOW  
1-800-247-2160 EXT. 68

# UP-AND-COMING

## SPECIAL ISSUES

SPOTLIGHT ISSUE	IN THIS SECTION	AD DEADLINE	
<b>FOCUS ON GERMAN TALENT</b>	Nov 25	<ul style="list-style-type: none"> <li>• A&amp;R</li> <li>• Heavy Metal</li> <li>• Dance Music</li> <li>• Music Publishing</li> <li>• Radio</li> </ul>	Oct 20
<b>THE MANY WORLDS OF QUINCY JONES</b>	Dec 2	<ul style="list-style-type: none"> <li>• Life Of Music</li> <li>• Firsts</li> <li>• Friends</li> <li>• Movies</li> <li>• Publishing</li> </ul>	Nov 7
<b>FOCUS ON SCANDINAVIA</b>	Dec 2	<ul style="list-style-type: none"> <li>• Domestic Talent</li> <li>• Record Companies</li> <li>• Touring</li> <li>• Venues</li> <li>• Radio</li> </ul>	Nov 7
<b>ITALY '89</b>	Dec 9	<ul style="list-style-type: none"> <li>• Talent</li> <li>• Live Music</li> <li>• Video</li> <li>• Radio</li> </ul>	Nov 14

### WHY THEY ARE SPECIAL:

- **SPOTLIGHT ON GERMAN TALENT** features the rise of heavy metal and dance acts with international potential. Private radio holds the key to exposing domestic pop/rock talent, while music publishing firms and record company A&R departments are renewing their determination to bring German acts to the forefront of worldwide attention.
- **QUINCY JONES** graces the front cover of Billboard in honor of his 40th year in show business. The legendary producer/composer/arranger/musician has traveled the world in the name of music, playing with the greats, spreading the legacy of America's own music, and making friends wherever he raised his trumpet. Along the way, Quincy began to reshape the jazz, R&B, and gospel forms he had faithfully translated into the highly contemporary amalgam we now call pop—for TV and films as well as for records. Now his record speaks for itself and it speaks volumes.
- **SCANDINAVIA** is again the focus of worldwide music-industry speculation as recent talent breakthroughs in the U.S. have opened the door to a new generation of talent. With the broadcasting picture rapidly changing along with how music is promoted in the "one" Europe of 1992, Scandinavia is rocking back into the international spotlight with hot talent to melt the ice of a new musical age for the one-world stage.
- **ITALY** continues to enjoy a high global profile. While remaining on the cutting-edge of the dance music industry via its stage and lighting equipment manufacturers, Italy is now making pop and rock inroads.
- **COMING ATTRACTIONS:** RAP MUSIC, THE YEAR IN MUSIC, THE EIGHTIES, THE VIDEO DECADE, WINTER CES.

FOR AD DETAILS CONTACT YOUR BILLBOARD SALES REPRESENTATIVE or CALL ANY BILLBOARD OFFICE WORLDWIDE.

**NEW YORK:** Gene Smith, Ron Willman, Norm Berkowitz, Ken Karp, Jim Beloff, David Nelson. (212) 764-7300 or (212) 536-5004.

**LOS ANGELES:** Christine Matuchek, Arty Simon, Anne Rehman, Marv Fisher, Emily Vaughn. (213) 273-7040.

**NASHVILLE:** Lynda Emon, Carole Edwards. (615) 321-4290.

**LONDON:** Tony Evans 439-9411.

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

# WEA Malaysia Breaks Classical Silence

## Label Bows 100 Titles After 12 Years Out Of Genre

BY Y.S. MING

KUALA LUMPUR, Malaysia WEA Malaysia broke its 12-year "silence" on classical music with a mass release of 100 titles in the marketplace here Oct. 1.

The company says it "wants a piece of the classical music pie," especially since its catalog was reinforced last year by the acquisition of the Teldec label.

Other strings to the WEA classical bow in Malaysia are the French label Erato, MCA Classics, and Nonesuch Records.

The 100 titles were released on both chrome and normal-quality tapes, the former selling at the equivalent of \$6.50 and the latter at \$6. The company also expects to release budget-priced CDs on selected titles and plans for at least 200 classical titles here by the end of the year.

Eddie Goh, marketing manager, says the company is concentrating on stocking selected retail outlets with the new classical product, opting for "a grand launch" later. "The first six months will enable us to gauge response and the depth of consumer demand. We'll be distributing full catalogs so customers can place orders for titles which are not in stock."

But with strong competition from established classical music market leaders PolyGram and EMI, WEA Malaysia is expected to exercise caution for a while in its release plans.

Gunther Zitta, managing director, notes, "For a start, we don't have deep catalog for classical music prod-

uct. What we do have are modern recordings whose sound quality is superior."

He admits his sales staff is unfamiliar with classical products after the 12-year gap, but says, "This will be a good challenge for them. It may take time, but I'm sure we'll be able to transfer our pop music marketing expertise to classical music."

The Austrian-born managing director is, however, careful not to apply his "European bias" in marketing

classical music in this territory.

"European classical fans are incredibly artist-conscious," he says. "As long as it's a new work from Karajan or the Berlin Symphony, it'll sell. Asians have a different level of preference. To them, repertoire takes precedence over everything else. We'll have to wait and see how it works out."

Initially, WEA will import all cassettes from West Germany, says Zitta.

## U.K. Company Targets The 'New Youth' Factory Retools For Classical Output

BY NIGEL HUNTER

LONDON Factory Communications has launched a classical series with an initial release of five albums.

The Manchester, England-based company, founded in 1978 and noted for its postpunk and avant-garde predilections in repertoire, is targeting the young audience it already reaches as well as existing classical enthusiasts hitherto unaware of its identity.

Planned since 1985, Factory Classical will employ "the same level of innovation and excitement that still attends the core company," according to the Factory announcement.

The company believes that "aspirational youth" into Miami dance, acid house, and other variants are also "wanting to know about that other

world" but are handicapped by the complete absence of an entry level to the classical sector.

The first five Factory Classical albums, available in CD, digital audiotape, cassette, and LP formats, comprise the Kreisler String Orchestra playing compositions by Brahms, Benjamin Britten, and Zoran Eric; oboist Robin Williams performing works by Britten, Poulenc, Hindemith, and Lalliet; the Duke String Quartet playing quartets written by Shostakovich and Tippett; pianist Rolf Hind playing pieces by Ligeti, Steve Martland, and Elliot Carter; and two other Martland works, "Babi Yar" and "Drill," performed by the Residentie Orchestra of The Hague conducted by Elgar Howarth and Dutch pianists Cees van Zeeland and Gerard Bouwhuis, respectively.

**THE LAST ROMANTIC**

**THE STUDIO RECORDINGS**

**HOROWITZ IN MOSCOW**

**HOROWITZ PLAYS MOZART**





**HOROWITZ AT HOME**

DIGITAL

**NEW!**

**Billboard #1—EVERY TIME!**

427 772-1/214

© 1989 PolyGram Records, Inc.

©Copyright 1989, Billboard Publications, Inc. No part of this publication may be reproduced, stored in any retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

**TOP CLASSICAL ALBUMS™**

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	7	★★ <b>No. 1</b> ★★ <b>HOROWITZ AT HOME</b> DG 427-772	5 weeks at No. 1 VLADIMIR HOROWITZ
2	2	79	<b>VERDI &amp; PUCCINI: ARIAS</b> CBS MK-37298	KIRI TE KANAWA
3	4	7	<b>TUTTO PAVAROTTI</b> LONDON 425-681	LUCIANO PAVAROTTI
4	5	7	<b>BIZET: CARMEN</b> PHILIPS 422-366	JESSYE NORMAN (OZAWA)
5	3	13	<b>HANSON: SYMPHONIES 1 &amp; 2</b> DELOS CD-3073	SEATTLE SYMPHONY (SCHWARZ)
6	7	11	<b>GERSHWIN: PORGY AND BESS</b> ANGEL CDS-49568	WHITE, HAYMON, EVANS (RATTLE)
7	6	7	<b>MAHLER: SYMPHONY NO. 3</b> DG 427-328	NEW YORK PHILHARMONIC (BERNSTEIN)
8	10	9	<b>THE SUNDAY BRUNCH ALBUM</b> CBS MFK-45547	VARIOUS ARTISTS
9	12	3	<b>BEETHOVEN: SYMPHONIES 4 &amp; 5</b> ANGEL CDC-49656	LONDON CLASSICAL PLAYERS (NORRINGTON)
10	9	15	<b>BARBER: KNOXVILLE SUMMER OF 1915</b> NONESUCH 79187	DAWN UPSHAW
11	8	71	<b>THE MOVIES GO TO THE OPERA</b> ANGEL CDM-69596	VARIOUS ARTISTS
12	11	17	<b>LIVE IN TOKYO 1988</b> DG 427-686	KATHLEEN BATTLE, PLACIDO DOMINGO
13	14	3	<b>GLASS: SOLO PIANO</b> CBS MK-45576	PHILIP GLASS
14	23	3	<b>BEETHOVEN: SYMPHONY NO. 7</b> ANGEL CDC-49816	LONDON CLASSICAL PLAYERS (NORRINGTON)
15	19	3	<b>HOVHANESS: MYSTERIOUS MOUNTAIN</b> MUSIC MASTERS MMD-60204	AMERICAN COMPOSERS ORCHESTRA (DAVIES)
16	<b>NEW▶</b>		<b>DVORAK: VIOLIN CONCERTO</b> CBS MK-44923	MIDORI
17	<b>NEW▶</b>		<b>THE UNKNOWN PUCCINI</b> CBS MK-44981	PLACIDO DOMINGO
18	17	9	<b>SERENADE</b> RCA 60033-RC	JAMES GALWAY
19	21	5	<b>THE BEST OF MOZART</b> TELARC CD-80222	VARIOUS ARTISTS
20	<b>NEW▶</b>		<b>BRAHMS/BRUCH: VIOLIN CONCERTO</b> ANGEL CDC-49429	NADJA SALERNO-SONNENBERG
21	13	15	<b>NEW YEAR'S CONCERT 1989</b> CBS MK2-45564	VIENNA PHILHARMONIC (KLEIBER)
22	<b>NEW▶</b>		<b>BRUCKNER: SYMPHONY NO. 8</b> DG 427-611	VIENNA PHILHARMONIC (KARAJAN)
23	15	29	<b>BERLIOZ: SYMPHONIE FANTASTIQUE</b> ANGEL CDC-49541	LONDON CLASSICAL PLAYERS (NORRINGTON)
24	16	13	<b>COPLAND: APPALACHIAN SPRING</b> DG 427-335	ORPHEUS CHAMBER ORCHESTRA
25	18	7	<b>BRITTEN: WAR REQUIEM</b> TELARC CD-80157	ATLANTA SYMPHONY (SHAW)

**TOP CROSSOVER ALBUMS™**

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	2	5	★★ <b>No. 1</b> ★★ <b>CHILLER</b> TELARC CD-80189	1 week at No. 1 CINCINNATI POPS (KUNZEL)
2	1	15	<b>1712 OVERTURE</b> TELARC CD-80210	P.D.Q. BACH
3	3	29	<b>VICTORY AT SEA</b> TELARC CD-80175	CINCINNATI POPS (KUNZEL)
4	4	19	<b>A DISNEY SPECTACULAR</b> TELARC CD-80196	CINCINNATI POPS (KUNZEL)
5	14	3	<b>SALUTE TO HOLLYWOOD</b> PHILIPS 422-385	BOSTON POPS (WILLIAMS)
6	5	11	<b>THE SEA HAWK</b> RCA 7890-RG	NATIONAL PHILHARMONIC (GERHARDT)
7	8	13	<b>BERNSTEIN: WEST SIDE STORY</b> CBS MK-45531	KATIA & MARIELLE LABEQUE
8	6	15	<b>RODGERS &amp; HAMMERSTEIN</b> ANGEL CDC-49581	SAMUEL RAMEY
9	7	35	<b>UTE LEMPER SINGS KURT WEILL</b> LONDON 425-204	UTE LEMPER
10	10	17	<b>THE FRENCH COLLECTION</b> ANGEL CDC-49561	VARIOUS ARTISTS
11	9	65	<b>JAMES GALWAY'S GREATEST HITS</b> RCA 7778-RC	JAMES GALWAY
12	12	3	<b>EILEEN FARRELL SINGS HAROLD ARLEN</b> REFERENCE RR-30	EILEEN FARRELL
13	11	87	<b>BY REQUEST... THE BEST OF JOHN WILLIAMS</b> PHILIPS 420-178	BOSTON POPS (WILLIAMS)
14	13	47	<b>BIG BAND HIT PARADE</b> TELARC CD-80177	CINCINNATI POPS (KUNZEL)
15	<b>NEW▶</b>		<b>ANYTHING GOES</b> CBS MK-45574	YO-YO MA, STEPHANE GRAPPELLI

● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units.

*Classical*  
**KEEPING SCORE**



by Is Horowitz

**ARTIST REALIGNMENTS** can be abrupt. Little more than a week after Deutsche Grammophon ran a full-page ad in the New York Times inviting record buyers to a Vladimir Horowitz autographing session at a Sam Goody store in town, CBS Masterworks, now metamorphosing into Sony Classical, itself took a full-page ad in the Times announcing the signing of the pianist. The move had been anticipated (Billboard, Oct. 21).

A sidelight on the Horowitz development is the long-awaited CBS signing of **John Williams** and the Boston Pops Orchestra, lured away from Philips, a sister label of DG in the PolyGram group. **Thomas Shepard**, who has been engaged to produce the Boston Pops for CBS/Sony, is likely to meet his former colleague, **Thomas Frost**, in the label editing rooms. Frost, of course, remains Horowitz's producer. And, it will be recalled, he and Shepard shared direction of CBS Masterworks some years back until each left to take on other industry assignments.

Both the Boston Pops and Horowitz come to their latest affiliation courtesy of **Günther Breest**, managing director of Sony Classical. Breest, former top A&R executive for DG, has former associates looking over their shoulders as he seeks to add new superstar talent to his artist roster.

First session for the Horowitz recording was due to be held Oct. 21. Like the last album he made for DG, it will be taped in the pianist's Manhattan residence. Repertoire includes the Liszt transcription of Wagner's "Liebestod" and a number of Chopin selections. All titles are said to be first recordings by Horowitz.

**PASSING NOTES:** Reports persist that a new Ovation-

type magazine is being mulled to fill the slot vacated by the publication that succumbed to financial woes last month. Radio station people have been contacted to judge interest in a new magazine that would publish program listings in a number of regional editions. Perhaps more intriguing are rumbles that Gramophone, Britain's distinguished record and music magazine, is considering an American edition.

Discussions between RPO Records and MCA Classics for extending a distribution pact have collapsed. The label arm of the U.K.'s Royal Philharmonic Orchestra will now be seeking other U.S. representation.

**As expected, Horowitz has signed with Sony Classical**

Marco Polo Records can hardly be accused of floating in the repertoire mainstream. In collaboration with Records International, the label's **Klaus Heymann** has four CDs of Kurt Atterberg chamber music in preparation, three Cesar Cui string quartets, the complete piano music of Glazounov, Lalo piano trios, and lots more that will be new to most collectors.

Violinist **Dmitri Sitkovetsky** was due to record the Barber Concerto and Bernstein Serenade this month with **Gerard Schwarz** and the Seattle Symphony Orchestra for Virgin Records. Also on tap for the busy Soviet emigré this season are Virgin recordings of violin concertos by Shostakovich with **Andrew Davis** and the BBC Symphony, Bartok with **Libor Pesek** and the London Philharmonia, Beethoven with **Neville Mariner** and the Academy of St. Martin-in-the-Fields, and Brahms and Mendelssohn with **Kurt Masur** and the Leipzig Gewandhaus.

The grand prize of a Nimbus Records retailer contest will be an all-expenses-paid trip for two to either Los Angeles or New York. Originality in plugging the Nimbus message will be the criterion. The campaign is being mounted, in part, to call attention to tours by **The Hanover Band**, flamenco guitarist **Paco Pena**, and tenor **Raul Gimenez**.

**Nipper News**

“All the News That Fits His Prints”

VOL. 1, No. 5

**THE ORIGINAL SOUND OF MUSICKE**

**BMG Classics** is proud to introduce the newest member of its family, *Deutsche Harmonia Mundi*. Founded in 1962 by Rudolf Ruby, this German label is dedicated to authentic performance of early music. From the Renaissance to early Romantic eras, every Deutsche Harmonia Mundi recording is made with a commitment to the accurate presentation of historical performance practices.

Featured artists on Deutsche Harmonia Mundi include **Gustav Leonhardt**, **Sigiswald Kuijken**, **La Petite Bande** and **Tafelmusik**. The U.S. is represented by a wealth of recordings from the Smithsonian Institution with chamber music performances by the **Smithsonian String Quartet** and recordings by the **Smithsonian Chamber Orchestra** under the direction of Jaap Schroder.

Recent releases on DHM include the **Monteverdi Vespers** performed by the *Stuttgart Chamber Choir* (7760-2/4-RC) and **Boccherini Cello**

Concertos performed by **Tafelmusik** with **Anner Bylsma** on violoncello (7867-2/4-RC).

While looking toward the future and new releases to come from Deutsche Harmonia Mundi, BMG Classics will also release at mid-price the greatest recordings from Deutsche Harmonia Mundi's back catalog, which consists of over 700 titles. This new mid-price label, *Editio Classica*, will be released in November with performances by **Sequentia**, **Camerata Köln** and **Collegium Aureum**, among others.

With such renowned artists performing music of the masters on original instruments, *Deutsche Harmonia Mundi* can truly be called, "The original sound of musicke."



A division of Bertelsmann Music Group

TMK(S) ® Registered • Marcat(s) Registratad(s) RCA Corporation, except BMG Classics logo and Red Seal and Gold Seal ® BMG Music; Eurodisc logo ® BMG Ariola Munich GmbH; deutsche harmonia mundi logo ® deutsche harmonia mundi • © 1989, BMG Music.





**FIXTURES**

**FACTORY DIRECT**

COMPACT DISC DISPLAYERS  
AUDIO CASSETTE DISPLAYERS  
ALBUM DISPLAYERS  
LASER DISC DISPLAYERS  
VIDEO CASSETTE DISPLAYERS  
Complete Modular Merchandising System for  
entertainment software. Architectural Merchandising  
Floor Plans at no cost or obligation.  
1-800-433-3543  
213-623-4316 (In CA.)  
Ask for John

**SERVICES**

**SERVICES**

Complete Manufacturing  
For The Music  
Industry...



**GEORGIA  
RECORD PRESSING**  
Records • Cassettes • CD's  
Custom Art And Jacket Printing  
Digital Mastering • Colored Vinyl  
**1-800-327-9212**

**ENTERTAINMENT LAWYER**

Richard P. Dieguez  
192 Garden Street, Suite 2  
Roslyn Heights, NY 11577  
(516) 621-6424

**LP • TAPE • CD  
THE QUALITY ALTERNATIVE  
ALIGNED AUDIO INCORPORATED**

- **AUDIOPHILE QUALITY** in all formats
- **COORDINATION** of your project, from tape to finished product.
- **FULFILLMENT, special** packaging drop shipping

**MAIN PLANT and OFFICES:**  
151 22nd St. Brooklyn, NY 11232  
Please call for information.  
**718-788-6969**  
Fax 718-499-0421

**MISCELLANEOUS**

**COMING TO THE U.K.?**

BRITISH manager representing two dynamic bands invites Major U.S. companies to check them out. Further and better details from Tony Braham at:  
(U.K.) 01144-61 792-6308  
FAX: 01144-61 745-7969

**NOW!!**

YOU CAN RUN CLASSIFIED ADVERTISING THAT WORKS IN MUSICIAN MAGAZINE, THE ONLY MONTHLY ALL CONSUMER PUBLICATION THAT ADDRESSES THE ART AND BUSINESS OF CONTEMPORARY MUSIC.

**CALL JEFF SERRETTE TODAY FOR DETAILS AND DEADLINES**  
**1-800-223-7524 (out of State)**  
**1-212-536-5174 (local)**

**RADIO! RADIO!  
BROADCAST SERVICES!  
FOR THE RADIO INDUSTRY  
ON THE RADIO PAGE**

IF YOUR ADVERTISING IS TARGETED FOR THE RADIO INDUSTRY ... HELP WANTED, SUPPLIES, SERVICES, THIS IS THE PLACE TO PUT YOUR AD.

CALL: JEFF SERRETTE  
1(800) 223-7524  
NYS 1 (212) 536-5174

# BASIC TOOLS FOR SUCCESS

Billboard Directories are what you might call Basic Tools. They are, in fact, the main sources of vital information for the entire Music/Record/Tape and Video industries.



**International Buyer's Guide** — 1989 edition. The Worldwide Music and Video Business to Business Directory. Listings include name, key people, address, phone number and marketing information of record and video companies, music publishers, distributors, accessory manufacturers and suppliers. Also manufacturers and wholesalers of hardware, software and accessories for Compact Disc, Video Disc, Video Cassettes and Video Games. **30th Year of Publication. \$68.00**

**International Talent & Touring Directory** — 1990 edition. The source for U.S. and international talent, booking agencies, facilities, services and products. Used by everyone who buys and books talent - promotes and manages tours. **\$64.00**



**International Recording Equipment and Studio Directory** - 1990 edition. All the information you need on professional recording equipment, recording studios and recording studio equipment. **\$37.00**

**International Manufacturing & Packaging Directory** for the CD, Record and Audio/Video Tape Industries. 1989 edition. Professional services and supplies for record and video manufacturers, audio and video manufacturers, audio and video tape manufacturers, video program suppliers and buyers, video music producers and production facilities. **\$30.00**

**Country Music Sourcebook** - 1989 edition. Radio stations, performing artists, booking agents, personal managers—everyone involved in Country Music. **\$31.00**

(All prices include postage & handling)

**COSTA AZUL TRAVEL**

Book now for MIDEM 1990  
Round trip to Nice:

	NYC	LAX
Coach	\$525	\$699
Business class	\$1959	\$2799
First class	\$3599	\$4899

Call for other departure cities.  
Prices subject to change.  
1-800-332-7202

**EUROPADISK, LTD.**

AUDIOPHILE QUALITY

- DMM LP MASTERING
- LP & 7" PRESSING
- CASSETTE DUPLICATION  
*Finest European Equipment  
Studer and Lyrec HX-Pro*
- COMPACT DISK PACKAGES
- GRAPHICS PACKAGES
- DIGITAL TRANSFER STUDIO  
*CD Master Tapes  
Neve DTC / Sony Digital Editing*

Europadisk, Ltd.  
75 Varick Street, New York, NY 10013  
(212) 226-4401

**MASTERING  
REPLICATION PRINTING**

COMPLETE CD AND CASSETTE PRODUCTION

**DIGITAL HOUSE**

FOR THOSE WHO HEAR THE DIFFERENCE

**GRAPHIC DESIGN ART STUDIO**

**TOTAL PACKAGING**

**PERSONALIZED EXPERT SERVICE**

**212-333-5950**

101 WEST 57th STREET, NEW YORK, N.Y. 10019

\*\*\*\*\*

**DISCO & STAGE  
LIGHTING/AUDIO**

Mirror Balls, Pin Spots, Rain Lights,  
Chasers, Portable DJ Gear, Club  
Lighting, etc.

WHOLESALE PRICING AVAILABLE

Farralane Enterprises, Inc.  
166 Central Ave.  
Farmingdale, N.Y. 11735  
Fax (516) 752-8781

\*\*\*\*\*  
\*\*\*\*\* (516) 752-9824 \*\*\*\*\*

**DIRECTORIES ORDER FORM**

**Billboard • Dept. EB • 1515 Broadway • New York, NY 10036**

Name _____	# Copies	Amount
Company Name _____	International Buyer's Guide - \$68.00	_____
Address _____	International Talent & Touring Directory - \$62.00	_____
City/State/Zip _____	Country Music Sourcebook - \$31.00	_____
Telephone _____	International Recording Equipment and Studio Directory - \$35.00	_____
Enclose check or money order or charge to your credit card:	International Directory of Manufacturing & Packaging for the Record & Audio/Video Tape Industries - \$30.00	_____
<input type="checkbox"/> American Express <input type="checkbox"/> MasterCard <input type="checkbox"/> VISA		
Card # _____ Exp. Date _____		
Signature _____		
Add appropriate sales tax in NY, NJ, CA, TN, MA, IL, & Washington, DC.		
Foreign & Canadian orders payable in U.S. funds only		
Call TOLL-FREE 800-223-7524 (In New York State: 212-536-5174)		
Toll-Free Number for Directory Orders Only		

(Please include an additional \$5.00 per book for foreign orders.)

A920

# REAL ESTATE TO THE STARS

## An Entire Village For Sale? No, Just a complex of stone farm buildings



Put your studio inside these stone walls

WESTCHESTER COUNTY (near Conn. line) LIVE AND WORK AT HOME  
ANTIQUA DEALERS, CLASSIC CAR COLLECTORS, SCULPTORS, ARTISTS

"Silk-stocking" area. Stunning farm complex for sale: includes 3 story, 32'x70' stone barn; two 1 1/4 story 30'x50' stone barns (forming a magnificent "English" courtyard). 1 1/2 story 25'x30' stone law & real estate office; five horse stalls, operating antique shop, 1 story 10'x20' stone woodshed; 2 1/2 story 15' diameter stone silo plus quality 4 bedroom, 3 bath residence with 38' living room, with magnificent fireplace; 2 garages holding four cars, 90' basement and attic area, for a total usable area of 15,000 square feet (the equivalent of five large 3,000 square foot homes) - all on about 2 acres with 400' road frontage on an active NY State highway, 3 miles from Ridgefield, CT, 40 miles from NYC (one hour rail commuting) in a one family residential zone. All entrances barrier-free (no steps); nine doors are 42" wide, four doors are 9' wide, one door is 10' wide x 12' high. For detailed map, brochure and appointment, write: Hayseed RE, Rte 35, So. Salem, NY 10590 - (price \$1.5 million)

# REAL ESTATE TO THE STARS

## WOODSTOCK NEW YORK

First Offering 2 hours from NYC

Woodstock most charming farmhouse circa 1850. Set on 8 acres w/horse paddock, stable, separate artist studio, 1 acre pond under construction. Country kitchen w/bay window, french doors and 1 1/2 baths. Large blue stone screened porch, huge cathedral ceiling living room w/fireplace. Suitable for in-home recording. Private and close to village, major recording studios, clubs, golf, tennis, swimming & skiing.

For sale by owner: \$375,000  
(516) 661-4391

## OYSTER BAY COVE A RODEO DRIVE EXPERIENCE

SPECTACULAR ARCHITECTURALLY DESIGNED CONTEMPORARY ON 2 MAGNIFICENT PARKLIKE ACRES, WHICH INCLUDES AN IN-GROUND GUNITE POOL, TENNIS COURT, 2,200 SQ. FT. OF DECKING, 5 BEDROOMS, 3.5 BATHS, MAIDS QUARTERS, LIBRARY AND LIVING ROOM WITH CUSTOM CRAFTED BUILT-INS, FULL BASEMENT, EUROPEAN DESIGNED KITCHEN, AND TOO MANY MORE AMENITIES TO LIST. FOR THE DISCRIMINATING BUYER. \$1,950,000.

## MOUNTAIN RETREAT UNDERHILL, VERMONT



Nestled in the country w/spectacular mtn views! 12+ acres of tranquility--5 bdrms., guest house, barn, porch, deck, minutes to skiing & fishing, 45 min. to international airport  
\$244,900  
LANDEX ASSOCIATES, INCORPORATED  
(802) 985-3751



## NYC DPLX MUSIC/STUDIO HOME

Downtown Landmark Bldg. unique duplex affords live/work possibilities. An 1800 SF fully equipped soundproof recording studio and office with a 3 BR, 2 Bth beautifully finished 1800 SF Living Loft above. Windows and sun abound. Restaurant gourmet kitchen. Magnificent layout. Duplex can be purchased with studio equipped or without. Please call Elaine Green or Pat Daily at L.B. Kaye Real Estate Associates at 212-415-0400 or 1-800-835-5293.

## "MUSIC STUDIO HOMES"

2 bd home w/2 room studio, lg pool, spa & view. Very quiet neighborhood. LA 90068 \$389,000

4 bd lg home, 1/2 acre lot, included 24 track quality midi recording equipment. El Cajon \$575,000

World class professionally designed studio home, 2 kitchens-3,500 sq. ft. - Hollywood Hills, fantastic city & ocean views, pool & spa \$900,000

## I SELL HOMES WITH RECORDING STUDIOS

Jerry Zonis, Agt.  
Paramount Properties  
818-363-4997 ex 32 FAX 818-360-5282  
Specialist in homes w/studios.

## PRIVATE HOME W/RECORDING STUDIO 10 minutes from San Francisco

This gorgeous 4 bedroom, 2 1/2 baths home is surrounded by acres of natural beauty which has been dedicated as a natural forest. Formal living and dining rooms are dominated by windows, family room w/fireplace host a built-in theatre. Gourmet kitchen, exercise studio, lots of closets and storage, garden...all of this plus a totally equipped soundproofed recording studio! This is fully alarmed and land is zoned and set for horses.

Offered \$749,000  
Call: Nancy Bennett  
(415) 461-3220 (415) 492-0789

## MUSICIANS HAVEN STUDIO CITY HILLS PRO-RECORDING STUDIO

Entertainer's 3 BR, 2.5 BA home. City View, Pool, Spa, Privacy.  
\$515,000

Jeanette Kaufman Agt.  
213-876-3408

## LOFT — NYC

Beautiful 1,000 sq. ft. loft located in historic & stylish Chelsea. Tremendous light 3 exposures and 11 ft. high ceilings. Wood floors, gourmet kitchen, washer/dryer. Low maint. Great building.

\$269,000  
(212) 536-5026  
(212) 564-7624

## ONLY THE BEST

Equipment, materials and craftsmanship went into building this truly state-of-the-art studio in a quiet residential niche only minutes from all major LA studios.

The studio building contains custom designed and wired digital and analog recording equipment, all based around the finest digital keyboard system money can buy. Large control room, overdub booth, kitchen, bath, machine room, tech room, phone room. The separate Southwest-style home includes 2 bedrooms, 2 baths, living and dining rooms, office, garage, and modern kitchen with all amenities. House and studio are surrounded by immaculately maintained grounds including mature fruit trees.

For sale by owner. Serious inquiries only. From \$895,000 to \$1,450,000.  
(213) 480-6804

## THE LANDMARKS AT SOHO THE ART OF LOFT LIVING. PERFECTED.

Superb A.I.R. Condominium Lofts in a Classically Detailed, Restored Cast Iron Building at a Quintessential Soho Location  
Entire Flrs-3000 to 4500 SF. Partial Flrs from 1400 SF  
Delivered Open or Custom Built to Suit

Priced from \$463,000 to \$1.9 million Prime Gallery Space Also Available

104 PRINCE ST., NEW YORK CITY  
Open 7 Days, 12-5 or By Appointment

PRETIUM ASSOCIATES Exclusive Sales Agent  
212-941-6133 or 212-334-9008 FAX: 212-941-6482

Broker Participation Welcome

Offering By Prospectus Only

Mamaroneck, N.Y. Waterfront  
Spectacular New York Mansion by HUI. Very dramatic estate in prime, secluded location on over 2 acres direct ocean features private beach, new tennis court, indoor/outdoor pool, billiard room, 100 yd golf chip, spectacular entertainment room featuring the ultimate in today's design. Four Family Bedroom suites with private baths, separate maid's quarters with 2 bedrooms and bath, ultra modern fabulous kitchen, butler's pantry, Library/fireplace, Dramatic Entry Foyer, Nautical Wet Bar, huge living room with marble fireplace, formal and informal dining rooms, 4 car garage. Spectacular water views from every room. Wonderful setting for entertaining. 35 minutes to New York City. First time offered at \$3,750,000. Contact Darlene DiSisto (914) 472-8100; (914) 723-5347 (res).



## 24 TRACK STUDIO/4 BR HOME • 9 minutes NYC/GW Bridge



WORLD CLASS • BEAUTIFUL AND PRIVATE • LARGE AND TEMPLE-LIKE!  
Attached to a lovely home, many skylights, spectacular entrance foyer, well divided, lush/ treeed landscaping, in the "neighborhood of the stars," exclusive, residential Alpine, N.J. Owner retiring, some creative financing possible. \$1.25-1.6 million. Agents welcome.  
(201) RN7-8453 • (if no answer, please leave message)

## THE HAMPTONS

6,000 sq. ft. Georgian style home 4br/4bth duplex wing in estate area of Water Mill, L.I. on private 1 acre lot. Dining rm. seats 20, photographer's studio ideal for screening/rehearsal room. Walk to Mecox Bay, minutes from ocean, asking \$998,000. Call: Pat Perkins, Entertainment Mgr., HARBOR COVE REALTY (516) 726-6500. Res. (516) 537-7413.

## EXCELLENT POTENTIAL

For recording studio in semi-rural W. Marin County's "Sunbelt". Presently open air spa w/3 mahogany hot-tubs + 1 cold and 2 saunas. + 2 redwood studios 30x31. \$95,000/\$3030+ /mo. util. included. 6 yr. lease. Also: 1.5 acres commercial complex (include spa). \$2m. Call Mr. Ellis (415) 453 5276. (S.F. 27mi.)

## Billboard

## POP ALBUMS

## CHART RESEARCH PACKAGES

The definitive lists of the best-selling albums year by year, through the entire history of the Top LPs charts.

Based on the authoritative statistical research of the music industry's foremost trade publication.

### THREE TITLES AVAILABLE:

**Number One Pop Albums, 1947 through 1985.** Lists Billboard issue date, title, artist and label of the number one album of each week. \$50.00.

**Top Ten Pop Albums, 1949 through 1985.** Lists title, artist and label of every album which reached number 10 or higher on Billboard's Top LPs chart. Listed alphabetically within each year. #1 albums are indicated. \$50.00.

**Top Pop Albums Of The Year, 1956 through 1985.** The annual listings of the top albums of the year in rank order, as published in Billboard's year-end special issues. Includes title, artist and label for each entry. \$50.00.

Individual yearly lists may also be purchased separately; see coupon below. \$5.00 per list.

### Billboard Chart Research

1515 Broadway  
New York, NY 10036

Please send me the following Billboard Chart Research Packages:

- B-1  Number One Pop Albums @ \$50.00  
B-2  Top Ten Pop Albums @ \$50.00  
B-3  Top Pop Albums Of The Year @ \$50.00  
 Individual yearly lists from \_\_\_\_\_ (please list book code number) for \_\_\_\_\_

(please list year(s) desired.)

Check or money order is enclosed in the amount of:

\$ \_\_\_\_\_  
(Sorry, no C.O.D. or billing.)

Name \_\_\_\_\_

Company \_\_\_\_\_

Address \_\_\_\_\_

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

Overseas air mail rates available upon request.

All sales are final.

## SELLING, BUYING, RELOCATING, RENTING?

ADVERTISE YOUR PROPERTY IN BILLBOARD'S "REAL ESTATE TO THE STARS" EXCLUSIVE READERSHIP.

FROM NEW YORK TO CALIFORNIA

LONDON TO JAPAN

BILLBOARD'S READERS ARE ALWAYS ON THE MOVE!

CONTACT SUSAN RYAN:

800-950-1018

212-536-5395

Fax 212-536-5351

## U.K.'s Castle Launches Sequel Label To Market Catalog Product

LONDON Britain's Castle Communications has formed a new catalog label, Sequel Records, headed by Bob Fisher, previously deputy managing director of specialist release firm Charly Records. Headquartered here, Sequel will market product drawn from various Castle-owned and licensed sources, including PRT (formerly Pye Records), Buddah, Kama Sutra, Immediate, Bearsville, All Platinum, Sugarhill, and Bronze. Fisher says the firm will also acquire repertoire from other sources. First releases, due in January, will include U.S. pop and R&B compilations featuring Norman Connors and vocalists the Stairsteps, Barbara Mason, Linda Jones, and the Kasenetz/Katz '60s bubble gum roster.

PETER JONES

## 'Halleluja' Singer Reigns In Germany

HAMBURG, West Germany For the first time ever, a German-language singer, Marius Mueller-Westernhagen, has topped the West German album charts for three weeks in succession, taking his "Halleluja" sales near the 500,000-unit platinum mark. According to Manfred Zumkeller, WEA Germany managing director: "He has hit the spirit of the times, mixing society's talking points with electrifying rock music." The singer, who starts a 30-concert national tour in November, already fully sold-out, has been a chart act here for 10 years.

WOLFGANG SPAHR

## Dutch Foundation Issues Top 1,000 List

AMSTERDAM The Dutch Top 40 Foundation, the organization behind Holland's leading chart system, is publishing a Top 1,000 listing, covering the biggest hits in the chart's 25-year existence. Detailed information on the Top 1,000, which was worked out on a points system, is carried in a 32-page, full-color magazine, with an initial print of 150,000 sent for free distribution to Holland's 900 retail outlets. The foundation's managing director is negotiating to have all 1,000 singles played on Dutch radio in a period of a week (or 63 hours). Also published as part of the chart's anniversary is a hit singles book giving details of all the 7,300 singles making the chart since January 1965.

WILLEM HOOS

## Studio Assn. Meet Set For London In '90

LONDON The 23rd Assn. of Professional Recording Studios exhibition is set for Olympia 2 here June 6-8, 1990. Increased emphasis will be put on products for the radio/television media while retaining key elements relating to the music industry and studio fields. Philip Vaughan, show organizer, says APRS is hoping for greater attendance of non-U.K. participants next year.

P.J.

## Austrian CD Holder A Masterpiece

VIENNA, Austria Austrian company Lift's new Masterpiece holder for CDs is hailed as a "unique and revolutionary" storage item. It enables 23 CDs to be stacked without their jewel boxes but, says Life, with no danger of "scratching, smudging, or damaging" the disks, which are held by a cone at the center hole and a curved spring at the bottom to make fingertip browsing easy. The system also comes in a special CD-3 version.

MANFRED SCHREIBER

## Malaysia Lifts Drug Ban On Artists

KUALA LUMPUR, Malaysia The information ministry here has dropped its ban on local artists appearing on Radio-Television Malaysia programs "provided they lead drug-free lives." Last year, RTM instituted a total ban on artists who had drug convictions. Now the minister, Mohamed Rahmat, says, "Artists must be responsible for their own actions. But as public figures, they must lead exemplary lives because they are trendsetters to the younger generation."

Y.S. MING

## Japanese VCR Production Up In '89

TOKYO Japanese production of VCRs in August totaled 2.25 million, up 5.8% on the same month in 1988. Stockpiles as of the end of August came to 2.46 million, up a hefty 53.2% on the previous year. August VCR exports totaled 2.14 million, up 17.8%, the first time since March this year they topped the 2 million mark. Total production for the first eight months was 18.96 million, up 8.3% on the same period of 1988.

SHIG FUJITA

## Koopman Gets \$50K Dutch 3M Award

AMSTERDAM The Dutch 3M award, an initiative of the multinational 3M company, which carries the biggest monetary (\$50,000) prize in the music industry here, this year goes to Ton Koopman, harpischordist, organist, and conductor of the Amsterdam Baroque Orchestra, which recently celebrated its 10th anniversary. This is the third year of the award.

W.H.

# Phonogram Holland Pushes Classical CDs Offers \$5 Discount For Traded-In LPs

BY WILLEM HOOS

AMSTERDAM Phonogram Holland has launched a campaign, to last until Nov. 15, to boost the sales of classical CDs.

Tagged Change Your Black Disk Into A Silver One, the promotion offers a trade-in discount of \$5 to customers bringing in an old classical vinyl album, regardless of label.

Phonogram GM Anton Witkamp claims the campaign is now unique in the world, but expects Phonogram divisions in other territories to follow suit.

The 50 classical CDs that figure in the scheme include Beethoven's fifth piano concerto played by Alfred Brendel; Gershwin's "Rhapsody In Blue" performed by the Labèque pianist sisters; Holst's "The Planets" featuring the Montreal Symphony Orchestra under Charles Dutoit; Orff's "Carmina Burana" by the Berlin Radio Orchestra conducted by Riccardo Chailly; and Vivaldi's "Four Seasons" by the Academy of Ancient Music directed by Christopher Hogwood.

All the CDs have been released within the last two years, and their retail price varies from \$19-\$23. More than 100 Dutch classical spe-

cialist stores are participating in the campaign, assisted by free display materials from Phonogram and advertisements in several national newspapers.

The scheme's success to date has prompted a further 200 disk stores mainly devoted to pop repertoire asking to be involved.

"I had the idea over a year ago," says Witkamp, "but the time wasn't ripe then. I wanted to avoid the impression that Phonogram was intending to kill the vinyl classical disk."

However, when Phonogram Holland recently made the decision to release classical repertoire on CD only from Jan. 1 of next year, Witkamp went ahead with the campaign. He estimates that between 80,000 and 100,000 classical CDs will be sold; the first week of the drive in September saw 10,000 sales. Witkamp has no idea of the fate awaiting the vinyl albums being traded in.

"The retailers can do what they like with the disks," he says. "They can't send the records to Phonogram because we don't know what to do with them."

Phonogram is the Dutch market leader in recorded classical music,

which grossed \$42 million last year. The forecast for the 1989 gross is \$45 million, which, if achieved, will be another milestone in the history of the Netherlands record industry.

Phonogram has three classical labels—Decca, Philips, and L'Oiseau Lyre—and at present releases 93% of its classical material on CD, 4% on cassette, and 3% on vinyl LP. Witkamp regards the campaign as a one-off, which will not be repeated.

## U.K. Opera House Starts Classical Label

BY NIGEL HUNTER

LONDON The Royal Opera House here, Covent Garden, is forming its own record label, Royal Opera House Records.

It has signed a three-year contract with Conifer Records whereby the Royal Opera House Orchestra will make a minimum 15 albums of opera and ballet music with a budget of \$1.5 million.

The albums will be available in CD, cassette, and LP formats, and will be sold through Woolworth, the Gateway and Asda supermarket chains, Supasaver stores, and the larger disk retail outlets.

The first two releases now available are highlights from Tchaikovsky's "Swan Lake" and "Nutcracker" ballets, both conducted by Mark Ermler, Covent Garden's Russian principal guest conductor.

The first operatic music recordings are scheduled for next spring. Further details are being withheld, according to Conifer classical music chief John Kehoe, to guard against other record companies bringing out similar repertoire from their archives.

The Royal Opera House Records label will be marketed throughout the world to maximize the value of the orchestra's name. Special attention will be paid to the U.S. and Japan, where Royal Opera tours consistently sell out.

Jeremy Isaacs, general director of the Royal Opera House, describes the orchestra as "one of the best-kept secrets in Britain." This refers to its rare visits to the recording studios, in contrast to the U.K.'s leading symphony orchestras, which make dozens of recordings every year.

The Royal Opera House is embattled by claims that it is elitist—an exclusive bastion of the wealthy—fetching prices of up to \$153 a seat. Its plans to expand its Covent Garden site to rectify cramped backstage conditions have encountered bitter opposition from conservationist groups angry about the threatened demolition of adjacent historic buildings.

## Calabrese, Paternot Take Top Positions WEA Int'l Fills French Slots

PARIS Two key appointments have been announced by Ramon Lopez, WEA International chairman and CEO.

Luigi-Theo Calabrese has been promoted to the newly created position of president, WEA Music International (France), and Christian Paternot is joining as president, WEA Music France, both effective Nov. 1.

Calabrese has held Paternot's new job since 1987, and previously was Polydor France president for two years after being GM of WEA Italy. His earlier career was spent with WEA Belgium and EMI.

Paternot moves from RCA Video, where he has been senior VP, southern Europe, for two years after

holding the post of GM for the same company's French affiliate.

Comments Stephen Shrimpton, WEA International senior VP: "The actual doubling in sales volume of our French operation over the past four years is largely due to the talent and expertise of Luigi Calabrese. In addition to his continued responsibilities for WEA's existing music interests in France, Luigi, in his new capacity, will undertake the expansion of our operations in that country.

"Christian Paternot has had a very accomplished and diversified career in the French market," Shrimpton continues. "We are most

(Continued on page 92)

## German IFPI, Phono Industry Target Copyright Problems

BY WOLFGANG SPAHR

HAMBURG, West Germany Copyright protection problems and the inconsistencies of copyright law within the European Community were two of the topics raised during the recent annual general meeting of the Federation of the German Phonographic Industry and the German national group of the International Federation of Phonogram and Videogram Producers (IFPI).

Government proposals for increasing the period of copyright protection for artists were welcomed, but disappointment was expressed that the same measure has not been extended

to producers.

The meeting's attendees believed that piracy activities are encouraged and made easier by the lack of harmonization of protection in different territories. Dr. R. Schulte-Braucks of the European Commission in Brussels, Belgium, drew applause when he declared that the 1992 removal of trade barriers within the Community should also be the opportunity to harmonize copyright laws among its members.

The meeting approved starting a feasibility study for a central data bank for sales statistics to provide an accurate Community-wide pattern.

(Continued on page 92)

## The Fab Four Are Still A Thrill In Soviet Union

BY VADIM YURCHENKOV

MOSCOW The Beatles continue to be a major attraction and source of intense interest in the Soviet Union 21 years after they disbanded.

Sovexportfilm, a division of the Goskino trade agency dealing with the export of Soviet movies and import of foreign ones, has announced that talks are in progress to obtain Beatle movies for screening in the U.S.S.R. Among the ti-

**Beatles music, films, and books are riding a wave of popularity**

tles involved are "A Hard Day's Night" and "Help!"

Recorded repertoire by the Beatles available here is considerable. Melodia began releasing material on flexible mini-LPs in the early '70s and also in compilation albums of American and West European pop music of the time.

In this decade, the label has licensed further Beatle repertoire for release, as well as the "Back In The U.S.S.R." album exclusive to the Soviet Union, which has become a collector's item in the U.S., fetching up to \$200 a copy.

A Beatles festival was held last April at Dneprodzerzhinsk in the Ukraine, and now the first book on the band ever published in the U.S.S.R. is available.

Its title is "The Beatles: Life And The Songs," and its author is G. Schmidel. The publisher is Muzyka, the biggest and oldest publishing house in the country; the first print run of 50,000 copies sold out within a week.

A second edition, revised, improved, and enlarged, will be published by Muzyka early next year in partnership with Vista, a Leningrad-based publishing, artistic, and music cooperative formerly known as Professional (Billboard, Jan. 14). The planned print run is 200,000.

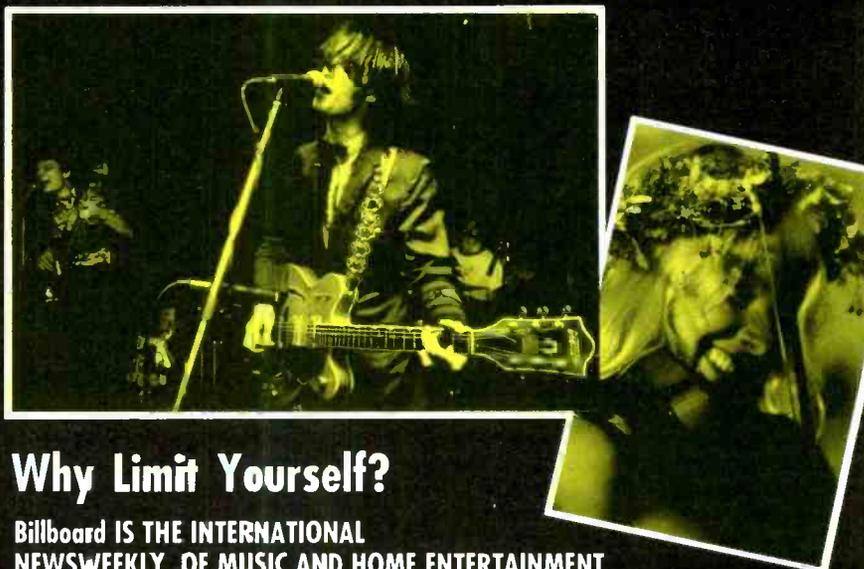
Muzyka has also chosen Vista as a collaborator for other music publishing projects, including "World Of Music," the joint Muzyka/Billboard consumer publication to be launched in Russia next year.

A preliminary presentation of this magazine was made at the International Book Fair held in Moscow Sept. 12-18, at which Muzyka, Vista, and Billboard ran a joint stand. Details of "World Of Music" were well received and reported in Sovetskaya Kul'tura (Soviet Culture), a leading national newspaper covering the arts and an organ of the Soviet Communist party. There were also two interviews on the national TV network.

Billboard charts are regularly carried here in many newspapers and magazines that publish rock and pop music columns.

A B I L L B O A R D S P O T L I G H T

**SCANDINAVIA**



### Why Limit Yourself?

Billboard IS THE INTERNATIONAL NEWSWEEKLY OF MUSIC AND HOME ENTERTAINMENT

Your ad in our up-coming Spotlight on Scandinavia not only reaches our Swedish, Danish, Finnish and Norwegian readers but also our Japanese, British, Australian American and —well you get the picture.

In short, an ad in Billboard reaches more than 200,000 readers worldwide. Think of it as 102 countries for the price of one.

Remember, Scandinavian music is gaining in international appeal, and its new global impact is dramatically reflected in Billboard's Spotlight on Scandinavia.

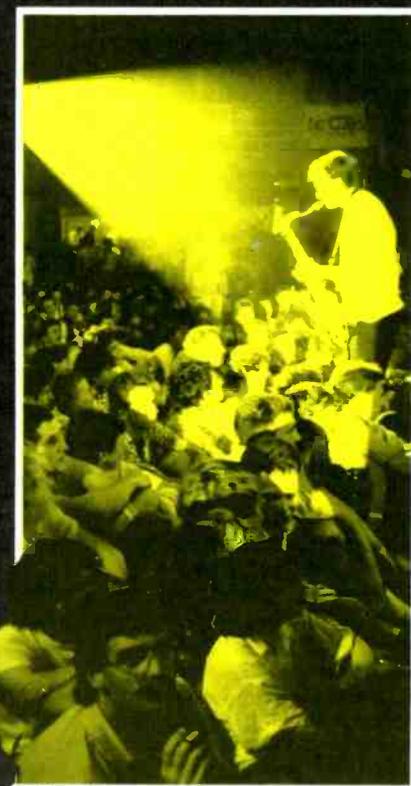
In this issue:

1. **FACT FILE** - a handy reference page giving all the key statistics of the Danish, Finnish, Norwegian and Swedish music markets.
2. **Faces & Places** - a survey of the tour business, the venues and the promoters.
3. **The changing broadcasting scene and its impact on the record promotion.**
4. **Talent Today** - a two-section survey of emerging acts in the Nordic countries
  - a. A country-by-country round-up of the names currently making waves.
  - b. A U.S. view of the potential of Scandinavian talent in the American market.
5. **Overview of the Scandinavian market by Billboard's Chief European correspondent.**

At Billboard we don't just cover entertainment...we cover the world!

**ISSUE DATE: December 2**  
**CLOSING DATE: November 7**

For Details Contact:  
Tony Evans, London Bureau  
Manager 011-441-439-9411



# Radecki Resigns A&A Records Post

## Ex-P'Gram Chief Quits Suddenly

BY KIRK LaPOINTE

OTTAWA Only months after A&A Records & Tapes lured him from the record business, Dieter Radecki resigned suddenly as president of the retail chain, the largest in Canada.

In a statement, Radecki said that his "style, philosophy, and vision for the future cannot be integrated into the existing culture and organization of A&A." Radecki has not been available for comment ever since.

A&A chairman Fred Rich, who accepted Radecki's departure "with regret," said he appreciated the "valuable shared industry perceptions" Radecki provided. Rich will reassume many of the duties he relinquished when Radecki was lured to the chain from PolyGram Inc. Canada.

There is no word on what Radecki

will do. There are no plans to replace his post at A&A in the foreseeable future, a company executive says.

Only weeks ago, Radecki was talking very optimistically about the company. He has been touring the country incessantly in his first few months running the day-to-day operations, meeting store managers in the process and shifting some of the company's in-store emphasis.

He was apparently secure enough in his post to run for and be elected president last month of the newly formed Retail Music Assn. of Canada. A&A will continue to be represented in RMAC, but has no plans to nominate one of its officers to be president, says marketing VP Peter Parrish.

Both Radecki and A&A maintain that the parting was amicable, but

industry speculation has focused on what might have been differing approaches about expansion of the firm. Radecki had dampened speculation about expansion into the U.S. for the 250-plus-store chain, already North America's fourth largest, while A&A's new holding company is believed to be interested in the American market.

"I could only recommend that this type of experience should be mandatory for all executives of the record industry," Radecki said in his departing statement. "It would surely further understanding amongst wholesaler and retail and lead to increased sales for all of us."

Rich said he wished Radecki "the very best in his future endeavors," saying he has been a significant contributor in the music industry.

## MAPLE BRIEFS

**FOLLOW-UP:** The Canadian Football League won't have manager Bruce Allen and concert mogul Michael Cohl around the board table to contend with, after all. Their bid to buy the British Columbia Lions fell through, and stock promoter Murray Pezim has assumed control of the franchise.

**THIS COMPREHENSIVE** review of the Cohl-spearheaded Rolling Stones tour from Canadian Finance Minister Michael Wilson, who took in one of the band's Toronto shows: "They were good."

**GERARD VEILLEUX**, a longtime federal bureaucrat who says he knows his way around "the right doors" of government, has been appointed president of the Canadian Broadcasting Corp. Veilleux was the head of the federal Treasury Board, a post in which he ironically oversaw CBC budget cuts. Veteran broadcaster/journalist Patrick Watson has been made chairman-designate, a position that will be created once amendments to legislation are introduced by the federal government. Prime Minister Brian Mulroney, in announcing the appointments, says the two men will be charged with the responsibility of reinvigorating the public radio and television networks, which face cuts of \$140 million to their \$900 million federal appropriation over the next half-decade.

**GINO SOCCIO**, the internationally respected dance music artist and producer, has joined the federal Communications Department in the Sound Recording Development Program office in Ottawa. He will be reviewing the \$5-million-a-year program and recommending ways it can be improved. Soccio admits he is not your typical bureaucrat, and there is little doubt that he will bring a refreshing and ear-to-the-ground approach to the public service.

**THE RELEASE** OCT. 16 of the self-titled debut from Sheree, with some production by Fred Zarr (Debbie Gibson), marks a new domestic A&R push from BMG Music Canada Ltd. that will see releases in coming months from Regatta, Picture Comes To Life, and Prairie Oyster. The latter is a joint deal with RCA Nashville, with production by Steve Berlin (Los Lobos), and is slated for a March release. BMG also reports that a second Cowboy Junkies album is about to be recorded (one album's worth of material had already been done, but won't be issued now) for a first-quarter 1990 release.

**THE NYLONS** are temporarily off the road following the departure of one of their members. Auditions are taking place for the a cappella group, which should get back on tour shortly.

**ANTHEM RECORDS**, the successful Canadian independent label anchored by Rush, has shifted distribution to CBS Music Products after 10 years at Capitol Records-EMI of Canada Ltd. Albums are due shortly from Rush (which has signed a new distribution deal outside Canada

and Japan on Atlantic) and Gowan. CBS will distribute Anthem's other roster, including Spoons, Clean Slate, and Mendelson Joe, and the label's back catalog.

In other Anthem news, Kim Garner has been appointed director of marketing and promotion for the label. In this capacity, she will oversee all aspects of national marketing, promotion, and publicity.

**RAFFI**, the veteran children's artist, will be this year's recipient of the Walt Grealis Special Achievement Award, to be handed out next March 18 at the Juno Awards. It is presented to industry builders. Raffi founded Troubadour Records, Canada's first children's label.

**MAUREEN FORRESTER** will be inducted into the Juno Hall of Fame at the same time.

**CONCERNS WERE** expressed Oct. 3 in Vancouver, British Columbia, at an industry forum on the proposed merger of the country's two largest performing rights societies, CAPAC and PROCAN. Not enough information and consultation among the membership, was the general complaint.

## Broadcasters Argue Proposed Tax Will Devastate Smaller Stations

OTTAWA Many small radio stations "may not survive" the proposed wide-ranging 9% federal sales tax commencing in 1991, says the Canadian Assn. of Broadcasters.

CAB president Michael McCabe told a House of Commons committee studying the tax that because the tax will be applied to advertising companies, it will scale back their commitments to commercial time.

The association has proposed that the tax be rolled back to 7% and urged the government, the country's largest advertiser, to step up its commercial purchases to help offset the anticipated losses by radio and TV stations.

In testimony before the committee,

the Canada Council, the government-funded arts grant organization, also said that orchestras will suffer immensely under the tax.

The tax, first announced in 1987 and outlined in detail earlier this year, starts Jan. 1, 1991, on just about all goods and services. Groceries, many prescription drugs, and dental services are exempt from the tax, which replaces the existing 13.5% manufacturers-level tax.

There has been an enormous public outcry about the tax, but the government has so far indicated it will proceed. The Commons committee is expected to urge changes, but those recommendations are not binding in any way.

KIRK LaPOINTE



**The Fine Art Of Autographing.** Bob Geldof gives his signature to members of the PolyGram U.K. work force during a gala dinner at London's Grosvenor House Hotel. The dinner was the climax of PolyGram's 1989 sales convention, attended by the entire staffs of all of PolyGram's British operations.

## Raid Executed Jointly With Rights Org. Dutch Police Crack Piracy Ring

AMSTERDAM A raid jointly organized by the Rotterdam police and special agents of STEMRA, the Dutch mechanical rights society, has resulted in the arrest of five Dutchmen and the confiscation of a wide variety of equipment used for illegal copying purposes.

The equipment was found in a shack behind retail premises in downtown Rotterdam. Among the merchandise were 30 copying machines, two CD players, 1,000 blank and copied tapes, and 120 CDs featuring such acts as Diana Ross, Milli Vanilli, and Eurythmics.

Ger Welbers, head of STEMRA's anti-piracy division, says the illegal operation had an annual production capacity of 100,000 cassettes.

He adds that it has been active for 18 months. The cassettes were sold through tobacconists and gas stations for \$6. The price of a legitimate prerecorded cassette in the Netherlands is about \$12.

All the illegal product was released on the Cashmere label. It featured hit singles from the Dutch Top 40 in the form of compilation tapes.

Welbers discloses that this type of piracy has been going on in the Netherlands for 10 years and has meant a yearly loss of income in the "millions" for record companies and other interested parties.

Five similar raids were carried out earlier this year on operations with the same production capacity as the Rotterdam facility. Some of those arrested had previously been detained for comparable offenses.

Welbers says that "the penalties for audio piracy in the Netherlands are not stiff enough." At present, the maximum penalty is a six-month prison sentence or a fine of almost \$12,000. However, new legislation is expected within the next year prescribing two years in jail or a \$47,000 fine.

## GERMAN IFPI, PHONO INDUSTRY

(Continued from page 90)

The continuity of both organizations was demonstrated again when the respective board members were re-elected unanimously. Friedrich Wottawa, EMI Electrola managing director, remains chairman of the German IFPI board, and Thomas Stein, BMG Ariola Munich managing director, transfers from the Federation of the German Phonographic Industry board to that of German IFPI.

Manfred Zumkeller, WEA Musik managing director, was re-elected president of the federation, and Udo Lange (Virgin Records Germany managing director) joins the federation board in place of Michael Anders, BMG Ariola Hamburg managing director, who wishes to devote more time to his duties as board member of the German Phono Assn.

## WEA INT'L MAKES TWO KEY APPOINTMENTS

(Continued from page 90)

pleased to welcome him to our organization, and we have great expectations for his future contributions to our continued growth and success in France."

Calabrese says that WEA will be looking to increase further its market share in France.

"In the near future, we will begin

thoroughly exploiting our newest repertoire segment, classical music, with the Teldec and Nonesuch lines as well as the introduction of Erato Disques in 1990," he adds. "I look forward to managing that process, and to the pleasure of having Christian Paternot on my team as we enter the '90s."

## Japanese Music Groups Form New Industry Organization

TOKYO The Music Publishers' Assn. of Japan (MPA), the Federation of Music Producers (Onseiren), and the Nihon Ongaku Jigyosha Kyokai (Onjikyō) have banded together to establish the Japan Federation of Music Organizations (JFMO) with the aim of "promoting the healthy development of music production projects and the spreading of knowledge of copyrights and neighboring rights."

The new industry group was unveiled at a media conference Oct. 4 at the Tokyo Prince Hotel here by MPA chairman Shoo Kusano, Onseiren head Yutaka Goto, and Onjikyō chairman Takeo Hori.

The MPA has a membership of 157 and Onjikyō, which represents talent agencies and managers, has 71 members. There are 170 members in the Onseiren organization.

Kusano said that three organizations speaking as one instead of taking separate stances within the industry would better protect rights "in these constantly changing times for our business." Hori said it was vital that the rights of managers should be recognized, while Goto said: "Everything is changing so

fast that some fundamental rights are being overlooked in the rush."

The JFMO decided to make clear its attitude toward the digital audio-tape problem from the start. A statement said that the recently agreed upon formula concerning DATs ignored the copyright and neighboring rights of the music industry and as such was not acceptable.

The new Japanese trade group added its weight to similar organizations worldwide by stressing that the formula as outlined, permitting first-generation digital recordings, would result in limitless taping. The group's attitude was that the DAT problem could be resolved only through the "establishment of a levy on both hardware and software and through revision of Article 30 of the Copyright Law, which permits home taping."

The JFMO statement is to be submitted to the Electronic Industries Assn. of Japan (EIAJ), the Japanese government's ministry of international trade and industry, and the Japanese Society for Rights of Authors, Composers and Publishers (JASRAC).

## Nation's Music Will Get \$6.7 Mil Boost France Funnels Francs Into Pop

BY PHILIPPE CROCCQ

PARIS French Minister of Culture Jack Lang has announced a budget of 43 million francs (some \$6.7 million) for his plan to boost French pop and rock music. This is a 50% increase on last year's figure and it reflects the current renaissance of French popular music production.

The government hopes that by giving this support to French music it will contribute toward augmenting the export of French music. The plan also has provisions for more venues—10 new concert locations, similar to the Zenith in Paris, will be established in major French cities.

This will enable French artists to achieve greater national exposure and will ensure that the young generation in France is not predominantly fed a diet of Anglo-American music.

The five main elements of the new Lang plan:

Aid for young amateur groups that wish to turn professional. A fund of

1.3 million francs (\$200,000) will be allocated to a rock'n'roll school. There will also be six-month courses in artist management;

An annual sum of 1 million francs (\$150,000) will be devoted to the modernization of existing venues of a seating capacity of about 400;

A fund of \$4 million francs (\$600,000) will be created to help small independent labels;

A fund of 1 million francs will be allocated for the creation of a TV pop music program;

And a consultative commission, composed of specialists in all areas of the music business, will be set up.

"The rock and pop segment of the musical spectrum must remain subject to market forces," says Lang. "And the development of new concert venues will help to consolidate the economic base of the music industry and will help to achieve maximum exposure for French artists in the context of the new cultural climate that will prevail in 1993."

## Turner Gets Dutch Treat

BY WILLEM HOOS

AMSTERDAM Tina Turner has been presented with EMI Bovema's Special Benelux Award for topping 100,000 sales of her "Live In Europe" album, which gives it platinum status.

She is the first recipient of this new honor, which was presented to her by EMI Bovema managing director Kick Klimbie. The album was released in Holland March 21, made the top 100 the following week, and stayed on the chart for 13 weeks,

peaking at No. 3.

Four singles from the album—"Addicted To Love," "A Change Is Gonna Come," "Tonight," and "634-5789"—all charted this year in the Dutch Top 40.

Turner was in Holland as part of a European promotion tour boosting her latest album, "Foreign Affair," and a single titled "The Best." The latter was nominated "pick of the week" by the Dutch Top 40 Foundation and reached No. 6 in mid-September.

## A BILLBOARD SPOTLIGHT

# ITALIA

As the European music industry anticipates 1992 and the emergence of one giant European music market, Italy awaits its chance to be there setting the pace.

And why shouldn't it? Italian music is practically gaining international appeal and its own market has long been the European breaking ground for artists from all over the world.

In its annual spotlight on Italia, Billboard will probe the various aspects of the Italian music and home entertainment industry—now resounding with optimism.

▼ A survey of talent—the Italian artists who are making a name for themselves, in both domestic and international markets.

▼ Live music—how Italy is quickly becoming an attractive venue for top international talent.

▼ Compact Discs—can they make a marked impact on the Italian music retail scene?

▼ Video—how will the Italian entertainment industry use this crucial production tool in the coming year?

**Issue Date:** December 9

**Ad Closing:** November 14

**Contact:**

Lidia Bonguardo  
DECIBEL di L. Bonguardo  
Via Umberti I, 13  
20039 Varedo (MI)  
Italy  
Phone # - 0362-58-44-24

# MIDEM PUMPS UP THE VOLUME



M I D E M



21<sup>ST</sup> - 25<sup>TH</sup> JANUARY 1990,  
PALAIS DES FESTIVALS, CANNES, FRANCE

**L**aunch the new decade with some major business at MIDEM 90. We've pumped up the volume for you so the 8,000 music industry executives coming to MIDEM will hear you loud and clear.

Larger, more exciting and more important than ever, MIDEM is the only truly international music event in the world.

MIDEM is held in Cannes, the famous Riviera resort

in the south of France. Join the thousands of other music industry professionals for 5 days and nights of music and business in the MIDEM tradition.

There are many ways you can attend including having your own booth or joining one of our group stands. Don't wait another minute, fill out the coupon below or call James Lonsdale-Hands at (212) 750 8899.

Please rush me details of MIDEM 90

Name \_\_\_\_\_ Title \_\_\_\_\_

Company \_\_\_\_\_

Address \_\_\_\_\_

Telephone \_\_\_\_\_ Telex \_\_\_\_\_

International Exhibition Organisation, Inc. 845 Third Avenue, 19th Floor, New York, N.Y. 10022. Phone: (212) 750-8899 Fax: (212) 688-8085 Telex: 4979122 IEO USA

International Exhibition Organisation, Inc. 845 Third Avenue, 19th Floor, New York, N.Y. 10022. Phone: (212) 750-8899 Fax: (212) 688-8085 Telex: 4979122 IEO USA



# HITS of the WORLD

© Copyright 1989, Billboard Publications, Inc. No part of this publication may be reproduced, stored in any retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

## BRITAIN (Courtesy Music Week/Gallup) As of 10/21/89

This Week	Last Week	SINGLES
1	4	THAT'S WHAT I LIKE JIVE BUNNY & THE MASTERMIXERS MUSIC FACTORY DANCE
2	1	RIDE ON TIME BLACK BOX deCONSTRUCTION/RCA
3	10	GIRL I'M GONNA MISS YOU MILLI VANILLI COOLTEMPO/CHRYSALIS
4	2	PUMP UP THE JAM TECHNOTRONIC FEATURING FELLY SWANYARD
5	3	IF ONLY I COULD SYDNEY YOUNGBLOOD CIRCA/VIRGIN
6	5	STREET TUFF REBEL MC/DOUBLE TROUBLE DESIRE
7	8	WE DIDN'T START THE FIRE BILLY JOEL CBS
8	14	LEAVE A LIGHT ON BELINDA CARLISLE VIRGIN
9	13	IF I COULD TURN BACK TIME CHER GEFFEN
10	22	WISHING ON A STAR FRESH 4 (CHILDREN OF THE GHETTO) FEATURING LIZZ E 10/VIRGIN
11	18	ROOM IN YOUR HEART LIVING IN A BOX CHRYSALIS
12	7	SWEET SURRENDER WET WET WET PRECIOUS/PHONOGRAM
13	9	YOU KEEP IT ALL IN THE BEAUTIFUL SOUTH GO! DISCS
14	6	DRAMA! ERASURE MUTE
15	26	THE ROAD TO HELL (PART 2) CHRIS REA WEA
16	16	NAME AND NUMBER CURIOSITY KILLED THE CAT MERCURY/PHONOGRAM
17	28	LEAN ON YOU CLIFF RICHARD EMI
18	11	RIGHT HERE WAITING RICHARD MARX EMI USA
19	12	THE BEST TINA TURNER CAPITOL
20	23	LOVE ON A MOUNTAIN TOP SINITTA FANFARE
21	36	I WANT THAT MAN DEBORAH HARRY CHRYSALIS
22	17	CAN'T FORGET YOU SONIA CHRYSALIS
23	15	CHOCOLATE BOX BROS CBS
24	NEW	EYE KNOW DE LA SOUL TOMMY BOY/BIG LIFE
25	19	OYE MI CANTO (HEAR MY VOICE) GLORIA ESTEFAN EPIC
26	NEW	SCANDAL QUEEN PARLOPHONE
27	32	SWING THE MOOD JIVE BUNNY & THE MASTERMIXERS MUSIC FACTORY DANCE
28	NEW	I THANK YOU ADEVA COOLTEMPO/CHRYSALIS
29	21	MANTRA FOR A STATE OF MIND S'EXPRESS RHYTHM KING/MUTE
30	20	CHERISH MADONNA SIRE
31	39	THE REAL WILD HOUSE RAUL ORELLANA BCM
32	25	THE TIME WARP DAMIAN JIVE
33	NEW	I FEEL THE EARTH MOVE MARTIKA BS
34	NEW	DON'T MAKE ME OVER SYBIL CHAMPION
35	24	SECRET RENDEZVOUS KARYN WHITE WARNER BROS.
36	NEW	C'MON AND GET MY LOVE D MOB INTRODUCING CATHY DENNIS; FFR/LONDON
37	NEW	OH WELL OH WELL PARLOPHONE
38	40	BED OF NAILS ALICE COOPER EPIC
39	27	LOVE IN AN ELEVATOR AEROSMITH GEFFEN
40	31	HARLEM DESIRE LONDON BOYS TELDEC/WEA
		<b>ALBUMS</b>
1	NEW	KYLIE MINOGUE ENJOY YOURSELF PWL
2	1	TRACY CHAPMAN CROSSROADS ELEKTRA
3	2	TINA TURNER FOREIGN AFFAIR CAPITOL
4	4	GLORIA ESTEFAN CUTS BOTH WAYS EPIC
5	3	TEARS FOR FEARS THE SEEDS OF LOVE FONTANA
6	NEW	LIZA MINNELLI RESULTS EPIC
7	9	LONDON BOYS THE TWELVE COMMANDMENTS OF DANCE WEA
8	8	EURYTHMICS WE TOO ARE ONE RCA
9	6	BOB DYLAN OH MERCY CBS
10	7	MADONNA LIKE A PRAYER SIRE
11	NEW	JESUS & MARY CHAIN AUTOMATIC BLANCO Y NEGRO
12	NEW	THE BLUE NILE HATS LINN/VIRGIN
13	NEW	JULIA FORDHAM PORCELAIN CIRCA
14	11	SIMPLY RED A NEW FLAME ELEKTRA
15	5	WONDER STUFF HUP POLYDOR
16	10	JASON DONOVAN TEN GOOD REASONS PWL
17	NEW	NEIL YOUNG FREEDOM REPRISE
18	14	DEACON BLUE WHEN THE WORLD KNOWS YOUR NAME CBS
19	22	ADEVA ADEVA COOLTEMPO/CHRYSALIS
20	16	JEAN MICHAEL JARRE JARRE LIVE POLYDOR
21	18	GLORIA ESTEFAN & MIAMI SOUND MACHINE ANYTHING FOR YOU EPIC
22	17	AEROSMITH PUMP GEFFEN
23	20	ROGER WHITTAKER HOME LOVIN' MAN TEMBO/POLYDOR
24	13	RICHARD MARX REPEAT OFFENDER EMI-USA
25	12	JANET JACKSON RHYTHM NATION 1814 A&M
26	38	CHER HEART OF STONE GEFFEN
27	31	ORIGINAL CAST ASPECTS OF LOVE REALLLY USEFUL/POLYDOR
28	19	ROLLING STONES STEEL WHEELS CBS
29	37	LOU REED RETRO RCA
30	27	DONNA SUMMER ANOTHER PLACE AND TIME WARNER BROS.
31	24	KARYN WHITE KARYN WHITE WARNER BROS.
32	23	FINE YOUNG CANNIBALS THE RAW AND THE COOKED LONDON
33	26	BOBBY BROWN DON'T BE CRUEL MCA
34	30	GUNS N' ROSES APPETITE FOR DESTRUCTION GEFFEN
35	NEW	CLIMIE FISHER COMING IN FOR THE KILL EMI
36	33	SOUL II SOUL CLUB CLASSICS VOL. ONE 10/VIRGIN
37	25	NENEH CHERRY RAW LIKE SUSHI CIRCA/VIRGIN
38	35	ALICE COOPER TRASH EPIC
39	15	SUGARCUBES HERE TODAY, TOMORROW, NEXT WEEK ONE LITTLE INDIAN
40	28	RUNRIG SEARCHLIGHT CHRYSALIS

## CANADA (Courtesy The Record) As of 10/23/89

	SINGLES
1	1 COLD HEARTED PAULA ABDUL VIRGIN/WEA
2	2 GIRL I'M GONNA MISS YOU MILLI VANILLI ARISTA/BMG
3	3 RIGHT HERE WAITING RICHARD MARX EMI/CAPITOL
4	5 MISS YOU MUCH JANET JACKSON A&M/BMG
5	6 KEEP ON MOVIN' SOUL II SOUL VIRGIN/WEA
6	11 TOY SOLDIERS MARTIKA COLUMBIA/CBS
7	8 HANGIN' TOUGH NEW KIDS ON THE BLOCK COLUMBIA/CBS
8	4 ON OUR OWN BOBBY BROWN MCA/MCA
9	9 JOY & PAIN ROB BASE/D.J. E-Z ROCK MERCURY/POLYGRAM
10	14 18 AND LIFE SKID ROW ATLANTIC/WEA
11	7 IF I COULD TURN BACK TIME CHER GEFFEN/WEA
12	12 BLACK VELVET ALANNAH MYLES ATLANTIC/WEA
13	13 THE BEST TINA TURNER CAPITOL/CAPITOL
14	10 DON'T WANNA LOSE YOU GLORIA ESTEFAN EPIC/CBS
15	15 LISTEN TO YOUR HEART ROXETTE CAPITOL/CAPITOL
16	20 SOWING THE SEEDS OF LOVE TEARS FOR FEARS FONTANA/POLYGRAM
17	17 ONCE BITTEN TWICE SHY GREAT WHITE CAPITOL/CAPITOL
18	18 ONE BEE GEES WARNER BROS./WEA
19	19 DON'T LOOK BACK FINE YOUNG CANNIBALS I.R.S./MCA
20	16 MIXED EMOTIONS ROLLING STONES COLUMBIA/CBS
	<b>ALBUMS</b>
1	1 ROLLING STONES STEEL WHEELS COLUMBIA/CBS
2	3 MILLI VANILLI GIRL YOU KNOW IT'S TRUE ARISTA/BMG
3	2 FINE YOUNG CANNIBALS THE RAW AND THE COOKED I.R.S./MCA
4	4 ALANNAH MYLES ALANNAH MYLES ATLANTIC/WEA
5	6 MOTLEY CRUE DR. FEELGOOD ELEKTRA/WEA
6	7 AEROSMITH PUMP GEFFEN/WEA
7	8 NEW KIDS ON THE BLOCK HANGIN' TOUGH COLUMBIA/CBS
8	5 RICHARD MARX REPEAT OFFENDER EMI/CAPITOL
9	10 MELISSA ETHERIDGE BRAVE & CRAZY ISLAND/WEA
10	22 TEARS FOR FEARS THE SEEDS OF LOVE FONTANA/POLYGRAM
11	9 PAULA ABDUL FOREVER YOUR GIRL VIRGIN/WEA
12	11 TOM PETTY FULL MOON FEVER MCA/MCA
13	13 SKID ROW SKID ROW ATLANTIC/WEA
14	14 JANET JACKSON RHYTHM NATION 1814 A&M/BMG
15	12 EURYTHMICS WE TOO ARE ONE ARISTA/BMG
16	21 CHER HEART OF STONE GEFFEN/WEA
17	24 TINA TURNER FOREIGN AFFAIRS EMI/CAPITOL
18	19 SOUL II SOUL KEEP ON MOVIN' VIRGIN/WEA
19	16 KIM MITCHELL ROCKLAND ALERT/CAPITOL
20	20 MADONNA LIKE A PRAYER SIRE/WEA

## WEST GERMANY (Courtesy Der Musikmarkt) As of 10/16/89

	SINGLES
1	1 LAMBADA KAOMA CBS
2	4 PUMP UP THE JAM TECHNOTRONIC FEATURING FELLY BCM
3	2 SWING THE MOOD JIVE BUNNY & THE MASTERMIXERS BCM
4	7 IF ONLY I COULD SYDNEY YOUNGBLOOD VIRGIN
5	3 FRENCH KISS LIL' LOUIS FFR-METRONOME
6	14 GIRL I'M GONNA MISS YOU MILLI VANILLI HANSA
7	6 RIDE ON TIME BLACK BOX ZYX
8	5 THE BEST TINA TURNER CAPITOL
9	8 PERSONAL JESUS DEPECHE MODE MUTE
10	9 FRENCH KISS HONESTY '89 BCM
11	11 SOWING THE SEEDS OF LOVE TEARS FOR FEARS FONTANA-PHONOGRAM
12	10 TOY SOLDIERS MARTIKA CBS
13	12 MAGIC SYMPHONY BLUE SYSTEM HANSA
14	13 INNOCENT MIKE OLDFIELD VIRGIN
15	15 AIN'T NOBODY RUFUS & CHAKA KHAN WARNER BROS.
16	16 WHAT A WONDERFUL WORLD LOUIS ARMSTRONG A&P POLYDOR
17	NEW DRAMA ERASURE MUTE
18	NEW MARINA (REMIX '89) ROCCO GRANATA ZYX
19	NEW RIGHT HERE WAITING RICHARD MARX EMI
20	NEW BLAME IT ON THE RAIN MILLI VANILLI HANSA
	<b>ALBUMS</b>
1	1 TINA TURNER FOREIGN AFFAIR CAPITOL
2	2 WESTERNHAGEN HALLELUJA WEA
3	NEW TRACY CHAPMAN CROSSROADS ELEKTRA
4	4 EURYTHMICS WE TOO ARE ONE RCA
5	3 ROLLING STONES STEEL WHEELS ROLLING STONES
6	12 MILLI VANILLI ALL OR NOTHING HANSA
7	NEW MELISSA ETHERIDGE BRAVE AND CRAZY ISLAND
8	7 DAVID HASSELHOFF LOOKING FOR FREEDOM WHITE
9	5 MIKE OLDFIELD EARTH MOVING VIRGIN
10	8 BLACK FOOEISS BLAECK FOOEISS & FRUENDE EMI
11	6 QUEEN THE MIRACLE PARLOPHONE
12	11 ELTON JOHN SLEEPING WITH THE PAST ROCKET-PHONOGRAM
13	10 JETHRO TULL ROCK ISLAND CHRYSALIS
14	8 JASON DONOVAN TEN GOOD REASONS PWL
15	NEW PAUL McCARTNEY FLOWERS IN THE DIRT PARLOPHONE
16	NEW RICHARD MARX REPEAT OFFENDER EMI
17	NEW TRACY CHAPMAN TRACY CHAPMAN ELEKTRA
18	16 JOE COCKER ONE NIGHT OF SIN CAPITOL
19	14 PRINCE BATMAN (SOUNDTRACK) WARNER BROS.
20	13 AEROSMITH PUMP GEFFEN

## JAPAN (Courtesy Music Labo) As of 10/16/89

	SINGLES
1	1 KOUSANI FUKARETE SHIZUKA KUDO PONY CANYON/PRODUCTION OKI/FUJIPACIFIC
2	3 SINGLE AGAIN MARIA TAKEUCHI ALFA MOON/NTV.M
3	5 DREAM RUSH RIE MIYAZAWA CBS/SONY
4	9 SEKAIDICHIBAN ATSUNATSU PRINCESS PRINCESS CBS/SONY/SHINKO MUSIC/CBS SONY GROUP
5	4 HITORIBOTCHINI SHINAIKARA TOSHIHIKO TAHARA PONY CANYON/JOHNNY'S SHUPPAN
6	2 DREAM POWER YUI ASAKA HUMMING BIRD HUMMING BIRD
7	NEW ELLY MY LOVE RAY CHARLES VICTOR
8	NEW RIZO RAVA (RESORT LOVERS) BAKUFU-SLUMP CBS/SONY
9	6 YOU ARE MY LIFE YOKO OGINOME VICTOR/VICTOR ONGAKU S-HUPPAN RISING PRO
10	10 MISTY-BIMYOUINI KYOUSUKE HIMURO/TOSHIBA/EMI
	<b>ALBUMS</b>
1	1 KYOUSUKE HIMURO NEO FASCIO TOSHIBA/EMI
2	2 SHONENAI PLAYZONE '89 AGAIN WARNER/PIONEER
3	4 SHOGO HAMADA WASTED TEARS CBS/SONY
4	7 SHOW-YA OUTERLIMITS TOSHIBA/EMI
5	3 MIHO NAKAYAMA HIDE 'N' SEEK KING
6	6 LA-PPISCH KARAKURIHOUSE VICTOR
7	8 SOUNDTRACK MAJO NO TAKKUBIN TOKUMA JAPAN
8	5 TOSHIKI KADOMATSU REASONS FOR THOUSAND LOVERS BMG/VICTOR
9	NEW TV SOUNDTRACK TENKUDEN SAMURAITROOPER KING
10	9 AKINA NAKAMORI CRUISE WARNER/PIONEER

## MUSIC & MEDIA

## PAN-EUROPEAN CHARTS 10/21/89

	HOT 100 SINGLES
1	1 LAMBADA KAOMA CBS
2	2 SWING THE MOOD JIVE BUNNY & THE MASTERMIXERS MUSIC FACTORY DANCE
3	3 PUMP UP THE JAM TECHNOTRONIC FEATURING FELLY ARS/CNR
4	5 RIDE ON TIME BLACK BOX deCONSTRUCTION
5	7 IF ONLY I COULD SYDNEY YOUNGBLOOD CIRCA
6	4 THE BEST TINA TURNER CAPITOL
7	6 FRENCH KISS LIL' LOUIS LONDON
8	8 PERSONAL JESUS DEPECHE MODE MUTE
9	NEW GIRL I'M GONNA MISS YOU MILLI VANILLI HANSA/BMG ARIOLA
10	10 SOWING THE SEEDS OF LOVE TEARS FOR FEARS FONTANA/PHONOGRAM
11	11 RIGHT HERE WAITING RICHARD MARX EMI USA
12	NEW THAT'S WHAT I LIKE JIVE BUNNY & THE MASTERMIXERS MUSIC FACTORY DANCE
13	9 CHERISH MADONNA SIRE
14	12 DRAMA ERASURE MUTE
15	16 JOUE PAS FRANCOIS FELDMAN & JONI JAMESON POLYDOR
16	14 COUER DE LOUP PHILIPPE LAFONTAINE VOGUE
17	13 BATDANCE PRINCE PAISLEY PARK
18	15 TOY SOLDIERS MARTIKA CBS
19	NEW MARINA ROCCO GRANATA & THE CARNATIONS CARDINAL/ZYX RECORDS
20	18 JE TE SUIVRAI JEAN PIERRE FRANCOIS PATHE/EMI
	<b>HOT 100 ALBUMS</b>
1	1 TINA TURNER FOREIGN AFFAIR CAPITOL
2	NEW TRACY CHAPMAN CROSSROADS ELEKTRA
3	2 ROLLING STONES STEEL WHEELS ROLLING STONES/CBS
4	3 EURYTHMICS WE TOO ARE ONE RCA/BMG
5	4 PRINCE BATMAN (SOUNDTRACK) WARNER BROS.
6	5 TEARS FOR FEARS THE SEEDS OF LOVE FONTANA
7	6 MADONNA LIKE A PRAYER SIRE
8	7 QUEEN THE MIRACLE PARLOPHONE
9	10 GLORIA ESTEFAN CUTS BOTH WAYS EPIC
10	15 PAUL McCARTNEY FLOWERS IN THE DIRT PARLOPHONE
11	9 ELTON JOHN SLEEPING WITH THE PAST ROCKET/PHONOGRAM
12	8 JASON DONOVAN TEN GOOD REASONS PWL
13	12 WESTERNHAGEN HALLELUJA WEA
14	13 FRANCIS CABREL SARBACANE CBS
15	16 TEXAS SOUTHSIDE MERCURY
16	NEW BOB DYLAN OH MERCY CBS
17	11 AEROSMITH PUMP GEFFEN
18	14 SIMPLE MINDS STREET FIGHTING YEARS VIRGIN
19	NEW RICHARD MARX REPEAT OFFENDER EMI USA
20	NEW MELISSA ETHERIDGE BRAVE AND CRAZY ISLAND

## AUSTRALIA (Courtesy Australian Record Industry Assn.) As of 10/15/89

	SINGLES
1	3 IF I COULD TURN BACK TIME CHER WEA
2	1 RIGHT HERE WAITING RICHARD MARX EMI
3	9 SWING THE MOOD JIVE BUNNY & THE MASTERMIXERS BMG/RCA
4	2 ALL I WANT IS YOU U2 FESTIVAL
5	5 TOY SOLDIERS MARTIKA CBS
6	7 TALK IT OVER GRAYSON HUGH BMG
7	6 POISON ALICE COOPER CBS
8	11 THE BEST TINA TURNER FESTIVAL
9	4 DRESSED FOR SUCCESS ROXETTE EMI
10	8 CHERISH MADONNA WEA
11	15 SHE HAS TO BE LOVED JENNY MORRIS WEA
12	12 I'LL BE LOVING YOU (FOREVER) NEW KIDS ON THE BLOCK CBS
13	10 WAY OF THE WORLD MAX Q CBS
14	NEW WAIT GYAN WEA
15	13 RIGHT BACK WHERE WE STARTED FROM SINITTA LIBERATION/CBS
16	NEW HEALING HANDS ELTON JOHN LIBERATION/CBS
17	NEW TELL ME SOMETHING INDECENT OBSESSION MELODIA/CBS
18	20 REVIVAL EURYTHMICS BMG/RCA
19	NEW THE WORLD SEEMS DIFFICULT MENTAL AS ANYTHING CBS
20	NEW IF YOU DON'T KNOW ME BY NOW SIMPLY RED WEA
	<b>ALBUMS</b>
1	1 RICHARD MARX REPEAT OFFENDER EMI
2	2 LOOK SHARP! ROXETTE EMI
3	3 JOHN WILLIAMSON WARRAGUL EMUSIC/FESTIVAL
4	4 BRAVE KATE CEBERANO REGULAR/FESTIVAL
5	7 MATCHBOOK IAN MOSS MUSHROOM/FESTIVAL
6	9 U2 RATTLE & HUM FESTIVAL
7	5 MOTLEY CRUE DR. FEELGOOD WEA
8	12 ALICE COOPER TRASH CBS
9	15 JENNY MORRIS SHIVER WEA
10	11 MADONNA LIKE A PRAYER WEA
11	18 MELISSA ETHERIDGE BRAVE AND CRAZY FESTIVAL
12	6 GIPSY KINGS GIPSY KINGS CBS
13	8 EURYTHMICS WE TOO ARE ONE BMG/RCA
14	NEW TRACY CHAPMAN CROSSROADS WEA
15	NEW TINA TURNER FOREIGN AFFAIR FESTIVAL
16	NEW ELTON JOHN SLEEPING WITH THE PAST POLYGRAM
17	10 SIMPLY RED A NEW FLAME WEA
18	16 NEW KIDS ON THE BLOCK HANGIN' TOUGH CBS
19	13 MAX Q MAX Q CBS
20	17 DEF LEPPARD HYSTERIA POLYGRAM

## NETHERLANDS (Courtesy Stichting Nederlandse Top 40) As of 10/13/89

	SINGLES
1	3 GIRL I'M GONNA MISS YOU MILLI VANILLI HANSA
2	1 LAMBADA KAOMA CBS
3	4 IF ONLY I COULD SYDNEY YOUNGBLOOD CIRCA
4	2 PUMP UP THE JAM TECHNOTRONIC FEATURING FELLY ARS RECORDS
5	9 RIGHT HERE WAITING RICHARD MARX EMI
6	7 IF I COULD TURN BACK TIME CHER GEFFEN
7	NEW A BIT OF... KISS AMC SYNCOPATE
8	NEW IT'S HARD TO BE TENDER CARLY SIMON PHILIPS
9	5 SOWING THE SEEDS OF LOVE TEARS FOR FEARS FONTANA
10	NEW POISON ALICE COOPER EPIC
	<b>ALBUMS</b>
1	3 GLORIA ESTEFAN CUTS BOTH WAYS EPIC
2	4 TEARS FOR FEARS THE SEEDS OF LOVE FONTANA
3	5 VARIOUS ARTISTS LAMBADA CBS
4	8 MILLI VANILLI ALL OR NOTHING HANSA
5	NEW BZN CRYSTAL GAZER MERCURY
6	2 VARIOUS ARTISTS SYNTHESIZER GREATEST VOL. 2 ARCADE
7	6 TINA TURNER FOREIGN AFFAIR CAPITOL
8	1 THE ROLLING STONES STEEL WHEELS CBS
9	NEW TRACY CHAPMAN CROSSROADS ELEKTRA
10	7 QUEEN THE MIRACLE PARLOPHONE

## CBS BY THE SEA

CBS Records U.K. held its annual convention at the coastal resort of Bournemouth, U.K., Sept. 23-25, drawing a strong contingent of CBS executives from around the world. They heard fresh music from newcomers as well as established artists during the product presentations, artist showcases, and evening entertainment. Attendance topped 300, and the closing dinner featured performances by Paul Young, Spandau Ballet, John Williams, and Katia & Marielle Lebeque.



Columbia recording artist Harry Connick Jr., second from right, is greeted by, from left, Bob Summer, president, CBS Records International; Summer's wife, Susan; and Jorgen Larsen, senior VP, CBS Records International.



Paul Russell, center, managing director/CEO of CBS Records U.K., welcomes recording artists Jeff Beck, left, and Malcolm McLaren to the convention.



CBS execs schmooze at the convention. Shown, from left, are Mel Ilberman, executive VP, CBS Records; Paul Russell, managing director/CEO, CBS Records U.K.; and Bob Summer, president, CBS Records International.



CBS Records Inc. president Walter Yetnikoff, left, chats with Jorgen Larsen, senior VP of CBS Records International's European, Australasian, and African operations.



Joe Senkiewicz, left, VP of promotion and international artist development for CBS Records International, discusses business with CBS recording artist Terence Trent D'Arby.



Gloria Estefan, center, receives a royal convention welcome from, left to right, Dave Glew, president, Epic Records; Bob Campbell, VP, CBS Records International; Walter Yetnikoff, president, CBS Records Inc.; Paul Russell, managing director/CEO, CBS Records U.K.; Emilio Estefan; Tommy Mottola, president, CBS Records Division; Bob Summer, president, CBS Records International; Bunny Freidus, senior VP, CBS Records International; Tony Woolcott, deputy managing director, CBS U.K.; and Jorgen Larsen, senior VP, CBS Records International.



Wherever he lays his hat, CBS recording artist Paul Young, left, is assured of a welcome from CBS U.K. managing director/CEO Paul Russell.



CBS Records International president Bob Summer, left, greets recording artist Trent D'Arby at the convention's closing dinner.



Paul Burger, right, president of CBS Records Canada, meets Epic recording artist Gloria Estefan.



New CBS U.K. bands the Marines, the Chimes, and Halo James assemble prior to their showcase sets at the convention.



East meets West as representatives of Epic/Sony Japan mingle with CBS U.K. execs and artists. Pictured, from left, are Ali Tanaka, international manager, Epic/Sony in Japan; Hiroshi Gotch, senior general manager, Epic/Sony in Japan; Paul Russell, managing director/CEO, CBS Records U.K.; and Steve Coy of Dead Or Alive.



Muff Winwood, right, senior director of A&R for CBS Records U.K., enjoys the festivities with, from left, Tony Hadley and Toby Chapman of Spandau Ballet.

## LIFELINES

### BIRTHS

Girl, Katherine Jillian, to Dean and Susan Torrance, Sept. 18 in Newport Beach, Calif. He is a member of the singing duo Jan & Dean.

Boy, Jack Paul, to Bruce and Debra Corrigan, Sept. 19 in Salt Lake City. He is sales manager at KZHT.

Girl, Caitlin Page, to Casey and Cathy Del Casino, Oct. 4 in Nashville. He is a former publishing executive and entertainment attorney. She is the daughter of former PolyGram executive Jim Frey.

Girl, Lacy Shanae, to Jim and Penny Stockdale, Oct. 7 in Huntingdon, Tenn. He is the afternoon drive DJ at WRJB-FM/WFWL-AM.

Girl, Emily Ann, to Rob and Ann Moore, Oct. 8 in Minneapolis. He is the PD of the Breeze Network.

### MARRIAGES

Steve Harman to Sally Wrennal, Aug. 5 in Incline, Nev. He is manager of Tower Records' Lincoln Center store in New York. She is assistant to Tower's executive VP.

Carl Aiyeola to Valerie Hendricks, Sept. 1 in East Lansdowne, Pa. She is

a sales representative for CBS Records in Philadelphia.

Christopher Perillo to Mary Timmons, Sept. 16 in Laurel, N.Y. She is manager of media relations at Atlantic Records.

Steven J. Greil to Gail Danner Wilson, Sept. 23 in Nashville. He is director of the Nashville Symphony and a personal manager.

Burt Baumgartner to Christine Burnett, Oct. 1 in San Francisco. He is VP of singles promotion at Columbia Records. She is a former Billboard employee.

### DEATHS

Del Wood, 69, of a stroke, Oct. 3 in Nashville. Born Polly Adelaide Hendricks, Wood was a Grand Ole Opry star whose rollicking piano renditions earned her the nickname "The Queen of the Ivories." Wood was the only million-selling female solo instrumentalist in music history. She was also a longtime union activist, a board member of the Nashville chapter of AFTRA, and the only woman to serve on the board of the American Federation of Musicians. She is survived by son Wesley Hazelwood, daughter-in-law Leslie, and sisters Emily Burge and Margaret Hamilton.

Carmen Cavallaro, 76, of cancer, Oct. 12 in Columbus, Ohio. Cavallaro was a pianist/band leader and songwriter who had his greatest success on recordings with his performances on the soundtrack album of "The Eddy Duchin Story," the 1956 film bio of the society pianist that starred Tyrone Power. The Decca Records album hit No. 1, staying on the chart for a total of 99 weeks. A Decca recording artist for many years, Cavallaro also had success in the singles market with "Chopin's Polonaise" in 1945 and "Music! Music! Music!" in 1950.

Send information to Lifelines, Billboard, 1515 Broadway, New York, N.Y. 10036.

## NEW COMPANIES

**Southern Star Music**, formed by Jacqui Singleton. Song shoppers specializing in instrumental music, pop, soft rock, country, and R&B. Currently accepting tapes for consideration; only copyrighted material will be considered. P.O. Box 1418, Murray Hill Station, New York, N.Y. 10156-0606; 718-273-2016.

**8th Street Music**, formed by Rob McInnis and Rita Van. An independent label. First project is cassette single "Traffic Wars" b/w "Program Love" by Bob's Night Off. 204 E. 8th St., Dixon, Ill. 61021; 815-284-1242.

**Selig Productions Inc.**, formed by Tyrone C. Giles. Company markets and develops the talents of new artists in the areas of hip-hop, pop, rock, and dance music. Currently accepting demo cassettes. 1243 College Ave., Bronx, N.Y. 10456; 212-971-9632.

**Victori Promotions & Marketing Co.**, formed by Jerome Cunningham. Company will promote and market R&B, urban contemporary, jazz, blues, and gospel acts, primarily in the Michigan and Ohio region. 16595 Rutherford, Detroit, Mich. 48235; 313-273-5229.

**Just 4 Fun Records**, formed by Spencer Middleton, is geared toward artist management and development. Production and publishing is also available. Initial signings include Another Smooth Alliance, featuring Easy-Ace and Troy-Ski. P.O. Box 631, Bronx, N.Y. 10458; 212-465-2638.

**Berman Internacional**, an independent record company formed by Luis Segarra. Based in Barcelona, Spain, label is seeking contact with U.S.-based companies specializing in female vocalists, or bands featuring female front people. Apartado 10.036, 08080, Barcelona; 93-429-4241.

**Artist America**, an artist management company formed by Bill Solson. Company also provides production consultation. 26230 Beach Drive, Rockaway Beach, Oregon 97136; 503-355-8560.

**Troyer Music Group**, a music publishing company formed by Lisa



**Whatcha Gonna Do? Sign With EFE.** Tyler Collins, center, toasts her new publishing agreement with Emerald Forest Entertainment. Collins' single, "Whatcha Gonna Do," is No. 64 this week on Billboard's black singles chart. Her debut album, "Girls Night Out," is due this week. Flanking Collins, from left, are Marla McNally and Linda Blum-Huntington of Emerald Forest.

Dauwalder-Troyer. Emphasis is placed on Christian music. Affiliated companies include Malachi Records, Dau-Troy Music/BMI, Camcraft Music/BMI. Services include record production, radio promotion, artist management, and product distribution. 6005 CR 77 Rt. 6, Millersburg, Ohio 44654; or Suite 171, 27 Music Square East, Nashville, Tenn. 37203.

**Jimco Records**, an independent label

in Japan, formed by James P. Oka. Company, which has already developed a licensing division, will add recording and distribution divisions. First release is Enya's BBC album, "The Dirty Strangers." 7-7 Kachidoki 4-Chrome, Chuo-Ku, Tokyo 104 Japan; 03-534-8771.

Send information to New Companies, Billboard, 1515 Broadway, New York, N.Y. 10036.

## CALENDAR

A weekly listing of trade shows, conventions, award shows, seminars, and other notable events. Send information to Calendar, Billboard, 1515 Broadway, New York, N.Y. 10036.

### OCTOBER

Oct. 18-21, **Audio Engineering Society (AES) Convention**, New York Hilton and Sheraton Centre Hotels, New York. 212-661-8528.

Oct. 19-21, **Friends Of Old-Time Radio 14th Annual Convention**, Holiday Inn-North, Newark, N.J. Jay Hickerson, 203-248-2887.

Oct. 19-21, **American Women In Radio And Television's (AWRT) North Central Area Conference**, location to be announced, Minneapolis. Gail Shore, 612-645-4042.

Oct. 20-21, **Music and Entertainment Industry Educators Assn. National Conference**, New York Univ., New York. Janet Nepkie, 617-431-3425.

Oct. 21, **The First Annual Black Radio Hall of Fame**, induction of first 20 people into the Black Radio Hall of Fame, Atlanta Airport Marriott, Atlanta. Jill Gibson-Bell, 407-423-2328.

Oct. 21, **Annual Meeting of the Society of Professional Audio Recording Services (SPARS)**, Sound Works, New York. 212-764-5980.

Oct. 21-22, **American Women In Radio And Television's (AWRT) Western Area Conference**, location to be announced, San Francisco. Margie Comstock, 408-285-0907.

Oct. 23, **Grammy Meets Emmy: Building Chicago's Music On Chicago TV**, seminar presented by NARAS Chicago, Americana-Congress Hotel, Chicago. 312-276-2143.

Oct. 25, **MIDI Songwriting Workshop**, presented by the Songwriters Guild of America, location to be announced. 213-462-1108.

Oct. 25-26, **Radio And TV Station Acquisition Seminar**, the Park Lane Hotel, New York. Judy Pinney, 408-624-1536.

Oct. 26, **The 1989 New Music Awards**, presented by AIWA, Beacon Theatre, New York. CMJ, 516-248-9600.

Oct. 26-28, **CMJ Music Marathon Convention: "The Discovery And Development Of New Artists,"** Vista Hotel, New York. CMJ, 516-248-9600.

Oct. 27, **International Radio & Television Society (IRTS) Newsmaker Luncheon**, Waldorf-Astoria Hotel, New York. 212-867-6650.

Oct. 28, **Business Of Music Seminar**, presented by Music Business Monthly, the Boston Phoenix, WFNX, the New Paper, Agfa Tape, and the Tape Complex, the Westin Hotel, Boston. Joe Viglione, 617-935-5386.

Oct. 28, **Seminar: "Thriving In The Music Business,"** presented by the Philadelphia Music Foundation, Univ. of the Arts, Philadelphia. 215-893-9100.

Oct. 28-29, **BMI-Sponsored LA. Songwriters Showcase Presents Songwriters Expo '89**, Pasadena Conference Center, Pasadena, Calif. 213-654-1665.

Oct. 30-Nov. 1, **Sixth Annual Seminar On Negotiating Contracts In The Entertainment Industry**, the Sheraton Centre, New York. 212-741-8300.

### NOVEMBER

Nov. 9-11, **Twentieth Annual Loyola Radio Conference**, Holiday Inn Mart Plaza, Chicago. Trinanein Parker, 312-670-3207.

Nov. 10-11, **Musicfest '89**, presented by the Rocky Mountain Music Assn., Auraria Campus, Denver. 303-233-8748.

Nov. 12-14, **Entertainment Marketing: Building Profitable Promotions For The 1990s**, presented by EPM, Billboard, and the Hollywood Reporter, the Registry Hotel, Los Angeles. 718-469-9330.

Nov. 12-15, **Seventh Annual Crowd Management Seminar**, presented by the International Assn. of Auditorium Managers Foundation in cooperation with the Rosemont Horizon, Sheraton International at O'Hare, Chicago. Rick Bjorklund, 312-635-6601.

Nov. 16-17, **The American Video Conference with the Billboard Music Video Conference and Awards**, presented by the American Film Institute, Billboard, and the Hollywood Reporter, Bel Age Hotel, Los Angeles. 212-536-5088.

## FOR THE RECORD

Rob Simonds is chief financial officer of Rykodisc. The editorial in the Oct. 21 issue gave the wrong label affiliation for Simonds.

# MARKET ACTION

## BILLBOARD CHARTS THE TOP ENTERTAINMENT STOCKS

COURTESY OF  
PAINE WEBBER RESEARCH, 1285 Ave. of the Americas  
New York, N.Y. 10019, (212) 713-2000

Company	Sale/ 1000's	Open 10/9	Close 10/16	Change
<b>NEW YORK STOCK EXCHANGE</b>				
Blockbuster Entertainment	3615.1	20 1/2	19 1/4	-1 1/8
CBS Inc.	466.9	209 1/2	198	-11 1/2
Capital Cities Communications	193.6	551	520	-31
Carolco Pictures	214.5	11 1/4	10 1/2	-1 1/8
Coca-Cola	3791.7	70 1/4	66 3/4	-3 3/4
Columbia Pictures	4171.1	26 1/4	26 1/4	-3/4
Walt Disney	4075	134 1/4	123 3/4	-10 3/4
Eastman Kodak	8068.5	47 1/4	45	-2 1/4
Handleman	420.6	20 1/4	19 1/4	-3/4
MCA Inc.	2268	63 1/2	62 1/2	-7/8
MGM/UA	1352.2	21	17 1/4	-3 3/4
Orion Pictures Corp.	398.1	25 1/4	22 1/2	-2 1/2
Paramount Communications Inc.	9485.4	63 1/4	57 1/4	-6 1/4
Pathe Communications	94.1	3 1/4	2 1/4	-3/4
Sony Corp.	220.4	65 1/4	63 1/4	-2
TDK	15.1	46	43 1/4	-2 1/2
Vestron Inc.	134.7	2	2 1/4	+3/4
Warner Communications Inc.	7539.2	66 1/4	63 1/4	-3 1/4
Westinghouse	2460.7	69 1/4	65 1/4	-3 3/4
<b>AMERICAN STOCK EXCHANGE</b>				
Commtron	53	10	8 1/4	-1 1/2
Electrosound Group Inc.	51.4	2 1/4	2	-1/4
Nelson Holdings Int'l	744.7	1 1/4	1	-1/4
New World Pictures				
Price Communications	93.1	5 1/4	5 1/2	-3/4
Prism Entertainment	31.2	3 1/4	3 1/4	-3/4
Unitel Video	8.1	13 1/4	13 1/4	-3/4
<b>OVER THE COUNTER</b>				
Acclaim Entertainment		6 3/4	6 3/4	+1/4
Certron Corp.		1 1/4	1 1/4	.....
Dick Clark Productions		6 3/4	6 1/2	-1/4
LIN Broadcasting	103 3/4	104 3/4	104 3/4	+1 1/4
LIVE Entertainment		14 1/2	14	-1/2
Recoton Corp.		4 1/2	5	+1/2
Reeves Communications		5 1/4	5 1/4	+3/4
Rentrak		1 1/4	1 1/4	.....
Satellite Music Network, Inc.				.....
Scripps Howard Broadcasting		72	72	.....
Shorewood Packaging		23 1/4	25	+1 1/4
Sound Warehouse				.....
Specs Music		8	8	.....
Starstream Communications Group, Inc.		1 1/4	1 1/4	.....
Trans World Music		22	21 3/4	-1/4
Video Jukebox Network		5 3/4	5 3/4	.....
Wall To Wall Sound And Video		2 1/2	3 1/4	+3/4
Westwood One		10 1/4	10 1/4	.....
<b>LONDON STOCK EXCHANGE (In Pence)</b>				
Company	Open 10/9	Close 10/16	Change	
Chrysalis	150	128	-22	
Pickwick	231	188	-43	
Really Useful Group	640	572	-68	
Thorn EMI	798	726	-72	

## POP

### KATE BUSH

**The Sensual World**  
 PRODUCER: Kate Bush  
 Columbia 44164

Besides her incredible voice, Bush's strongest point has always been her ability to acutely sum up female sensuality without ever crossing the line between erotic and crass; being tantalizingly coy without being too cute. She achieves all that on this, her first new studio album in four years. Additionally, this is some of the most intriguing, ethereal music she has written. She's greatly aided by Bulgaria's Trio Bulgarka on several cuts, including "Between A Man And A Woman." Also tops are "This Woman's Work," and "Love And Anger."

### WARREN ZEVON

**Traverse City**  
 PRODUCERS: Warren Zevon, Andrew Slater & Duncan Aldrich  
 Virgin 91608

Hearing Zevon sing in Russian, as he does on "Turbulence," takes a little getting used to. So does the techno feel that this album, his first in two years, often delves into. Thankfully, Zevon's voice is still as distinctive as ever and, occasionally, his writing is as sharp as on some of his past treats. When not, there's a wealth of friends, such as Neil Young, Don Henley, and Jerry Garcia, who drop by to pick up the slack. "Splendid Isolation" and "Networking" are both truly outstanding, and the Bowie-esque "They Moved The Moon" is also noteworthy.

### DON DIXON

**EEE**  
 PRODUCER: Don Dixon  
 Enigma 73356

Popmeister Dixon could finally get his due with this, one of his better-written and better-sung solo efforts. Wife Marti Jones is along to lend a hand, and her presence can be felt to advantage on a strong set of originals and such expert covers as James Carr's "Dark End Of The Street" and Brenton Wood's "Gimme Little Sign." Expect good modern rock feedback.

### BROS

**The Time**  
 PRODUCER: Nicky Graham  
 Epic 45390

Trimmed down from a trio to a twin brother duo, this U.K. outfit makes a second attempt to duplicate the teen dream mania it has been enjoying back home. Candy-coated pop confections like "Too Much" and "Chocolate Box" could push them over the top with stateside radio programmers, and the pouty pin-up preening of Luke and Matt Goss probably won't hurt 'em with prepubescent girls either.

### NUCLEAR ASSAULT

**Handle With Care**  
 PRODUCER: Randy Burns  
 In-Effect 88561

Third full-length album by thrashing quartet showcases a new-look metal band that can hold its own with Metallica in terms of raw force and thoughtful lyrics. Group grapples with such themes as ecodisaster, substance abuse, and punk neo-Nazism with vigor and blunt aggressiveness. Look for a big commercial breakthrough this time around.

### ED KUEPPER

**Everybody's Got To**  
 PRODUCER: Edmund Kuepper  
 Capitol 92583

Charter guitarist for Australia's Saints and former Laughing Clowns leader Kuepper is in supreme form on U.S. major-label debut. Leader's pessimistic yet hard-rocking songs receive superlative treatment by straight-up-and-down rock'n'roll quintet. Modern rockers familiar with Kuepper's estimable track record should respond with spins.

### BRUCE WILLIS

**If It Don't Kill You, It Just Makes You Stronger**  
 PRODUCER: Robert Kraft  
 Motown 6290

Aside from Lee Atwater, you want to like anybody who would use his celebrity to make an album of retro R&B. Problem is that while producer Kraft and co-writer/guitarist Robben Ford guide Willis passably through the originals, the "In Country" star is still asking for trouble by tackling material he just doesn't have the voice for, such as "Soul Shake," "Save The Last Dance For Me," and "Love Makes The World Go Around." Listening to this won't kill you; it just won't make you too happy either.

### BABYLON A.D.

**PRODUCER: Simon Hanhart**  
 Arista 8580

Hard-rock honchos are label's first real foray into genre and they certainly hold their own with the zillion other bands playing power chords and singing about love. Lead singer Derek's vocals help raise material above the ordinary. "Hammer Swings Down" and "Caught Up In The Crossfire" are the best bets.

### MIGHTY LEMON DROPS

**Laughter**  
 PRODUCER: Mark Wallis  
 Sire/Reprise 26017

Brit band makes a valiant attempt to broaden its appeal beyond an already solid modern rock base with mixed results. "At Midnight" could gather minor album rock attention, though the band shines brightest on more provocative cuts like "Beautiful Shame" and "Written In Fiction." Effort will probably please diehards more than it will attract new fans.

### UNCLE GREEN

**You**  
 PRODUCER: Brendan O'Brien  
 DB 94

Georgia-based quartet has a sharp ear for well-wrought, sometimes Anglophilic hooks, ranging from psychedelia to more straightforward power-pop. Standout tracks in a very strong set include sharp-edged numbers "The Suspense Is Killing Me" and "Time To Make Demands," lovely melodies "Permanent Love" and "Vulnerability," bouncy rocker "He's The Man," and the Beatlesque "I Wonder Why." Contact: 404-521-3008.

### ICON

**Right Between The Eyes**  
 PRODUCER: Dan Wexler  
 Megaforce/Atlantic 82010

Band comes on hot and heavy with a collection that has all of the elements necessary for a success: speedy riffs, booming drum beats, and ample vocal acrobatics. No one tune jumps out and demands attention, though headbangers are sure to eat this one up in a big way.

### GANG GREEN

**Older...**  
 PRODUCER: Tom Soares  
 Emergo 9464

... and wiser? Maybe. They certainly are moving up in the world. Large distribution could help propel band to heights far beyond college and modern rock circuit. "Church Of Fun" and "Just One Bullet" prove that they may have smoothed over some of the

## SPOTLIGHT



### BILLY JOEL

**Stormfront**  
 PRODUCERS: Mick Jones, Billy Joel  
 Columbia 44366

The piano man's latest studio offering has already created thunder and lightning at album rock and top 40 radio with the baby-boomer time capsule "We Didn't Start The Fire." There is also cross-format potential in rocking "That's Not Her Style," midlife angst of "I Go To Extremes," and handsome "State Of Grace." The album isn't always consistent, but sharp production and bounty of airworthy songs will lift it to the top.

## NEW AND NOTEWORTHY

### SHAWN COLVIN

**Steady On**  
 PRODUCERS: John Leventhal & Steve Addabbo; Bob Riley; Shawn Colvin  
 Columbia 45209

Add another name to the cadre of strong female singer/songwriters falling into the folk/rock bag. Colvin's breathtaking debut combines the vulnerability of a Suzanne Vega with strength and brutal honesty. Hearing so many songs about failed relationships can get a little depressing, but that feeling is far outweighed by the joy of listening to such a bright new talent.

### VARIOUS ARTISTS

**Happy Anniversary, Charlie Brown**  
 PRODUCER: Michael Abene  
 GRP 9596

Delightful collection pays homage to Peanuts' main man on the 40th birthday of Charles Schulz's comic strip. Well-known names take on themes heard throughout the 25 years since the first Peanuts special aired on television for universally winning results. Best bets are the first single, "Linus & Lucy," played by David Benoit; Joe Williams' "Little Birdie"; and "Joe Cool," by B.B. King. Perfect for Peanuts fans—and music fans—of all ages.

### ANIMAL LOGIC

**PRODUCERS: Stewart Copeland & Stanley Clarke**  
 I.R.S. 82020

First commercial effort for ex-Police-man Copeland lands him on solid pop ground. In addition to Copeland and Clarke, who are proven talents, newcomer singer/writer Deborah Holland shows to be a true contender. Her voice shines throughout on material ranging from alternative standout "There's A Spy (In The House Of Love)" to the country-tinged "Winds Of Santa Ana." A consistently tasteful, enjoyable album.

jagged edges, but they've lost none of their lyrical bite.

### CORONER

**No More Color**  
 PRODUCERS: Pete Hinton & Coroner  
 Noise 45181

Speed-thrash quartet continues on its

merry metal way with another fun-filled opus about death and pain. Though they're a little hard to decipher, the lyrics on this effort lift the record above many of the genre.

### THE SOULS

**The Light In You**  
 PRODUCERS: The Souls & Phil Adler  
 SouthSide Records 5389

Boston-based band with a straight-ahead pop/rock sound has already found favor with the natives for its pleasing guitar-driven tunes that would sound right at home on alternative and album-oriented stations. They're ripe for the picking for a broader, national audience. Contact: 617-752-5611.

### DOUGHBOYS

**Home Again**  
 PRODUCERS: Stephan Egerton and Bill Stevenson  
 Restless 72345

Montreal-based four-piece whips up a refreshing, hard-hitting dose of pop-oriented hard rock with sharp hooks and solid vocal harmonies. College and other like-minded formats should be highly receptive, especially with a plethora of standout tracks, including "Today," "Never Sleep," "White Sister," "In My Head," "I Won't Write You A Letter," and "She Doesn't Live There Anymore."

### DAVID BROZA

**Away From Home**  
 PRODUCER: Steven Miller  
 EMI 46989

Interesting collaborative effort finds musician Broza adapting the works of three contemporary poets (Alberto Rios, Matthew Graham, and Tessa Marquis) and the late master Theodore Roethke into song formats. Broza sings and plays with commitment and the lyricism of the original pieces remains intact in a serious pop piece that isn't for scholars only.

### FOOD FOR FEET

**PRODUCERS: Food For Feet**  
 Dr. Dream 8925

Six-track EP is an excellent introduction to rip-snorting L.A.-based trio featuring bassist John Avila and drummer Johnny Hernandez of Oingo Boingo and superior guitarist Michael Tovar. Trio has ripped apart local clubs for a while; tunes like "Faith, Hope" and "Tequila" give some notion of their power. Contact: 60 Plaza Square, Orange, Calif. 92666.

### AGNES BUEN GARNAS & JAN GARBAREK

**Rosenfole**  
 PRODUCERS: Jan Garbarek & Manfred Eichner  
 ECM 839293

Sure it's a long shot, but who would have thought the Bulgarian State Radio & Television Female Vocal Choir could be such a rave? This is an album of tunes based on medieval songs from Norway, some of them quite enchanting and catchy. Will appeal to specialty-store fans at first, but could cross over to the Enya set with some smart marketing.

### LAZARUS KGAGUDI

**Lazarus Kgagudi 3**  
 PRODUCER: Phiri Motale  
 Tusk 8009

Foremost in an excellent series of South African releases distributed here by Ichiban, Kgagudi makes an artful, soulful blend of Western R&B flavors with African tonalities and call-and-response vocals. In an album packed with irresistible grooves, standout cuts include "Lies Are No Good," "Who's Right Who's Wrong" and "Let's Share This Love," topped off by the memorable melody and stinging keyboards of "Gauteng." Contact: 404-926-3377.

### LAMBERT WILSON

**Musicals**  
 PRODUCER: Yolanta Skura  
 Angel/EMI 749792

Wilson is a singer/actor who can put lots of ardor into musical theater

repertoire. He makes only one concession to the current scene with a number from "Les Misérables," turning the rest of the way to past master craftsmen of the American musical stage and film. John McGlinn once again unveils some original orchestrations in leading the Orchestre Philharmonique de Monte Carlo.

### IT BITES

**Eat Me In St. Louis**  
 PRODUCERS: Alan Shacklock, Steve Hillage, and Mack Geffen 24261

Band purports to show its true "rock roots" this time around, though, in reality, the sound and vibe don't differ much from past outings—which is hardly a bad thing. Power pop shaded with modern rock nuances should once again please college radio rockers, while enticing mainstream types seeking something spicy.

### DUNCAN DHU

**Canciones**  
 PRODUCER: Paco Trinidad  
 Sire/Warner Bros. 26013

Nervy move from the house of Stein and Klein sees the release of this unusual Basque group, who sing in Spanish and occasional English and who show a real flair for a folk-rock sound—a Hispanic Violent Femmes, maybe? Despite the language barrier, this could excite interest among curious modern rockers. And the Spanish tinge never hurt the Gipsy Kings, did it?

### JOHNNY COPELAND

**Boom Boom**  
 PRODUCERS: Ken Vangel & Dan Doyle  
 Rounder 2060

Texas bluesman's sixth Rounder album showcases his tasty guitar work and genial original writing. Menu of up-tempo boppers and slow-burning tracks, while generally less engrossing than on previous workouts, will still find great favor among specialty buyers.

### THE CREEK

**Storm The Gate**  
 PRODUCER: Rick Lee  
 Beaver Records 891

North Carolina sextet eschews current Southern sound favored by fellow Tar Heels, The Connells, for straight-ahead album rock '70s style. Though somewhat typical of the genre, the performances and playing are fine, indicating that with a little more creativity, band could break out to a national following. Contact: 704-376-5844

## BLACK

### STACY LATTISAW

**What You Need**  
 PRODUCERS: Various  
 Motown 6280

Title slice will turn crossover lights on Stacy's corner, especially as it breaks top 20. Multiproducer approach works, as "You Touched The Woman In Me," "R U Man Enough," "Falling (In Love Again)" and "Where Do We Go From Here" duet with Johnny Gill each beg to be singled out. Lattisaw seems finally to have matched her savvy with the right material.

### KASHIF

**PRODUCERS: Kashif & Others**  
 Arista 18595

First single, "Personality," comes off like a blend between Bobby Brown and Kool & the Gang, and most of the other songs are similar to other artists. That's not to say they aren't delivered well, they are—especially the sleek ballad "Love Letter Out Loud." The shame is that for someone

(Continued on page 100)

## POP

**TAYLOR DAYNE** *With Every Beat Of My Heart* (4:12)  
 PRODUCER: Ric Wake  
 WRITERS: T. Faragher, L. Golden, A. Baker  
 PUBLISHERS: MCA/Matak/MyGag, ASCAP/Shakin' Baker, BMI  
 Arista AS1-9895 (12-inch reviewed Oct. 21)

**WHITESNAKE** *Fool For Your Loving* (4:10)  
 PRODUCERS: Mike Clink, Keith Olsen  
 WRITERS: Coverdale, Marsden, Moody  
 PUBLISHERS: Seabreeze/C.C./Dump-Easton, ASCAP  
 Geffen 4-22715 (c/o Warner Bros.) (cassette single)

David Coverdale and company return with a revved-up rocker that holds few surprises... including its guaranteed sales and chart success.

**ROLLING STONES** *Rock & A Hard Place* (4:05)  
 PRODUCER: Chris Kimsey, The Glimmer Twins  
 WRITERS: M. Jagger, K. Richards  
 PUBLISHERS: Promopub B.V.  
 Rolling Stones/Columbia 38-73057 (cassette version also available, Rolling Stones/Columbia 38-73057)

Stonesmania continues as the tour shifts into high gear and this second release from "Steel Wheels" churns with even more drive than the top 10 smash "Mixed Emotions."

**CURE** *Lullaby* (4:07)  
 PRODUCERS: Robert Smith, David M. Allen  
 WRITERS: Smith, Gallup, Williams, Thompson, O'Donnell, Tolhurst  
 PUBLISHER: Fiction Songs Ltd., ASCAP  
 Elektra 7-69249 (cassette version also available, Elektra 4-69249)

Subtle but beautifully orchestrated follow-up to top 10 "Love Song" is an ethereal, moody piece that will, no doubt, stretch the boundaries of acceptable pop radio programming.

**TOM PETTY** *Free Fallin'* (4:14)  
 PRODUCERS: Jeff Lynne with T.P., Mike Campbell  
 WRITERS: Tom Petty, Jeff Lynne  
 PUBLISHER: Gone Gator/EMI April, ASCAP  
 MCA AC-53728 (cassette single)

Languid and oh-so-satisfying slow number is sure to sustain the attention of programmers at a "Fever"-ish pitch.

**D.J. JAZZY JEFF & THE FRESH PRINCE** *I Think I Can Beat Mike Tyson* (4:56)  
 PRODUCER: D.J. Jazzy Jeff, The Fresh Prince, Pete Q. Harris, Nigel Green  
 WRITERS: W. Smith, J. Townes, P. Harris  
 PUBLISHER: Zomba Enterprises, ASCAP  
 Jive 1282-7-J (c/o RCA) (12-inch reviewed Oct. 14)

**BOB DYLAN** *Everything Is Broken* (3:12)  
 PRODUCER: Daniel Lanois  
 WRITER: Bob Dylan  
 PUBLISHER: Special Rider  
 Columbia 38T-73062 (cassette single)

From one of Dylan's finer releases in some time is a wonderfully produced retrorock nugget that successfully recaptures the charm of some of the living legend's best work.

**GEORGE LA MOND** *Without You* (4:40)  
 PRODUCER: Mark Liggett, Chris Barbosa  
 WRITER: Philip Andruela  
 PUBLISHERS: Barbosa/Tosha/Hit & Hold/Andruela  
 Columbia 38T-73055 (cassette single; 12-inch reviewed Aug. 26)

**JOE SATRIANI** *Big Bad Moon* (4:23)  
 PRODUCERS: Joe Satriani, John Cuniberti  
 WRITER: Joe Satriani  
 PUBLISHER: Strange Beautiful, ASCAP  
 Relativity 10-32-4 (cassette single)

Album rock enthusiasts are sure to go for this one head on. Satriani's groove accompanied by a searing, guitar-etched rhythmic base is made to be played loud and often. Crank it up. Contact: 718-740-5700.

**ACE FREHLEY** *Do Ya* (3:47)  
 PRODUCERS: Eddie Kramer, Ace Frehley, John Regan  
 WRITER: Jeff Lynne  
 PUBLISHERS: EMI Blackwood/Sugartown, BMI  
 Megatone/Atlantic 7-4-88788 (cassette single)

Respectable cover of the E.L.O. classic receives new life and easily has the potential to find a friend with album rock and top 40 programmers. Former Kiss member and comrade Peter Criss lends a hand on backup vocals and percussion.

## BLACK

**REGINA BELLE** *Make It Like It Was* (4:47)  
 PRODUCER: Nick Martinelli  
 WRITER: C. Winans  
 PUBLISHER: For Our Children  
 Columbia 38-73022 (cassette version also available, Columbia 38T-73022)

Whitney couldn't have asked for a more inspirational ballad. Hopefully the tremendous potential of this moving slow number won't prevent pop programmers from making "Baby Come To Me" a multiformat hit. Any way you slice it, this one should make Belle a huge star.

**BABYFACE** *Tender Lover* (4:10)  
 PRODUCERS: L.A., Babyface  
 WRITERS: Babyface, L.A. Reid, P. Smith  
 PUBLISHERS: Hip Trip/Kear, EMI/Jenn-a-Bug, ASCAP  
 MIXERS: L.A., Babyface  
 Solar Z54-74003 (c/o CBS) (12-inch version also available, Solar 429-74502)

Pumping new jack vibe, not to mention a guest appearance by Bobby Brown, makes this impressive follow-up to "It's No Crime" a formidable multichart contender.

**ISLEY BROTHERS FEATURING RONALD ISLEY** *You'll Never Walk Alone* (4:55)  
 PRODUCER: Angela Winbush  
 WRITER: Angela Winbush  
 PUBLISHER: Angel Notes/WB, ASCAP  
 Warner Bros. 7-22748

Subtle and soulful. The Winbush/Isley pairing continues to work its magic.

**LEOTIS** *Ooh Child* (4:19)  
 PRODUCERS: Van Gibbs, Edd son Elektrik  
 WRITER: S. Vincent  
 PUBLISHERS: Kama Sutra/Sleeping Sun/EMI Unart Catalog, BMI  
 Mercury 876 239-1 (c/o PolyGram) (12-inch single)

The single radio programmers have been requesting is a new jack revival of the soul classic with a definitive down-home feeling.

**FULL FORCE** *Friends B-4 Lovers* (4:23)  
 PRODUCER: Full Force  
 WRITER: Full Force  
 PUBLISHERS: Forceful/Willesden  
 Columbia 38-73025 (cassette version also available, Columbia 38-73025; 12-inch version also available, Columbia 44-73110)

Harmonious, midtempo R&B number with enough commercial appeal to give the Brooklyn boys their long overdue hit.

**MIDNIGHT STAR** *90 Days (Same As Cash)* (5:34)  
 PRODUCER: Midnight Star  
 WRITERS: B. Simmons, B. Watson, M. Gentry, "Belinda," J. Cooper, K. Gani  
 PUBLISHERS: Hip Trip/Jig-A Watt Jams, BMI  
 MIXERS: Tracy Kendrick, Courtney Branch  
 Solar 429-74501 (c/o CBS) (12-inch single)

New version of the aggressive R&B/dance number owes a bit to Carole Davis' "Serious Money." Now take that to the bank.

## COUNTRY

**BELLAMY BROTHERS** *The Center Of My Universe* (3:22)  
 PRODUCER: Tony Brown  
 WRITERS: David Bellamy, Howard Bellamy, Don Schlitz  
 PUBLISHERS: Bellamy Bros./Copyright Mgmt/Don Schlitz/Aimo, ASCAP  
 MCA 53719

On this characteristic metaphorical flight, the Bellamys find their all in love. The sound is dreamily country, with waves of steel guitar.

**GEORGE JONES** *Radio Lover* (3:26)  
 PRODUCER: Billy Sherrill  
 WRITERS: C. Putman, R. Hellard, B. Jones  
 PUBLISHERS: Tree, BMI/Cross Keys, ASCAP  
 Epic 34-73070 (c/o CBS)

A master at hooking the country song, Jones tosses this well-paced

## NEW AND NOTEWORTHY

**3RD BASS** *Steppin' To The A.M.* (4:50)  
 PRODUCERS: Hank Shocklee, Keith Shocklee, Eric "Vietnam" Sadler  
 WRITERS: M. Berrin, P. Nash, H. Shocklee, K. Shocklee, E. Sadler  
 PUBLISHER: Rhyming Is Fundamental, ASCAP  
 Def Jam 38-68914 (c/o CBS)

Hard-hitting New York-based rap duo of MC Serch and Prime Minister Pete Nice pull it off quite admirably with serious attitude in the rhyme and percolating hook in the rhythm. With production and songwriting aid from Def Jam homies H. Shocklee, K. Shocklee, and Sadler (Public Enemy, Slick Rick), one could only expect the results to be of the flyest caliber. Accompanying videoclip helps to solidify the act's personality and street suave. Oh, by the way, Serch and Pete are both white boys—but leave the Beastie comparisons for those who don't know any better.

radio tale out to the listener and, it's likely, up the chart.

**BAILLIE & THE BOYS** *I Can't Turn The Tide* (3:29)  
 PRODUCER: Kyle Lehning  
 WRITERS: Michael Bonagura, Kathie Baillie, Craig Bickhardt  
 PUBLISHER: Colgems-EMI, ASCAP  
 RCA 9076-7-R

Exploring the limits of love, B&B offer an appraisal that is cool, controlled, and cautiously self-possessed.

**MARIE OSMOND** *Slowly But Surely* (2:53)  
 PRODUCER: Jerry Crutchfield  
 WRITERS: Garvin, Jones, Wetherly  
 PUBLISHERS: Tree/PolyGram/McBec/Milene, BMI/ASCAP  
 Capitol B-79808

Osmond slows things down and exerts much vocal sincerity. Therapeutic to the ear, this take boasts easy-flowing production.

**BUTCH BAKER** *Wonderful Tonight* (3:41)  
 PRODUCER: Harold Shedd  
 WRITER: E. Clapton  
 PUBLISHER: Chappell & Co., ASCAP  
 Mercury 876 226-7 (c/o PolyGram)

A quietly joyous version of Eric Clapton's 1978 pop hit. Baker's warm and intimate reading may lead to his long-deserved breakthrough.

**DANIELE ALEXANDER** *Where Did The Moon Go Wrong* (3:06)  
 PRODUCER: Harold Shedd  
 WRITERS: D. Alexander, P. Nelson  
 PUBLISHERS: Lodge Hall/Screen Gems-EMI, ASCAP/BMI  
 Mercury 876-228-7 (c/o PolyGram)

Tenderly raspy, Alexander's vocal touch melodically knits itself to this tune's softly-progressing production.

**RAY PRICE** *Love Me Down To Size* (3:20)  
 PRODUCER: Ray Pennington  
 WRITERS: L. Loggins, J. McCollum, D. Rollins  
 PUBLISHER: Almarie, BMI  
 Step One SOR-410

No one can touch Price's velvet, contemplative style, which is put to fine use here in this mellow tale of egocentricity tamed.

**TERRY SMITH** *I've Never Had It Bad* (2:57)  
 PRODUCERS: Jack Gale, Jim Pierce  
 WRITER: John Moffatt  
 PUBLISHER: Cedarwood, BMI  
 Ridgewood 3007

Vocal flavor leans to that of Don Williams, but the simple, straight-ahead production seems somewhat prefabricated.

**P.J. ALLMAN** *Somebody's Cheatin'* (2:25)  
 PRODUCERS: Jack Gale, Jim Pierce  
 WRITER: Jackson Leap  
 PUBLISHER: Don King, BMI  
 Playback P-1332-A

A peppy, buoyant treatment of a song that brings to mind Loretta Lynn's sassier sagas. Contact: 305-935-4880

**HARRELL & SCOTT** *Darkness Of The Light* (2:51)  
 PRODUCER: Johnny Elgin  
 WRITERS: T. Harrell, L. Scott  
 PUBLISHERS: Second Base/Pondskoggn/Scotland, BMI  
 Associated Artists AA-505

Throbbing rhythm, mournful theme, and quietly intense vocal harmonies. Contact: P.O. Box 390, Hendersonville, Tenn. 37077-0390 giving love another try.

## DANCE

**JANET JACKSON** *Rhythm Nation* (8:06)  
 PRODUCER: Jimmy Jam, Terry Lewis  
 WRITERS: Janet Jackson, James Harris III, Terry Lewis  
 PUBLISHERS: Black Ice, BMI/Flyte Tyne, ASCAP  
 MIXER: Shep Pettibone  
 A&M SP-12335 (12-inch single)

The fruitful Janet & Shep collaboration continues, and as usual the results speak for themselves. Spread the word.

**SEDUCTION** *Two To Make It Right* (6:20)  
 PRODUCERS: Robert Clivilles, David Cole  
 WRITER: D. Cole  
 PUBLISHER: Red Instructional, ASCAP  
 MIXERS: David Cole, Robert Clivilles  
 Vendetta VE-7031 (c/o A&M) (12-inch single)

Easily their strongest single to date. Percussive and indelibly infectious musical bed rouses, thanks in no small part to producers Cole & Clivilles. Hook-ridden chorus will grab the listener and never let go.

**BLACK HAVANA PRESENTS KEITH THOMPSON** *Can't Take It* (8:27)  
 PRODUCER: Keith Thompson  
 WRITER: Keith Thompson  
 PUBLISHER: Jamlure International, BMI  
 MIXER: Mantronik  
 Capitol V-15517 (12-inch single)

Highlight from the label's recent dance compilation is an engaging and refreshing offering of hip-house with a reggae flavor. Thompson is best remembered as the seductive voice behind Raze's "Break 4 Love."

**LATTANZI** *Is That What You Call Love* (8:15)  
 PRODUCERS: Mike Lattanzi, Jellybean  
 WRITERS: M. Lattanzi, Jurek Ugarov  
 PUBLISHERS: Lost In Music/Ram Bam/First Circle, ASCAP  
 MCA 23989 (12-inch single)

Long Island, N.Y.-based outfit scored last year with the independently released regional hit cover of Kiss' "I Was Made For Loving You." Major label debut previewing a forthcoming album under the tutelage of Jellybean rings with much crossover promise.

**A'ME LORAIN** *Whole Wide World* (5:35)  
 PRODUCER: Elliott Wolff  
 WRITERS: E. Wolff, A. Roman  
 PUBLISHERS: Virgin/Elliott Wolff/Jobete, ASCAP  
 MIXERS: Mick Guzewski, Elliott Wolff, Wingate, Trevor Bernard  
 RCA 9099-1-RD (12-inch single)

Could easily be mistaken as a new Paula Abdul single. Song's irresistible hook and the singer's coquettish delivery merit attention from both club and radio programmers. From the new film "True Love."

**D-MOB INTRODUCING CATHY DENNIS** *C'Mon & Get My Love* (7:52)  
 PRODUCER: Dancin' Danny D  
 WRITER: D. Poku  
 PUBLISHERS: EMI/Blackwood, BMI  
 MIXERS: Dancin' Danny D, C.J. Mackintosh, Dave Dorrell  
 FFRR 886 799-1 (c/o PolyGram) (12-inch single)

Dropped a lil' acid, went into a trance, had to get funky, and now the Mob's got some love to give. Impressive R&B-based club number takes a variety of curves in its various mixes.

**YOLANDA MILLA** *Never Say Never* (5:38)  
 PRODUCERS: Jeff Mann, Marco Olivio  
 WRITERS: J. Mann, M. Olivio, M. Kalfa  
 PUBLISHERS: Creative Bloc/Olan/Hollyrock/Hit & Hold, ASCAP  
 MIXERS: Phil Castellano and Marco Olivio  
 Warlock WAR-058 (12-inch single)

Vocals a la Sa-Fire are the perfect ornament for a percolating, dramatic Latin backdrop. Rhythmic and vocal hook make this one ripe with

tremendous crossover potential. Contact: 212-979-0808.

**101** *Rock To The Beat* (5:58)  
 PRODUCER: Jachri Praha  
 WRITERS: Saunderson, Echols  
 PUBLISHER: Best Beat, ASCAP  
 Wing 873 143-1 (c/o PolyGram) (12-inch single)

A "new beat" reading of the Reese & Santonio underground smash that remains rather true to the original.

**MELISSA ROWAN** *I Just Want To Get Your Lovin'* (6:23)  
 PRODUCER: Tony Valor  
 WRITERS: G. Mansis, T. Valor, M. Mansis  
 PUBLISHER: Trass, BMI  
 MIXER: Steve "Silk" Hurley  
 Epic 49 73119 (c/o CBS) (12-inch single)

Is it new-house? Is it retro-disco? Hard to determine. But proper categorization hardly matters when the music comes on as strong as this.

**K.A. POSSE** *Dig This* (no time listed)  
 PRODUCER: K. Alexi  
 WRITER: K. Alexi  
 PUBLISHER: Popstar Publishing, BMI  
 Underground UN 131 (12-inch single)

Risque rhyming renders this a tad too hot for mainstreamers, but who cares? Purists will probably prefer to keep this kicking snatch of hip-house all to themselves. Contact: 312-559-0286.

**SCOTT GRIMES** *You've Got A Friend* (5:20)  
 PRODUCER: Richard Carpenter  
 WRITER: C. King  
 PUBLISHER: Colgems-EMI Music, ASCAP  
 MIXER: "Little" Louie Vega  
 A&M SP-12318 (12-inch single)

Some songs deserve to be left alone. A valiant attempt to transform this poignant ballad into a cheerful club twirler does little justice to Grimes' noteworthy vocal charm and ultimately leaves him in the lurch.

## RAP

**ARABIAN PRINCE** *She's Got A Big Posse* (5:11)  
 PRODUCERS: Arabian Prince, That Guy  
 WRITERS: Ron Dorn, Tim Reid II  
 PUBLISHERS: Mik Lezan/Par, ASCAP  
 Orpheus V-72259 (c/o CEMA) (12-inch single)  
 Former NWA member marks his label debut with a strong, loping track boding well for the album "Brother Arab."

**THREE TIMES DOPE** *Original Stylin'* (6:32)  
 PRODUCER: Chuck Nice  
 WRITERS: R. Waller, W. Griggs, D. Beale  
 PUBLISHER: Acknickulous/Pop Art, ASCAP  
 MIXER: Joe "The Butcher" Nicolò  
 Arista AD1-9889 (12-inch single; 7-inch version also available, Arista CAS-9888)

Not as original as they'd like to believe, although neat samples of James Brown shrieks lining a groove-laden bass interior provide ample reason to pay attention.

**L'TRIMM** *Drop That Bottom* (3:15)  
 PRODUCERS: Davis, Stone, Klein  
 WRITERS: R. DeRougemont, E. Cager, L. Julian, J. Stone, P. Klein  
 PUBLISHERS: Henstone/Musicworks, BMI  
 Atlantic 0-86296 (12-inch single)

Leggy ladies offer dishy pop/rap stylings in their familiar Miami bass manner.

**PICKS:** New releases with the greatest chart potential.

**RECOMMENDED:** Records with potential for significant chart action.

**NEW & NOTEWORTHY:** Highlights new and developing acts worthy of attention.  
 Records equally appropriate for more than one format are reviewed in the category with the broadest audience. All singles commercially available in the U.S. are eligible for review. Send copies to Bill Coleman, Billboard, 1515 Broadway, New York, N.Y. 10036. Country singles should be sent to Billboard, 49 Music Square W., Nashville, Tenn. 37203.

# ALBUM REVIEWS

## ALBUM REVIEWS

(Continued from page 98)

as talented and inventive as Kashif, it would have been nice if a little more of his own personality had shone through.

**LEON SYLVERS III**  
PRODUCER: Leon Sylvers III  
Motown 6271

Producer/artist makes label solo debut with dance-funk menu that's high on grown-up grooves and sophisticated moves. "Make It Count" is first out of the chute, while "Help Me Find Love," "Safe And Sound," and ballad "Let's Go Through It" round out the most chartable. Enough here to keep the artist in Sylvers moving forward.

**JAKI GRAHAM**  
From *Now On*  
PRODUCERS: Derek Bramble and others  
Orpheus 92835

Singer who has already enjoyed success in England deserves a big push over here. Though the first single, the title track, didn't make great strides, there are several other radio-worthy tunes that effectively showcase her talented blend of funk, soul, and pop.

**THE W.I.S.E. GUYZ**  
eF yoU eN Kay E  
PRODUCERS: Various  
Atlantic 82016

When all of the elements jell together, this rapping quartet rhymes and grooves like seasoned pros. "Boom Bash" and "Time For Peace" are a scorching pair of tracks not to be missed. The problem is that too much of what remains reeks of the cutie-pie musings of a second-rate D.J. Jazzy Jeff. Really disappointing.

## JAZZ

**FATBURGER**  
Time Will Tell  
PRODUCER: None listed  
Intima 73503

Pop-jazz quintet's fluffy funk and AC instrumentals always go down easy in the market, and latest foray should be no exception. Big bid for crossover acceptance here is smooth remake of the Chi-Lites' "Oh Girl," with vocal by Ed Graves and tasty alto work by Gerald Albright. Could go big anywhere, from pop to adult alternative.

**EARL KLUGH**  
Solo Guitar  
PRODUCER: Earl Klugh  
Warner Bros. 26018

Klugh's arrangements of these much-loved tunes are technically impressive yet delightfully unpretentious—performed without the benefit of multitracking or other electronic embellishments. Jazz neophytes and know-it-alls alike will enjoy these bite-size versions of such classics as "Love Is Here To Stay," as well as standards like "Autumn Leaves" and "Someday My Prince Will Come." Also included is more recent material like Bacharach/David's "Any Old Time Of The Day."

**SADAO WATANABE**  
Front Seat  
PRODUCER: Robbie Buchanan, George Duke, Russell Ferrante  
Elektra 60906

Seasoned altoist leads his band

through a pop-oriented set, with guest musicians Paulinho da Costa, producer Duke, and Patti Austin as featured vocalist on midtempo tunes "Only In My Mind" and "Any Other Fool." Other standout tracks include the graceful bossa-nova of the title track, the more traditional jazz stylings of "Anga La Jua," and a delicate, romantic duet with pianist/producer Ferrante on "Wild Flowers."

## NEW AGE

**PATRICK O'HEARN**  
Eldorado  
PRODUCER: Patrick O'Hearn  
Private Music 82054

An often passionate, atmospheric work, O'Hearn's latest effort demands attention—many of the pieces refuse to fade into the background as a sense of urgency pervades such numbers as "Nepalese Tango" and "Black Delilah" (which offers beautiful violin work by Peter Maunu). Other tracks, such as the lilting "Chattahoochee Field Day" and "Hear Our Prayer"—with lyrics sung in Persian—very effectively showcase O'Hearn not only as a musician, but producer as well.

**YANNI**  
Niki Nana  
PRODUCERS: Peter Baumann & Yanni  
Private Music 82056

Greek artist intros album with exuberant vocal title track that could definitely work as a dance club remix. Album pulses with a synthetic beat that would get monotonous if it weren't for the tasteful vocals and instrumentation layered over the drums. In addition to title track, joyful "Someday" and the spirited "Human Condition" work best. New Age to dance to.

## COUNTRY

**RODNEY CROWELL**  
Keys To The Highway  
PRODUCERS: Tony Brown, Rodney Crowell  
Columbia 45242

This is an entirely worthy follow-up to Crowell's "Diamonds & Dirt," a package that produced five No. 1 hits. And it sounds even more country. Best cuts: "Many A Long And Lonesome Highway," "If Looks Could Kill," "Now That We're Alone."

**BUCK OWENS**  
Act Naturally  
PRODUCERS: Jerry Crutchfield, Jim Shaw  
Capitol 92893

Owens wisely opts for the high-velocity vocal harmonies and the five-and-dime country sentiments of his heydays to make this album tick. And while the new material is a welter of lyrical cliches, the old (such as "Crying Time") is polished gold.

**THE CHARLIE DANIELS BAND**  
Simple Man  
PRODUCER: James Stroud  
Epic 45316

One of the minor tragedies of country music is the way in which CDB uses its excellent musicianship to foster a toxic narrow-mindedness. Herein, the band beats the drum for suspicion, eye-for-an-eye violence, impulsiveness, stubbornness, and anti-intellectualism.

Except for a few sensitive spots (such as "Old Rock 'N' Roller"), this is a morally ugly package.

**MARTY STUART**  
Hillbilly Rock  
PRODUCERS: Richard Bennett, Tony Brown  
MCA 42312

This is Stuart's best album to date, even though some of the cuts are formulaic rockabilly at its hummiest. Stuart sings well, and his vocals are buoyed immensely by first-rate picking. Best cuts: "Cry, Cry, Cry," "When The Sun Goes Down," "Since I Don't Have You."

## CLASSICAL

**MOZART: PIANO CONCERTOS, NOS. 24 & 25**  
Mitsuko Uchida, English Chamber Orchestra, Tate  
Philips 422331

Uchida adds another pair to a Mozart cycle that is likely to remain a paragon among those beginning to crowd the catalog. Late masterpieces in the canon, they are beautifully played, with a sophisticated finesse that nevertheless seems fresh and natural. Tate is a committed partner.

**THE GREAT ORGAN OF SAINT EUSTACHE**  
Jean Guillou, organ  
Dorian 90134

Label and performer are building a devoted following among organ buffs for performance and sound. It's no putdown of the talents of Guillou to fix on the sound, though, which is remarkably robust and detailed, a model of its kind. And the artist delivers one of the most breathtaking readings on record of the famed Toccata & Fugue in D Minor by Bach. Other works are by de Grigny, Mozart, Widor, and Guillou himself.

**DVORAK: SYMPHONY NO. 8; SCHERZO CAPRICCIOSO; NOTTURNO FOR STRINGS**  
Los Angeles Symphony, Previn  
Telarc 80206

Andre Previn may have stepped down from the music directorship of the Los Angeles, but orchestra and conductor are of one mind here—making beautiful music together, with more than a little help from the Telarc crew. Silky-smooth sound, with ample bite and heft where called for, support these idiomatic readings of familiar but not over-recorded repertoire.

**BACH: COMPLETE LUTE SUITES**  
Sharon Isbin, Guitar  
Virgin 90717

Meticulous scholarship without didactic dryness marks these fine performances. Specially notable are the ease and clarity with which Isbin negotiates complex contrapuntal passages. An important addition to the large pool of guitar recordings.

**SPOTLIGHT:** Predicted to hit top 10 on Billboard's Top Pop Albums chart or to earn platinum certification.

**NEW & NOTEWORTHY:** Highlights new and developing acts worthy of attention and other releases of special interest.

**PICKS:** Releases predicted to hit the top half of the chart in the format listed.

**RECOMMENDED:** Other releases predicted to chart in the respective format; also, other albums of superior quality.

All albums commercially available in the U.S. are eligible. Send review copies to Melinda Newman, Billboard, 1515 Broadway, New York, N.Y. 10036, and Chris Morris, Billboard, 9107 Wilshire Blvd., Beverly Hills, Calif. 90210. Send country and gospel albums to Ed Morris, Billboard, 49 Music Square W., Nashville, Tenn. 37203.

## SONY CLASSICAL FIRST MAJOR TO SET DAT RELEASE

(Continued from page 5)

releasing next spring. He also hopes to assemble suitable visual material of performances by such former superstar CBS Masterworks artists as Leonard Bernstein and the late Glenn Gould.

Sony Classical's new technical facilities, now being outfitted in Hamburg, West Germany, and New York, will be responsible for all new classical recording, says Breest. Established CBS studio and editing complexes will no longer be utilized, although some of the staff may be transferred to the new facility. Breest says that CBS Masterworks producers Steven Epstein, David Mottley, and Gary Schultz will move to Sony Classical.

In New York, temporary studios have been set up near the CBS building on Avenue of the Americas, but will be moved to permanent quarters in Carnegie Hall Towers on 57th Street when that building is completed. Breest says that a separate union agreement, which is expected to be signed shortly, will cover the personnel. Codicils will permit the use of German and Japanese technicians where necessary, as Sony Classical brings all its technical operation in sync.

Classical recording sessions will continue to be held in outside venues, but will now make use of proprietary mobile equipment devel-

oped by Sony. At first, editing rooms, both for audio and video, will be reserved solely for Sony Classical projects. Later, however, they may be rented out for custom work. It may develop into a separate profit center eventually, says Breest. The studios should be operational in

## A recording by Vladimir Horowitz will be among the first DAT releases

about six weeks, he adds.

Sony Classical headquarters are in Hamburg. Top personnel, now in place, include VPs Olympia Gineri, A&R; Ervin Veg, marketing; and Renato Rezzonico, technical operations. Joseph Dash remains as senior VP U.S. operations and also assumes the special assignment of crossover internationally. He reports directly to Breest. VPs Irwin Katz, A&R, and Harold Fein, marketing; and Christian Constantinov, director, technical operations, report to their respective superiors in Hamburg. Domestic support staff will remain in place, says Breest. (For further details, see Keeping Score, page 85.)

## SINGER SAYS GROUP TOOK FREE SAMPLING 'RIDE'

(Continued from page 9)

soul Records, Disco Magic, and de/Construction to resolve any problems," the statement continues.

Holloway's recent arrival in the U.K. for personal appearances was not entirely coincidental. She publicly aired her grievances against Black Box.

"They stole my voice," she told reporters. "That's one song I worked really hard on and that's my voice and somebody else is getting credit for it."

Dan Hartman, who wrote and produced "Love Sensation," has already taken steps to protect his interests.

"My lawyers have been talking to the publishing company and my name is on the record at this point," he told Billboard.

"I bought the original Italian pressing, which didn't have my credit on it. I wasn't really concerned about it until it became successful... Instead of putting on an injunction, I just said, 'Look, if you use so much of that record, you should pay us.'"

Hartman has no doubts about the extent of the sampling.

"It's all the vocal of the original because I happen to have the 12-inch pressing that has everything they stole it from, the Salsoul pressing with the Shep Pettibone remix a cappella version on the B side of the 12-inch."

Disco Magic managing director Severino Lombardini was more reticent.

"It's not true. I've no comment. You'll have to speak to my lawyer," he said.

But later he admitted that Holloway's voice had been sampled at first, but, after 5,000 copies had been sold, it was replaced by the group's singer, Catherine.

BMG/RCA is believed to be trying to arrange a deal with Salsoul that will enable Holloway to receive royalties despite the fact that she remains unrecouped from her Salsoul deal.

And the word is that BMG/RCA would like to issue a remixed version of "Love Sensation" in the U.S.

## KAGAN: SELL-THRU IS MORE THAN JUST HITS

(Continued from page 5)

ty," he said, "but day in and day out, the average mass merchant is a buck off list. That's the business."

Strome received support from Ron Castell, senior VP of Blockbuster Video. "Discounting comes from the 'Rabbit,'" Castell said. "But that's not where the business is, at least not for specialists. The business is in inventory breadth and being able to handle special orders." Castell added that "a big chunk of the movie sell-through business is in special orders, which are generally at list price."

Nonetheless, prices continue to erode in mass merchandise chains. According to Ron Chaimowitz, executive VP of GoodTimes/Kids Klassics,

which specializes in low-priced videos, 40% of mass merchants' unit volume this year will come from front-line product, which he defines as carrying list prices of \$19.95-\$29.95. Twelve percent will be generated by midline product, listing for \$14.95, and 48% by budget product with prices of \$12.95 and under, he said.

Next year, Chaimowitz projects, front-line product will fall to 32% of the mix, midline product will increase to 20%, and budget will hold steady at 48%. "In other words," he said, "all of the gains made by midline product will come at the expense of front-line." That will mean a net decrease in average prices across all product.

**ROCKN ROLL  
USED TO BE FUN...  
NOW THE FUN IS  
BACK! Phunn!**



**"NO MATTER WHAT"  
and  
"I CROSS MY HEART"**

**THE HOT NEW TWO-SIDED HIT  
BY  
MELISSA  
ANNÉ**

**Phunn!**  
records

**CASSETTE  
SINGLE  
CCPC9891**

**5" CD  
SINGLE  
CCPD9891**

**45's  
CCPR9891**

You didn't get  
a copy? Call  
(412) 586-6552  
FAX  
(804) 499-0080



Phunn! & Logo are trademarks of  
CITA Communications, Inc.

Member of  
**NAIRD**

©1989 CITA Communications, Inc.

# HOT 100 SINGLES SPOTLIGHT



by Michael Ellis

**F**OR THE FIRST TIME this year, a single holds the top spot on the Hot 100 for four weeks: "Miss You Much" by Janet Jackson (A&M). "Miss" holds its enormous lead in radio points, while slipping to No. 3 in sales points. We can expect a spirited battle next week among Tears For Fears, Roxette, and New Kids On The Block, all of whose singles are within striking distance as "Miss" is likely to begin dropping. "Bust A Move" by Young M.C. (Delicious Vinyl) continues at No. 2 in sales, and moves up from No. 9 to No. 8 overall, but its total points are too low to bid for the top. In two weeks, the record to beat will be "When I See You Smile" by Bad English (Epic), which is roaring up the charts with huge gains in sales and airplay points.

**B**OTH POWER PICKS LOOK strong enough to vie for the top in the near future. "With Every Beat Of My Heart" by Taylor Dayne (Arista) wins the Power Pick/Airplay after being last week's Hot Shot Debut. Although not yet in the top 40, "Beat" has a 91% chance of hitting the top five, and a 59% chance of going to No. 1. It is also the most-added record of the week at radio, with 66 adds. The Power Pick/Sales goes to "Angelia" by Richard Marx (EMI), and it is also the runner-up for the airplay award, with such great radio jumps as 12-3 at 98PXY Rochester, N.Y., and 12-4 at WGH-FM Norfolk, Va. Meanwhile, "Right Here Waiting," Marx's previous single, becomes the eighth single in 1989 to be certified platinum. Second-runner-up for the airplay pick is "We Didn't Start The Fire" by Billy Joel (Columbia), with an outstanding 12-place jump to No. 28; the single leaps 27-7 at B108 Charlotte, N.C.

**T**HE NINE NEW ENTRIES are led by Paul Carrack's "I Live By The Groove" (Chrysalis) at No. 70, while two new artists debut, both from the U.K. Shirley Lewis, formerly a top backup singer, makes her solo bow on the Hot 100 with "Realistic" (Vendetta), showing early strength in San Francisco (23-19 at KMEL) and Albuquerque, N.M. (25-20 at KKSS). Entering at No. 91 is "Swing The Mood" (Atco) by new studio group Jive Bunny & the Mastermixers. This novelty medley already has topped the charts all over Europe. In the U.S., it is breaking out of Chicago (9-8 at Y95) and San Francisco (10-9 at X100).

**Q**UICK CUTS: Skid Row's album cut "I Remember You" has had enough radio points to enter the chart for several weeks, but is ineligible since no single release is planned yet. "Remember" is No. 1 at WLRS Louisville, Ky., and No. 2 at Q106.5 St. Louis, WVIC Lansing, Mich., and WRQK Canton, Ohio. "Heat Of The Moment" by After 7 (Virgin) stalls at No. 86 nationally, but has seven top 20 radio reports, including 13-10 at Hot 96 Fresno, Calif. "The Way To Your Heart" by Soulsister (EMI) loses its bullet at No. 44, but jumps 17-9 at KFRX Lincoln, Neb. And "Radar Love" by White Lion (Atlantic) moves five places to No. 59 without a bullet but has six top 10 radio reports, including 11-9 at WZZU Raleigh, N.C. Two other records, "If You Leave Me Now" by Jaya (LMR) and "I Want You" by Shana (Vision), regain bullets on a combination of stronger radio gains and early sales activity.

## HOT 100 SINGLES ACTION

### RADIO MOST ADDED

	PLATINUM/ GOLD ADDS 28 REPORTERS	SILVER ADDS 51 REPORTERS	BRONZE/ SECONDARY ADDS 172 REPORTERS	TOTAL ADDS 251 REPORTERS	TOTAL ON
<b>WITH EVERY BEAT OF MY...</b> TAYLOR DAYNE ARISTA	7	14	45	66	181
<b>JUST BETWEEN YOU AND ME</b> LOU GRAMM ATLANTIC	4	5	55	64	64
<b>JUST LIKE JESSE JAMES</b> CHER GEFKEN	5	10	33	48	98
<b>I LIVE BY THE GROOVE</b> PAUL CARRACK CHRYSALIS	2	6	38	46	85
<b>HOW AM I SUPPOSED TO...</b> MICHAEL BOLTON COLUMBIA	2	7	27	36	47
<b>THE ARMS OF ORION</b> PRINCE WARNER BROS	2	4	27	33	71
<b>I'M NOT THE MAN I USED TO...</b> FINE YOUNG CANNIBALS I.R.S.	2	7	17	26	26
<b>BACK TO LIFE</b> SOUL II SOUL VIRGIN	1	5	17	23	116
<b>BLAME IT ON THE RAIN</b> MILLI VANILLI ARISTA	4	4	12	20	216
<b>DON'T SHUT ME OUT</b> KEVIN PAIGE CHRYSALIS	0	5	15	20	112

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

FOR WEEK ENDING OCTOBER 28, 1989

# Billboard. Hot 100. SALES & AIRPLAY™

A ranking of the top 40 singles by sales and airplay, respectively, with reference to each title's composite position on the main Hot 100 Singles chart.

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT 100 POSITION
1	6	SOWING THE SEEDS OF LOVE	TEARS FOR FEARS	2
2	2	BUST A MOVE	YOUNG M.C.	8
3	1	MISS YOU MUCH	JANET JACKSON	1
4	5	LOVE IN AN ELEVATOR	AEROSMITH	5
5	3	LOVE SONG	THE CURE	11
6	7	DR. FEELGOOD	MOTLEY CRUE	6
7	9	LISTEN TO YOUR HEART	ROXETTE	3
8	10	COVER GIRL	NEW KIDS ON THE BLOCK	4
9	8	IT'S NO CRIME	BABYFACE	7
10	12	HEALING HANDS	ELTON JOHN	13
11	13	ROCK WIT'CHA	BOBBY BROWN	10
12	15	THE BEST	TINA TURNER	17
13	21	WHEN I SEE YOU SMILE	BAD ENGLISH	9
14	18	LOVE SHACK	THE B-52'S	15
15	4	MIXED EMOTIONS	ROLLING STONES	18
16	11	WHEN I LOOKED AT HIM	EXPOSE	12
17	19	CALL IT LOVE	POCO	19
18	24	(IT'S JUST) THE WAY THAT YOU LOVE ME	PAULA ABDUL	16
19	30	POISON	ALICE COOPER	24
20	22	BACK TO LIFE	SOUL II SOUL	25
21	29	DIDN'T I (BLOW YOUR MIND)	NEW KIDS ON THE BLOCK	14
22	16	GIRL I'M GONNA MISS YOU	MILLI VANILLI	21
23	17	IF I COULD TURN BACK TIME	CHER	27
24	31	ME SO HORNY	THE 2 LIVE CREW	34
25	—	ANGELIA	RICHARD MARX	22
26	—	BLAME IT ON THE RAIN	MILLI VANILLI	20
27	23	DON'T SHUT ME OUT	KEVIN PAIGE	31
28	20	HEAVEN	WARRANT	26
29	14	CHERISH	MADONNA	23
30	27	I FEEL THE EARTH MOVE	MARTIKA	40
31	35	SUNSHINE	DINO	30
32	39	GLAMOUR BOYS	LIVING COLOUR	33
33	40	DON'T CLOSE YOUR EYES	KIX	32
34	28	18 AND LIFE	SKID ROW	42
35	—	WE DIDN'T START THE FIRE	BILLY JOEL	28
36	36	MY HEART SKIPS A BEAT	THE COVER GIRLS	38
37	26	(YOU'RE MY ONE AND ONLY) TRUE LOVE	SEDUCTION	45
38	38	RIGHT HERE WAITING	RICHARD MARX	56
39	37	COLD HEARTED	PAULA ABDUL	53
40	—	DON'T ASK ME WHY	EURHYTHMICS	47

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT 100 POSITION
1	1	MISS YOU MUCH	JANET JACKSON	1
2	2	LISTEN TO YOUR HEART	ROXETTE	3
3	3	COVER GIRL	NEW KIDS ON THE BLOCK	4
4	4	SOWING THE SEEDS OF LOVE	TEARS FOR FEARS	2
5	10	WHEN I SEE YOU SMILE	BAD ENGLISH	9
6	12	ROCK WIT'CHA	BOBBY BROWN	10
7	9	LOVE IN AN ELEVATOR	AEROSMITH	5
8	14	DIDN'T I (BLOW YOUR MIND)	NEW KIDS ON THE BLOCK	14
9	6	WHEN I LOOKED AT HIM	EXPOSE	12
10	7	IT'S NO CRIME	BABYFACE	7
11	18	(IT'S JUST) THE WAY THAT YOU LOVE ME	PAULA ABDUL	16
12	15	DR. FEELGOOD	MOTLEY CRUE	6
13	21	BLAME IT ON THE RAIN	MILLI VANILLI	20
14	20	LOVE SHACK	THE B-52'S	15
15	5	CHERISH	MADONNA	23
16	23	ANGELIA	RICHARD MARX	22
17	19	BUST A MOVE	YOUNG M.C.	8
18	8	LOVE SONG	THE CURE	11
19	13	GIRL I'M GONNA MISS YOU	MILLI VANILLI	21
20	22	HEALING HANDS	ELTON JOHN	13
21	11	MIXED EMOTIONS	ROLLING STONES	18
22	25	THE BEST	TINA TURNER	17
23	26	CALL IT LOVE	POCO	19
24	27	GET ON YOUR FEET	GLORIA ESTEFAN	29
25	16	HEAVEN	WARRANT	26
26	32	WE DIDN'T START THE FIRE	BILLY JOEL	28
27	31	POISON	ALICE COOPER	24
28	30	SUNSHINE	DINO	30
29	35	DON'T CLOSE YOUR EYES	KIX	32
30	17	IF I COULD TURN BACK TIME	CHER	27
31	37	DON'T KNOW MUCH	LINDA RONSTADT	35
32	33	SUGAR DADDY	THOMPSON TWINS	37
33	28	GLAMOUR BOYS	LIVING COLOUR	33
34	38	BACK TO LIFE	SOUL II SOUL	25
35	39	LEAVE A LIGHT ON	BELINDA CARLISLE	36
36	40	LIVING IN SIN	BON JOVI	39
37	—	WITH EVERY BEAT OF MY HEART	TAYLOR DAYNE	46
38	—	DON'T SHUT ME OUT	KEVIN PAIGE	31
39	24	IT'S NOT ENOUGH	STARSHIP	41
40	—	THE WAY TO YOUR HEART	SOULSISTER	44

©Copyright 1989, Billboard Publications, Inc. No part of this publication may be reproduced, stored in any retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

## HOT 100 A-Z PUBLISHERS/PERFORMANCE RIGHTS/SHEET MUSIC

TITLE (Publisher - Licensing Org.)	Sheet Music Dist.
42 18 AND LIFE (New Jersey Underground, ASCAP)	ASCAP
57 ANGEL EYES (Lilybilly, BMI/Bug, BMI/Lucrative, BMI) CLM	BMI
55 THE ANGEL SONG (Psycho Bimbo's From Hell, ASCAP) WBM	ASCAP
22 ANGELIA (Chi-Boy, ASCAP) CLM	ASCAP
75 THE ARMS OF ORION (Controversy, ASCAP/Skye Heart, BMI/WB, ASCAP) WBM	ASCAP
63 BABY COME TO ME (Gratitude Sky, ASCAP/Penzafire, ASCAP/Virgin, ASCAP) CPP	ASCAP
25 BACK TO LIFE (Virgin, ASCAP/Virgin Songs, BMI/WB, ASCAP/Law Music) CPP/WBM	ASCAP
17 THE BEST (Mike Chapman, ASCAP/Knighty-Knight, ASCAP/All Nations, ASCAP) WBM	ASCAP
20 BLAME IT ON THE RAIN (Realsongs, ASCAP) WBM	ASCAP
99 BRING IT ALL BACK (April, ASCAP/Rhu-Afon, ASCAP)	ASCAP
8 BUST A MOVE (Varry White, ASCAP/Young Man Moving, ASCAP)	ASCAP
19 CALL IT LOVE (Atlantic-Gibron, BMI/Storky, BMI/Jasperilla, ASCAP/Frankly Scarlett, BMI/Music Corp. Of America, BMI/Could Be Music, ASCAP) HL	BMI
23 CHERISH (WB, ASCAP/Bleu Disque, ASCAP/Webo Girl, ASCAP/Johnny Yuma, BMI) WBM	ASCAP
53 COLD HEARTED (Elliot Wolf, ASCAP/Virgin, ASCAP) CPP	ASCAP
94 CONGRATULATIONS (Little Tanya, ASCAP/Vesta Seven, ASCAP/Almo, ASCAP/Catdaddy, ASCAP/MCA, ASCAP) CPP/HL	ASCAP
4 COVER GIRL (Maurice Starr, ASCAP/EMI April, ASCAP) HL	ASCAP
95 CROSSROADS (EMI April, ASCAP/Purple Rabbit, ASCAP)	ASCAP
14 DIDN'T I (BLOW YOUR MIND) (Mighty Three, BMI/Bellboy, BMI)	BMI
47 DON'T ASK ME WHY (BMG, ASCAP) HL	ASCAP
32 DON'T CLOSE YOUR EYES (Cookies, BMI/Oppernockity Tunes, BMI/Elymax, BMI/Willesden, BMI/Zomba, ASCAP)	BMI
35 DON'T KNOW MUCH (EMI Blackwood, BMI/ATV, BMI/Mann & Weil, BMI/Snow, BMI/Braintree, BMI) HL	EMI
74 DON'T LOOK BACK (Virgin, ASCAP) CPP	ASCAP
48 DON'T MAKE ME OVER (Blue Seas, ASCAP/Jac, ASCAP) CPP/WBM	ASCAP
31 DON'T SHUT ME OUT (Paige By Paige, BMI/Chrysalis, BMI) CLM	BMI
60 DON'T WANNA LOSE YOU (Foreign Imported, BMI) CPP	BMI
6 DR. FEELGOOD (Motley Crue, BMI/Sikki Nixx, BMI/Mick Mars, BMI) WBM	BMI
64 EVERYTHING (Sizzling Blue, BMI/Newton House, BMI) WBM	BMI
78 FRENCH KISS (Seven Days, ASCAP)	ASCAP
29 GET ON YOUR FEET (Foreign Imported, BMI) CPP	BMI
62 GIRL I AM SEARCHING FOR YOU (Saja, BMI/Mya-T, BMI) HL	BMI
21 GIRL I'M GONNA MISS YOU (MCA, ASCAP) HL	ASCAP
33 GLAMOUR BOYS (Dare To Dream, ASCAP/Famous, ASCAP) CPP	ASCAP
82 HANGIN' TOUGH (Maurice Starr, ASCAP/EMI April, ASCAP) HL	ASCAP
13 HEALING HANDS (Big Pig, ASCAP/Intersong USA, ASCAP) HL	ASCAP
86 HEAT OF THE MOMENT (Hip Trip, BMI/Kear, BMI)	BMI
26 HEAVEN (Virgin Songs, BMI/Dick Dragon, BMI/Crab Salad, BMI/Likite Split, BMI/Rich Mcbitch, BMI/Great Lips, BMI) CPP	BMI
73 HOLD ON (Music Corp. Of America, BMI/Bayjun Beat, BMI/Virgin Songs, BMI/My Idumea, BMI) CPP/HL	BMI
89 HOW AM I SUPPOSED TO LIVE WITHOUT YOU (EMI, ASCAP/Is Hot, ASCAP/EMI Blackwood, BMI)	ASCAP
96 HUNGRY (Varseau, BMI/Small Hope, BMI/Dinner Mints, BMI/Virgin Songs, BMI) CPP	BMI
40 I FEEL THE EARTH MOVE (Colgems-EMI, ASCAP) WBM	ASCAP
87 I LIKE IT (Island, BMI/Onid, BMI) WBM	BMI
70 I LIVE BY THE GROOVE (Plangent Visions, ASCAP/High Frontier, BMI/EMI Blackwood, BMI)	ASCAP
68 I LOVE THE BASS (French Lick, BMI/Doll Factory, BMI/Bug, BMI)	BMI
71 I WANT YOU (Lindseyanne, BMI/Big Fat, BMI/Steve Gordon, BMI)	BMI
27 IF I COULD TURN BACK TIME (Realsongs, ASCAP) WBM	ASCAP
79 IF YOU ASKED ME TO (FROM "LICENCE TO KILL") (Fulless, ASCAP/EMI Blackwood, BMI/U.A., ASCAP) HL/WBM	ASCAP
80 IF YOU LEAVE ME NOW (Saja, BMI/Mya-T, BMI) HL	BMI
65 I'M A BELIEVER (David Huff, ASCAP/Ashlyne, ASCAP/Itsall, BMI/Screen Gems-EMI, BMI/Mark Spiro, BMI/LCS, BMI) CPP/WBM	ASCAP
16 (IT'S JUST) THE WAY THAT YOU LOVE ME (Virgin, ASCAP/Oliver Leiber, ASCAP) CPP	ASCAP
7 IT'S NO CRIME (Epic/Solar, BMI/Kear, BMI/Greenskiirt, BMI) CPP	BMI
41 IT'S NOT ENOUGH (Martin Page, ASCAP/Zomba, ASCAP/Emotional Rex, BMI/Djo, BMI) HL	ASCAP
83 JUST BETWEEN YOU AND ME (Colgems-EMI, ASCAP/Stray Notes, ASCAP/Knighty-Knight, ASCAP)	ASCAP
61 JUST LIKE JESSE JAMES (Realsongs, ASCAP/EMI April, ASCAP/Desmobile, ASCAP) HL/WBM	ASCAP
72 KEEP ON MOVIN' (Virgin, ASCAP) CPP	ASCAP
50 THE LAST WORTHLESS EVENING (Cass County, ASCAP/Grey Hare, ASCAP) WBM	ASCAP
36 LEAVE A LIGHT ON (Future Furniture, ASCAP/Shipwreck, BMI/Virgin Songs, BMI) CPP/WBM	ASCAP
43 LET GO (Almo, ASCAP) CPP	ASCAP
51 LICENCE TO CHILL (Zomba, ASCAP)	ASCAP
3 LISTEN TO YOUR HEART (Screen Gems-EMI, BMI/Jimmy Fun, BMI) CLM	BMI
39 LIVING IN SIN (Bon Jovi, ASCAP/Pri, ASCAP) WBM	ASCAP
5 LOVE IN AN ELEVATOR (Swag, ASCAP) HL	ASCAP
15 LOVE SHACK (Man Woman Together Now!, BMI/Irving, BMI) CPP	BMI
11 LOVE SONG (Fiction, ASCAP)	ASCAP
52 LOVE SONG (City Kidd, ASCAP) CLM	ASCAP
34 ME SO HORNY (Pac-Jam, BMI)	BMI
1 MISS YOU MUCH (Fyfe Tyme, ASCAP) WBM	ASCAP
18 MIXED EMOTIONS (Promopub B.V., PRS) CPP	PRS
84 MY FANTASY (FROM "DO THE RIGHT THING") (Cal-Gene, BMI/Virgin Songs, BMI) CPP	BMI
38 MY HEART SKIPS A BEAT (Red Instructional, ASCAP/Disco Fever, ASCAP/Tipper, ASCAP)	ASCAP
77 NEW THING (Octa, Ascaph/Enuff Z'nuff, ASCAP/Fajerstein, ASCAP)	ASCAP
81 ONCE BITTEN TWICE SHY (EMI April, ASCAP/Ian Hunter, ASCAP) HL	ASCAP
92 ONE (Gibb Brothers, BMI/Careers, BMI/BMG, PRS) HL	BMI
76 PARTYMAN (Controversy, ASCAP/WB, ASCAP) WBM	ASCAP
24 POISON (Ezra, BMI/Kat & Mouse, BMI/EMI April, ASCAP/Fajerstein, ASCAP)	BMI
58 PUMP UP THE JAM (Colgems-EMI, ASCAP/BMC, UK/Bogam, ASCAP) WBM	ASCAP
59 RADAR LOVE (Fever, ASCAP)	ASCAP
98 REALISTIC (Chappell, PRS/Chappell & Co., ASCAP/Empire, PRS)	ASCAP
56 RIGHT HERE WAITING (Chi-Boy, ASCAP) CLM	ASCAP
10 ROCK WIT'CHA (Kear, BMI/Epic/Solar, BMI/Green Skirt, BMI) CPP	BMI
97 RUNNIN' DOWN A DREAM (Gone Gator, ASCAP/EMI April, ASCAP/Wild Gator, ASCAP/WB, ASCAP) CPP/WBM/HL	ASCAP
90 THE SAME LOVE (Realsongs, ASCAP) WBM	ASCAP
67 SHOWER ME WITH YOUR LOVE (Colgems-EMI, ASCAP) WBM	ASCAP
66 SOLD ME DOWN THE RIVER (Illegal, BMI)	BMI
2 SOWING THE SEEDS OF LOVE (Virgin Songs, BMI) CPP	ASCAP
37 SUGAR DADDY (Point, ASCAP)	ASCAP
30 SUNSHINE (Island, BMI/Onid, BMI) WBM	BMI
91 SWING THE MOOD (Various Publishers)	ASCAP
49 TALK TO MYSELF (Vertim, ASCAP/Wokie, ASCAP/Whole Nine Yards, ASCAP)	ASCAP
100 TOUCH THE FIRE (EMI Songs (Australia) /EMI April, ASCAP) HL/WBM	ASCAP
88 WAS IT NOTHING AT ALL (St.Cecelia, BMI)	BMI
44 THE WAY TO YOUR HEART (Colgems-EMI, ASCAP/EMI Belgium, ASCAP) WBM	ASCAP
93 WE COULD BE TOGETHER (Deborah Ann's, ASCAP/Walden, ASCAP) HL	ASCAP
28 WE DIDN'T START THE FIRE (Joel, BMI) HL	BMI
54 WHAT ABOUT ME (Australian Tumbleweed, BMI) HL	BMI
69 WHAT I LIKE ABOUT YOU (Forever Endeavor, ASCAP)	ASCAP
12 WHEN I LDKOKED AT HIM (Screen Gems-EMI, BMI/Panchin, BMI) WBM	BMI
9 WHEN I SEE YOU SMILE (Realsongs, ASCAP) WBM	ASCAP
85 WHEN THE NIGHT COMES (Irving, ASCAP/Adams Communications, BMI/Calyppo Tunes, BMI/Realsongs, ASCAP)	ASCAP
46 WITH EVERY BEAT OF MY HEART (MCA, ASCAP/Matak, ASCAP/Mygag, ASCAP/Shakin' Baker, BMI) HL	ASCAP
45 (YOU'RE MY ONE AND ONLY) TRUE LOVE (Robi-Rob, ASCAP/Red Instructional, ASCAP/Free-Dome, ASCAP)	ASCAP

# Street Level, Charly Sued By Singer For Alleged Breach

LONDON California-based record distributor Street Level Trading and the British-based Charly group of companies are the object of a class action suit filed Oct. 10 in Los Angeles Superior Court.

Singer Nina Simone and "possibly 200 more" artists are plaintiffs, together with New York-based Bethlehem Music, which claims rights to a number of Simone's vintage recordings. The charges include appropriation, breach of contract, fraud, racketeering, and alter ego liability.

It's the latest skirmish in a long-running dispute between Simone and Charly. In June, the company sued the singer for libel in the U.K. High Court; it also sued Bethlehem for breach of contract. That case is continuing, and lawyers for the defense have been granted until the end of October to prepare.

In the Los Angeles action, Simone and Bethlehem allege that Street Level unlawfully manufactured the performer's repertoire for sale in and outside California, as did the other Charly companies.

The exchange of lawsuits stems from a 1987 licensing deal between

Bethlehem and Charly for vintage Simone material. That year, Charly enjoyed a top 10 hit in the U.K. with the singer's "My Baby Just Cares For Me," largely because of its use in a TV commercial.

Around that time, Simone criticized Charly for underpayment of royalties during U.K. radio, TV, and print media interviews. The Los Angeles action addresses this royalty claim, among others.

Representing Charly, attorney Paul Lambeth of London-based Schilling & Lom, says that royalties from the Simone hit (and attendant album) have been frozen by the company pending resolution of the disputes.

Simone's attorney, Steven Ames Brown of San Francisco, contends that Charly owes Simone at least \$200,000. The California suit alleges that the defendants "intended to systematically" defraud the artist and others. It seeks more than \$20 million in damages.

Simone was herself in dispute with Bethlehem over her original contract with the label, with Brown representing her, but he says this has now been settled.

## WILMORE NAMED CHIEF OF LIVE ENTERTAINMENT

(Continued from page 6)

U.S., and IVE, a leading independent video supplier. In August, LIVE was rocked by the murder of chairman and CEO Jose Menendez.

Meanwhile, the outside, neutral law firms hired by LIVE Entertainment and Carolco, which owns 48% of LIVE, "continue to coordinate" an investigation into all of the company's operations as well as the personal life of the late Menendez to determine whether his murder might have been related to any of LIVE's business dealings, according to a company spokesman (Billboard, Sept. 16, Oct. 7).

Pierce O'Donnell, a partner in the Los Angeles office of Kaye, Scholer, Fierman, Hays & Handler, has been retained to look into the death of Menendez. Thus far, Beverly Hills police are believed to have developed no solid leads on the July murder.

Also in connection with the murder, the law firm of Paul, Weiss,

Rifkind, Wharton & Garrison has been retained to scrutinize LIVE's past business dealings. One item under review is the \$40 million acquisition of the Strawberries chain from Morris Levy.

Strawberries operates in the New England area, as well as in upstate New York, New Jersey, and Connecticut. Growth will come from acquisitions and the further penetration of markets where Strawberries already has representation, Wilmore says.

"We are seeking acquisitions within our marketplace, or right next to it," he says. "But if something big came up [for sale] in another part of the country, we would look at it if it made sense."

Wilmore began his retailing career in 1970 with Bamberger's, now the New Jersey division of R.H. Macy & Co., and then joined Brooklyn-based Abraham & Straus, where he rose to senior VP.

FOR WEEK ENDING OCTOBER 28, 1989

# Billboard. CROSSOVER RADIO AIRPLAY™

THIS WEEK	LAST WEEK	TITLE	ARTIST
1	1	MISS YOU MUCH A&M 1445	JANET JACKSON
2	3	DIDN'T I (BLOW YOUR MIND) COLUMBIA 38-68960	NEW KIDS ON THE BLOCK
3	2	BUST A MOVE DELICIOUS VINYL 105/ISLAND	YOUNG M.C.
4	4	ME SO HORNY SKYYWALKER 130	THE 2 LIVE CREW
5	6	COVER GIRL COLUMBIA 38-69088	NEW KIDS ON THE BLOCK
6	10	BACK TO LIFE VIRGIN 7-99171	SOUL II SOUL (FEATURING CARON WHEELER)
7	8	MY HEART SKIPS A BEAT CAPITOL 44439	THE COVER GIRLS
8	9	ROCK WIT'CHA MCA 53652	BOBBY BROWN
9	7	WHEN I LOOKED AT HIM ARISTA 1-9868	EXPOSE
10	5	IT'S NO CRIME SOLAR 68966/E.P.A.	BABYFACE
11	16	BLAME IT ON THE RAIN ARISTA 1-9904	MILLI VANILLI
12	11	TALK TO MYSELF Geffen 7-22936	CHRISTOPHER WILLIAMS
13	15	SUNSHINE 4TH & B'WAY 7489	DINO
14	14	DON'T MAKE ME OVER NEXT PLATEAU 325	SYBIL
15	19	(IT'S JUST) THE WAY THAT YOU LOVE ME VIRGIN 7-99282	PAULA ABDUL
16	12	LET GO WING 871 722-7/POLYGRAM	SHARON BRYANT
17	18	I WANT YOU VISION 4511	SHANA
18	24	PUMP UP THE JAM SBK 07311	TECHNOTRONIC
19	13	GIRL I'M GONNA MISS YOU ARISTA 1-9870	MILLI VANILLI
20	20	I LOVE THE BASS ENIGMA 75047	BARDEUX
21	22	GET ON YOUR FEET EPIC 34-69064/E.P.A.	GLORIA ESTEFAN
22	26	EVERYTHING MCA 53714	JODY WATLEY
23	27	GIRL I AM SEARCHING FOR YOU LMR 74005	STEVIE B
24	25	DON'T SHUT ME OUT CHRYSALIS 23389	KEVIN PAIGE
25	—	IF YOU LEAVE ME LMR 77000	JAYA
26	—	WITH EVERY BEAT OF MY HEART ARISTA 1-9895	TAYLOR DAYNE
27	—	FRENCH KISS EPIC 1842/E.P.A.	LIL LOUIS
28	—	HEAT OF THE MOMENT VIRGIN 7-99704	AFTER 7
29	21	YOU'RE MY ONE AND ONLY (TRUE LOVE) VENETTA 1433/A&M	SEDUCTION
30	17	CHERISH SIRE 7-22883/WARNER BROS.	MADONNA

THIS WEEK	LAST WEEK	TITLE	ARTIST
1	1	LOVE IN AN ELEVATOR Geffen 7-22845	AEROSMITH
2	2	DR. FEELGOOD ELEKTRA 7-69271	MOTLEY CRUE
3	5	WHEN I SEE YOU SMILE EPIC 34-69082/E.P.A.	BAD ENGLISH
4	4	SOWING THE SEEDS OF LOVE FONTANA 874 710-7/POLYGRAM	TEARS FOR FEARS
5	7	POISON EPIC 34-68958/E.P.A.	ALICE COOPER
6	6	LISTEN TO YOUR HEART EMI 50223	ROXETTE
7	8	DON'T CLOSE YOUR EYES ATLANTIC 7-88902	KIX
8	3	MIXED EMOTIONS COLUMBIA 38-69008	ROLLING STONES
9	13	LOVE SONG Geffen 7-22856	TESLA
10	10	GLAMOUR BOYS EPIC 34-68548/E.P.A.	LIVING COLOUR
11	9	LOVE SONG ELEKTRA 7-69280	THE CURE
12	14	LOVE SHACK REPRISE 7-22817	THE B-52'S
13	15	CALL IT LOVE RCA 9038	POCO
14	16	RADAR LOVE ATLANTIC 7-88836	WHITE LION
15	18	I'M A BELIEVER A&M 1454	GIANT
16	21	WE DIDN'T START THE FIRE COLUMBIA 38-73021	BILLY JOEL
17	11	IT'S NOT ENOUGH RCA 9032	STARSHIP
18	12	HEAVEN COLUMBIA 38-68985	WARRANT
19	22	ANGEL SONG CAPITOL 44449	GREAT WHITE
20	17	HEALING HANDS MCA 53692	ELTON JOHN
21	25	LIVING IN SIN MERCURY 876 070-7/POLYGRAM	BON JOVI
22	29	ANGELIA EMI 50218	RICHARD MARX
23	27	THE LAST WORTHLESS EVENING Geffen 7-22771	DON HENLEY
24	26	SOLD ME DOWN THE RIVER I.R.S. 73003	THE ALARM
25	23	SOMEONE LIKE YOU MECHANIC 53744/MCA	BANG TANGO
26	—	WHEN THE NIGHT COMES CAPITOL 44437	JOE COCKER
27	28	HUNGRY ATLANTIC 7-88859	WINGER
28	—	TOUCH ME TONIGHT ENIGMA 73549/CAPITOL	SHOOTING STAR
29	20	EDIE (CIAO BABY) SIRE 7-22873/REPRISE	THE CULT
30	19	18 AND LIFE ATLANTIC 7-88883	SKID ROW

Products with the greatest airplay gains this week.  
©Copyright 1989, BPI Communications Inc. All rights reserved.

TOP 40/DANCE PLAYLISTS	
<p><b>HOT 97 FM</b></p> <p>New York P.D.: Joel Salkowitz</p> <ol style="list-style-type: none"> <li>The Cover Girls, My Heart Skips A Beat</li> <li>Soul II Soul (Featuring Caron Wheeler), I Love The Bass</li> <li>Lil Louis, French Kiss</li> <li>Sybil, Don't Make Me Over</li> <li>Shana, I Want You</li> <li>Young M.C., Bust A Move</li> <li>Expose, When I Looked At Him</li> <li>Technetronic, Pump Up The Jam</li> <li>Milli Vanilli, Girl I'm Gonna Miss You</li> <li>Stevie B, Girl I Am Searching For</li> <li>Bobby Brown, Rock Wit'Cha</li> <li>New Kids On The Block, Didn't I</li> <li>Johnny D, Memories</li> <li>Cynthia, Tuet Of Hearts</li> <li>New Kids On The Block, Cover Girl</li> <li>Dino, Sunshine</li> <li>The 2 Live Crew, Me So Horny</li> <li>Coro, Where Are You Tonight?</li> <li>Kevin Paige, Don't Shut Me Out</li> <li>Soave, Crying Over You</li> <li>Paula Abdul, (It's Just) The Way</li> <li>Stevie B, Girl I Am Searching For</li> <li>Gloria Estefan, Get On Your Feet</li> <li>Milli Vanilli, Blame It On The Rain</li> <li>Jody Watley, Everything</li> <li>Paula Abdul, Cold Hearted</li> <li>Sharon Bryant, Let Go</li> <li>Surface, Shower Me With Your Love</li> <li>Taylor Dayne, With Every Beat Of My</li> <li>Kevin Lamond, Without You</li> <li>Vesta, Congratulations</li> <li>Pajama Party, Over And Over</li> <li>Madonna, Cheri</li> <li>Yvonne, There's A Party Going On</li> <li>Jaya, If You Leave Me</li> <li>New Kids On The Block, This One's</li> <li>Judy Torres, Love U Will U Love Me</li> <li>B-52's, Love Shack</li> <li>Young M.C., Principals Office</li> <li>Paris By Air, Voices In Your Head</li> <li>Tyrants In Therapy, Big Pink House</li> </ol>	<p><b>Q102</b></p> <p>Philadelphia P.D.: Elvis Duran</p> <ol style="list-style-type: none"> <li>Milli Vanilli, Girl I'm Gonna Miss You</li> <li>Young M.C., Bust A Move</li> <li>The 2 Live Crew, Me So Horny</li> <li>Bardeux, I Love The Bass</li> <li>Patti LaBelle, If You Asked Me To</li> <li>New Kids On The Block, Didn't I</li> <li>Shana, I Want You</li> <li>Sybil, Don't Make Me Over</li> <li>Paula Abdul, (It's Just) The Way</li> <li>The Cover Girls, My Heart Skips A</li> <li>Christopher Williams, Talk To Myself</li> <li>New Kids On The Block, Cover Girl</li> <li>Milli Vanilli, Blame It On The Rain</li> <li>Sharon Bryant, Let Go</li> <li>Technetronic, Pump Up The Jam</li> <li>Janet Jackson, Miss You Much</li> <li>Regina Belle, Baby Come To Me</li> <li>Kevin Paige, Don't Shut Me Out</li> <li>Gloria Estefan, Get On Your Feet</li> <li>After 7, Heat Of The Moment</li> <li>Marcia Griffiths, Electric Boogie</li> <li>Lil Louis, French Kiss</li> <li>Hubert Kah, So Many People</li> <li>Teddy Riley, Let Go</li> <li>Teddy Riley, Featuring Guy, My Fan</li> <li>Jody Watley, Everything</li> <li>Shirley Lewis, Realistic</li> <li>Soul II Soul (Featuring Caron Wheeler), I Love The Bass</li> <li>Stevie B, Girl I Am Searching For</li> <li>Elton John, Healing Hands</li> <li>Neneh Cherry, Manchild</li> <li>Big Noise, Name And Number</li> <li>Taylor Dayne, With Every Beat Of My</li> <li>Bobby Ross, Music Man</li> <li>Tina Turner, The Best</li> <li>Jaya, If You Leave Me</li> <li>Natalie Cole, As A Matter Of Fact</li> <li>The Jets, You Better Dance</li> <li>Dino, Sunshine</li> <li>Billy Ocean, Licence To Chill</li> <li>Richard Eliot, In The Name Of Love</li> </ol>
<p><b>Power 100 FM</b></p> <p>Los Angeles P.D.: Jeff Wyatt</p> <ol style="list-style-type: none"> <li>Expose, When I Looked At Him</li> <li>Young M.C., Bust A Move</li> <li>New Kids On The Block, Didn't I</li> <li>Janet Jackson, Miss You Much</li> <li>The Cover Girls, My Heart Skips A</li> <li>Surface, You Are My Everything</li> <li>Milli Vanilli, Girl I'm Gonna Miss You</li> <li>Bobby Brown, Rock Wit'Cha</li> <li>The Cure, Love Song</li> <li>Babyface, It's No Crime</li> <li>New Kids On The Block, Cover Girl</li> <li>Stacey Q, Love You All My Love</li> <li>Madonna, Cheri</li> <li>Christopher Williams, Talk To Myself</li> <li>Milli Vanilli, Blame It On The Rain</li> <li>Soul II Soul (Featuring Caron Wheeler), I Love The Bass</li> <li>Bardeux, I Love The Bass</li> <li>Kevin Paige, Don't Shut Me Out</li> <li>Maze, I Can't Get Over You</li> <li>Sharon Bryant, Let Go</li> <li>Teddy Riley, Featuring Guy, My Fan</li> <li>Paula Abdul, Cold Hearted</li> <li>Gloria Estefan, Get On Your Feet</li> <li>Jody Watley, Everything</li> <li>Neneh Cherry, Kisses On The Wind</li> <li>Sybil, Don't Make Me Over</li> <li>Joey King, Everything I Own</li> <li>Kia Estefan, Don't Wanna Lose</li> <li>Shana, I Want You</li> <li>Stevie B, Girl I Am Searching For</li> <li>Paula Abdul, (It's Just) The Way</li> <li>Technetronic, Pump Up The Jam</li> <li>Tyrants In Therapy, Big Pink House</li> <li>Pajama Party, Over And Over</li> <li>Johnny D, Memories</li> <li>Lil Louis, French Kiss</li> <li>Taylor Dayne, With Every Beat Of My</li> <li>After 7, Heat Of The Moment</li> <li>Pam Russo, Hold Tight</li> </ol>	<p><b>KMEL 106 FM</b></p> <p>San Francisco P.D.: Keith Naftaly</p> <ol style="list-style-type: none"> <li>Janet Jackson, Miss You Much</li> <li>Soul II Soul (Featuring Caron Wheeler), I Love The Bass</li> <li>Jaya, If You Leave Me</li> <li>Sybil, Don't Make Me Over</li> <li>Babyface, It's No Crime</li> <li>Milli Vanilli, Blame It On The Rain</li> <li>Surface, You Are My Everything</li> <li>Sharon Bryant, Let Go</li> <li>New Kids On The Block, Didn't I</li> <li>Technetronic, Pump Up The Jam</li> <li>Dino, Sunshine</li> <li>Paula Abdul, Opposites Attract</li> <li>After 7, Heat Of The Moment</li> <li>Teddy Riley, Featuring Guy, My Fan</li> <li>Richard Eliot, In The Name Of Love</li> <li>Jody Watley, Everything</li> <li>D.O.C., It's Funky Enough</li> <li>New Kids On The Block, Cover Girl</li> <li>Shirley Lewis, Realistic</li> <li>Patti LaBelle, If You Asked Me To</li> <li>Maze, I Can't Get Over You</li> <li>Christopher Williams, Talk To Myself</li> <li>Shana, I Want You</li> <li>Lil Louis, French Kiss</li> <li>Zapp, Oh Baby Baby</li> <li>Taylor Dayne, With Every Beat Of My</li> <li>The Jets, The Same Love</li> <li>The 2 Live Crew, Me So Horny</li> <li>Billy Ocean, Licence To Chill</li> <li>Young M.C., Bust A Move</li> <li>Stevie B, Girl I Am Searching For</li> <li>Abstrac, Right &amp; Hype</li> <li>Seduction, Two To Make It Right</li> <li>J.J. Jazzy Jeff &amp; The Fresh Prince, I</li> <li>Gloria Estefan, Get On Your Feet</li> <li>Paula Abdul, (It's Just) The Way</li> <li>Regina Belle, Baby Come To Me</li> <li>Bobby Ross, Music Man</li> <li>Neneh Cherry, Manchild</li> <li>Darryl Tookes, Liegeurad</li> <li>George Lamond, Without You</li> </ol>
<p><b>Pirnie Radio 100.3 FM</b></p> <p>Los Angeles P.D.: Scott Shannon</p> <ol style="list-style-type: none"> <li>Motley Crue, Dr. Feelgood</li> <li>Aerosmith, Love In An Elevator</li> <li>Alice Cooper, Poison</li> <li>Roxette, Listen To Your Heart</li> <li>Bad English, When I See You Smile</li> <li>Warrant, Heaven</li> <li>Tears For Fears, Sowing The Seeds</li> <li>Skid Row, 18 And Life</li> <li>Rolling Stones, Mixed Emotions</li> <li>Kix, Don't Close Your Eyes</li> <li>Tesla, Love Song</li> <li>The Cure, Love Song</li> <li>Bang Tango, Someone Like You</li> <li>White Lion, Radar Love</li> <li>White Lion, Little Fighter</li> <li>The B-52's, Love Shack</li> <li>Bon Jovi, Living In Sin</li> <li>Melissa Etheridge, No Souvenirs</li> <li>Billy Joel, We Didn't Start The Fire</li> <li>EX EX Lou Gramm, Just Between You &amp; Me</li> <li>EX EX Megadeth, No More Mr. Nice Guy</li> <li>EX EX Enuff Z'Nuff, New Thing</li> <li>EX EX Joe Cocker, When The Night Comes</li> <li>EX EX Shooting Star, Touch Me Tonight</li> </ol>	<p><b>FOX</b></p> <p>Detroit P.D.: Chuck Beck</p> <ol style="list-style-type: none"> <li>Motley Crue, Dr. Feelgood</li> <li>Kix, Don't Close Your Eyes</li> <li>Aerosmith, Love In An Elevator</li> <li>Roxette, Listen To Your Heart</li> <li>The B-52's, Love Shack</li> <li>Alice Cooper, Poison</li> <li>Cher, If I Could Turn Back Time</li> <li>Winger, Hungry</li> <li>Tesla, Love Song</li> <li>Bad English, When I See You Smile</li> <li>Warrant, Heaven</li> <li>Starship, It's Not Enough</li> <li>Honeymoon Suite, What Does It</li> <li>The Cure, Love Song</li> <li>Gorky Park, Bang</li> <li>Moving Pictures, What About Me</li> <li>Tears For Fears, Sowing The Seeds</li> <li>Richard Marx, Angela</li> <li>Great White, Missa Bone</li> <li>White Lion, Radar Love</li> <li>EX EX Giant, I'm A Believer</li> <li>EX EX Billy Joel, We Didn't Start The Fire</li> <li>EX EX Tom Petty, Free Falling</li> <li>EX EX Great White, Angel Song</li> <li>EX EX Don Henley, The Last Worthless</li> </ol>
<p><b>WINS 100.7 FM</b></p> <p>Cleveland P.D.: Rich Piombino</p> <ol style="list-style-type: none"> <li>Tears For Fears, Sowing The Seeds</li> <li>Aerosmith, Love In An Elevator</li> <li>Motley Crue, Dr. Feelgood</li> <li>Poco, Call It Love</li> <li>Joe Cocker, When The Night Comes</li> <li>Elton John, Healing Hands</li> <li>Roxette, Listen To Your Heart</li> <li>Living Colour, Glamour Boys</li> <li>The Cure, Love Song</li> <li>Bad English, When I See You Smile</li> <li>Todd Rundgren, Parallel Lines</li> <li>Don Henley, The Last Worthless</li> <li>Alice Cooper, Poison</li> <li>Billy Joel, We Didn't Start The Fire</li> <li>Rolling Stones, Mixed Emotions</li> <li>Enuff Z'Nuff, New Thing</li> <li>Kix, Don't Close Your Eyes</li> <li>Eurythmics, Don't Ask Me Why</li> <li>Giant, I'm A Believer</li> <li>The B-52's, Love Shack</li> <li>Icehouse, Touch The Fire</li> <li>Melissa Etheridge, No Souvenirs</li> <li>Bon Jovi, Living In Sin</li> <li>Lenny Kravitz, Let Love Rule</li> <li>Hoodoo Gurus, Come Anytime</li> <li>The Alarm, Sold Me Down The River</li> <li>EX EX Tracy Chapman, Crossroads</li> </ol>	<p><b>all hit 97.1 KROQ The Eagle</b></p> <p>Dallas P.D.: Joel Folger</p> <ol style="list-style-type: none"> <li>Bad English, When I See You Smile</li> <li>Starship, It's Not Enough</li> <li>Michael Orland, What I Like About</li> <li>Aerosmith, Love In An Elevator</li> <li>Tears For Fears, Sowing The Seeds</li> <li>Rolling Stones, Mixed Emotions</li> <li>Motley Crue, Dr. Feelgood</li> <li>Warrant, Heaven</li> <li>Roxette, Listen To Your Heart</li> <li>The Cult, Ciao Baby</li> <li>Elton John, Healing Hands</li> <li>Tina Turner, The Best</li> <li>The B-52's, Love Shack</li> <li>The Alarm, Sold Me Down The River</li> <li>Paul Carrack, Love By The Groove</li> <li>Richard Marx, Angela</li> <li>EX EX Living Colour, Glamour Boys</li> <li>EX EX Don Henley, The Last Worthless</li> <li>EX EX Belinda Carlisle, Leave A Light On</li> <li>EX EX Kix, Don't Close Your Eyes</li> <li>EX EX Mick Jones, Just Wanna Hold</li> <li>EX EX Billy Joel, We Didn't Start The Fire</li> <li>EX EX Tom Petty, Free Falling</li> <li>EX EX Bang Tango, Someone Like You</li> <li>EX EX Icehouse, Touch The Fire</li> <li>EX EX Tesla, Love Song</li> <li>EX EX Alice Cooper, Poison</li> </ol>



## JUST PUBLISHED!

### 1990 INTERNATIONAL TALENT & TOURING DIRECTORY

Billboard's International Talent and Touring Directory is the source for U.S. and international talent, booking agencies, facilities, services and products. It is used by everyone who buys and books talent—promotes and manages tours.

**\$64.00 (Includes postage & handling).**

Add appropriate sales tax in NY, NJ, CA, TN, MA, IL and DC.

**To order, send your check or money order with this ad to:**  
Billboard Directories, P.O. Box 2016, Lakewood, NJ 08701

**For the fastest service, call 800-344-7119**  
In New Jersey, call 201-363-4156. BDS19100

# TOP POP ALBUMS™

©Copyright 1989, Billboard Publications, Inc. No part of this publication may be reproduced, stored in any retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

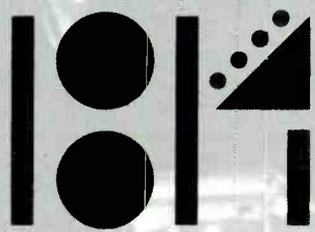
THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
★★ NO. 1 ★★					
1	2	7	4	JANET JACKSON A&M SP 3920 (9.98) (CD)	JANET JACKSON'S RHYTHM NATION 1814
2	3	4	32	MILLI VANILLI ▲ <sup>3</sup> ARISTA AL 8592 (9.98) (CD)	GIRL YOU KNOW IT'S TRUE
3	1	1	6	MOTLEY CRUE ELEKTRA 60829 (9.98) (CD)	DR. FEELGOOD
4	4	3	7	ROLLING STONES COLUMBIA OC45333 (CD)	STEEL WHEELS
5	5	2	67	PAULA ABDUL ▲ <sup>3</sup> VIRGIN 90943 (9.98) (CD)	FOREVER YOUR GIRL
6	6	6	5	AEROSMITH GEFEN 24254 (9.98) (CD)	PUMP
7	7	5	62	NEW KIDS ON THE BLOCK ▲ <sup>5</sup> COLUMBIA FC 40985 (CD)	HANGIN' TOUGH
8	11	18	4	TEARS FOR FEARS FONTANA 838 730 1/POLYGRAM (CD)	THE SEEDS OF LOVE
9	8	8	25	TOM PETTY ▲ MCA 6253 (9.98) (CD)	FULL MOON FEVER
10	9	9	38	SKID ROW ▲ <sup>2</sup> ATLANTIC 81936 (9.98) (CD)	SKID ROW
11	10	10	15	CHER ● GEFEN GHS 24239 (9.98) (CD)	HEART OF STONE
12	12	11	24	RICHARD MARX ▲ <sup>2</sup> EMI 90380 (9.98) (CD)	REPEAT OFFENDER
13	13	12	34	FINE YOUNG CANNIBALS ▲ <sup>2</sup> I.R.S. 6273/MCA (9.98) (CD)	THE RAW & THE COOKED
14	17	16	17	SOUL II SOUL ● VIRGIN 91267 (9.98) (CD)	KEEP ON MOVIN'
15	43	—	2	TRACY CHAPMAN ELEKTRA 60888 (9.98) (CD)	CROSSROADS
16	15	14	24	THE CURE ● ELEKTRA 60855 (9.98) (CD)	DISINTEGRATION
17	14	13	35	WARRANT ▲ COLUMBIA FC 44383 (CD)	DIRTY ROTTEN FILTHY STINKING RICH
18	19	22	15	THE B-52'S REPRISE 25854 (9.98) (CD)	COSMIC THING
19	22	26	6	YOUNG M.C. DELICIOUS VINYL 91309/ISLAND (9.98) (CD)	STONE COLD RHYMIN'
20	16	15	16	DON HENLEY ● GEFEN GHS 24217 (9.98) (CD)	THE END OF THE INNOCENCE
21	21	23	12	ALICE COOPER EPIC OE 45137/E.P.A. (CD)	TRASH
22	31	52	3	NEW KIDS ON THE BLOCK COLUMBIA FC 45280 (CD)	MERRY MERRY CHRISTMAS
23	20	19	67	BOBBY BROWN ▲ <sup>5</sup> MCA 42185 (9.98) (CD)	DON'T BE CRUEL
24	27	30	4	MELISSA ETHERIDGE ISLAND 91285/ATLANTIC (9.98) (CD)	BRAVE AND CRAZY
25	18	17	14	GLORIA ESTEFAN ▲ EPIC OE 45217/E.P.A. (CD)	CUTS BOTH WAYS
26	24	28	7	ELTON JOHN MCA 6321 (9.98) (CD)	SLEEPING WITH THE PAST
27	26	24	26	GREAT WHITE ▲ <sup>2</sup> CAPITOL C1-90640 (9.98) (CD)	TWICE SHY
28	29	29	13	BAByFACE SOLAR FZ 45288/E.P.A. (CD)	TENDER LOVER
29	23	21	30	MADONNA ▲ <sup>2</sup> SIRE 25844/WARNER BROS. (9.98) (CD)	LIKE A PRAYER
30	32	33	4	BOB DYLAN COLUMBIA OC 45281 (CD)	OH MERCY
31	35	36	4	TINA TURNER CAPITOL 91873 (9.98) (CD)	FOREIGN AFFAIR
32	38	38	13	NEW KIDS ON THE BLOCK ● COLUMBIA FC 40475 (CD)	NEW KIDS ON THE BLOCK
33	25	20	17	PRINCE ▲ <sup>2</sup> WARNER BROS. 25936 (9.98) (CD)	SOUNDTRACK: BATMAN
34	28	25	11	THE D.O.C. ● RUTHLESS 91275/ATLANTIC (8.98) (CD)	NO ONE CAN DO IT BETTER
35	40	41	16	BAD ENGLISH EPIC OE 45083/E.P.A. (CD)	BAD ENGLISH
36	33	34	4	BIG DADDY KANE COLD CHILLIN' 25941/REPRISE (9.98) (CD)	IT'S A BIG DADDY THING
37	80	—	2	BARBRA STREISAND COLUMBIA OC 45369 (CD)	A COLLECTION: GREATEST HITS... AND MORE
38	41	89	3	RANDY TRAVIS WARNER BROS. 25988 (9.98) (CD)	NO HOLDIN' BACK
39	72	—	2	LINDA RONSTADT (FEA. A. NEVILLE) ELEKTRA 60872 (9.98) (CD)	CRY LIKE A RAINSTORM, HOWL LIKE THE WIND
40	36	35	61	LIVING COLOUR ▲ EPIC BFE 44099/E.P.A. (CD)	VIVID
41	30	27	56	THE JEFF HEALEY BAND ● ARISTA AL 8553 (8.98) (CD)	SEE THE LIGHT
42	42	47	6	POCO RCA 9694-1-R (9.98) (CD)	LEGACY
43	39	32	14	THE 2 LIVE CREW ● SKYYWALKER XR 107 (9.98) (CD)	AS NASTY AS THEY WANNA BE
44	44	46	5	EURYTHMICS ARISTA AL 8606 (9.98) (CD)	WE TOO ARE ONE
45	102	—	2	NEIL YOUNG REPRISE 25899 (9.98) (CD)	FREEDOM
46	34	31	18	HEAVY D. & THE BOYZ ● MCA 42302 (8.98) (CD)	BIG TYME
47	37	37	6	MAZE FEATURING FRANKIE BEVERLY WARNER BROS. 25802 (9.98) (CD)	SILKY SOUL
48	47	55	18	EXPOSE ● ARISTA AL 8532 (9.98) (CD)	WHAT YOU DON'T KNOW
49	91	—	2	JEFF BECK WITH TERRY BOZZIO & TONY HYMAS EPIC OE 44313/E.P.A. (CD)	JEFF BECK'S GUITAR SHOP
50	45	43	18	WHITE LION ● ATLANTIC 81969 (9.98) (CD)	BIG GAME
51	59	71	4	BONHAM WTG FF 45009/E.P.A. (CD)	THE DISREGARD OF TIMEKEEPING
52	74	121	3	RICKIE LEE JONES GEFEN GHS 24246 (9.98) (CD)	FLYING COWBOYS
53	54	61	7	RED HOT CHILI PEPPERS EMI 92152 (9.98) (CD)	MOTHER'S MILK
54	48	48	32	DINO ● 4TH & B'WAY BWAY 4011/ISLAND (8.98) (CD)	24/7

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
55	113	—	2	BELINDA CARLISLE MCA 6339 (9.98) (CD)	RUNAWAY HORSES
56	58	66	28	ROXETTE ● EMI 91098 (9.98) (CD)	LOOK SHARP!
57	46	39	22	10,000 MANIACS ● ELEKTRA 60815 (9.98) (CD)	BLIND MAN'S ZOO
58	60	65	18	BANG TANGO MCA/MECHANIC 6300/MCA (9.98) (CD)	PSYCHO CAFE
59	50	45	34	MARTIKA ● COLUMBIA SC 44290 (CD)	MARTIKA
60	52	42	15	MICHAEL BOLTON COLUMBIA OC 45012 (CD)	SOUL PROVIDER
61	56	56	5	JETHRO TULL CHRYSALIS 21708 (9.98) (CD)	ROCK ISLAND
62	49	40	12	ZIGGY MARLEY & THE MELODY MAKERS VIRGIN 91256 (9.98) (CD)	ONE BRIGHT DAY
63	57	50	7	THE BEACH BOYS CAPITOL 92639 (9.98) (CD)	STILL CRUISIN'
64	63	58	18	STEVIE RAY VAUGHAN & DOUBLE TROUBLE EPIC OE 45024/E.P.A. (CD)	IN STEP
65	53	51	56	BON JOVI ▲ <sup>5</sup> MERCURY 836 345 1/POLYGRAM (CD)	NEW JERSEY
66	55	44	29	INDIGO GIRLS ● EPIC FE 45044/E.P.A. (CD)	INDIGO GIRLS
67	51	49	48	M.C. HAMMER ▲ CAPITOL C1-90924 (8.98) (CD)	LET'S GET IT STARTED
68	90	87	21	CLINT BLACK ● RCA 9668-1-R (8.98) (CD)	KILLIN' TIME
69	84	90	39	KIX ATLANTIC 81877 (9.98) (CD)	BLOW MY FUSE
70	70	112	3	THE SUGARCUBES ELEKTRA 60860 (9.98) (CD)	HERE TODAY, TOMORROW NEXT WEEK
71	65	63	41	SOUNDTRACK ▲ ATLANTIC 81933 (9.98) (CD)	BEACHES
72	61	60	27	THE CULT ● SIRE 25871/REPRISE (9.98) (CD)	SONIC TEMPLE
73	66	67	7	L.A. GUNS VERTIGO 838 592 1/POLYGRAM (CD)	COCKED & LOADED
74	64	57	59	WINGER ▲ ATLANTIC 81867 (9.98) (CD)	WINGER
75	75	74	20	DANGEROUS TOYS COLUMBIA FC 45031 (CD)	DANGEROUS TOYS
76	76	82	7	REGINA BELLE COLUMBIA FC44367 (CD)	STAY WITH ME
77	67	59	16	TORA TORA A&M SP 5261 (8.98) (CD)	SURPRISE ATTACK
78	81	98	3	THE ALARM I.R.S. 82018/MCA (9.98) (CD)	CHANGE
79	69	70	11	STARSHIP RCA 9693-1-R (9.98) (CD)	LOVE AMONG THE CANNIBALS
80	87	165	3	DWIGHT YOAKAM REPRISE 25989 (9.98) (CD)	JUST LOOKIN' FOR A HIT
81	83	83	8	GORKY PARK MERCURY 838 628 1/POLYGRAM (CD)	GORKY PARK
82	68	54	11	SOUNDTRACK COLUMBIA 45319 (CD)	WHEN HARRY MET SALLY
83	62	53	18	L.L. COOL J ▲ DEF JAM OC 45172/COLUMBIA (CD)	WALKING WITH A PANTHER
84	73	68	35	N.W.A. ▲ RUTHLESS 57102/PRIORITY (8.98) (CD)	STRAIGHT OUTTA COMPTON
85	85	72	114	GUNS N' ROSES ▲ <sup>8</sup> GEFEN GHS 24148 (8.98) (CD)	APPETITE FOR DESTRUCTION
86	71	69	6	FASTER PUSSYCAT ELEKTRA 60883 (9.98) (CD)	WAKE ME WHEN IT'S OVER
87	109	102	6	BIG AUDIO DYNAMITE COLUMBIA FC 45212 (CD)	MEGATOP PHOENIX
88	88	99	15	PATTI LABELLE MCA 6292 (9.98) (CD)	BE YOURSELF
89	NEW ▶	—	1	ICE-T SIRE 26028/WARNER BROS. (9.98) (CD)	THE ICEBERG/FREEDOM OF SPEECH...
90	79	81	36	TOO SHORT ● JIVE 1149-1-J/RCA (8.98) (CD)	LIFE IS... TOO SHORT
91	93	93	8	ROLLING STONES ABKCO 1218-1 (CD)	SINGLES COLLECTION - THE LONDON YEARS
92	96	88	11	TEXAS MERCURY 838-171-1/POLYGRAM (CD)	SOUTHSIDE
93	86	77	34	SIMPLY RED ● ELEKTRA 60828 (9.98) (CD)	A NEW FLAME
94	101	85	29	BONNIE RAITT ● CAPITOL C1-91268 (8.98) (CD)	NICK OF TIME
95	103	103	11	DANGER DANGER IMAGINE FZ 44342/E.P.A. (CD)	DANGER DANGER
96	108	120	5	ENUFF Z'NUFF ATCO 91262 (9.98) (CD)	ENUFF Z'NUFF
97	95	86	56	ROB BASE & D.J. E-Z ROCK ▲ PROFILE 1267 (8.98) (CD)	IT TAKES TWO
98	89	79	38	DEBBIE GIBSON ▲ <sup>2</sup> ATLANTIC 81932 (9.98) (CD)	ELECTRIC YOUTH
99	82	75	34	SURFACE ● COLUMBIA FC 44284 (CD)	2ND WAVE
100	97	92	47	EAZY-E ▲ RUTHLESS SL 57100/PRIORITY (8.98) (CD)	EAZY-DUZ-IT
101	104	104	7	NANCI GRIFFITH MCA 6319 (9.98) (CD)	STORMS
102	140	144	3	GIANT A&M SP 5272 (8.98) (CD)	LAST OF THE RUNAWAYS
103	92	73	19	NENEH CHERRY VIRGIN 91252 (9.98) (CD)	RAW LIKE SUSHI
104	128	128	7	JOE COCKER CAPITOL 92861 (9.98) (CD)	ONE NIGHT OF SIN
105	78	64	24	LOVE AND ROCKETS ● BIG TIME 9715-1-R/RCA (9.98) (CD)	LOVE AND ROCKETS
106	106	160	3	DAVID BOWIE RYKODISC 90120 (66.98) (CD)	SOUND + VISION
107	114	94	20	K.D. LANG & THE RECLINES SIRE 25877/WARNER BROS. (9.98) (CD)	ABSOLUTE TORCH AND TWANG
108	124	140	32	TESLA ● GEFEN GHS 24224 (9.98) (CD)	THE GREAT RADIO CONTROVERSY
109	197	—	2	DAVID BYRNE SIRE 25990/WARNER BROS. (9.98) (CD)	REI MOMO

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.



**The new math**



$$\frac{\text{Stylized Logo}}{28 + 7 + 2} = 1$$

OCTOBER 7

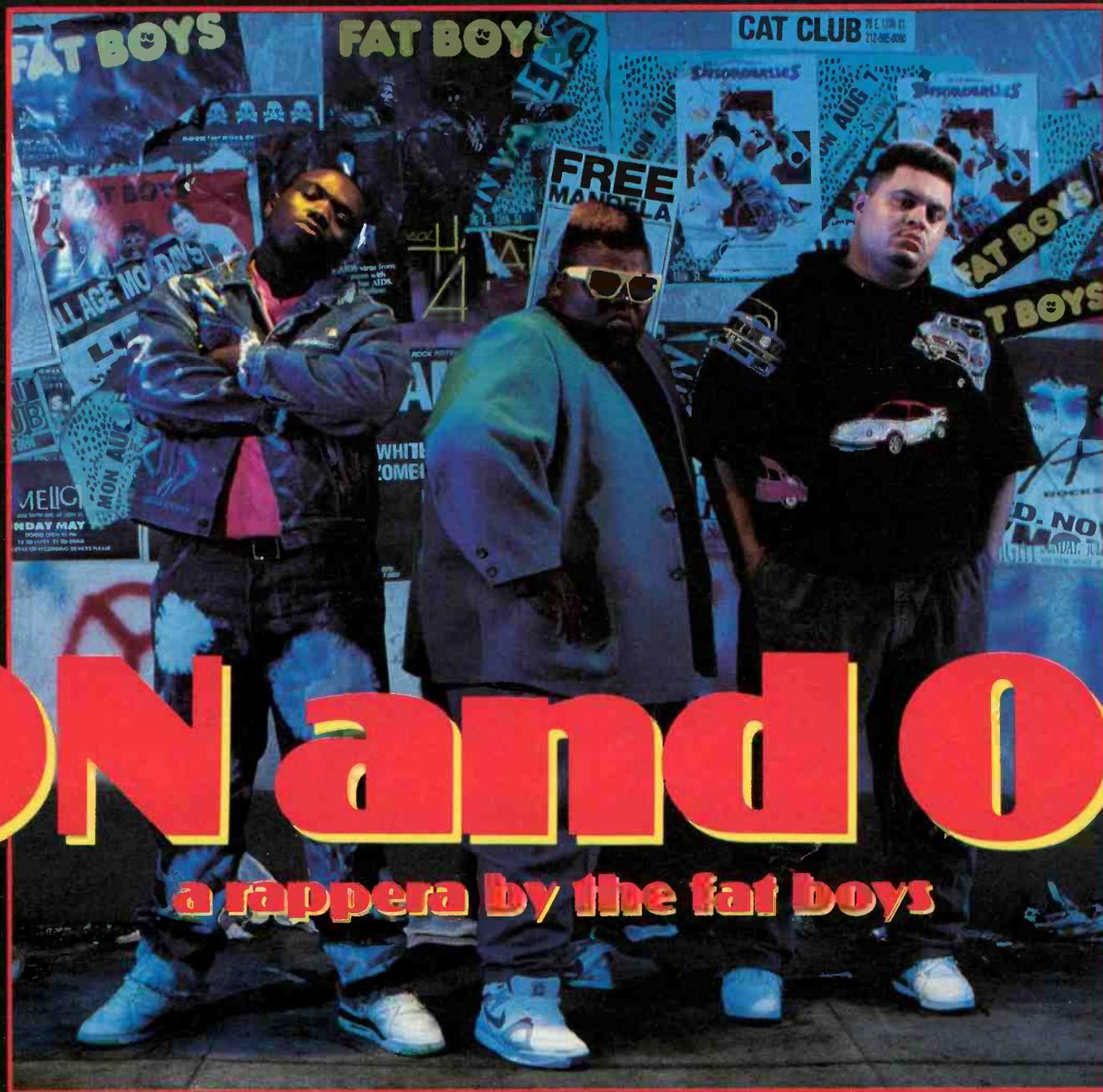
OCTOBER 14

OCTOBER 21

OCTOBER 28



© 1989 A&M RECORDS, INC. ALL RIGHTS RESERVED



# ON and ON

a rapperera by the fat boys

**FACT:** The Fat Boys have released *more* albums than *any other rap group* and sold over six million copies to date!

**FACT:** The Fat Boys' 1988 single "The Twist" broke all records in Europe, and topped the charts in most territories. Over one million European singles sold!

**FACT:** The Fat Boys are also movie stars. Their last film, "Disorderlies," sold over 125,000 home video copies! Their next motion picture, "Fat Tuesday," a voodoo/horror comedy begins principal photography this fall in New Orleans.

**FACT:** The Fat Boys take a stand in the world! They have participated in the Sun City anti-apartheid video project, the Martin Luther King Holiday video, and the Nelson Mandela anti-apartheid concert (2 billion viewers worldwide) at Wembley Stadium, London. They've made voter registration and safe-sex PSA's, recorded a cut for safe-sex, "Protect Yourself," written, recorded and appeared against child abuse in Marlo Thomas' "Free to Be... a Family" album, book and Emmy nominated TV special, as well as made a TV PSA for the Society for the Prevention of Cruelty for Children.

**FACT:** The Fat Boys have just recorded the world's first "rappera", (rap opera) entitled "On and On," with an introduction by Doctor Dre and Ed Lover. "On and On's" thirteen dope tracks are an exciting and varied tour of the rap scene one hot summer night in New York...From hardcore street rap to reggae, the Fat Boys do it all, including a Beat Box duel with a live drummer, and Buff Robinson's knockout singing debut, "Rainy, Rainy."

**FACT:** the FAT BOYS go **ON and ON** Now you know why.



© 1989 PERRYGRAM RECORDS, INC.

Management: Tin Pan Apple, Inc.



# Billboard® TOP POP ALBUMS™ continued

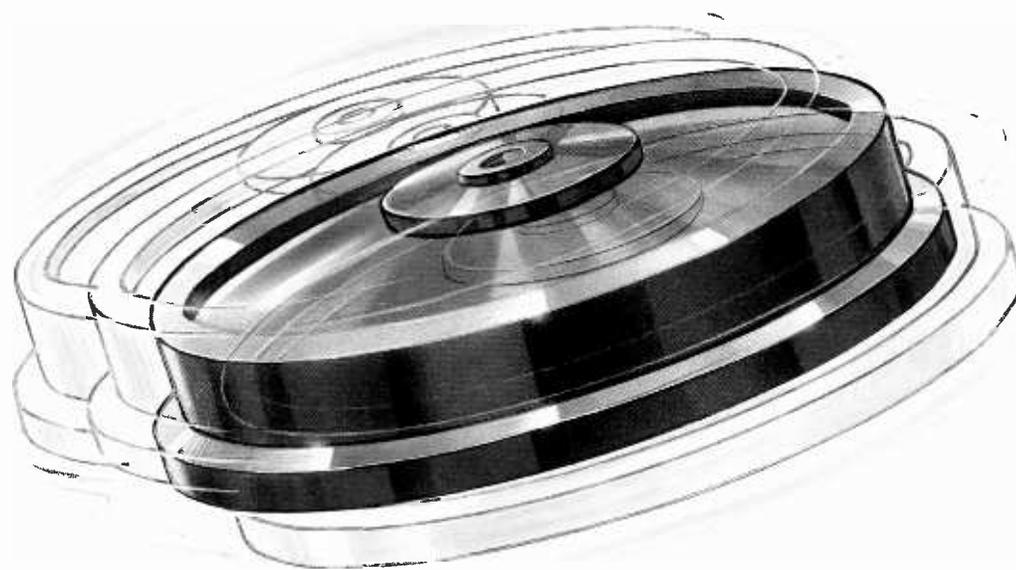
THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
110	94	97	27	ANDREW DICE CLAY DEF AMERICAN DEF 24214/GEFFEN (9.98) (CD)	DICE
(111)	115	96	20	KOOL MOE DEE ● JIVE 1182/RCA (8.98) (CD)	KNOWLEDGE IS KING
112	105	105	15	STEPHANIE MILLS MCA 6312 (9.98) (CD)	HOME
(113)	116	117	4	SQUEEZE A&M SP 5278 (8.98) (CD)	FRANK
114	107	80	11	EPMD FRESH 92012/SLEEPING BAG (9.98) (CD)	UNFINISHED BUSINESS
115	77	62	12	BEASTIE BOYS ● CAPITOL 91743 (9.98) (CD)	PAUL'S BOUTIQUE
(116)	139	—	2	SYBIL NEXT PLATEAU 1018 (8.98) (CD)	SYBIL
117	119	125	5	D.A.D. WARNER BROS. 25999 (9.98) (CD)	NO FUEL LEFT FOR THE PILGRIMS
118	100	95	9	TESTAMENT MEGAFORCE 82009/ATLANTIC (9.98) (CD)	PRACTICE WHAT YOU PREACH
119	118	101	58	METALLICA ▲ <sup>2</sup> ELEKTRA 60812 (9.98) (CD)	... AND JUSTICE FOR ALL
(120)	126	129	7	TEN YEARS AFTER CHRYSALIS 21722 (9.98) (CD)	ABOUT TIME
(121)	138	—	2	MC LYTE FIRST PRIORITY 91304/ATLANTIC (9.98) (CD)	EYES ON THIS
122	99	84	11	BEE GEES WARNER BROS. 25887 (9.98) (CD)	ONE
123	110	91	18	THE CALL MCA 6303 (9.98) (CD)	LET THE DAY BEGIN
124	127	138	3	REBA MCENTIRE MCA 8034 (10.98) (CD)	REBA LIVE
125	117	106	12	HOODOO GURUS RCA 9781-1-R (9.98) (CD)	MAGNUM CUM LOUDER
126	98	78	15	PAT METHENY GROUP GEFFEN GHS 24245 (9.98) (CD)	LETTER FROM HOME
(127)	144	171	3	DEBORAH HARRY SIRE 25938/REPRISE (9.98) (CD)	DEF, DUMB & BLONDE
128	132	108	15	MR. BIG ATLANTIC 81990 (9.98) (CD)	MR. BIG
129	120	113	115	DEF LEPPARD ▲ <sup>9</sup> MERCURY 830 675 1/POLYGRAM (CD)	HYSTERIA
130	135	124	18	VAN MORRISON MERCURY 839 262 1/POLYGRAM (CD)	AVALON SUNSET
131	129	116	22	SPECIAL ED PROFILE 1280 (8.98) (CD)	YOUNGEST IN CHARGE
(132)	149	169	4	JOHN LEE HOOKER CHAMELEON D1-74808/CAPITOL (8.98) (CD)	THE HEALER
(133)	NEW ►	1	1	SEDUCTION VENETTA SP 5280/A&M (8.98) (CD)	NOTHING MATTERS WITHOUT LOVE
134	121	115	14	TANGIER ATCO 91251 (9.98) (CD)	FOUR WINDS
135	111	111	5	KING DIAMOND ROADRACER 9461/MCA (8.98) (CD)	CONSPIRACY
136	134	134	6	KEVIN PAIGE CHRYSALIS 21683 (9.98) (CD)	KEVIN PAIGE
137	137	123	13	KING'S X MEGAFORCE 81997/ATLANTIC (9.98) (CD)	GRETCHEN GOES TO NEBRASKA
138	122	100	6	JEFFERSON AIRPLANE EPIC DE 45271/E.P.A. (CD)	JEFFERSON AIRPLANE
(139)	163	—	2	SHOTGUN MESSIAH RELATIVITY 1012/IMPORTANT (3.98) (CD)	SHOTGUN MESSIAH
140	133	107	19	GRAYSON HUGH RCA 7661-1-R (8.98) (CD)	BLIND TO REASON
141	141	146	4	CAMPER VAN BEETHOVEN VIRGIN 91289 (9.98) (CD)	KEY LIME PIE
142	130	119	46	GUNS N' ROSES ▲ <sup>3</sup> GEFFEN GHS 24198 (8.98) (CD)	G N' R LIES
143	143	155	4	THE COVER GIRLS CAPITOL 91041 (8.98) (CD)	WE CAN'T GO WRONG
(144)	164	191	3	JAMES MCMURTRY COLUMBIA FC 45229 (CD)	TOO LONG IN THE WASTELAND
145	112	76	10	DANNY ELFMAN WARNER BROS. 25977 (9.98) (CD)	BATMAN MOTION PICTURE SCORE
146	123	114	66	GUY ▲ UPTOWN 42176/MCA (8.98) (CD)	GUY
147	147	—	2	THOMPSON TWINS WARNER BROS. 25921 (9.98) (CD)	BIG TRASH
148	146	122	37	TONE LOC ▲ <sup>2</sup> DELICIOUS VINYL DV 3000/ISLAND (8.98) (CD)	LOC-ED AFTER DARK
(149)	155	133	19	PAUL MCCARTNEY ● CAPITOL C1-91653 (9.98) (CD)	FLOWERS IN THE DIRT
150	152	136	34	STEVIE B ● LMR 5531 (8.98) (CD)	IN MY EYES
151	125	109	9	THE ISLEY BROTHERS FEATURING RONALD ISLEY WARNER BROS. 25940 (9.98) (CD)	SPEND THE NIGHT
152	131	126	13	DAVID PEASTON GEFFEN 24228 (9.98) (CD)	INTRODUCING ... DAVID PEASTON
(153)	156	166	3	BARDEUX ENIGMA 73522 (9.98) (CD)	SHANGRI-LA
(154)	168	176	3	PETER FRAMPTON ATLANTIC 82030 (9.98) (CD)	WHEN ALL THE PIECES FIT
(155)	NEW ►	1	1	BIZ MARKIE COLD CHILLIN' 26003/WARNER BROS. (9.98) (CD)	THE BIZ NEVER SLEEPS

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
156	145	139	8	SHARON BRYANT WING 837 313 1/POLYGRAM (CD)	HERE I AM
(157)	NEW ►	1	1	RAGING SLAB RCA 9682-1-R (8.98) (CD)	RAGING SLAB
(158)	166	—	2	DAVE GRUSIN GRP 9592 (9.98) (CD)	MIGRATION
159	136	110	15	BOOGIE DOWN PRODUCTIONS ● GHETTO MUSIC: THE BLUEPRINT OF HIP HOP JIVE 1187-1-J/RCA (8.98) (CD)	
160	151	150	10	LIZZY BORDEN ENIGMA/METAL BLADE 73412 (9.98) (CD)	MASTER OF DISGUISE
161	169	181	4	MICHAEL MONROE MERCURY 838 627 1/POLYGRAM (CD)	NOT FAKIN' IT
(162)	198	—	2	DAN REED NETWORK MERCURY 838 868 1/POLYGRAM (CD)	SLAM
163	150	141	7	FATES WARNING METAL BLADE/ENIGMA 73408/ENIGMA (8.98) (CD)	PERFECT SYMMETRY
164	142	118	23	JOHN COUGAR MELLENCAMP ▲ MERCURY 838-220-1/POLYGRAM (CD)	BIG DADDY
165	148	127	21	BADLANDS ATLANTIC 81966 (9.98) (CD)	BADLANDS
166	158	142	89	ORIGINAL LONDON CAST ▲ POLYDOR 831 273-1/POLYGRAM (CD)	PHANTOM OF THE OPERA
(167)	NEW ►	1	1	SUICIDAL TENDENCIES CONTROLLED BY HATRED/FEEL LIKE SHIT ... DEJA VU EPIC 6E-45244/E.P.A. (CD)	
(168)	195	195	3	AFTER 7 VIRGIN 91061 (9.98) (CD)	AFTER 7
(169)	185	—	2	STEVE JONES MCA 6298 (9.98) (CD)	FIRE AND GAS
170	174	151	10	BRYAN FERRY/ROXY MUSIC REPRISE 25857 (12.98) (CD)	STREET LIFE 20 GREAT HITS
171	170	162	30	EXTREME A&M SP 5238 (8.98) (CD)	EXTREME
172	161	148	11	STAGE DOLLS CHRYSALIS 21716 (9.98) (CD)	STAGE DOLLS
173	160	152	29	JODY WATLEY ● MCA 6276 (8.98) (CD)	LARGER THAN LIFE
174	153	130	18	SOUNDTRACK ● MCA 6306 (9.98) (CD)	GHOSTBUSTERS II
175	176	173	22	PUBLIC IMAGE LTD. VIRGIN 91062 (9.98) (CD)	9
176	157	131	9	VESTA A&M SP5223 (8.98) (CD)	VESTA 4 U
177	179	193	27	SARAYA POLYDOR 837-764-1/POLYGRAM (CD)	SARAYA
178	165	145	26	PIXIES 4 AD/ELEKTRA 60856/ELEKTRA (9.98) (CD)	DOOLITTLE
(179)	193	163	54	SIR MIX-A-LOT ● NASTY MIX 70123 (8.98) (CD)	SWASS
180	159	135	9	STEVE STEVENS ATOMIC PLAYBOYS WARNER BROS. 25920 (9.98) (CD)	STEVE STEVENS ATOMIC PLAYBOYS
181	162	143	21	STEVIE NICKS ● MODERN 91245/ATLANTIC (9.98) (CD)	THE OTHER SIDE OF THE MIRROR
182	172	167	8	DARLING CRUEL POLYDOR 837 920 1/POLYGRAM (CD)	PASSION CRIMES
(183)	NEW ►	1	1	FAT BOYS TIN PAN APPLE 838 867 1/POLYGRAM (CD)	ON AND ON
184	187	180	6	GUCCI CREW II GUCCI 3314 (8.98) (CD)	EVERYBODY WANTS SOME
185	180	183	23	NATALIE COLE EMI 48902 (9.98) (CD)	GOOD TO BE BACK
186	182	164	10	TWIN HYPE PROFILE 1281 (8.98) (CD)	TWIN HYPE
(187)	NEW ►	1	1	IAN HUNTER/MICK RONSON MERCURY 838 973 1/POLYGRAM (CD)	Y U I ORTA
188	154	154	4	ZAPP REPRISE 25807 (9.98) (CD)	V
189	178	172	46	KID 'N PLAY ● SELECT 21628 (8.98) (CD)	2 HYPE
190	173	156	8	THE GRACES A&M SP 5265 (8.98) (CD)	PERFECT VIEW
191	200	196	39	ENYA ● GEFFEN 24233 (9.98) (CD)	WATERMARK
192	171	132	11	DIRTY LOOKS ATLANTIC 81992 (9.98) (CD)	TURN OF THE SCREW
193	194	185	20	MICHAEL MORALES WING 835 810 1/POLYGRAM (CD)	MICHAEL MORALES
194	196	190	5	WRATHCHILD AMERICA ATLANTIC 81889 (9.98) (CD)	CLIMBING THE WALLS
195	177	192	239	ROLLING STONES ● ABKCO 6667-1 (CD)	HOT ROCKS 1964-1971
(196)	RE-ENTRY	15	15	BILLY SQUIER CAPITOL C1-48748 (9.98) (CD)	HEAR & NOW
197	188	175	48	JOURNEY ▲ <sup>2</sup> COLUMBIA OC 44493 (CD)	JOURNEY'S GREATEST HITS
(198)	NEW ►	1	1	THE DEL FUEGOS RCA 9860-1-R (9.98) (CD)	SMOKING IN THE FIELD
199	192	182	4	MAX Q ATLANTIC 82014 (9.98) (CD)	MAX Q
200	184	187	54	KENNY G ▲ <sup>2</sup> ARISTA AL 8457 (9.98) (CD)	SILHOUETTE

## TOP POP ALBUMS A-Z (LISTED BY ARTISTS)

- |                             |                          |                            |                            |                              |                            |                            |                                |
|-----------------------------|--------------------------|----------------------------|----------------------------|------------------------------|----------------------------|----------------------------|--------------------------------|
| 10,000 Maniacs 57           | Sharon Bryant 156        | Eazy-E 100                 | M.C. Hammer 67             | L.A. Guns 73                 | Mr. Big 128                | Simply Red 93              | Texas 92                       |
| The 2 Live Crew 43          | David Byrne 109          | Deborah Harry 127          | Deborah Harry 127          | L.L. Cool J 83               | Sir Mix-A-Lot 179          | Sir Mix-A-Lot 179          | Thompson Twins 147             |
| Paula Abdul 5               | The Call 123             | Enya 191                   | The Jeff Healey Band 41    | Patti LaBelle 88             | Skid Row 10                | Skid Row 10                | Tone Loc 148                   |
| Aerosmith 6                 | Camper Van Beethoven 141 | Gloria Estefan 25          | Heavy D. & The Boyz 46     | K.D. Lang & The Reclines 107 | Soul II Soul 14            | Soul II Soul 14            | Too Short 90                   |
| After 7 168                 | Belinda Carlisle 55      | Melissa Etheridge 24       | Don Henley 20              | Living Colour 40             | SOUNDTRACKS                | SOUNDTRACKS                | Tora Tora 77                   |
| The Alarm 78                | Tracy Chapman 15         | Eurythmics 44              | Hoodoo Gurus 125           | Lizzy Borden 160             | Batman/Danny Elfman 145    | Batman/Danny Elfman 145    | Randy Travis 38                |
| The B-52's 18               | Cher 11                  | Expose 48                  | John Lee Hooker 132        | Love And Rockets 105         | Beaches 71                 | Beaches 71                 | Tina Turner 31                 |
| Babyface 28                 | Neneh Cherry 103         | Extreme 171                | Grayson Hugh 140           | MC Lyte 121                  | Ghostbusters II 174        | Ghostbusters II 174        | Twin Hype 186                  |
| Bad English 35              | Andrew Dice Clay 110     | Faster Pussycat 86         | Ian Hunter/Mick Ronson 187 | Madonna 29                   | When Harry Met Sally 82    | When Harry Met Sally 82    | Stevie Ray Vaughan & Double 64 |
| Badlands 165                | Joe Cocker 104           | Fat Boys 183               | Ice-T 89                   | David Peaston 152            | Special Ed 131             | Special Ed 131             | Vesta 176                      |
| Bang Tango 58               | Natalie Cole 185         | Fates Warning 163          | Indigo Girls 66            | Tom Petty 9                  | Squeeze 113                | Squeeze 113                | Warrant 17                     |
| Bardeux 153                 | Alice Cooper 21          | Bryan Ferry/Roxy Music 170 | The Isley Brothers 151     | Prince 33                    | Billy Squier 196           | Billy Squier 196           | Jody Watley 173                |
| Rob Base & D.J. E-Z Rock 97 | The Cover Girls 143      | Fine Young Cannibals 13    | Janet Jackson 1            | Richard Marx 12              | Starship 79                | Starship 79                | White Lion 50                  |
| The Beach Boys 63           | The Cult 72              | Peter Frampton 154         | Jefferson Airplane 138     | Max Q 199                    | Stevie B 150               | Stevie B 150               | Winger 74                      |
| Beastie Boys 115            | The Cure 16              | Kenny G 200                | Jethro Tull 61             | Maze 47                      | Maze 47                    | Maze 47                    | Wrathchild America 194         |
| Jeff Beck 49                | D.A.D. 117               | Giant 102                  | Elton John 26              | Paul McCartney 149           | Paul McCartney 149         | Paul McCartney 149         | Dwight Yoakam 80               |
| Bee Gees 122                | The D.O.C. 34            | Debbie Gibson 98           | Steve Jones 169            | Reba McEntire 124            | Reba McEntire 124          | Reba McEntire 124          | Neil Young 45                  |
| Regina Belle 76             | Danger Danger 95         | Gorky Park 81              | Rickie Lee Jones 52        | James McMurtry 144           | James McMurtry 144         | James McMurtry 144         | Young M.C. 19                  |
| Big Audio Dynamite 87       | Dangerous Toys 75        | The Graces 190             | Journey 197                | John Cougar Mellencamp 164   | John Cougar Mellencamp 164 | John Cougar Mellencamp 164 | Zapp 188                       |
| Clint Black 68              | Darling Cruel 182        | Great White 27             | Janet Jackson 1            | Metallica 119                | Metallica 119              | Metallica 119              |                                |
| Michael Bolton 60           | Def Leppard 129          | Nanci Griffith 101         | Jefferson Airplane 138     | Pat Metheny Group 126        | Pat Metheny Group 126      | Pat Metheny Group 126      |                                |
| Bon Jovi 65                 | The Del Fuegos 198       | Dave Grusin 158            | Jethro Tull 61             | Milli Vanilli 2              | Milli Vanilli 2            | Milli Vanilli 2            |                                |
| Bonham 51                   | Dino 54                  | Gucci Crew 118             | Elton John 26              | Stephanie Mills 112          | Stephanie Mills 112        | Stephanie Mills 112        |                                |
| Boogie Down Productions 159 | Dirty Looks 192          | Guns N' Roses 85, 142      | Steve Jones 169            | Michael Monroe 161           | Michael Monroe 161         | Michael Monroe 161         |                                |
| David Bowie 106             | Bob Dylan 30             | Guy 146                    | Rickie Lee Jones 52        | Michael Morales 193          | Michael Morales 193        | Michael Morales 193        |                                |
| Bobby Brown 23              | EPMD 114                 |                            | Journey 197                | Van Morrison 130             | Van Morrison 130           | Van Morrison 130           |                                |
|                             |                          |                            | Big Daddy Kane 36          | Motley Crue 3                | Motley Crue 3              | Motley Crue 3              |                                |
|                             |                          |                            | Kid 'N Play 189            |                              |                            |                            |                                |
|                             |                          |                            | King Diamond 135           |                              |                            |                            |                                |
|                             |                          |                            | King's X 137               |                              |                            |                            |                                |
|                             |                          |                            | Kix 69                     |                              |                            |                            |                                |
|                             |                          |                            | Kool Moe Dee 111           |                              |                            |                            |                                |

# Find out how often Steel Wheels spin without spinning your wheels.



**Introducing a new concept in airplay monitoring. It's called the truth. But you can call it *Record Track*.**

If you knew with *complete accuracy* which songs were receiving airplay in markets nationwide, would it help you make better management and marketing decisions?

The answer is, *of course*.

You could time your advertising and promotions more precisely. You could direct the efforts of your field promotion staff more efficiently. You could manage new releases more effectively.

Now, the information you need to do all this *and more* is available through a unique airplay monitoring system from Broadcast Data Systems. Its name: *Record Track*.

**Which songs are spinning up a storm? Find out fast with *Record Track!***

Record Track is a computerized system that continually monitors airplay at radio, TV and cable stations throughout the U.S. It gives you easy, online access to airplay information on popular songs within hours of actual broadcast. Best of all, *it's virtually 100% accurate*.

So say good-bye to inaccurate playlists. And say so long to costly, time-consuming data gathering from suspect sources. Instead, say hello to the truth. Its name is Record Track.

*For more information, or a free demonstration of this remarkable online system, call today.*

## **RECORDTRACK**

*You won't get fooled again*

*Broadcast Data Systems*

New York 1515 Broadway, New York, NY 10036 □ Tel: 212-536-5305 □ Fax: 212-536-5310  
Los Angeles 3900 W. Alameda, Toluca Lake - Burbank, CA 91505 □ Tel: 818-972-1810 □ Fax: 818-972-9021

# On-Again-Off-Again MGM/UA Sale To Qintex Is A Go—Again

BY DON JEFFREY

NEW YORK Just days after MGM/UA Communications Co. terminated a \$1.5 billion buyout offer from Qintex Australia Ltd. and put itself up for sale again, the leading

## Warner, Sony Battle Over Guber, Peters

NEW YORK Sony Corp.'s \$3.4 billion acquisition of Columbia Pictures Entertainment Inc. has been complicated by lawsuits filed over the fate of the two hot Hollywood producers Sony picked to run Columbia.

Warner Communications Inc. filed suit in Superior Court in Los Angeles charging that Sony, by attempting to name Peter Guber and Jon Peters as co-chairmen of Columbia, was encouraging them to breach a five-year, exclusive movie-production contract the pair had signed with Warner Bros. Pictures. The suit seeks \$1 billion in damages and an injunction blocking the producers' proposed move to Columbia.

In a statement, Steven J. Ross, co-chairman of Time Warner Inc., said, "We regret that Sony has attempted to enter the U.S. motion picture industry by illegally and willfully raiding key talent under exclusive contract to a competitor. This conduct cannot, must not, and will not be condoned."

Sony countered with its own lawsuit, charging that Warner was trying to undermine its acquisition of Columbia. This suit seeks at least \$100 million in damages.

Meanwhile, Sony has confirmed that Walter Yetnikoff, president of CBS Records—which was bought by Sony in early 1988 for \$2 billion—has been named chairman of a new entertainment committee that will oversee Sony's recorded music and movie and television interests.

Sony has disclosed that Yetnikoff was the executive who introduced Guber and Peters to Sony officials. During the acquisition talks with Columbia, they were looking for top talent to replace Victor Kaufman, who said he would resign as chairman if the buyout went through. Guber and Peters will also be on the entertainment committee.

Yetnikoff has been named as a defendant in the lawsuit by Warner against Sony.

Guber and Peters, who produced "Batman" for Warner Bros., are considered valuable to the future of both Warner and Columbia because of their box-office success. In its suit, WCI said Guber and Peters had generated more than \$500 million in profits for the company.

Meanwhile, the executives' own company, Guber-Peters Entertainment Co., which is being acquired by Sony for \$200 million, has reported \$5.8 million in net income for the first quarter, ended Aug. 31, compared with a \$6.9 million loss in the same period last year.

DON JEFFREY

suitor for the movie, TV, and home video company appears to be Qintex again.

After the steep drop of the stock market in mid-October, MGM/UA's chances of entertaining buyout offers as high as Qintex's \$25 a share have begun to fade, and no other suitors have stepped forward.

Meanwhile, MGM/UA is continuing with a lawsuit it filed against Qintex, which is an Australian operator of resorts and a TV network.

Kevin Wallace, chief financial officer of Qintex America, says, "There have been no further discussions between the two sides. There's been no further dialog since Tuesday [Oct. 10, when the bid was terminated]. But there were feelers the day after by the other side."

MGM/UA refuses to comment on this report or on anything related to the Qintex deal.

The new development in the on-again-off-again talks between the two companies was Qintex's claim

that NBC was willing to help it finance the deal. Qintex said previously that about 10 major international companies—including some in the entertainment and broadcasting industries—were being lined up as equity partners. At press time, NBC spokesmen were unavailable for comment.

The buyout fell through after Qintex failed to present a \$50 million letter of credit to MGM/UA by Sept. 22. Negotiations continued past that date, but Qintex apparently failed to convince MGM/UA that it could pull off the buyout.

In its lawsuit, MGM/UA charged that Qintex had misrepresented its ability to provide the letter of credit or other security for the transaction.

Qintex's Wallace counters: "Everything was in order in terms of the letter of credit. MGM continued to make other requests related to the delivery and form of the letter of credit. That kept changing. We

tried to address that."

Although the company reportedly threatened to sue when the deal fell through, Wallace is now declining to say whether Qintex will file suit against MGM/UA for canceling the deal. But he does say, "We feel it was unlawfully terminated."

"We're considering all options at this point," Wallace continues, but he declines to specify those options. Asked whether Qintex will make a new bid for MGM, Wallace says, "That depends on what the other side's attitude is. We're certainly willing to consider it."

One immediate result of MGM/UA's rejection of Qintex is evident in MGM/UA's executive offices. Even though Qintex did not effect the acquisition, one of its top executives, David Evans, was already making major decisions at MGM/UA about future movies and management moves. "With the termination of the offer," Wallace says, "he is no longer fulfilling that func-

tion."

When it appeared that Qintex was out of the picture, speculation began to center on Rupert Murdoch's News Corp., which had made two unsuccessful bids for MGM/UA. But a spokeswoman for Murdoch said there had been no talks between him and MGM/UA. Analysts say Murdoch is unlikely to top his offer of \$23.16 a share, especially after being rebuffed by Kirk Kerkorian, the financier who owns 82% of MGM/UA's voting stock.

Another factor in the MGM/UA story is the uncertainty in the stock market after the 190-point plunge in the Dow Jones Industrial Average on Oct. 13.

On that day and the next two trading days, shares of MGM/UA fell \$3 to close at \$17.375. Shares of Qintex Entertainment, the Los Angeles-based television production company that is 43%-owned by Qintex Australia Ltd., fell 87.5 cents in the same period to \$4.375.

## ENTERTAINMENT INDUSTRY GETS FRIDAY THE 13TH SCARE, BUT LONG-TERM OUTLOOK IS GOOD

(Continued from page 6)

berberg, Rosenthal, says retailers and rackjobbers have had depressed valuations because of slow summer sales brought on by a product drought. He adds that these stocks are undervalued because the market has not recognized that recorded music is likely to be strong in the fourth quarter.

For the long term, most analysts see a bright picture for the home entertainment industry, citing such developments as increased revenue from sell-through home video and CDs.

"In my view there is a growing

population of couch potatoes, eating more and more music and video products," says Benjamin. "There is nothing going on in the market or the economy that will discourage them."

Moreover, analysts say that the trend toward consolidation among home video and music retail chains, shown most dramatically in the recent acquisitions by Belgium-based Super Club N.V. of The Record Bar and Turtle's, will continue.

In fact, the precipitous fall in the Dow had nothing to do with softness in the retailing industry. It came after banks denied financing for a \$6.79

billion buyout of UAL, the parent of United Airlines. UAL's stock plummeted, and then so did other takeover targets.

Entertainment companies, especially those with Hollywood studios, have been the objects of intense takeover speculation and, in some cases, actual takeovers. All this activity has driven their prices up beyond what many analysts feel reflects their value.

"Future price movement will be more a function of earnings and cash flow rather than perceived asset value," says Fred Anshel, analyst with

Dean, Witter, Reynolds. He adds that he has been "uncomfortable" with the stock prices of such companies as MCA, Disney, and MGM/UA, all of which have been takeover candidates.

The recent stock market scare, coupled with weakness in the junk bond markets, will make leveraged buyouts financed largely by debt "more difficult," Anshel maintains. "Any future deals will have to be less leveraged, financed more with equity and cash."

As far as capital expansion goes, companies that do not rely heavily on debt are not likely to be hurt by softness in the stock and bond markets.

Peter Blei, chief financial officer of Spec's Music, says, "We don't finance our store expansion with junk bonds."

Steve Lacy, chief financial officer at Commtron Corp., a leading videocassette distributor, says, "I don't think [the market drop] will have a dramatic effect on us because we don't have any debt at all. We're well financed and capitalized."

Few observers believe the stock market's plunge will have any effect on initial public offerings, either.

Chicago Corp.'s Wirt says, "If the deals make sense, they'll do them." Calling the Friday the 13th plunge a correction, Wirt says, "I'm amazed how the market shrugs these things off."

## L.A. & BABYFACE BOW LA FACE RECORDS

(Continued from page 6)

bidding war in securing the duo's talents. "It was more that they felt they would have a quality home here. We have a lean artist roster with the highest ratio of success in the industry."

In addition to La Face activities, the duo will be free to work on what Arista officials call a "limited number" of outside projects. These production activities will include projects by MCA's Bobby Brown and Pebbles as well as Arista's own Whitney Houston.

Previously, the pair produced such Brown records as "Rock Wit'cha," "Every Little Step," "Roni," and the title cut from the multiplatinum "Don't Be Cruel" album as well as "On Our Own" from the "Ghostbusters II" soundtrack. Pebbles hit big last summer with the L.A. & Babyface-produced "Girlfriend" single from her eponymous debut.

"I don't know what the exclusivity of [L.A. & Babyface's] arrangement is with Arista, but I know they are working on the next Bobby Brown album and they intend on working with Pebbles," says Louil Silas Jr., senior VP of A&R, black music at MCA. "They definitely want to be a major part of Bobby's next effort because they want to develop a relationship similar to Jimmy Jam & Terry Lewis' with Janet Jackson. And Pebbles being L.A.'s wife, that goes without saying."

Another "outside" project is Ba-

byface himself. The artist has mented his viability as a solo act by lodging his second album for Solar Records, "Tender Lover," at the No. 1 slot on Billboard's Top Black Albums chart for the third week in a row. He will continue his recording relationship with Solar, where Reid and Edmonds were first signed as members of the Deele.

According to Virgil Roberts, VP of Solar: "Babyface will continue to record as a solo artist here, and [L.A. & Babyface] will continue to record with the Deele. Babyface has an enormously successful career with this album, and he's not going to forfeit that. The Arista deal is simply to maximize their production efforts and ensure new talent for Arista." He adds that a new Deele album is expected in the first quarter of 1990.

## MUSIC CITY NEWS, TNN MERGE AWARDS EVENTS

(Continued from page 9)

via the November 1989 and January 1990 issues of Music City News. Final votes will be cast through ballots in Music City News and by call-in votes through a series of 900 numbers announced on TNN.

Formerly, the Music City News winners were nominated and then elected by subscribers to the monthly fan magazine; nominations for the TNN honors were made by an any-

mous panel of music industry figures.

The combined awards show is but the first of a number of cooperative events between the magazine and the cable-carried entertainment network. Other programs, TNN sources say, will include a gospel-music series and a songwriters awards show.

EDWARD MORRIS

Assistance in preparing this story was provided by Janine McAdams in New York.

## STRATFORD SEARCH GROUP Executive Recruitment to the Music Industry

An executive search firm specializing in meeting the total human resource needs of the music industry.

Send resumes in full confidence to:

**STRATFORD SEARCH GROUP**  
Empire State Building  
350 Fifth Avenue, Suite 7901  
New York, NY 10118  
(212) 465-1818 • FAX (212) 268-1061  
A DIVISION OF THAU/LEVEY, INC.

# Philly Music Foundation Inducts 10 Hometown Acts Into Hall At Awards Gala

BY SCOTT BRODEUR

PHILADELPHIA Teddy Pendergrass, Todd Rundgren, Stanley Clarke, Al Martino, and Harold Melvin & the Blue Notes were among 10 inductees welcomed into the Philadelphia Music Foundation's Hall of Fame Oct. 16 at its third annual awards presentation.

Also inducted were the songwriting team of Dave Appell & Kal Mann, classical pianist Andre Watts, composer Samuel Barber, and TV announcer Ed McMahon.

The awards, presented at a black-tie dinner at the upscale Bellevue Hotel in downtown Philadelphia, honor local legends who have made their mark on the music world and enhanced the musical legacy of the city.

Inductees also took part in an afternoon ceremony where bronze plaques, bearing the names of Hall of Fame members, were placed on a strip of the city's main thoroughfare, Broad Street.

"I've traveled to a lot of places and received many awards, but I can't think of any that I'm more proud to receive," said Clarke, who was born and raised in Philadelphia. "This is especially nice because my

family is here to be part of this."

Others honored with achievement awards were Peter Nero, the musical director and conductor of the Philly Pops; local DJ Ed Sciaky of WYSP; jazz saxophonist Grover Washington Jr.; and former Sigma Sound Studios manager Harry Chipez.

At the end of the ceremony, local performers showcased for the hundreds of people in attendance. Jive Records rapper Schooly D toned down his usually explicit lyrics and movements for the G-rated show.

Other performers included comedian Dom Irrera, the dance troupe Wave, and singer Renee Veneziale, who was part of Philadelphia's production of "Les Miserables."

Proceeds from the event went to the Philadelphia Music Foundation, a nonprofit organization that helps to promote and preserve Philadelphia music and musicians.

"I think this is great," said Washington, who lives in Philly and performs often in his hometown. "It helps you to recognize the young folks, and at the same time, you recognize the people who started things. It's about time this city got the good news it deserves."

## Sparrow Publishes Green Bio Raises Interest In Late Singer

NASHVILLE Sparrow Records is focusing attention on the late Keith Green's music via its publication and promotion of his biography, "No Compromise." Written by Green's widow, Melody, and David Hazard, the book shipped Sept. 21 in both trade paperback and cloth editions.

Green and two of his children were killed in a plane crash in 1982.

Sparrow has 10 Green albums in its active catalog. Two of the most recent collections, "The Ministry Years 1977-1979" and "The Ministry Years 1980-1982," have sold more than 130,000 copies during the past two years, the label reports. The initial press run for the new book was 140,000 copies.

To whip up retail enthusiasm for the book, Sparrow offered a 46%-48%

discount off the cover prices for orders submitted by July 15. Customers who ordered books early and prepaid for them were given \$1-off coupons.

To involve radio, Sparrow sent promotional copies of the book to major stations and extended co-op advertising support. Additionally, there were on-air book giveaways, and Green's widow has been doing in-person or phone interviews in many markets.

While there is no direct cross-promotion between the book and Green's record catalog, retailers were given a discount on the record purchases if they bought the book in quantity.

Currently, Sparrow is distributing the book directly to secular stores.

EDWARD MORRIS

## U2 Prices Raise Irish Ire

DUBLIN, Ireland Following a storm of protest, U2 has reduced the ticket prices for its five Christmas concerts at The Point here. It now seems unlikely the group will make any profit from the shows.

Tickets for the shows initially were priced at the equivalent of \$35.45 for reserved seating and \$28 for standing room. Revised costs when tickets go on sale Nov. 18 will be \$25 and \$22, respectively. The concerts take place Dec. 26-27 and 29-31.

During the "Joshua Tree" tour, U2 played to nearly 200,000 in Dublin. This time the band opted for a series of shows in the more intimate Point,

which has a total capacity of 22,500.

The band considered the original pricing for the shows to be reasonable, especially in view of the nature of the venue and the inclusion of guest attraction B.B. King.

In an official statement, U2 manager Paul McGuinness said: "In a town where it has cost up to \$28 to see Bruce Springsteen in a field, \$25.72 to see Simple Minds outdoors, and \$90 to see Frank Sinatra in a football stadium, we felt that people would be interested in paying to see U2 and B.B. King performing together in a comparatively intimate setting."

KEN STEWART

# Budweiser, MTV Promoting Dec. 19 Cable Broadcast Showtime Outlet Gets Stones PPV Rights

BY MELINDA NEWMAN

NEW YORK Showtime Event Television has been awarded the pay-per-view rights to a Rolling Stones concert on Dec. 19.

An official announcement of the site and other details will be made Oct. 29. However, according to Scott Kurnit, president of Showtime, the event will include special guests and will encompass more than just the current "Steel Wheels" show.

Speculation is that Showtime will pay the Stones \$6.5 million for the rights, although Kurnit would neither confirm nor deny the amount. He did confirm, however, that tour sponsor Budweiser had made a seven-figure investment, reputed to be \$3 million, to advertise and promote the PPV concert. "We expect more than a tag at the end of their current commercials," he says.



donated to the organization.

NEW KIDS AGAIN: After pulling out of WPLJ New York's New Kids On The Block school-spirit contest (Billboard, Oct. 21), WPLJ PD Gary Bryan says Columbia Records is again working with the station and providing them with some of the tickets that WPLJ had previously been forced to buy from scalpers. Bryan also denies rumors that he and GM Dana Horner have been called in by nervous lawyers from corporate owner ABC, saying his legal department is more upset about an old Bryan aircheck that WHTZ (Z100) has been making fun of on the air. WHTZ PD Steve Kingston has, since the New Kids flap began, denied using his influence to force Columbia out of WPLJ's initial promotion. WQHT (Hot 97) PD Joel Salkowitz, however, admits freely to pressuring the label, and says WQHT had proposed a similar promotion to the label. "I don't think there's been any other group in the last 15 years that would take a b.s. station like WPLJ and give them instant teen credibility," he says.

AFTER BEING RUSHED to Mercy Hospital in Pittsburgh after his wife was unable to wake him the morning of Oct. 10, tenor saxist Stanley Turrentine was later said to be in fair condition and being given medication for pulmonary edema, or accumulation of fluid in the lungs. The artist is currently riding high on the jazz charts with his Blue Note album "La Place."

RECORDING IN LATVIA: Ben Rizzi of Master Sound Astoria, Long Island City, N.Y., may be enlisted behind the Iron Curtain. According to an unnamed source, a studio being constructed in Latvia is seeking Master Sound expertise. Master Sound would not reveal details of the negotiations.

CONTRARY TO Billboard's earlier report that Glen Brunman, recently promoted to VP of media and artist development at Epic Records, is moving to New York, he will remain in the label's West Coast office.

ANDREW DARROW, most recently A&R director in the East for MCA Records, has formed an artist management company, Absolute Direction, in New York. First signing is Domani, an unsigned band from Louisville, Ky., that recently completed opening for Grayson Hugh's (RCA) tour. Dana Goldstein, formerly at The Kiss Co., is VP of artist development. Company can be reached at 212-767-1400.

GOING ABROAD: The New York Publishers' Forum tackles The International Perspective On Music Publishing at a discussion Thursday (26) at New York's Omni Park Central Hotel from 4:30-6 p.m. The moderator will be forum parent National Music Publishers' Assn. president Ed Murphy, with a panel consisting of Federico Monti Arduini (G. Ricordi), Michael Brettler (Shapiro-Bernstein), Greg Hamilton (Peer Southern), and Ron Solleveld (BMG Music). For more info, call Deirde Red-

The tour's media sponsor, MTV, will also serve as presenter of the Dec. 19 event and, according to Kurnit, will talk up the concert on the air. Showtime is also negotiating with ABC Radio to simulcast the concert.

The show will be available to cable's addressable universe of 12 million households at \$19.95-\$24.95.

Coincidentally, Kurnit was involved with the Stones' last PPV broadcast on Dec. 19, 1981, as a retailer with Warner Cable. That show drew a 6.2% buy-rate of the PPV universe. And while Kurnit refuses to make predictions as to how this show will fare, he adds that if it draws the same percentage, the gross will be \$14 million.

Kurnit admits that the deal was signed relatively late, but maintains that Showtime is at no real disadvantage. "Even though we didn't [sign] until Oct. 17, we've been ... develop-

ing ideas for the past two months. We'd had a lot of conversations with [promoter] Michael Cohl about the needs of the band, so we're able to hit the ground running.

"We have missed getting into the cable guides," he says. "But with the participation of ABC Radio, Budweiser, and MTV, I think we'll be able to continue to build the excitement for the event. And then our job is to enhance the demand and go in the final 10 days using our own local media to say five simple words: 'Here's how you get it.'"

Kurnit would not say what the split with cable operators will be, but added, "We don't believe the retailers should just get the show without a commitment." Therefore, operators who simply take the show but do no advertising and marketing for the event get a lower split than the retailers who make an investment.

Continued from page 114

man at 212-370-5330.

RETURN ENGAGEMENT: The New York office of The Songwriters Guild plans its second round of Pro-Shop sessions at which advanced members expose their new songs to industry pros. New series will begin in December. For more info, call SGA's George Wurzbach at 212-686-6820.

AN AMERICAN ICON: Icon Communications, a U.K. graphic design house with strong music industry ties, has opened shop in Marina Del Rey, Calif. The company was formed in 1983 by Richard Evans and Andrew Ellis, who met while working at Hipgnosis, which had produced album covers by Pink Floyd, Led Zeppelin, and Paul McCartney, among others. Icon's recent work in merchandising has included the Who tour, album covers for China Crisis, the Thompson Twins, and Virgin's Venture Series. Evans can be reached at 213-578-7200.

ALL WORK, ALL PLAY: RadioActive Talent president Ken Franklin—who represents broadcasting clients including Batt Johnson and Valerie Smaldone at top-rated WLTW in New York, Johnny Donovan at WABC, and WXRK's Alison Steele—shares workaholic habits with many in the music business. But Franklin's manic workday is due to be featured on the ABC program "20/20" on Friday (27). He was interviewed by John Stossel.

A LITTLE OF THIS & THAT'S: A recordable CD system developed jointly by Sony and Taiyo Yuden was demonstrated by Sonic Solutions at the Audio Engineering Society convention in New York last week. Using Taiyo Yuden's That's CD software, which complies with redbook CD standards and can be played back on any CD player, the two-part system has a suggested price of approximately \$30,000. Disks are currently priced at \$50. Designed for use as a reference CD system, the units work in conjunction with Sonic Solutions digital audio workstation and will be available in the spring of 1990. A prototype magneto-optical recordable CD system developed by Sony and Philips was presented at the Japan Audio Fair, but no pricing or availability was announced. Although the system can play back standard CDs, it requires special software for recording. Disks recorded on it cannot be played back on regular CD players.

HOW'S DAT?: DAT machines were touted at the Japan Audio Fair as adhering to the Serial Copy Management System by a number of manufacturers, including JVC, Sony, and Hitachi. However, no working demonstrations of the SCMS units were made and, according to a consultant involved in developing the SCMS chip, specifications have not yet been finalized on the copy protection system. The SCMS was agreed upon by software and hardware manufacturers as a plausible copy protection system this summer (Billboard, Aug. 5). It is currently awaiting congressional approval.

## PARAMOUNT LOSES 1ST ROUND IN SUIT OVER LOCAL ADS ON VIDEOCASSETTES

(Continued from page 1)

Mead; two Wichita video retailers who had allegedly rented out the altered cassettes; and two local restaurants, a local radio station, and the Domino's Pizza chain, whose ads reportedly appear on the altered tapes.

Two other co-defendants, Longnecker's, a Wichita fast-food restaurant, and Ridgerunners Inc., a nightclub, settled out of court last month and were dropped from the suit.

In a 38-page decision sent down Oct. 11, Judge Sam A. Crow noted that "the Supreme Court has stated that a person does not infringe a copyright when he makes an unauthorized use of the protected work

but in a manner outside the scope of any of the copyright holder's exclusive rights." Consequently, he denied Paramount's request for an injunction against further tampering with the company's tapes and sale or rental of tapes containing the inserted ads.

Crow also rejected Paramount's claim that rentals of the tapes altered by VBS represented the distribution of mutilated versions or derivative works.

"[Paramount's] distribution claim is barred by the first-sale doctrine, which provides that when a copyright owner parts with title to a par-

ticular copy of his copyrighted work, he divests himself of his exclusive right to vend that particular copy," Crow's ruling said.

The decision also denied Paramount's claim that VBS ads "seriously jeopardize" future contracts with Pepsi and other national advertisers.

"The placement of advertisements on videocassettes owned by the video retailer has not been shown to be a wrongful or improper means of competition," the ruling said. "On the scant evidence of record, the court cannot grant [Paramount's] action on the basis of this claim."

In summarizing his decision, Crow

said, "The court holds that [Paramount] has not shown a substantial likelihood of success on the merits of its claims. The court also holds that [Paramount's] delay in bringing suit disarmed any presumption of irreparable harm and tipped the balance of hardships toward the defendants. For these reasons, the court denies [Paramount's] motion for preliminary injunction."

While Crow's ruling represents an initial victory for VBS, Paramount's action will remain before the court: The judge also refused to grant a motion for dismissal by Domino's Pizza.

Paramount's suit seeks awards for real damages of \$1 million and punitive damages to be determined at trial.

A statement from Deborah Rosen, senior VP of corporate communications for Paramount, said, "Despite the court's initial refusal for an injunction, we continue to strongly believe that these practices are unlawful, and we will pursue further legal and business action to prevent them."

Rosen refuses to elaborate on what specific "legal and business action" the studio had in mind, but one option, according to lawyers familiar with the case, would be to seek an expedited appeal of the ruling on the injunction. Otherwise, the studio, if it chooses to pursue its current legal action, would have to seek a trial date that might be months in the future; meanwhile, VBS and other entrepreneurs would be free to continue selling local ads on prerecorded cassettes. Paramount's attorneys declined to comment on the decision.

Bill Fry, attorney for VBS, applauds Crow's ruling. "He made a very thorough analysis. I think he wrote it with the view that unless the case was settled, it would go to the Supreme Court. He didn't make a cursory view. He touched all their claims, and my view is he didn't see much substance."

Crow's strongly worded decision—virtually a point-by-point refutation of Paramount's arguments—indicates that the studios and other opponents of unauthorized videocassette advertising may face a tough battle to protect what they view as their rights.

Paramount, the pioneer in the placement of national advertising on videocassettes, is so far the only studio to file suit against local video-ad entrepreneurs.

JVC of Tokyo, owner of the VHS

logo trademark, issued a statement Aug. 21 warning that splicing additional footage onto prerecorded cassettes represents trademark infringement (Billboard, Sept. 9). The statement was seen as a direct response to the activities of the Midland, Texas-based firm Video Air Time, which splices local ads directly onto tapes. James Bouras, special counsel to JVC, says the decision in the VBS case does not affect JVC's position, since it concerns recording over existing material, rather than loading additional tape into the cassette.

There is some speculation, however, that the Kansas ruling might "freeze" some pending deals between national advertisers and home video companies.

Several major upcoming rental and sales releases—such as Nelson Entertainment's "When Harry Met Sally . . ." Warner Home Video's "Lethal Weapon 2," and Paramount's own "Indiana Jones And The Last Crusade"—are widely believed to be candidates for national ads on tapes.

Rand Bleimeister, executive VP of Nelson Entertainment, while "appalled at the decision," says he doesn't think "national advertisers are even aware or may even ultimately care about the decision, because it's an isolated case."

However, if the practice of local advertising on videocassettes were to become more widespread, then "it may well have some impact," says Bleimeister, adding, "It's a little too early to tell."

Others involved in video sponsorship, however, say the decision could have wide-ranging implications. "There are only a limited number of advertisers using the medium right now, so in terms of the number of companies affected, the impact is not major," Rockbill senior VP Kathy Connolly says. "But it will quite probably affect negotiations in the future. In any good contract, the advertiser would demand to be protected [from competition]."

The advertisers that are using video right now, Connolly notes, "are very savvy," and could use the ruling, if it stands, as leverage to exact more favorable terms from the studios. Rockbill has worked with Paramount and other studios to develop video sponsorship deals.

Assistance in preparing this story was provided by Paul Sweeting and Jim McCullaugh.

## RADIO STATIONS, RETAILERS REPORT DAMAGE FROM CALIFORNIA QUAKE

(Continued from page 1)

ter, electricity, communication, and transportation were disrupted.

Due to a shutdown of phone service into the area, most information was supplied to Billboard by companies with offices in other parts of the U.S.

As is the case with any natural disaster, radio played an important part in getting information to the victims of the San Francisco earthquake. Early televised reports from Candlestick Park showed police officers telling the crowd to tune to San Francisco news/talk stations.

Most area stations were knocked off the air, at least temporarily. But by noon the next day, the majority were back on the air. Several stations affected by the quake—KFOG, KIOI, KMEL, and KXXX—share the same tower.

At least a few broadcasters were at Candlestick Park for the aborted third game of the World Series when the quake hit. Emmis Broadcasting president and Seattle Mariners owner Jeff Smulyan was at the game along with several staffers from KPWR (Power 106) Los Angeles. After the earthquake, Smulyan left the Bay Area on a private jet for Emmis' Indianapolis headquarters.

CBS O&O N/T KCBS was also knocked off the air following the quake, but was back on within an hour, and its coverage of the disaster is what listeners on co-owned all-news AMs heard in several markets. (Similarly, many ABC affiliates picked up the broadcasts of the group's KGO.)

The KCBS transmitter was not damaged, but a pump leading to its diesel-powered emergency generator received some damage, requiring station staffers to lug five gallon jugs of fuel into the elevator and up to the generator on the roof.

KATD, ironically, had recently switched from top 40 to country, and was initially using a satellite format for convenience until it could get its library built up. KATD lost its satellite feed in the earthquake and was forced to work with donated CDs from a local record store.

In some other incredible stories, one KGO reporter, Gretchen Wells, did reports from her fire-ravaged home in the Marina district that burned to the ground in the course of the evening. Modern rock KITS' studios were severely damaged by the quake. Although employees were only permitted in the building to retrieve equipment, staffers managed to set up equipment and broadcast from an RV near the sta-

tion's transmitter.

On the retail side, no stores belonging to chains contacted by Billboard were severely damaged. All closed the night of the quake, but the next day, managers were either opening their outlets or waiting for malls to reopen so they could get into their stores.

Officials of Tower Records, based in Sacramento, Calif., the Musicland Group, Minneapolis, and The Record Shop, Sausalito, Calif., all report that their stores appear to have survived the worst of the quake. All three company officials say that the stores were strewn with merchandise that fell out of racks and off the walls. But they say that there appears to be no structural damage to the stores that they could reach.

Mike Meyer, VP in the Golden Valley, Minn., distribution center of The Record Shop, says he initially couldn't get through to anyone from his company's four Bay Area stores.

The Record Shop just opened its first freestanding, urban store on Chestnut Street in San Francisco, near the fire in the Marina district that followed the earthquake. But, luckily, the outlet was unharmed, says Meyer; in fact, chain president Mary Ann Levitt told Meyer "not a thing was out of place in the store" when she went to visit it the morning after the quake.

Paula Connery, VP of the Western division for the Musicland Group, says she spent Wednesday calling the company's 39 stores in San Francisco and San Jose.

"My first concern was for our people," she says "I have been in touch with most of the stores and everyone seems OK. Thank God no one was hurt."

The primary concert venues in the Bay Area apparently were not damaged, and upcoming shows—including R.E.M. dates at the Concord Pavilion Oct. 20 and the Shoreline Amphitheatre in Mountain View Oct. 21 and Stevie Nicks and the Hooters at the Shoreline Amphitheatre Oct. 20—were expected to take place as scheduled, according to promoter Bill Graham's staff.

A Nicks-Hooters show at the Concord Pavilion the night of the quake was canceled, but Nicks' agent, Michael Piranian at Creative Artists Agency, says he reached a contact with Bill Graham Presents the following day.

"To the best of their knowledge, none of the facilities they use have experienced structural damage," Piranian says. Since promoters front money for building deposits

and advertising, and artists commit their time to tour in a market, Piranian says, "for a lot of shows to be canceled would be ruinous from a financial standpoint."

While venue buildings may be sound, access to concert sites may be hampered for weeks due to repairs to highways and the San Francisco-Oakland Bay Bridge.

Initially, record companies with San Francisco offices tried to get in touch with their Bay Area staffs—with little success at first.

A&M pop promotion people first heard about the quake during a conference call that included Kay McCarthy, the local promotion manager in San Francisco. Suddenly she screamed into the phone, "Gotta get off. There's an earthquake," according to an A&M official.

Keith Adams of PolyGram was on the Bay Bridge when part of it collapsed, according to Lee Michaels, a San Francisco-based radio consultant. Adams told Michaels that it was like a horror movie. "People were running at him with their hands over their heads and screaming."

KIOI San Francisco salesman Ken Flower was also on the bridge, but was 200 feet away from the segment that collapsed.

Executives of MCA, RCA, Columbia, PolyGram, Important/Relativity, and CEMA reported that personnel in their San Francisco branches were all OK, although several people from CEMA had to spend the night at their office.

For Northern California-based professional audio manufacturers at the Audio Engineering Society convention held in New York last week, the emotional trauma of being here while nature wreaked her wrath in San Francisco was the worst aspect of the quake.

Most of the audio manufacturing firms were fortunate in escaping serious damage. "I was on the phone with our office as the earthquake began," says Helen Meyer of Meyer Sound Laboratories, a loudspeaker/sound reinforcement equipment manufacturer. The phone call was terminated as the quake progressed, but contact was quickly re-established. The company's personnel and office remained safe.

E-Mu Systems, makers of digital sound production systems, was one of the few San Francisco-area manufacturers not present at the show. A sign on the company's dark, locked demo room read "Closed Because of Earthquake." Attempts to contact the company at press time were unsuccessful.

### DISC MAKERS

## Complete manufacturing for the audio industry.

**SAVE MONEY Deal Directly With The Manufacturer**

In-house art department for design, typesetting, film work, and printing. In-house mastering department for a great sounding product.

**COMPLETE PACKAGES FOR:**

- Cassette Duplication
- Record Pressing
- Compact Disc Replication

**CALL FOR OUR FREE FULL COLOR CATALOG 1-800-468-9353**  
(In PA: 215-232-4140)

### DISC MAKERS

1650 Broadway, Suite 1010  
New York, NY 10019  
(212) 265-6662



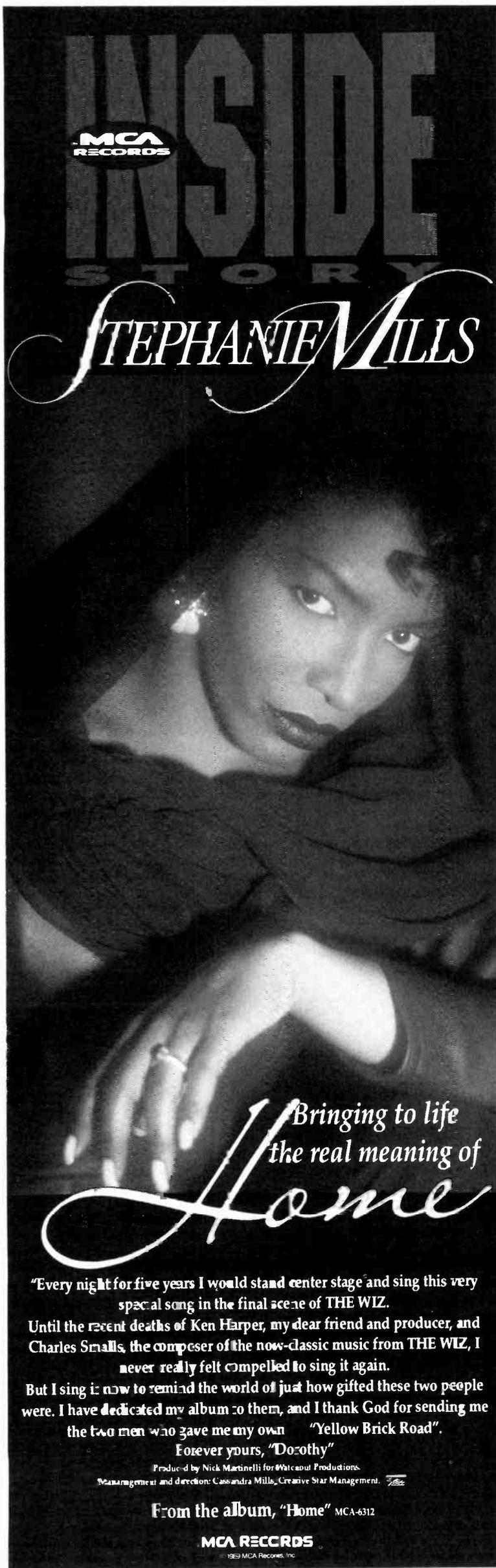
**INSIDE TRACK**

**MCA RECORDS**

**INSIDE TRACK**

**STORY**

**STEPHANIE MILLS**



Bringing to life  
the real meaning of  
*Home*

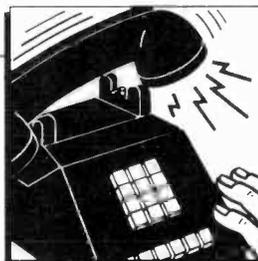
"Every night for five years I would stand center stage and sing this very special song in the final scene of THE WIZ. Until the recent deaths of Ken Harper, my dear friend and producer, and Charles Smalls, the composer of the now-classic music from THE WIZ, I never really felt compelled to sing it again. But I sing it now to remind the world of just how gifted these two people were. I have dedicated my album to them, and I thank God for sending me the two men who gave me my own "Yellow Brick Road".  
Forever yours, "Dozothy"

Produced by Nick Martinelli for Watcoatl Productions.  
Management and direction: Cassandra Mills, Creative Star Management.

From the album, "Home" MCA-6312

**MCA RECORDS**  
© 1989 MCA Records, Inc.

## INSIDE TRACK



Edited by Irv Lichtman

**HOUSING & URBAN DEVELOPMENT** secretary **Jack Kemp** has turned down Cleveland's request for a \$6.9 million Urban Development Action grant to help build the **Rock and Roll Hall of Fame** in that city. The Hall's record industry sponsors have given Cleveland until Nov. 15 to raise \$40 million of the \$48 million needed to build the facility, but Hall of Fame executive director **Larry R. Thompson** says he is not worried about meeting the deadline. He claims that \$37 million has already been lined up from the private and public sectors.

**TAPING MEASUREMENT:** The **Record World** outlet in Yonkers, N.Y., will be the site starting Oct. 25 of the 200th installation of a **Personics System** since the custom-taping made its debut to consumers a year ago in the California market. As a matter of fact, it was this week in 1988 that the units became a consumer reality.

**EXPECT A SWITCH** of the **Moss Music Group** line of mostly classical recordings to **Essex Entertainment Inc.**, the Hackensack, N.J., distributor of **Stradivari Records**, another classical line, **Pair Records**, a pop logo, and **Commodore** jazz reissues. **MMG**, founded by **Ira Moss**, which has had financial difficulties in recent years, was most recently handled through **Pickwick Entertainment**, established last year to market recordings and videos.

**JOBETE MUSIC BUYOUT** possibilities continue with word that **Windswept/Pacific**, the **Chuck Kaye & Joel Sill**-led U.S. music arm of Japan's **Fujisankei** entertainment complex, is willing to pay as much as \$165 million for the **Berry Gordy**-owned treasury of hits first exposed on the **Motown** label. The other big contenders are **Michael Jackson/EMI-SBK** and U.K.'s **Filmtrax**. Knowledgeable music publishing figures still question a Jobete deal that would require a payment of anything close to \$165 million. Meanwhile, **EMI-SBK** chiefs **Charlie Koppelman** and **Marty Bandier** headed for Los Angeles early last week to talk turkey to Gordy and his advisers on their offer.

**(BUYING)M(ORE)G(OODIES):** **BMG Music Publishing**, under **Nick Firth**'s direction, continues its acquisitions or other tie-ins with domestic and international publishing setups with the purchase of artist/producer **Ronnie Milsap's Lodge Hall (ASCAP)** and **Milsap**

(**BMI**) firms. The Milsap companies contain such Milsap hits as "Stranger In My House," "Lost In The Fifties Tonight," and more than 100 songs by **Mike Reid** and new **PolyGram** artist **Daniele Alexander**, among others.

**CADDY FLACK?:** In his "1989-90 President's Message," in the October issue of **VSDA Reports**, **Video Software Dealers Assn.** president **Lou Berg**, responding to apparent flack, takes pains to defend the organization's gift of a Cadillac to retiring executive VP **Mickey Granberg**. Since last August's **VSDA** convention, where the gift was presented, Berg writes, "Several of our members have voiced concerns about the precedent set by such a gift... Without her tireless devotion and expertise, the prominence and prestige of **VSDA** would not exist. This gift cannot accurately measure Mickey's true worth to our organization, but it merely represents a token of our heartfelt thanks."

**PERFORMANCE RITES:** **BMI** has approached Nashville's **Country Music Foundation** to compile a three-record CD set and an accompanying commemorative booklet for the society's 50th anniversary celebration this year. All musical formats will be included in the collection.

**MOVING VANS, AGAIN:** Track hears that **Vans Stevenson**, former publicist for **Erol's** and former corporate affairs director for **Blockbuster Video**, will start working for the **Motion Picture Assn. of America** on Oct. 30. It's said he will be based in Washington, D.C., and will deal with legislative matters on the state level.

**STILL ROCKIN' FOR OLD TIMES' SAKE:** **Richard Nader** mounts his 20th Anniversary Rock & Roll Revival Show Nov. 3 at Madison Square Garden in New York. The event will feature **Chuck Berry**, **Bo Diddley**, the **Five Satins**, **Johnny Maestro**, **Jay Black**, **Ronnie Spector**, the **Coasters**, and the **Skyliners**.

**AUCTION AGAINST AIDS:** The Los Angeles chapter of **NARAS**, the record academy, held a music memorabilia auction to benefit the **American Foundation for AIDS Research** Oct. 15 at the Regent Beverly Hills. A costume **Prince** wore on his **LoveSexy** tour, at \$5,000, was the most expensive item. Other goods with high bids included a cape worn by **Mick Jagger**, which sold for \$4,200, and a shirt worn by **Elvis Presley**, which went for \$2,600. Proceeds from the auction, including the \$20-per-person admission, and a \$150-per-person reception, as well as funds from program advertisements, and contributions for those who couldn't attend, will be  
(Continued on page 112)

## Midwest Store Will Drop Music Customers Find Offensive Pamida Chain Pans 'Objectionable' Product

BY THOM DUFFY  
and KEN TERRY

**NEW YORK** A mass-merchandise chain in the Midwest has posted signs in its music departments telling customers that it will not sell any recordings they find objectionable.

The Pamida retail chain, with 166 stores in 12 states, has posted signs that read: "We carry no recorded music product that contains offensive lyrics in our stores. Should you find any product that you deem offensive, please notify our store manager."

**Jim Zimmerman**, who oversees Pamida's prerecorded music departments, confirms the action but declines to discuss it.

"We have no comment," he says, "but your information is correct."

Although other record retailers—including **Hastings Books, Music & Video**, **Camelot Music**, and **Disc Jockey**—have restricted the sale to minors of albums with parental advisory stickers, the Pamida chain apparently is the first mass merchandiser

to say it will not stock albums that any customer finds offensive.

"This move takes the retail tendencies that have been cropping up [recently] to a new level," says **Howard Bloom**, co-founder of the anti-censorship group, **Music In Action**. "This gives pressure groups virtual veto power over the records that will appear in Pamida's stores."

"It also adds to the tendency to condemn rock [as harmful to young people]. Cigarettes are proven harmful to young people, and I'm sure Pamida sells them."

**Mario DeFilippo**, senior VP of marketing for **Handleman Corp.**, which racks many of Pamida's stores, takes a decidedly different view of the chain's policy. Although he does not know of any other **Handleman** accounts that have posted the kind of signs that Pamida has, he does not believe Pamida's approach to controversial records is unusual.

"The corporate offices of most chains have explicitly instructed us that if there are any lyrics or cover

art that could be offensive, they are to be made aware of it and they will make the decision on whether to stock [the record]," he says.

Consequently, he says, **Handleman** has told the labels to screen all product slated for release, "and if there is anything offensive in it, it should be drawn to our attention."

**DeFilippo** says it is common for labels to submit lyrics, tapes, and cover art in advance to **Handleman**. In some cases, after the giant rack tells a label it will not carry a specific title, "they come back with rerecorded or edited items," he notes. Sometimes, as with the new **L.L. Cool J** album, "clean" and original versions are furnished to the trade as a whole; but there have also been occasions, says **DeFilippo**, when **Handleman** has agreed to carry cleaned-up versions of albums that have been edited exclusively for its customers.

Despite these efforts, some **Handleman** accounts "give us lists of artists that are not to be stocked in their stores," he notes.

# NOW, IT'S TAYLOR'S TURN!

**Tell It To My Heart**  
only told half  
the story as  
Taylor Dayne  
follows-up her  
platinum plus  
debut with a truly  
extraordinary new  
album.

Introducing  
**CAN'T FIGHT FATE,**  
by Taylor Dayne.

Featuring  
**"With Every Beat  
Of My Heart,"**  
the first of many  
hits to come.

On Arista chrome cassettes,  
compact discs and records.

Produced by Ric Wake for  
Wake Productions

Executive Producer: Clive Davis



**ARISTA**

THE NEW ALBUM FROM BRITAIN'S  
VINCE CLARKE AND ANDY BELL.

FEATURING THE SINGLE "DRAMA!"  
(4/7-22768)

# ERASURE

4/21-26026



PRODUCED BY GARETH JONES, MARK SAUNDERS AND ERASURE

AVAILABLE NOW ON SIRE/REPRISE CASSETTES, COMPACT DISCS AND RECORDS.



© 1989 SIRE RECORDS COMPANY