

# Billboard

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VOLUME 101 NO. 24

THE INTERNATIONAL NEWSWEEKLY OF MUSIC AND HOME ENTERTAINMENT

June 17, 1989/\$3.95 (U.S.), \$5 (CAN.), £3.50 (U.K.)

## Vid Distributor Metro Sues Vestron, Alleges Conspiracy

BY EARL PAIGE

LOS ANGELES The consolidation of video distribution has led to yet another distributor lawsuit against Vestron Video, which in late 1987 became the first major supplier to cut its roster of wholesalers.

In the latest case, one of three actions pending against Vestron, Metro Video Distributors and its president, Arthur Morowitz, have filed an anti-trust suit in U.S. District Court in Puerto Rico that, among nine causes for action, alleges conspiracy between Vestron and other home video labels, including Paramount, MGM/UA, Warner Bros., MCA, and RCA/Columbia.

An attorney at the Puerto Rican law firm handling the case for the

plaintiff puts the total amount being sought at \$150 million, based on the normal treble damages in such suits. The suit was brought in Puerto Rico because that is the only remaining base of Metro operations, since its other assets were sold to Ingram.

In another dispute, in a state court  
*(Continued on page 81)*

## 119-Store Chain Restricts Sale Of 74 Albums Hastings Stickers 'Explicit' Product

EY CHRIS MORRIS

LOS ANGELES In what appears to be an unprecedented step on the part of a major U.S. retail chain, the 119-store Hastings Books & Music is voluntarily placing its own stickers on certain kinds of music product to prohibit its sale to persons un-

der the age of 18.

Other large retail chains—notably North Canton, Ohio-based Camelot Music and Owensboro, Ky.-based Disc Jockey—have previously instituted policies in which albums already stickered with parental advisories by record labels are interdicted to minors or sales

are restricted on a store-by-store discretionary basis. But Hastings, headquartered in Amarillo, Texas, is evidently the first national retailer to take a hands-on role in barring the sale of specific albums to minors.

On May 11, the home office of the retail/rack combine Western Merchandisers, which operates Hastings, issued a mailing to stores, accompanied by a memo instructing staffers to place "18 To Purchase" stickers on specifically designated records and books. Most of the recordings were in the rap, heavy metal, and comedy genres.

The memo, signed by Western advertising production manager Scott Colley, read in part, "Enclosed in  
*(Continued on page 82)*

## Are There Too Many Radio Meets?

This story was prepared by Ken Terry and Sean Ross.

NEW YORK Widespread reports that Elektra Records is reducing its presence at radio conventions have reopened the debate on the proliferation of those confabs, which num-

bered about 15 at last count. While the general consensus seems to be that there are too many conventions, most labels are continuing to attend them, if only to avoid being at a competitive disadvantage, and many radio people say they'd hate to see the labels pull out.

What Elektra is doing depends largely on whom you ask. Brad Hunt, senior VP of promotion for Elektra, denies his label has changed course on radio conventions. "We've never really participated too actively in many of them. That's been policy for  
*(Continued on page 83)*

## RCA/Col Move On Distributors: We're Listening

BY JIM McCULLAUGH

LOS ANGELES RCA/Columbia Pictures Home Video, in eliminating the territorial restrictions in its controversial 9-month-old U.S. distribution policy, has provided one more example of the major video suppliers' increasing receptivity to concerns expressed by independent retailers.

RCA/Columbia executive VP Gary Khammar says his company's change was not finalized until after a recent series of studio-orchestrated meetings with video retailers in Arizona.

Several months ago, RCA/Columbia also did an about-face when dealers complained about ads for NBC  
*(Continued on page 88)*



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The Rainmakers newest Mercury LP **The Good News And The Bad News** (838 232-1) is storming both rock and alternative radio and garnering floods of great reviews. Produced by Jeff Glixman, the album has the feel of a Rainmaker's live performance with the sound quality of a 32-track recording. Featuring the first single and video "Spend It On Love".

## Labels, Retailers Weigh Merits Of New-Artist Promos

BY GEOFF MAYFIELD

NEW YORK Developing-artist programs have become the rage at music chains and have proven their ability to help build hits. But some record companies are increasingly concerned about the expense of these campaigns.

Labels and distributors acknowledge that over the past year, the retail sector has been playing a more prominent role in breaking artists than it has in years past. Tracy Chapman may be the most dramatic example of the impact retail can have on artist development, but sources also cite a slew of other examples—including Edie Brickell & New Bohemi  
*(Continued on page 69)*



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# ARISTA

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VOLUME 101 NO. 24

JUNE 17, 1989

## TAKE A WALK TO '2300 JACKSON STREET'

After scoring a double-platinum 'Victory' five years ago, the Jacksons took some time off from recording together. But now they're back—sans Michael and Marlon—with a new Epic album, "2300 Jackson Street." Steve Ivory talked with group members about the project. **Page 33**

## A LOOK AT LABEL COMINGS AND GOINGS

The 'in' crowd on the country label rosters has grown with the addition of such acts as the Headhunters and Wild Bill & the Cloggers. On the 'outs' are Don McLean and Tom Wopat. Others like Glen Campbell and Gary Morris have moved to new labels. So found Billboard's Edward Morris, who has a complete list of major-label rosters. **Page 38**

## THE WORLD OF BLACK MUSIC

The past decade has been one of tremendous change and growth for the black music industry. Billboard's Nelson George examines the '80s in this annual spotlight. **Follows page 44**

## HMV CANADA GETS COMPUTER FRIENDLY

HMV Canada's stores soon will be more consumer-friendly. The chain is introducing interactive computers into its stores that offer customers catalog information, title suggestions, and song playback. Kirk LaPointe has the story, which includes confirmation of earlier speculation that the U.K.-based HMV plans a U.S. invasion. **Page 66**

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# Hardware Assn. To Join DAT Meet

## RIAA Head Unveils Summit In Greece

This story was prepared by Steven Dupler, Al Stewart, and Chris Vollar.

CHICAGO The Electronic Industries Assn. was expected to be on hand June 9 for the first time at a DAT "summit meeting" between the recording industry and Japanese hardware makers.

News of the conference in Athens, Greece, was revealed here by Jay Berman, president of the Recording Industry Assn. of America, during his keynote address at the Consumer Electronics Show, which ran from June 3-6.

"Until very recently there was no indication that EIA had any interest in pursuing these discussions," said Berman, whose speech marked his first participation in a CES. While Berman gave no indication that RIAA was prepared to lessen its opposition to DAT without ways to protect against what the music industry fears will be lost sales through copying of recordings onto the digital tapes, he stressed the importance of dialog between the parties involved (story, page 86).

Berman said that the two camps have "worked together successfully many times in the past, most recently on the introduction of CD," and that "a sound relationship is in both our best interests."

Other highlights of the four-day CES:

- Six companies introduced a new VCR designed to play both full-size and compact-VHS cassettes without the use of an adaptor. JVC, Sharp, Hitachi, Panasonic, Philips, and Zenith displayed the new JVC-designed compatible VCRs. The units, which will be priced at about \$1,000 when they are shipped early next year, re-

flect JVC's attempts to spur interest in the VHS-C format.

- Sony continued its efforts to promote enhanced high-band 8mm. The company found support for Hi8 from Sanyo, which pulled the wraps off of its first Hi8 camcorder. Sony also showed a regular 8mm camcorder believed to be the smallest ever marketed. The one-pound, 12-ounce unit is small

(Continued on page 86)



# Buena Vista Goes All Out For 'Roger Rabbit,' 'Bambi'

BY JIM McCULLAUGH

LOS ANGELES Buena Vista Home Video is backing its fall Touchstone and Walt Disney promotions—led by the anticipated releases of "Who Framed Roger Rabbit" and "Bambi"—with a combined \$60 million marketing budget, believed to be the industry's biggest campaign to date. "Who Framed Roger Rabbit," 1988's top-grossing film, is set for an Oct. 12 street date; pre-book is Aug. 31. Pricing has been set at \$22.99, the industry's lowest sell-through mark for a blockbuster of that magnitude. A \$3 "rebate" linked to renting of Touchstone videos or seeing a

current Touchstone theatrical title effectively lowers the price to \$19.99.

"Bambi," the highest-grossing Disney classic ever with a world box-office gross of \$490 million, has a street date of Sept. 28; pre-book is Aug. 29. The title will be available for a limited time only and will be list priced at \$26.99; a consumer rebate with Crest toothpaste reduces the price by \$3.

Running through both campaigns will be Buena Vista's own sizable prime-time and local TV ads, print advertising, other promotional support, and extensive dealer support materials, including

(Continued on page 86)

# Study Says Price Cutting Will Boost Spending

## Growth Levels Projected In Music, Video

BY DON JEFFREY

NEW YORK Competitive price-cutting on compact disks and on sell-through and rental videocassettes will fuel continued growth in consumer spending on those items, according to a recently published study on home entertainment and other communications industries.

Total consumer expenditures on re-

corded music will increase annually at an average rate of 7.4% over the next five years as compact disks replace lower-priced LPs, forecasts Veronis, Suhler & Associates, an investment banking firm.

The study also predicts that consumers will buy and rent more videocassettes as prices fall. It says a videocassette will retail on average for \$18.75 in 1993, compared with \$26.43

in 1988, and the average nightly rental rate will drop to \$1.68 from \$2.37 last year.

Despite the price cuts, though, overall consumer spending on home video is projected to increase at an annual average of 11.2% through 1993, when it will total \$13.8 billion. Shoppers are expected to buy 400 million videotapes in 1993, compared with 140 million last year. Rentals are projected to increase to 3.75 billion in five years, compared with 1.9 billion in 1988.

For all formats of recorded music, consumers will spend \$8.9 billion in 1993, up from \$6.3 billion last year, according to the study.

The projected 7.4% annual growth rate in recorded-music sales, however, is less than the 10.4% average yearly rate for 1983-88. Growth in the past five years, the report says, was driven by high-priced CDs.

Veronis, Suhler says it expects CD prices to continue to decline over the next five years. This trend will result from record companies' marketing strategies as well as from economies of scale created by higher production of CDs. The average annual rate of price decline is projected at 6.5% a year, falling to about \$10 in 1993.

"The CD format will be the core of the market," says John S. Suhler, president of the banking firm. "Lowering prices will get volume enhancements."

Cassette prices, on the other hand, are projected to increase during the

(Continued on page 81)

# In PPT Distrib's 1st Year, Rentrak Loses \$2.6 Million

BY GEOFF MAYFIELD

NEW YORK The first fiscal year of Rentrak, the distributor that has staked its fortunes distributing video product through the controversial pay-per-transaction method, is drenched in red ink, although the company says it remains optimistic the venture will prove successful.

The company, which emerged from Ron Berger's National Video Inc., the chain that gave birth to Rentrak's PPT system, reports a loss of more than \$2.6 million for its first fiscal year, which ended March 31. During at least four of those months the company was operating as a retail franchise, rather than a PPT supplier. Rentrak chairman

Berger unveiled his new enterprise last August at the Video Software Dealers Assn. after he sold the National Video franchise division to West Coast Video (Billboard, Aug. 13).

The loss of over \$2.6 million is more than double the \$914,752 that the company lost as a retail operation in the previous year. Per-share losses have also more than doubled, from 34¢ to 76¢. The company's net loss swelled significantly, too, from over \$1.2 million last year, to more than \$1.9 million in the recently concluded fiscal year.

In releasing its 1989 figures, which show sales of more than \$11

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# EMI Music Has Peak Fiscal Year

## Fifield Predicts Sustained Growth

BY MIKE HENNESSEY

LONDON EMI Music achieved its best-ever performance in the history of the company in the year ending March 31, with sales up 18% at \$1.2 billion and earnings up almost 50% at \$70.3 million.

Announcing the results at a press conference here June 8, Jim Fifield, president and CEO of EMI Music Worldwide, predicted that the growth pattern will be sustained throughout the current fiscal year.

"The encouraging thing," he said, "is that this performance was achieved as a result of organic growth within the company. This current year will also benefit from the contributions of Chrysalis, SBK, and Enigma."

Fifield said that the majority of EMI Music's 37 affiliates played a part in the improved performance, with substantial contributions coming from West Germany and France and a significant upturn in the U.S., where the company moved into profit

after many years of adverse trading figures.

The two main factors in the record performance were the restructuring of the company, with a consequent reduction in overheads, and a greatly improved repertoire base—the fruit of substantially increased A&R investment.

He said that EMI is on course to achieve its goal of becoming one of the top three music companies in the world, but two priority considerations are an increase in its sales of international pop repertoire and an

(Continued on page 82)



**Osborne Again.** Jeffrey Osborne meets with top executives of Arista Records at New York's Windows On The World to celebrate his signing to the label. Shown, from left, are Jim Cawley, VP, sales and distribution; Rick Bisceglia, VP, pop promotion; Osborne; Jack Nelson, Osborne's manager; Clive Davis, president; Roy Lott, senior VP; and Tony Anderson, VP, R&B promotion.

## EMI's Licata: In The Black, With Lots Of Gold & Platinum

BY IRV LICHMAN

NEW YORK As he prepares to celebrate his second anniversary as chief of EMI Records in August, Sal Licata can point to success as measured in bottom-line results and a collection of gold and platinum albums.

Licata, an industry veteran who joined the label when it was known as EMI America-Manhattan, says the company for the fiscal year ending March 31 has moved into the black from an unprofitable position when he came aboard. (The label's fiscal

year mirrors that of its Thorn-EMI parent. See story, this page).

Translated directly to product success, the label released 30 albums during the fiscal period, with 60%, or 18 albums, making the Billboard top albums charts, Licata reports. Overall, Licata adds, sales of the albums reached a total of 5,387,000 units or an average 186,000 copies each. The label has set a goal in the current fiscal period to realize 218,000 on average for each album release.

In April, the label's sales volume

(Continued on page 82)

## De La Soul, Whistle Make Chart History

### 2 Hits Deep-Six 7-Inch Vinyl

BY MELINDA NEWMAN

NEW YORK Chalk it up as another milestone in the history of the single: For the first time, two songs not available on 7-inch vinyl are inhabiting the Hot 100.

The landmark songs, "Me Myself And I," by De La Soul on Tommy Boy Records, and Whistle's "Right Next To Me" on Select Records, both of which debuted two weeks ago, are continuing to climb the chart. Both are available on 12-inch vinyl and cassette; the Tommy Boy release also is available on cassette maxisingle.

"I can't even conceive of a young person putting a 7-inch on a turntable," says Fred Munao, president of Select Records. "So we didn't put one out because the returns make it just too cost-prohibitive."

The same rationale worked for Tommy Boy. "We didn't want anything to do with vinyl for cost reasons," says Steve Knutson, national sales and marketing director for the label. "We figured that 7-inch vinyl would be between 2%-5% of our sales and we just didn't want to go through with it. The percent-

(Continued on page 28)

## First Lo Nuestro Awards Honor Top Latin Talent

BY RAMIRO BURR

MIAMI International artists Vicente Fernandez, Jose Jose, Gloria Estefan & Miami Sound Machine, and Isabel Pantoja were among the top winners May 31 at the first Lo Nuestro awards gala for Latin music at the James L. Knight Center here.

Patterned after the Latin categories in the Grammy Awards, Lo Nuestro awards were given in three genres: pop/ballad, tropical/salsa, and regional Mexican. In addition, awards were presented to the year's

top producer, composer, and crossover artist. All nominations were based on Billboard's weekly charts of Latin music.

Officially titled Premio Lo Nuestro a La Musica Latina (Best Of Our Own Latin Music Prize), the awards were sponsored by Billboard magazine and the Univision television network and were televised live by the Univision network through its more than 500 affiliates in the U.S. and 17 Latin American countries.

Gloria Estefan & Miami Sound Machine won two awards: best duo or group in the pop/ballad category and top crossover act.

"In North America we're considered an Hispanic act and in Latin America we're an English act and

(Continued on page 27)

## Some Hit, Some Miss In Comeback At-Bat; 'Hysteria' 96-Week Run Ties 'Born' Record

IN THE GOOD, the bad, and the ugly of pop comebacks, let's begin with the very, very good. Albums by Stevie Nicks, the Doobie Brothers, and David Bowie's new group, Tin Machine, pole-vault into the top 40 in only their second week on the pop albums chart.

Nicks' "The Other Side Of The Mirror" leaps from No. 93 to No. 21, the Doobies' "Cycles" shoots from No. 109 to No. 26, and "Tin Machine" surges from No. 148 to No. 35. Nicks' previous album, "Rock A Little," peaked at No. 12 in 1986, but judging by this week's jump, she is likely to return to the top 10. "Cycles" could well become the Doobies' eighth consecutive studio album to hit the top 10. And "Tin Machine" has a shot at becoming Bowie's first top 10 album since "Let's Dance" in 1983.

The news isn't quite as cheery for other pop vets. Simple Minds' "Street Fighting Years," the band's first studio album since "Once Upon A Time" went top 10 in 1986, dips to No. 76 after hitting No. 70 last week. And several label debuts or returns are falling short of expectations. "Barry Manilow" loses its bullet at No. 64, Phoebe Snow's "Something Real" drops to No. 90 after hitting No. 75 last week, Carole King's "City Streets" drops to No. 124 after peaking at No. 111 last week, and Kenny Rogers' "Something Inside So Strong" inches up two rungs to No. 141.

Three albums make only modest gains this week despite containing fast-climbing top 15 singles. Cyndi Lauper's "A Night To Remember" jumps three spots to No. 43, Natalie Cole's "Good To Be Back" jumps two points to No. 59, and Donna Summer's "Another Place And Time" holds at a bullet No. 56.

On the singles front, Diana Ross' "Workin' Overtime" has yet to crack the Hot 100 even after seven weeks in release. (The single is, however, a major black radio hit, jumping to No. 11 on the Hot Black Singles chart). And Queen's "I Want It All" loses its bullet as it jumps to No. 50 in its sixth week on the Hot 100.

DEF LEPPARD's "Hysteria" logs its 96th consecutive week in the top 40 on the pop albums chart, tying Bruce Springsteen's "Born In The U.S.A." for the longest run in the top 40 of any album in the past 20 years. The "Dr. Zhivago" soundtrack, released in 1966, was the last album to log more weeks in the top 40 (115).

Runners-up to "Hysteria" and "Born" for the longest run in the top 40 in the past 20 years are Michael Jackson's "Thriller" with 91 weeks, Iron Butterfly's "In-A-Gadda-Da-Vida" with 87 weeks, Z.Z. Top's "Eliminator" with 82, and Christopher Cross' with 81. "Hysteria," which drops to No. 39

this week, has been in the top 40 every week since it entered the chart at No. 36 in August 1987. (Thanks to David Harris of Glasgow, Ky., for help on this item.)

**FAST FACTS:** New Kids On The Block become the first teen group to top the Hot 100 since the Osmonds scored in 1971 with "One Bad Apple." The Boston-based group achieves the feat with the ballad "I'll Be Loving You (Forever)," which was co-produced by Maurice Starr and Michael Jonzun, who also did the honors on New Edition's early records.

In the hotly contested battle of the summer movie themes, Bobby Brown's "On Our Own" from "Ghostbusters II" leaps to No. 45 in its second week on the Hot 100 and Prince's "Bat-

dance" from "Batman" debuts at No. 53. Both are likely No. 1 records. In fact, history could repeat itself: Five years ago, Ray Parker Jr.'s theme from the original "Ghostbusters" knocked Prince's first movie song, "When Doves Cry," out of the top spot.

Fine Young Cannibals' "Good Thing" leaps to No. 7 on the Hot 100, becoming the second top 10 hit from "The Raw And The Cooked," which holds at No. 1 on the pop albums chart for the third week. It's the first time that an I.R.S. album has yielded two top 10 singles. The album was released jointly with MCA Records, which has three of the top six albums. Bobby Brown's "Don't Be Cruel" holds at No. 4, and Tom Petty's "Full Moon Fever" jumps to No. 6.

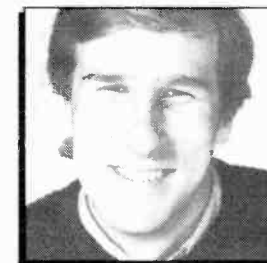
Two of the fastest-rising singles on the Hot 100 are rap hits, suggesting that pop radio is more open to rap in the wake of Tone Loc's success. De La Soul's "Me Myself And I" leaps from No. 72 to No. 49, and L.L. Cool J's "I'm That Type Of Guy" vaults from No. 94 to No. 63.

The O'Jays' "Have You Had Your Love Today" jumps to No. 1 on the black singles chart, becoming the veteran group's second No. 1 black hit in less than two years. "Lovin' You" hit the top in 1987.

**WE GET LETTERS:** Rich Appel of CBS in New York notes that Elvis Costello's "Veronica," which he co-wrote with Paul McCartney, jumps to No. 23, while McCartney's "My Brave Face," which he co-wrote with Costello, jumps to No. 36. Something like this happened in December 1974, when John Lennon's "Whatever Gets You Thru The Night"—with Elton John on backing vocals, organ, and piano—was in the top 40 at the same time as Elton's version of Lennon & McCartney's "Lucy In The Sky With Diamonds."

Jonathan Powell of Franklin, N.H., notes that "Soldier Of Love" is Donny Osmond's first top 30 hit—solo or with Marie—that wasn't a remake. His first hit, "Sweet And Innocent," was the B side of a Roy Orbison single in the late '50s.

**CHART BEAT**



by Paul Grein

Looking for the Executive Turntable? ... see page 89

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SOUNDTRACK ALBUM EXECUTIVE PRODUCERS:  
PETER AFTERMAN AND KATHY NELSON

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# Premier 'Girl Group' Deserves To Be Remembered SUPREMES' 25TH ANNIVERSARY IS HERE

BY THOMAS A. INGRASSIA

What a glorious year 1964 was for popular music. With all the attendant media hoopla, who could forget that it was 25 years ago that the Fab Four first hit U.S. shores and appeared on the "Ed Sullivan Show"? Of course, the Beatles' arrival on the scene changed the pop music world forever. Their impact is still felt today. No doubt about it, those boys were the musical phenomenon of the decade.

But wait a minute—there was another musical phenomenon during the '60s. While half of America was going ga-ga over the Beatles, the rest of us were falling in love with three lovely teenagers from Detroit—the Supremes. And how ironic that this year also marks the 25th anniversary of the Supremes' ascendancy as the reigning queens of American pop music.

While the British Invasion all but obliterated the "girl group" sound that had dominated pop music since 1960, the Supremes held their own—often pushing the Beatles from the top of the charts—and became the epitome of girl groups. For the rest of the decade, the Supremes and the Beatles battled it out for chart domination. In the process, the Supremes became the top-selling U.S. group of all time, charting 12 No. 1 singles on the Billboard Hot 100, with record sales said to be in excess of 50 million units.

Even today—25 years after "Where Did Our Love Go?" first hit

the charts in June 1964—the Supremes remain the only U.S. group to chart five consecutive No. 1 records in less than a year ("Where Did Our Love Go?," "Baby Love," "Come See About Me," "Stop! In The Name Of Love," and "Back In My Arms Again"). Probably only the Beatles' stranglehold on the top 10 in mid-1965 prevented their sixth single release,

many racial barriers, opening the door for those who would follow.

In addition, the female vocalists of this generation owe the Supremes a debt of gratitude. Their trademark elegance, glitter, and glamour set the standard for subsequent waves of female singers. Let's face it, when you see a female vocal group, you automatically think of the Supremes.

peers—was cheapened by Little Richard's irreverent remarks.

The Beatles are lauded for their incredible success and lasting influence. Elvis is idolized as a pop icon. Even Buddy Holly—whose success didn't come close to that of the Supremes—continues to receive accolades 30 years after his death. But the Supremes (whose commercial success is topped only by that of the Beatles and Elvis Presley) have been relegated to the dusty pages of a few music-history books.

Supremes fans have been treated to few of the video retrospectives, movies, television and radio documentaries, and books that the fans of the "boy groups" now have access to. We are told there is "no market" for such products. Mary Wilson's best-selling biography, "Dreamgirl," is really the only in-depth look at the group. It is lucky that Wilson has taken on the role of the group's historian; otherwise, all sense of history might be lost.

I entreat the nation's radio programmers, video producers, and music historians to take the Supremes and their fans seriously. Shift some of the focus from the boys to the girls. The Beatles have been spotlighted enough already. The Supremes' music is still alive and vital and just as appealing as it was 25 years ago. Those women worked their hearts out for us during the '60s and early '70s. C'mon now, let's hear it for the girls.



**'The realm of pop music is still very much a man's world'**

Thomas A. Ingrassia is educational services administrator for the State Mutual Cos. in Worcester, Mass.

"Nothing But Heartaches," from reaching the top. Between 1966 and mid-1967, however, the Supremes matched their own record with another five No. 1 singles, following with two more in 1968-69.

Mary Wilson, Flo Ballard, and Diana Ross—"the girls," as they were affectionately called by Ed Sullivan—were trendsetters. The Supremes were probably the first black pop group to gain sustained mass acceptance among the white record-buying public. They broke down

They defined the sound for a whole generation of music fans.

Unfortunately, the realm of popular music is still very much a man's world, to borrow a refrain from James Brown. Whether it is due to subtle sexism or racism, the accomplishments of the Supremes are usually overlooked by pop music critics. The Supremes never received a Grammy award. Even their 1988 induction into the Rock and Roll Hall of Fame—the only "real" recognition they have received from their



### HAPPY POSTSCRIPT

Thanks from my heart to Gerry Wood and Billboard for the touching story of Brynne Labanowitz and her need for music in her battle against spinal meningitis (Billboard, June 10). Wood's writing was both eloquent and moving, and the story clearly illustrates how music can aid in the treatment of severely ill children.

As a happy postscript, I can add that between the time Wood's story was written and the publication date, Brynne Labanowitz received a stereo combination turntable/tape deck from an anonymous Nashville businessman. In addition, most of the major labels have sent cassettes and autographed pictures.

The Labanowitz family is also on cloud nine because country chanteuse Sylvia and SBK writer Verlon Thompson drove to Chattanooga, Tenn., and sang for them for 2½ hours in their living room.

It's been heartwarming for me to see how quickly and selflessly the music industry has reacted to this little girl's extreme misfortune.

John Lomax III  
Airborne Records  
Nashville, Tenn.

### DOWN THE TOILET

For the past many months, we have been subjected to the trivialization

of the great Gershwin classic "Rhapsody In Blue" by an airline commercial.

Now we are being treated to a commercial parody of a Cole Porter gem, "I've Got You Under My Skin," plugging a toilet bowl cleanser.

That the publisher and estate of this icon of U.S. sophistication and impeccable taste are so blinded by greed is sad indeed. It is an outrage to the memory of a composer of Porter's stature.

Lisa Niles  
New York, N.Y.

### LIKES RHINO REJECTION

In all my years in the music business, rejection letters have always been an ugly arrival. Every major label and every minor label have basically sent out a cold letter that usually says "we pass" and has a photocopied signature.

Recently, however, I saw a rejection letter (of course, not to me personally) sent out by Rhino Records. I couldn't believe the humor. It made being rejected almost a joy (I emphasize "almost"). Lines like "maybe we weren't feeling well the day we listened to your demo" just can't get you down.

Do yourself a favor: Send a tape to Rhino—and hope for a pass.

Brian Gari  
Tenacity Productions  
New York, N.Y.

### VISITOR'S VIEW ON SONG IDS

I recently returned from a visit up

and down the West Coast of the U.S. after an absence of 10 years. Because I work as a program manager for an Australian radio station, I was interested in hearing new trends and new music on the many stations along the coast.

Well, I did hear some great radio and some great music. But therein lies my complaint. With the exception of a few FM stations, I found no suitable back-announcing of records at all. I can assure you that it is frustrating to hear a song or songs that sound great (i.e., new music) and then, once the song is finished, to hear nothing apart from the call signals of the station in question.

What is even worse is to be in a car heading up the freeway, miles from the nearest phone, and not be able to even phone and find out what song or songs were played. I must give credit where it's due, mainly to KFOG San Francisco and KINK Portland, Ore. Both stations did back- or front-announce songs as well as play a great mix of new and old music.

So thanks to KINK and KFOG for some great radio. As for the rest of you—please—"when you play it, say it"—to coin a phrase.

Frank M. Davidson  
Program Manager  
Hits and Memories 2AY  
Albury, Australia

### THE HOT 125?

The prestigious Billboard charts have been published since before most of us were born. Periodically,

the numbers of songs reported on those charts have increased in number. The last time an increase was made was sometime back in the early '70s—from 75 to 100—at least 15 years ago.

Since there is such an increased volume of music in today's market compared to the '70s, more acts and more record labels, perhaps the time is here for that number to be increased to 125.

Peggy Bradley  
MAXX RECORDS  
Nashville, Tenn.

### WANTS THE BEATS

As a Billboard subscriber, I would like to thank you for your fine coverage of hot dance music and all your music charts.

Being a club and mobile DJ, I would like to see you add a new feature listing the "beats per minute" of the tracks on your dance and soul charts, which would be an added service for my fellow club jocks.

How about it? Let's hear feedback from other jocks.

Gary Levenson  
Travis Air Force Base  
Oakland, Calif.

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

# TV Calls On Radio: Sometimes Like The Real Thing



"Midnight Caller" star Gary Cole in his role as talk host Jack Killian. "Caller" is the most successful—but also, according to real N/T hosts, the least accurate—of the latest clump of radio-oriented TV shows.

BY CRAIG ROSEN

LOS ANGELES It's not impossible for radio to become a hit TV series. The sitcom "WKRP In Cincinnati" proved that in its four-year run on CBS in the late '70s and early '80s and with its subsequent success in syndication. Now, NBC's attempt to bring talk radio to TV viewers on "Midnight Caller," a drama about an ex-cop turned talk host, has been renewed for another season.

Yet radio on TV remains a tough sell. NBC didn't pick up the pilot for "FM," a sitcom based loosely on non-commercial KCRW Santa Monica, Calif. (Billboard, April 29). And CBS' "Almost Grown," whose male lead was an album rock PD, didn't make it through its first season.

Perhaps because of "Midnight," there are other shows in the wings. Fox Broadcasting has "Bill Gets A Life," a live half-hour comedy series

about a radio talk show host—played by comedian Bill Maher—on tap as a fall schedule backup. NBC also has a pilot called "Knight & Daye," about two radio stars from the '40s, who reunite for mornings in San Diego. Jack Warden and Mason Adams will star, with KIIS Los Angeles weekender Joe Cipriano appearing as "Marty in the Morning."

The amount of research a show's producer and writer do does not necessarily correspond with high ratings. According to Robert Singer, executive producer of "Midnight Caller," only the program's original writer, Richard DiLello, who has since left the show, had actually gone into a radio station. Instead of monitoring talk radio for story ideas, Singer says his staff looks at newspaper headlines and chooses stories "at the same time [real talk hosts] are."

Singer adds that it was not necessary for actor Gary Cole to do research, because in the storyline of the series, the character Jack Killian is new to radio. Still, the show's staff

does try "to make the callers real and Killian's responses accurate."

On the other hand, Allan Burns, one of the creators of the ill-fated "FM," says he and producer/writer Dan Wilcox "hung out a lot at KCRW and got to know the staff. We were determined to make it as accurate as we could." In fact, when KCRW's staffers came to the show's set, they were amazed to find it was a near double of their actual studios.

Although radio was not the main focus of the short-lived "Almost Grown," the show's creators also took pains to make sure the radio segments were accurate. Staff writer Les Carter was once PD at early L.A. album rocker KPCC. And executive producer David Chase says the show's art director, writers, and star, Timothy Daily, visited a few radio stations, including KROQ and KNX-FM (now KODJ) Los Angeles.

Research and accuracy were also important to Hugh Wilson, the executive producer of "WKRP In Cincinnati," the most successful radio TV

series ever. As an Atlanta resident during the '70s, he hung out at a bar frequented by WQXI staffers. A few years later, after Wilson had relocated to Los Angeles and developed the show's concept, he called his friend Gerald Blum, WQXI's GM and the generally acknowledged inspiration for the show's GM, and asked to visit the station.

Wilson admits to cheating a little. His WKRP used turntables instead of carts. The DJs rarely wore headphones and there was usually no engineer present. "But beyond all that, we tried to be as close to the truth as possible," he says.

Back when Wilson pitched the WKRP concept to CBS, he says, "Just about everybody had been in radio at one time, so it was like talking about the old neighborhood, everybody responded to it."

Times have changed. "FM" co-creator Burns says, "From day one, [NBC programming chief] Brandon

(Continued on page 32)

## 'Midnight Caller': 'Hosts Don't Do That' Jocks Miss Days Of 'WKRP'

LOS ANGELES Asked to grade TV's portrayal of their medium, most radio pros agree that nobody has done it better than CBS' "WKRP In Cincinnati," and that the current NBC hit, "Midnight Caller," does not have much to do with the real world of radio.

"The show that was the most realistic was 'KRP,'" says Jay Thomas, morning personality on KPWR (Power 106) Los Angeles. "They would do

**'The way "WKRP" made light of our industry, it presented us as fun'**

funny things that only people who are in radio would get." KSD St. Louis GM Merrell Hanson agrees. "I think 'WKRP' was good for radio. The way it made light of our industry, it presented us as fun."

KPWR's Thomas, also an actor, portrayed a disc jockey on an episode of the short-lived CBS series "Almost Grown," a "thirtysomething"-like program in which the lead character worked as a program director. L.A.'s KROQ was one of the stations researched for that show; KROQ operations manager Scott Mason gave Thomas' episode and the other radio scenes high marks, but he felt there were not enough of them. "For a guy that was a program director, he certainly had a lot of free time on his hands," Mason says. "But the props [in the radio scenes] were real good. They had Arbitron books and all the right stuff."

Although Anaheim Broadcasting VP of operations and programming Jeff Salgo didn't catch any of the "Almost Grown" episodes featuring the lead character at his station, he liked the scenes in which star Timothy Daily listened to the radio. "The way he responded to the radio and the impact

the songs had on his life reflected exactly how my life has gone," he says. "It was the first really accurate portrayal of radio's impact that I had ever seen in any medium."

"Midnight Caller" did not elicit such positive response. "It's not at all believable," says Tom Leykis, afternoon talk host at KFI Los Angeles. "What is he, a former cop who is a talk show host who can't stop solving crimes? We had this concept before: the former cop who is a priest and can't stop solving crimes. The fact that he is a talk show host has very little to do with the show. The guy could be doing anything. He could be a judge or a street sweeper and solve crimes."

KROQ's Mason termed "Midnight Caller" "a lot less realistic" than "Almost Grown." "First of all, where in the world do they do a talk show on FM?" he asks. "It seems to me that the technical aspects weren't researched as much as they were with 'Almost Grown.' He is talking without headphones most of the time, and he can still hear the callers."

Mike Siegel, afternoon talk host of KING Seattle, does not think highly of the show. "Activism is one thing in talk radio, but what he does on the show is not at all realistic," he says. "He is the knight in shining armor for listeners on that show. Hosts just don't do that." In rare instances, Siegel says he has gotten involved with a listener's problem, but "it doesn't happen the way he portrays it."

On a recent episode of "Midnight Caller," the Jack Killian character urged a shopkeeper friend to protect himself after his store had been robbed numerous times. The shopkeeper went out and bought a high-powered firearm and subsequently shot a young black man who came into his store brandishing a tire iron; the young man had a flat tire and wanted to use the telephone.

Later in the episode Killian is blamed for urging the shopkeeper to arm himself and the shopkeeper goes into hiding. While listening to Killian

(Continued on page 32)

## Backsell Meets: NARM's Curious Memo; KZZI: From Racism to Motivational Talk

THE PETITION DRIVE by the National Assn. of Recording Merchandisers to encourage front- and back-announcing has finished its signature-collection phase. In recent weeks, the project's more than 40 captains have been meeting with radio station PDs on behalf of the retailers they represent to discuss their petitions, and are now reporting back to NARM headquarters.

NARM's project captains were furnished with a sheet of "meeting tips" for their discussions.

Among the organization's advice: stress the helpfulness of song IDs in making songs familiar to callout research respondents; "do not challenge or threaten the PD regarding the purpose of the campaign. The campaign will only be successful if everyone works together"; and "it might be helpful to have your advertising director from your company (or whoever buys commercial air-time) accompany you."

The unsigned instruction sheet also contained one very curious piece of advice: "If you only have a few petitions just tell the PD that what you have brought represents only a small percentage of the number of petitions you actually have." Was NARM encouraging dealers to exaggerate customer response to the campaign? Or was the item just unfortunately worded?

A NARM spokesman says the letter's intent was "only trying to make it as easy for the captains as possible. In some cases a guy may get 500 petitions and may not want to bring them all with him. The memo wasn't intended to deceive in any way." One campaign captain admits that the item "was a little strange" but also says that he has "tons" of listener petitions in any event and plans to bring them all to his meetings.

Karl Jacobs of Oklahoma-based Wild Willie's Records says that local radio people "come in the store and buy merchandise, too. They noticed all along that people were signing up regularly." Jacobs, like most of the other captains and PDs contacted, says his meetings went well, although no news of any major policy changes has yet emerged from the current round of meetings.

PROGRAMMING: Frank Cody has been named head of group programming for Pyramid Broadcasting. He will remain a partner in his Cody/Leach Broadcast Architecture consultancy. Pyramid's group PD duties had been handled by WXKS-FM (Kiss 108) Boston PD Sunny Joe White. Now, CEO Richard Balsbaugh says, "Kiss is so time-intensive that Sunny hasn't had a lot of time [for] our other stations; we needed someone to be a point-man for our PDs." White will do special projects for other

Pyramid stations and will consult WNUA Chicago if that station changes format. (That decision, Balsbaugh says, is hanging fire until Friday [16] when the next Arbitron comes back.)

Continuing the trend of people who have had on-air confrontations with Howard Stern getting jobs at Howard's stations, KLOL Houston PD Ed Levine has transferred to that slot at album WJFK Washington, D.C., as Mark Chernoff goes to WXRK New York.

WTIX New Orleans has gone from mainstream talk to business N/T as a Business Radio Network affiliate. PD/morning host Michael DeGiornio is gone and has not yet been replaced. BRN has also added KGU Honolulu as an affiliate. Richard Holcomb replaces Steve Wexler as PD at N/T WISN Milwaukee. He was most recently VP of Vision Inter-Faith Satellite Network.

KZZI Salt Lake City—the once-notorious N/T station that brokered time several years ago to white supremacists—had gone dark last fall. New owners have signed it back on with motivational N/T from the Winners News Network and will seek new calls shortly. Its VP/GM is D.R. Hale, from crosstown KSL. Its PD is Ted Frandsen from KOAL Price, Utah. Country consultant Jay Albright merges his Let's Talk client roster with Atlanta's Burkhart/Douglas & Associates, but will remain based in Seattle. AC WGY Albany, N.Y., PD Buzz Brindle adds VP/programming stripes for that station and sister top 40 WGFN.

While the format of WEKS Atlanta—soon to become NewCity's second property in the market—hasn't been announced, its staffers have been

(Continued on page 14)



by Sean Ross

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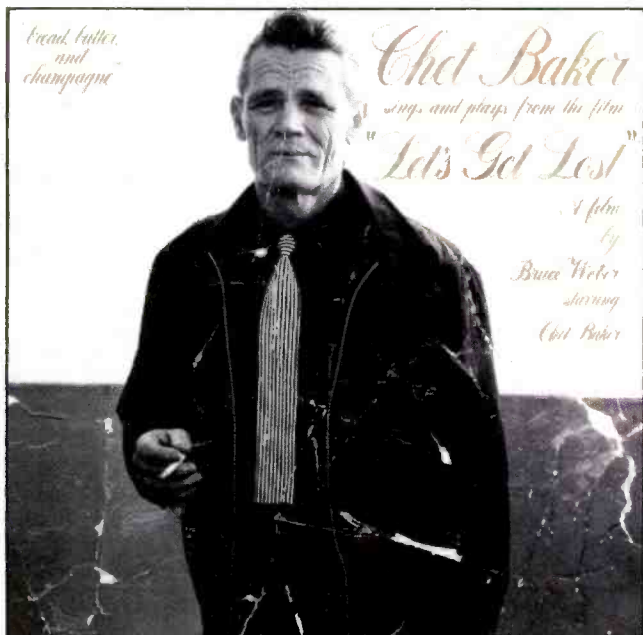
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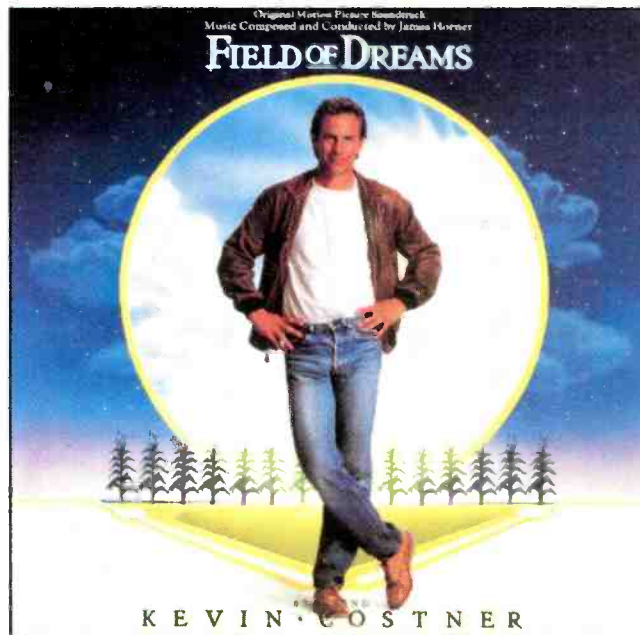
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**I**t isn't often that a new artist's debut album goes straight to #1 on Billboard's jazz charts. Keyboardist Marcus Roberts first proved himself an exception by winning the prestigious Monk International Piano Competition. He further established himself by touring with Wynton Marsalis and performing on his albums. Now he is emerging as a premier artist for Novus, a label committed to musical integrity and a willingness to explore.



### HILTON RUIZ "STRUT"

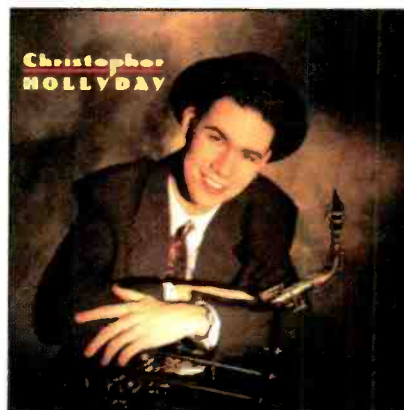
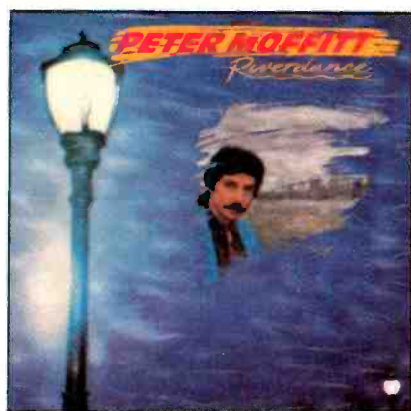
3053-1-N

**T**he virtuoso keyboardist/composer blends straight-ahead jazz with the punch and spicy resonance of his Latin background. "One is impressed...by the music's emotional directness," said *The New York Times*.

### PETER MOFFITT "RIVERDANCE"

3059-1-N

**D**iscovered by Bob James, this keyboardist moves you with a rousing version of "WHEN A MAN LOVES A WOMAN." Then he takes you through a melodic display of piano virtuosity on his own joyful compositions. Also featuring Moffitt on flute and baliphone.



### CHRISTOPHER HOLLYDAY "CHRISTOPHER HOLLYDAY"

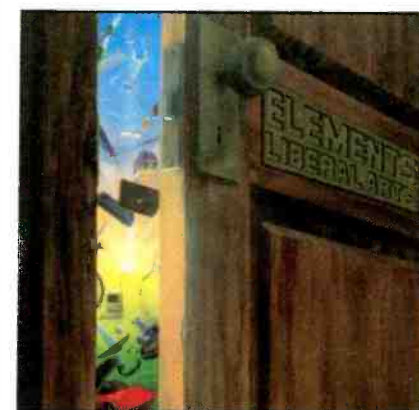
3055-1-N

**A**t 18, Christopher Hollyday is a master saxophonist. He has played with Dizzy Gillespie and Ron Carter, and his interpretations of Charlie Parker and Jackie McLean on his Novus debut have critics hailing him as one of the biggest phenomenons in jazz.

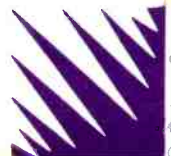
### ELEMENTS "LIBERAL ARTS"

3058-1-N

**W**ith Mark Egan on bass and Danny Gottlieb on drums, their Novus debut was a Top 5 hit (R&R Jazz). Their second album expands into a variety of new formats, including NAC and Dance, and is sure to win them even more fans.



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# HOT ADULT CONTEMPORARY™

| THIS WEEK              | LAST WEEK    | 2 WKS. AGO | WKS. ON CHART | TITLE<br>LABEL & NUMBER/DISTRIBUTING LABEL                    | ARTIST                             |
|------------------------|--------------|------------|---------------|---|------------------------------------|
| ★★★ No. 1 ★★★          |              |            |               |   |                                    |
| 1                      | 1            | 2          | 11            | <b>EVERLASTING LOVE</b><br>ELEKTRA 7-69308                    | HOWARD JONES<br>2 weeks at No. One |
| 2                      | 2            | 1          | 11            | <b>MISS YOU LIKE CRAZY</b><br>EMI 50185                       | NATALIE COLE                       |
| 3                      | 3            | 3          | 10            | <b>THROUGH THE STORM</b><br>ARISTA 1-9809                     | ARETHA FRANKLIN & ELTON JOHN       |
| 4                      | 5            | 6          | 10            | <b>THINKING OF YOU</b><br>CUTTING 872 502-7/POLYGRAM          | SA-FIRE                            |
| 5                      | 12           | 17         | 5             | <b>IF YOU DON'T KNOW ME BY NOW</b><br>ELEKTRA 7-69297         | SIMPLY RED                         |
| 6                      | 4            | 4          | 18            | <b>SECOND CHANCE</b><br>A&M 1273                              | THIRTY EIGHT SPECIAL               |
| 7                      | 10           | 12         | 8             | <b>CRY</b><br>POLYDOR 871 110-7/POLYGRAM                      | WATERFRONT                         |
| 8                      | 8            | 9          | 8             | <b>THE BEST YEARS OF OUR LIVES</b><br>COLUMBIA 38-68741       | NEIL DIAMOND                       |
| 9                      | 6            | 5          | 15            | <b>AFTER ALL</b><br>Geffen 7-27529                            | CHER & PETER CETERA                |
| 10                     | 16           | 21         | 7             | <b>WHERE ARE YOU NOW?</b><br>WTG 31-68625                     | JIMMY HARNEN WITH SYNCH            |
| 11                     | 11           | 11         | 9             | <b>GIVING UP ON LOVE</b><br>RCA 8872                          | RICK ASTLEY                        |
| 12                     | 13           | 14         | 7             | <b>KEEP EACH OTHER WARM</b><br>ARISTA 1-9838                  | BARRY MANILOW                      |
| 13                     | 7            | 7          | 18            | <b>WIND BENEATH MY WINGS</b><br>ATLANTIC 7-88972              | BETTE MIDLER                       |
| 14                     | 14           | 15         | 11            | <b>CITY STREETS</b><br>CAPITOL 44336                          | CAROLE KING                        |
| 15                     | 19           | 20         | 9             | <b>FOREVER YOUR GIRL</b><br>VIRGIN 7-99230                    | PAULA ABDUL                        |
| 16                     | 21           | 23         | 5             | <b>UNBORN HEART</b><br>COLUMBIA 38-68754                      | DAN HILL                           |
| 17                     | 9            | 10         | 12            | <b>TALK IT OVER</b><br>RCA 8802                               | GRAYSON HUGH                       |
| 18                     | 18           | 18         | 10            | <b>DOWNTOWN</b><br>A&M 1272                                   | ONE 2 MANY                         |
| 19                     | 28           | 31         | 6             | <b>THIS TIME I KNOW IT'S FOR REAL</b><br>ATLANTIC 7-88899     | DONNA SUMMER                       |
| 20                     | 25           | 28         | 7             | <b>I'LL BE LOVING YOU (FOREVER)</b><br>COLUMBIA 38-68671      | NEW KIDS ON THE BLOCK              |
| 21                     | 23           | 25         | 8             | <b>SOLDIER OF LOVE</b><br>CAPITOL 44369                       | DONNY OSMOND                       |
| 22                     | 27           | 29         | 5             | <b>WAITING GAME</b><br>FONTANA 874 190-7/POLYGRAM             | SWING OUT SISTER                   |
| ★★★ POWER PICK ★★★     |              |            |               |   |                                    |
| 23                     | 31           | 35         | 4             | <b>MY BRAVE FACE</b><br>CAPITOL 44367                         | PAUL MCCARTNEY                     |
| 24                     | 26           | 24         | 15            | <b>ORINOCO FLOW (SAIL AWAY)</b><br>Geffen 7-27633             | ENYA                               |
| 25                     | 22           | 16         | 14            | <b>LIKE A PRAYER</b><br>SIRE 7-27539/WARNER BROS.             | MADONNA                            |
| 26                     | 33           | 38         | 4             | <b>WE CAN LAST FOREVER</b><br>REPRISE 7-22985                 | CHICAGO                            |
| 27                     | 29           | 27         | 22            | <b>DREAMIN'</b><br>WING 871 078-7/POLYGRAM                    | VANESSA WILLIAMS                   |
| 28                     | 15           | 13         | 12            | <b>IF I CAN JUST GET THROUGH THE NIGHT</b><br>ELEKTRA 7-69305 | PHOEBE SNOW                        |
| 29                     | 24           | 22         | 15            | <b>HEAVEN HELP ME</b><br>MKA 871 538-7/POLYGRAM               | DEON ESTUS                         |
| 30                     | 17           | 8          | 13            | <b>PROMISES</b><br>EPIC 34-68608/E.P.A.                       | BASIA                              |
| 31                     | 36           | 42         | 3             | <b>INTO THE NIGHT</b><br>POLYDOR 889 368-7/POLYGRAM           | BENNY MARDONES                     |
| 32                     | 30           | 26         | 9             | <b>SHE'S A MYSTERY TO ME</b><br>VIRGIN 7-99227                | ROY ORBISON                        |
| 33                     | 34           | 40         | 5             | <b>MY ONE TEMPTATION</b><br>ISLAND 7-99252/ATLANTIC           | MICA PARIS                         |
| 34                     | 32           | 30         | 19            | <b>ETERNAL FLAME</b><br>COLUMBIA 38 68533                     | BANGLES                            |
| 35                     | 20           | 19         | 9             | <b>ALL IS LOST</b><br>WARNER BROS. 7-27530                    | SOUTHERN PACIFIC                   |
| 36                     | 38           | 43         | 4             | <b>ROOMS ON FIRE</b><br>MODERN 7-99216/ATLANTIC               | STEVIE NICKS                       |
| 37                     | 50           | —          | 2             | <b>EXPRESS YOURSELF</b><br>SIRE 7-22948/WARNER BROS.          | MADONNA                            |
| 38                     | 37           | 39         | 5             | <b>HOLD AN OLD FRIEND'S HAND</b><br>MCA 5361 2                | TIFFANY                            |
| 39                     | 40           | 33         | 21            | <b>YOU GOT IT</b><br>VIRGIN 7-99245                           | ROY ORBISON                        |
| ★★★ HOT SHOT DEBUT ★★★ |              |            |               |   |                                    |
| 40                     | <b>NEW ▶</b> | 1          | 1             | <b>DARLIN' I</b><br>WING 871 936-7/POLYGRAM                   | VANESSA WILLIAMS                   |
| 41                     | <b>NEW ▶</b> | 1          | 1             | <b>THE DOCTOR</b><br>CAPITOL 44376                            | THE DOOBIE BROTHERS                |
| 42                     | 39           | 36         | 22            | <b>THE LIVING YEARS</b><br>ATLANTIC 7-88964                   | MIKE + THE MECHANICS               |
| 43                     | 45           | —          | 2             | <b>TROUBLE ME</b><br>ELEKTRA 7-69298                          | 10,000 MANIACS                     |
| 44                     | 35           | 34         | 6             | <b>ALL THIS I SHOULD HAVE KNOWN</b><br>A&M 1401               | BREATHE                            |
| 45                     | 42           | 37         | 20            | <b>WE'VE SAVED THE BEST FOR LAST</b><br>ARISTA 1-9785         | KENNY G                            |
| 46                     | 46           | —          | 2             | <b>ANYTHING CAN HAPPEN</b><br>CHRYSALIS 43365                 | WAS (NOT WAS)                      |
| 47                     | <b>NEW ▶</b> | 1          | 1             | <b>ON THE BEACH</b><br>Geffen 7-22938                         | CHRIS REA                          |
| 48                     | 44           | 46         | 23            | <b>JUST BECAUSE</b><br>ELEKTRA 7-69327                        | ANITA BAKER                        |
| 49                     | 41           | 41         | 21            | <b>LOST IN YOUR EYES</b><br>ATLANTIC 7-88970                  | DEBBIE GIBSON                      |
| 50                     | 43           | 32         | 7             | <b>LEAD ME INTO LOVE</b><br>ELEKTRA 7-69299                   | ANITA BAKER                        |

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

## newsline..

**MARSHALL MAGEE**, CEO of Arrow Communications for the past 3½ years, has been named the new VP/radio and chief operating officer/Southeast for SunGroup, reporting to Frank Woods. Magee, who will be based in Birmingham, Ala., will concentrate on future acquisitions in that region.

**DAVID BARTLETT** has been named the new president of the Radio-Television News Directors Assn. Bartlett, currently VP of NBC Radio News and Programming, will assume the head RTNDA job in July. He replaces Ernie Schultz, who announced his resignation last December. Before joining NBC in 1986, Bartlett headed the Voice Of America's news and English-language broadcasts, and was managing editor for Metromedia TV news.

**KELLY SEATON** has been named GM at Summitt's soon-to-be-acquired WFYR Chicago, replacing Drew Horowitz, who will pursue station ownership. Seaton was most recently acting GM at Tribune's WICC Bridgeport, Conn., pending that station's sale to WIN Communications.

**DAN GRIFFIN** has been named president/GM of WHDH Boston. He was previously VP/GM of its N/T rival WRKO. Atlantic Ventures' Eric Schultz will handle those duties until a replacement can be named.

**TOM KRIMSIR** is the new GM at N/T WNTR Washington, D.C., following that station's takeover by evangelist Pat Robertson. Previous GM Mark Fisher remains with the station as GSM. Krimsir was previously with Target Marketing in New Orleans.

**TONY GUERNICA** is now GM at Spanish-language WMDO (Radio Mundo) Washington, D.C., replacing Allan Klamer. Guernica was previously GM of co-owned local LPTV station W14AA and is also handling PD duties following the departure of Antonio Aguilar.

**PAMELA HUGHES** has been officially promoted to GM at easy WFOG Norfolk, Va., following that station's ownership change. Hughes, who served as acting GM for several months, was previously GSM. In addition, PD Tab O'Neal is out and ND Mike Russell is now interim PD.

**RAGAN HENRY** has announced the acquisition of the following stations: KJOJ Houston from evangelist Jimmy Swaggart; WRAP Norfolk, Va., from David Palmer; and WRXJ/WCRJ Jacksonville, Fla., from Hoker Broadcasting, the latter for an estimated \$8.6 million.

## VOX JOX

(Continued from page 10)

told that it won't stay urban, thus boosting the alternate rumor that WEKS will simulcast country WYAY (Y106). Meanwhile, nearby WCHK Canton, Ga., has changed frequencies, boosted power to 50,000 watts, and is now calling itself "Atlanta's New Country." GM Byron Dobbs is splitting PD duties with MD Jim Quinton and says WCHK will run a longer list than Y106 and competitor WKHX.

After seven years in mornings at oldies WDRC-FM Hartford, Conn., Jerry Kristafer is named OM/PD, replacing Dan Markus, who was at the station only for several weeks. His previous PD stint was in the mid-'70s at unorthodox AC WHLW (now WOBM) Toms River, N.J. ... At oldies WMQX Winston-Salem, N.C., Mike Fenley is the new PD; his last radio job was OM at WKIX/WYLT Raleigh, N.C. Former WMQX PD Gary Moss is now PD/p.m. driver at gold-based AC KWNR (Winner 95.5) Las Vegas, Nev., replacing Charlie McGraw.

Robb Westaby has been named PD of AC/easy WOOD-AM-FM Grand Rapids, Mich.; he was previously PD at AC WMBD Peoria, Ill. ... Drake-Chenault turned on its AC service—the second of its satellite formats—on June 1. Several staffers come from oldies KKKL (Kool 105) Denver, including Steve Smith (mornings), J.J. McKay (p.m. drive), and Dennis Harrington (late nights). Also joining is overnigher

Jim Radford; Tim O'Brien (mid-days) from KQKS (KS104) Denver; and Lew Jones (nights).

**PEOPLE:** Former PD Rick Carroll is now consulting modern KROQ Los Angeles again. In addition, former KROQ morning team Raymond Bannister & Mike Evans were back together in a.m. drive for several mornings this week, either auditioning or just for vacation relief, depending on whom you ask. Carroll's return comes on the heels of the April/May Birch, in which KROQ is down 3.6-3.1 while top 40 KQLZ (Pirate Radio) shows its first substantial rise (3.4-5.9). Elsewhere in L.A., AC KBIG is now known as Big Mix 104. Former KEDG morning personality Raechel Donahue is doing overnights on sister station KMPC, while her co-worker Randy Thomas is now in overnights on KEDG's new AC incarnation.

Apologizing on-air for one of your jocks, or pretending to, is an old publicity stunt. Now N/T WGST Atlanta is attacking format rival WSB on-air over GM Bob Neil's "suspension" of midday host Paul Gonzalez for allegedly swearing at a listener. WGST PD Eric Seidel says, "We had it investigated and found out it was a pretaped hoax. The FCC is aware of it." Neil won't discuss the incident.

Lee Cruz goes from mornings at top 40 KITY San Antonio, Texas, to (Continued on page 16)

## YesterHits®

Hits From Billboard 10 and 20 Years Ago This Week

### POP SINGLES—10 Years Ago

- Hot Stuff, Donna Summer, CASABLANCA
- We Are Family, Sister Sledge, ATLANTIC
- Ring My Bell, Anita Ward, JUANA
- Just When I Needed You Most, Randy VanWarmer, BEARSVILLE
- Love You Inside Out, Bee Gees, RSO
- The Logical Song, Supertramp, A&M
- Chuck E's In Love, Rickie Lee Jones, WARNER BROS.
- She Believes In Me, Kenny Rogers, UNITED ARTISTS
- Reunited, Peaches & Herb, POLYDOR
- Boogie Wonderland, Earth, Wind & Fire With The Emotions, CBS

### TOP SINGLES—20 Years Ago

- Get Back, Beatles, APPLE
- Love Theme From Romeo & Juliet, Henry Mancini & His Orchestra, RCA
- In The Ghetto, Elvis Presley, RCA
- Bad Moon Rising, Creedence Clearwater Revival, FANTASY
- Love (Can Make You Happy), Mercy, SUNDI
- Grazin' In The Grass, Friends Of Distinction, RCA
- Oh Happy Day, Edwin Hawkins Singers, PAVILLION
- Too Busy Thinking About My Baby, Marvin Gaye, TAMLA
- These Eyes, Guss Who, RCA
- One, Three Dog Night, DUNHILL

### TOP ALBUMS—10 Years Ago

- Bad Girls, Donna Summer, CASABLANCA
- Breakfast In America, Supertramp, A&M
- We Are Family, Sister Sledge, COTILLION
- Rickie Lee Jones, Rickie Lee Jones, WARNER BROS.
- Cheap Trick At Budokan, Cheap Trick, EPIC
- 2-Hot, Peaches & Herb, POLYDOR
- Van Halen II, Van Halen, WARNER BROS.
- Desolation Angels, Bad Company, SWAN SONG
- Spirits Having Flown, Bee Gees, RSO
- Flag, James Taylor, COLUMBIA

### TOP ALBUMS—20 Years Ago

- Hair, Original Cast, RCA
- Blood, Sweat & Tears, COLUMBIA
- Nashville Skyline, Bob Dylan, COLUMBIA
- Age Of Aquarius, Fifth Dimension, SOUL CITY
- Galveston, Glen Campbell, CAPITOL
- Romeo & Juliet, Soundtrack, CAPITOL
- In-A-Gadda-Da-Vida, Iron Butterfly, ATCO
- Bayou Country, Creedence Clearwater Revival, FANTASY
- Greatest Hits, Donovan, EPIC
- Happy Heart, Andy Williams, COLUMBIA

### COUNTRY SINGLES—10 Years Ago

- She Believes In Me, Kenny Rogers, UNITED ARTISTS
- Nobody Likes Sad Songs, Ronnie Milsap, RCA
- When I Dream, Crystal Gayle, UNITED ARTISTS
- Red Bandana/I Must Have Done Something Bad, Merle Haggard, MCA
- You Feel Good All Over, T.G. Sheppard, WARNER/CURB
- Amanda, Waylon Jennings, RCA
- If Love Had A Face, Razy Bailey, RCA
- Two Steps Forward and Three Steps Back, Susie Allanson, ELECTRA/CURB
- Me And My Broken Heart, Rex Allen Jr., WARNER BROS.
- Are You Sincere/Solitaire, Elvis Presley, RCA

### SOUL SINGLES—10 Years Ago

- Ring My Bell, Anita Ward, JUANA
- Boogie Wonderland, Earth, Wind & Fire With The Emotions, ARC
- Hot Stuff, Donna Summer, CASABLANCA
- Shake, The Gap Band, MERCURY
- We Are Family, Sister Sledge, COTILLION
- I Wanna Be With You, Isley Brothers, T-NECK
- Ain't No Stoppin' Us Now, McFadden & Whitehead, P.I.R.
- Bustin' Out, Rick James, GORDY
- Do You Wanna Go Party, KC & The Sunshine Band, TK
- Reunited, Peaches & Herb, MVP/POLYDOR

## Stations Take Over The Silver Screen 'Advertainment' Clips Tout Outlets At Theaters

BY CARYN BRUCE

NEW YORK Last year, movie-goers in more than 15 top radio markets shelled out their \$5-\$7 to sit through radio "advertainment"—a 1½-2½-minute action-adventure minifeature called "RadioCops," produced by the Dallas-based RadioWorks/RadioFilms and tailored for top 40, album rock, and oldies stations. Now the company has developed a second trailer, a romantic comedy targeted for ACs and top 40s called "Changes," and is developing trailers for other formats.

Radio advertising in movie theaters goes back at least a decade. In the late '70s, WLS Chicago made trailers that served as a local theater chain's information/message reel—the one that tells patrons not to smoke, litter, or talk loudly. Several years later, WHYI (Y100) Miami began providing intermission music for local theaters, along with a brief trailer featuring the station logo, now a common practice elsewhere.

RadioFilms president Paul Kinney developed his concept about 18 months ago, feeling that "the radio industry is beginning to realize that if it's going to be successful at theater marketing, it must have a product that's cut and designed to look like a Hollywood preview." Indeed, the stations fondest of Kinney's trailers appear to be those already tied in to the film industry through movie premieres and video releases.

"We've always been heavily tied to the theaters, but we've had 'Radio Cops' for a year now," says KKBQ (93Q) Houston promotions director Joseph Pogge. "Each theater averages 300 people and the film gets about an 80%-85% acceptance rate." While most radio stations currently use "Radio Cops" for premieres, others are showing it throughout their market on as many as 35 screens. In New York, WHTZ (Z100) uses "Radio

Cops" while competitor WPLJ has become the first station to use "Changes."

As with the issue of syndicated vs.

### PROMOTIONS

locally produced TV spots, one difference between the RadioFilms trailers and station-produced efforts is cost. "Changes" and "RadioCops" cost \$5,000, compared with the more than \$50,000 WLS spent a decade ago on talent fees, production, and duplicating cost—money that then-PD John Gehron, now GM of WODS Boston, says was worth it because WLS got to use its own personalities. (The RadioFilms advertainments feature a generic cast with audio customized to include each client's jingle and liners.)

Many PDs say film audiences applaud at the end of "RadioCops." "It creates a lot of talk about the radio station," says WKRL (98 Rock) Tampa, Fla., PD Beau Raines. Others, however, are unhappy with the violent nature of the trailer and plan to drop it. In the film, two "Miami Vice"-like cops storm a warehouse where an unsuspecting listener is illegally tuned to the "forbidden" client station. They work over the listener by throwing him in a chair and jamming a radio in his face. But at the end, their victim pledges to keep listening anyway.

"We wanted to come up with something with a little bit of a hard edge to it," Kinney said. "Showing the darker side of cops, kind of a 'Blade Runner' effect, we thought would translate well to the big screen." But does the spot send potential listeners the message that bad things will happen to them? "It's obviously tongue in cheek. Listen to this radio station because it's a cool radio station. The radio station is different."

Still, RadioFilms did come up with

another spot for AC stations who saw "RadioCops" as too violent. In "Changes," a dorky plumber tunes into the client station as he begins working on a beautiful woman's toilet and suddenly becomes suave. The woman enters the bathroom in an evening gown and the couple embraces. There's also another trailer in the works for "Cops" clients, scheduled for fall production, as well as trailers for country and soft AC. For more information, contact Cynthia Lee at 214-492-8885.

### AUCTION ACTION

Last year, album KLOL Houston's Rock'N'Roll Auction raised more than \$40,000 for the National Network of Runaway and Youth Services as more than 101 items of  
(Continued on page 17)



**Bat Is Guano Get You.** Several weeks before the premiere of the movie "Batman," oldies KRLA Los Angeles held a Batman week, featuring cast members from the original TV series. Seen, from left, are an unidentified listener as Robin; Burt Ward, the show's Robin, who guest-jockeyed at the station; KRLA's Suzy Peters; and Westwood One's Wally Wingert as the Caped Crusader.

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to

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Advertising Deadline: July 5, 1989

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# ALBUM ROCK TRACKS™

| THIS WEEK           | LAST WEEK | 2 WKS. AGO | WKS. ON CHART | TITLE<br>LABEL & NUMBER/DISTRIBUTING LABEL         | ARTIST                              |
|---------------------|-----------|------------|---------------|--|-------------------------------------|
| ★ ★ NO. 1 ★ ★       |           |            |               |  |                                     |
| 1                   | 2         | 2          | 7             | ROOMS ON FIRE<br>MODERN 7-99216/ATLANTIC           | STEVIE NICKS<br>1 week at No. One   |
| 2                   | 1         | 1          | 5             | THE DOCTOR<br>CAPITOL 44376                        | THE DOOBIE BROTHERS                 |
| 3                   | 4         | 6          | 7             | RUNNIN' DOWN A DREAM<br>MCA LP CUT                 | TOM PETTY                           |
| 4                   | 3         | 3          | 6             | I WANT IT ALL<br>CAPITOL 44372                     | QUEEN                               |
| 5                   | 7         | 11         | 3             | BROTHER OF MINE<br>ARISTA LP CUT                   | ANDERSON, BRUFORD, WAKEMAN, HOWE    |
| 6                   | 9         | 9          | 5             | HEY BABY<br>CBS ASSOCIATED 4-68891/E.P.A.          | HENRY LEE SUMMER                    |
| 7                   | 8         | 12         | 3             | WORLD IN MOTION<br>ELEKTRA LP CUT                  | JACKSON BROWNE                      |
| 8                   | 10        | 10         | 5             | MARTHA SAY<br>MERCURY LP CUT/POLYGRAM              | JOHN COUGAR MELLENCAMP              |
| 9                   | 13        | 18         | 3             | DON'T SAY YOU LOVE ME<br>CAPITOL LP CUT            | BILLY SQUIER                        |
| 10                  | 5         | 5          | 7             | SATISFIED<br>EMI 50189                             | RICHARD MARX                        |
| 11                  | 11        | 8          | 4             | UNDER THE GOD<br>EMI LP CUT                        | TIN MACHINE                         |
| 12                  | 12        | 13         | 4             | MY BRAVE FACE<br>CAPITOL 44367                     | PAUL MCCARTNEY                      |
| 13                  | 6         | 4          | 11            | FIRE WOMAN<br>SIRE 7-27543/REPRISE                 | THE CULT                            |
| 14                  | 15        | 19         | 7             | POP SONG 89<br>WARNER BROS. 7-27640                | R.E.M.                              |
| 15                  | 29        | 45         | 3             | NEED A LITTLE TASTE OF LOVE<br>CAPITOL LP CUT      | THE DOOBIE BROTHERS                 |
| 16                  | 17        | 23         | 6             | SO ALIVE<br>RCA 8956                               | LOVE AND ROCKETS                    |
| 17                  | 19        | 24         | 5             | HEADED FOR A HEARTBREAK<br>ATLANTIC 7-88922        | WINGER                              |
| 18                  | 14        | 7          | 10            | I WON'T BACK DOWN<br>MCA 53369                     | TOM PETTY                           |
| 19                  | 21        | 25         | 4             | THE WANT OF A NAIL<br>WARNER BROS. LP CUT          | TODD RUNDGREN                       |
| 20                  | 23        | 31         | 4             | LAY YOUR HANDS ON ME<br>MERCURY 874 452-7/POLYGRAM | BON JOVI                            |
| 21                  | 27        | 29         | 7             | IS THIS LOVE?<br>VIRGIN 7-99212                    | KING SWAMP                          |
| 22                  | 28        | 30         | 6             | CHROME PLATED HEART<br>ISLAND LP CUT/ATLANTIC      | MELISSA ETHERIDGE                   |
| 23                  | 31        | 36         | 5             | TROUBLE ME<br>ELEKTRA 7-69298                      | 10,000 MANIACS                      |
| 24                  | 24        | 27         | 7             | FASCINATION STREET<br>ELEKTRA 7-69300              | THE CURE                            |
| 25                  | 26        | 26         | 8             | CLOSE MY EYES FOREVER<br>RCA 8899                  | LITA FORD/OZZY OSBOURNE             |
| 26                  | 20        | 17         | 12            | ONCE BITTEN TWICE SHY<br>CAPITOL 79598             | GREAT WHITE                         |
| ★★★ FLASHMAKER ★★★  |           |            |               |  |                                     |
| 27                  | NEW ▶     | 1          | 1             | CROSSFIRE<br>EPIC LP CUT/E.P.A.                    | STEVIE RAY VAUGHAN & DOUBLE TROUBLE |
| 28                  | 22        | 20         | 12            | COMING HOME<br>MERCURY 872 982-7/POLYGRAM          | CINDERELLA                          |
| 29                  | 32        | 37         | 4             | ROADHOUSE BLUES<br>ARISTA LP CUT                   | THE JEFF HEALEY BAND                |
| 30                  | 33        | —          | 2             | SOUTH OF THE BORDER<br>CAPITOL LP CUT              | THE DOOBIE BROTHERS                 |
| 31                  | 18        | 15         | 12            | LOVE HAS TAKEN ITS TOLL<br>POLYDOR LP CUT/POLYGRAM | SARAYA                              |
| 32                  | NEW ▶     | 1          | 1             | LITTLE FIGHTER<br>ATLANTIC LP CUT                  | WHITE LION                          |
| 33                  | 44        | 44         | 3             | PRAYING TO A NEW GOD<br>Geffen 7-29269             | WANG CHUNG                          |
| 34                  | 35        | 40         | 5             | HANG TOUGH<br>Geffen LP CUT                        | TESLA                               |
| 35                  | NEW ▶     | 1          | 1             | ON THE LINE<br>ATCO LP CUT                         | TANGIER                             |
| 36                  | 16        | 16         | 10            | OPEN LETTER TO A LANDLORD<br>EPIC LP CUT/E.P.A.    | LIVING COLOUR                       |
| ★★★ POWER TRACK ★★★ |           |            |               |  |                                     |
| 37                  | 49        | —          | 2             | LET THE DAY BEGIN<br>MCA LP CUT                    | THE CALL                            |
| 38                  | 30        | 21         | 9             | ONE BIG RUSH<br>WTG LP CUT                         | JOE SATRIANI                        |
| 39                  | 43        | 48         | 3             | GOOD THING<br>I.R.S. 53639/MCA                     | FINE YOUNG CANNIBALS                |
| 40                  | 47        | —          | 2             | BLUE MONDAY<br>ARISTA LP CUT                       | BOB SEGER                           |
| 41                  | NEW ▶     | 1          | 1             | ONE GOOD LOVER<br>MERCURY LP CUT/POLYGRAM          | RED SIREN                           |
| 42                  | 42        | 50         | 7             | FREE FALLIN'<br>MCA LP CUT                         | TOM PETTY                           |
| 43                  | NEW ▶     | 1          | 1             | 18 AND LIFE<br>ATLANTIC LP CUT                     | SKID ROW                            |
| 44                  | NEW ▶     | 1          | 1             | MY PARADISE<br>COLUMBIA LP CUT                     | THE OUTFIELD                        |
| 45                  | NEW ▶     | 1          | 1             | SMOOTH UP<br>WARNER BROS. LP CUT                   | BULLETTYBOYS                        |
| 46                  | 34        | 34         | 7             | FEEL A WHOLE LOT BETTER<br>MCA LP CUT              | TOM PETTY                           |
| 47                  | 25        | 14         | 8             | POP SINGER<br>MERCURY 874 012-7/POLYGRAM           | JOHN COUGAR MELLENCAMP              |
| 48                  | 46        | 46         | 3             | LET IT ALL HANG OUT<br>MERCURY CD CUT/POLYGRAM     | JOHN COUGAR MELLENCAMP              |
| 49                  | NEW ▶     | 1          | 1             | GOD IS A BULLET<br>I.R.S. LP CUT/MCA               | CONCRETE BLONDE                     |
| 50                  | 45        | 43         | 5             | BACK TO BACK<br>SIRE LP CUT/REPRISE                | THE REPLACEMENTS                    |

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

## Radio Execs Feel Unfairly Fingering In Alcohol Issue

BY BILL HOLLAND

WASHINGTON Reaction from radio executives to the recent proposals on alcohol ad restrictions by Surgeon General C. Everett Koop (Bill-

### WASHINGTON ROUNDUP

board, June 10) indicates that while most are sympathetic to Koop's concerns about combating drunk driving, they feel that, once again, broadcasters are being singled out for possible government regulation while the First Amendment rights of newspapers and other media remain intact.

Koop, in his final press conference as surgeon general May 31, urged Congress to adopt legislation (Continued on page 32)

### VOX JOX

(Continued from page 14)

mornings at crossover KHYS Houston... Bernie Lucas joins AC WYST-FM (92 Star) Baltimore for mornings, replacing Dave Reynolds... "Humble" Billy Hayes leaves afternoons at top 40 KDWB-FM Minneapolis for nights at AC WKQX (Q101) Chicago.

Southern California has had its share of celebrity morning men. KODJ Los Angeles tried Michael Winslow briefly. KOGO San Diego (now KKLQ-AM) used actor Martin Milner around 1983. Now San Diego's N/T XETRA adds former Padre Steve Garvey as morning host.

At top 40 WTIC-FM Hartford, Conn., midday man/promotions director Jonathan Monk goes to mornings at WQGN (Q105) New London, Conn. The promotions shift is filled by Steve Salhany from album WAAF Boston. Christina from WKCI New Haven, Conn., joins for early middays. In addition, MD Mike West moves to late middays and weekender A.J. goes to nights.

OVER THE LAST YEAR, Peter Ludwig's name has often appeared in the "assistance provided by" paragraph that generally closes this column. In fact, if there are any weeks when his name hasn't appeared there, it was probably an oversight. Above and beyond his columns, Peter contributed a great deal to this section—both by taking on a lot of the anonymous work that nobody else would do and by being the stable element at a time when this section was necessarily changing and experimenting. This is his last week in Billboard before still-developing future plans take him, perhaps, out of radio and back into the other arts. He leaves with our respect and appreciation for all his contributions.

Assistance in preparing this column was provided by Craig Rosen, Bill Holland, and Caryn Bruce.

# RADIO

## Mary's Janish



there goes the wondertruck... (D74803)

Features the debut single and video:  
**DON'T CRASH THE CAR TONIGHT**  
(CDPRO 66)

Mixed by CHAS SANFORD  
Produced by BILLY LINCOLN



CHAMELEON ALBUM. CASSETTE. & COMPACT DISC

Distributed by CEMA

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FOR WEEK ENDING JUNE 17, 1989

# MODERN ROCK TRACKS™

| THIS WEEK     | LAST WEEK | 2 WKS. AGO | WKS. ON CHART | TITLE<br>LABEL & NUMBER/DISTRIBUTING LABEL     | ARTIST                         |
|---------------|-----------|------------|---------------|--|--------------------------------|
| ★ ★ NO. 1 ★ ★ |           |            |               |  |                                |
| 1             | 1         | 1          | 9             | FASCINATION STREET<br>ELEKTRA 7-69300          | THE CURE<br>7 weeks at No. One |
| 2             | 2         | 2          | 7             | SO ALIVE<br>RCA 8956                           | LOVE AND ROCKETS               |
| 3             | 3         | 7          | 4             | TROUBLE ME<br>ELEKTRA 7-69298                  | 10,000 MANIACS                 |
| 4             | 4         | 12         | 6             | PET SEMATARY<br>SIRE LP CUT/WARNER BROS.       | THE RAMONES                    |
| 5             | 5         | 6          | 5             | EARDRUM BUZZ<br>MUTE 7-5040/ENIGMA             | WIRE                           |
| 6             | 7         | 10         | 5             | SEE A LITTLE LIGHT<br>VIRGIN LP CUT            | BOB MOULD                      |
| 7             | 9         | 17         | 4             | OH DADDY<br>ATLANTIC LP CUT                    | ADRIAN BELEW                   |
| 8             | 10        | 15         | 6             | GOIN' SOUTHBOUND<br>Geffen LP CUT              | STAN RIDGWAY                   |
| 9             | 16        | 20         | 3             | DISAPPOINTED<br>VIRGIN LP CUT                  | PUBLIC IMAGE LTD.              |
| 10            | 11        | 5          | 9             | MONKEY GONE TO HEAVEN<br>4AD LP CUT/ELEKTRA    | PIXIES                         |
| 11            | 15        | 28         | 3             | SHAKE THAT COSMIC THING<br>SIRE LP CUT/REPRISE | B-52'S                         |
| 12            | 8         | 8          | 11            | THIS TOWN<br>WARNER BROS. LP CUT               | ELVIS COSTELLO                 |
| 13            | 14        | 24         | 3             | UNDER THE GOD<br>EMI LP CUT                    | TIN MACHINE                    |
| 14            | 13        | 13         | 6             | SHE GIVES ME LOVE<br>EPIC LP CUT/E.P.A.        | THE GODFATHERS                 |
| 15            | 19        | 14         | 4             | KING FOR A DAY<br>Geffen LP CUT                | XTC                            |
| 16            | 12        | 3          | 10            | FIRE WOMAN<br>SIRE 7-27543/REPRISE             | THE CULT                       |
| 17            | 18        | 9          | 13            | GOOD THING<br>I.R.S. 53639/MCA                 | FINE YOUNG CANNIBALS           |
| 18            | 17        | 16         | 5             | THIS IS YOUR LAND<br>A&M 1413                  | SIMPLE MINDS                   |
| 19            | 6         | 4          | 8             | NINETEEN FOREVER<br>A&M 1404                   | JOE JACKSON                    |
| 20            | 22        | 22         | 3             | THE BEATEN GENERATION<br>EPIC LP CUT/E.P.A.    | THE THE                        |
| 21            | 21        | 11         | 8             | SUBOCEANA<br>SIRE LP CUT/REPRISE               | TOM TOM CLUB                   |
| 22            | 20        | 18         | 7             | OBSESSION<br>WING LP CUT/POLYDOR               | XYMOX                          |
| 23            | 23        | 25         | 6             | GOD IS A BULLET<br>I.R.S. LP CUT/MCA           | CONCRETE BLONDE                |
| 24            | 25        | —          | 7             | POP SONG 89<br>WARNER BROS. LP CUT             | R.E.M.                         |
| 25            | 24        | 27         | 5             | BRING ME EDELWEISS<br>ATLANTIC 7-88911         | EDELWEISS                      |
| 26            | NEW ▶     | 1          | 1             | CLOSER TO FINE<br>EPIC LP CUT/E.P.A.           | INDIGO GIRLS                   |
| 27            | 27        | 26         | 8             | THE SHEEP'S A WOLF<br>I.R.S. LP CUT/MCA        | CATERWAUL                      |
| 28            | NEW ▶     | 1          | 1             | HUNGRY<br>SIRE LP CUT/WARNER BROS.             | ROYAL CRESCENT MOB             |
| 29            | RE-ENTRY  | 2          | 2             | SAVED<br>UNI LP CUT/MCA                        | SWANS                          |
| 30            | NEW ▶     | 1          | 1             | WAITING FOR MARY<br>FONTANA LP CUT/POLYGRAM    | PERE UBU                       |

Billboard, copyright 1989.



## Stage Set For Establishment Of Industry Standards

NEW YORK There has been occasional talk of the need for a trade association of networks and national special programmers in the three years this reporter has written the Networks And Syndication column. Each reference to this imagined association mentioned the need for industry standards, but the idea has never caught fire.

But then a volunteer trade association would take a lot of man-hours and cooperation. In a cost-cutting era, volunteer time, travel expenses, and additional phone bills are not easily budgeted for. Cooperation is also difficult, in part, because of this industry's accepted practice of stealing more programming ideas than office paper clips.

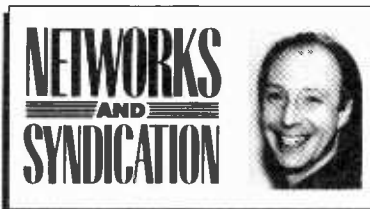
It also takes leadership, and in an industry as small and fractionalized as national special programming, it's difficult for one company or programmer to remain unbiased enough to spearhead such an organization. But the need for industry standards remains.

Up until last year, advertisers and agencies saw an industry battling itself with inventory dumping, rate shaving, and questionably researched or hastily produced programming. Although not desperate, the times were a'changin'. The wonderful years of double-digit national ad dollar growth were over, clients and agencies were once burned, twice wary, local radio continued to squeeze out syndication by becoming more music-intensive in all formats, and there was a glut of programming in the marketplace.

It's also no secret that this industry has previously enjoyed about as much trust as the average used-car dealer. The furious growth of the industry in the late '70s and early '80s precipitated less-than-precise affiliate lineups, air times, and affiliate affidavit records. This was generally lumped together into what advertisers charitably referred to as "creative research."

But as companies scrambled to reduce costs and bolster their image, a

number of things happened on the plus side. Shortform came back in earnest and carried with it the verifiable promise of exact times. As independent syndicators dropped by the



by Peter Ludwig

wayside or consolidated, longform programming came of age industry-wide and more consistently offered national advertisers and local programmers better tools they could both use. The satellite format networks also came into their own and gave low-budget local broadcasters a national sound while giving national advertisers a receptive cume.

But two things have set the stage most for an establishment of industry standards. Last fall, the networks presented a unified front to the Detroit automotive industry, and now the Advertisers Research Foundation Special Committee On Long Form Programming has submitted its set of guidelines for approval to

the full council. If it passes, it will then be presented for the approval of the ARF board.

The committee has a new chairman in the ad agency D'Arcy, Masius, Benton & Bowles' senior VP/media research director U.S.A., **Bruce Goerlich**. At this point, he is cautiously optimistic and says, "Barring major rewrites, [the guidelines] should be out by the end of the summer."

"It involves a certain banging of heads together, [but] the ARF is one of the few places where the whole industry can get together and hash it out. There's a healthy respect for one another. I do think that everyone has their vested interests and everyone has to go back to management to defend their turf."

Although he won't detail the guidelines while they're being reviewed, Goerlich says, "We're coming up with pretty strict standards that the buyers and sellers will find easy to understand."

"This set [of guidelines] addresses 10 procedures the buyers and sellers should use to establish lineups; what does an advertiser or agency do when a program isn't on the air yet and the syndicator comes to you with an affiliate lineup; what times to buy  
(Continued on page 20)



**"See A Little Light"**  
Bob Mould  
From the album *Workbook*

**"Is This Love"**  
King Swamp  
From the album *King Swamp*



On Virgin Compact Discs, Cassettes and Records

### PROMOTIONS

(Continued from page 15)

celebrity auctioneers. The station's sixth annual auction begins Saturday (17) at the 16,000-seat Summit, and will benefit the Bering Community Service Foundation, a nonprofit group that provides services to victims of AIDS.

Last year's items included Michael Jackson's stage costume from his Japan tour, an autographed Phil Collins drumhead, and a "Family Ties" script, autographed by Michael J. Fox. Up for grabs this year are two Traveling Wilburys guitars, an autographed guitar from Paul Shaffer & the World's Most Dangerous Band, stage clothes from Billy Idol and Eddie Van Halen, a tour jacket from Guns N' Roses, an R.E.M. tour jacket, plus hundreds of albums, posters, passes, photos, and other rare finds. The hosts include Julian Lennon, Gene Simmons, and Jon Butcher.

#### IDEA MILL

Consultant Rick Sklar is this year's radio inductee into the Broadcast Promotion & Marketing Executives Hall of Fame when BPME holds its annual convention in Detroit June 21-24. Countdown host Casey Kasem will receive the BPME's industry achievement award. For more information, call 213-465-3777.

Top 40 WDFX (The Fox) Detroit handed envelopes to more than 5,200 drivers from an armored car at a giant parking lot. Each envelope contained money or prize notices ranging from \$1-\$5,000 and from water beds to windsurfers. The only requirement was to show up with a WDFX bumper sticker.

AC WSNI (Sunny 104) Philadelphia gave away \$104,000 as the grand prize in its Choice Of A Lifetime promotion. Joey Coyle, known for scooping up money that fell out of an ar-

mored car in Philly several years ago, drew the winner from 511 registrants... AC KBIG Los Angeles is sending two offices to Mexico in its direct-mail Big Office Party Sweepstakes.

Album WHCN Hartford, Conn., is giving away 20 guitars in 20 days as part of its 20th anniversary celebration. Other station promotions include a Nintendo Super Mario video game tournament that drew more than 1,000 contestants who competed for a 27-inch TV, a Nintendo home system, and a loving cup; and a concert series featuring the Replacements, Radiators, Fabulous Thunderbirds, and Gregg Allman.

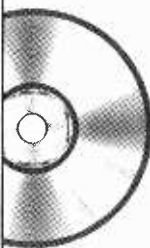
Country KWJJ Portland, Ore., tied in with a local lawn dealer to give away an Ariens Lawn Mower, rake, and clippers. The winner also got KWJJ's morning team to mow, rake, and prune his or her yard... Top 40 KDWB-FM Minneapolis morning man Steve Cochran gave away tickets to see Sam Kinison on Mother's Day; the catch was that winners had to agree to take mom to the show.

N/T KMOX St. Louis, which carries St. Louis Cardinals games, is offering team schedules in Braille. For more information, contact Kent Martin, 314-444-3227.

### ATTENTION PROMOTION DIRECTORS

Send your promotional news and photos to Caryn Bruce, **Billboard**, 1515 Broadway, New York, N.Y. 10036. Or fax them to 212-536-5358.

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 May 28, 1989

- 1. Richard Marx - "Satisfied"
- 2. Bob Dylan - "You Don't Own Me"
- 3. The Police - "You Can't Drive My Car"
- 4. The Police - "The Look"
- 5. The Police - "Message in a Bottle"
- 6. The Police - "Every Breath You Take"
- 7. The Police - "Roxanne"
- 8. The Police - "Stolen Car"
- 9. The Police - "Next Day"
- 10. The Police - "Landlocked"
- 11. The Police - "The Message"
- 12. The Police - "The Message"
- 13. The Police - "The Message"
- 14. The Police - "The Message"
- 15. The Police - "The Message"
- 16. The Police - "The Message"
- 17. The Police - "The Message"
- 18. The Police - "The Message"
- 19. The Police - "The Message"
- 20. The Police - "The Message"

FM JAPAN 81.3 FM



96TIC-FM

Hartford P.D.: Dave Shakes. 1 3 New Kids On The Block, I'll Be Loving. 2 1 Neneh Cherry, Buffalo Stance.

A31 — Prince, Baldance. 32 35 Tom Petty, I Won't Back Down. 33 36 Wang Chung, Praying To A New God.

Minneapolis P.D.: Brian Philips. 1 1 Bette Midler, Wind Beneath My Wings (C). 2 4 Bobby Brown, Every Little Step.

26 15 Fine Young Cannibals, She Drives Me C. 27 29 Seduction, You're My One And Only.

Phoenix P.D.: Bob Case. 1 1 Bette Midler, Wind Beneath My Wings (C). 2 2 Neneh Cherry, Buffalo Stance.

100.7 FM

Miami P.D.: Frank Amadeo. 1 1 Benny Mardones, Into The Night. 2 4 Paula Abdul, Forever Your Girl.

WIOU 99.7

Minneapolis P.D.: Gregg Swedberg. 1 2 Bette Midler, Wind Beneath My Wings (C). 2 3 Neneh Cherry, Buffalo Stance.

KPLZ 104.7

Seattle P.D.: Casey Keating. 1 2 New Kids On The Block, I'll Be Loving. 2 7 Bobby Brown, Every Little Step.

WIOG The New 102.7 FM

Saginaw P.D.: Rick Belcher. 1 1 Jimmy Harnen With Synch, Where Are You. 2 3 New Kids On The Block, I'll Be Loving.

Y95

Dallas P.D.: Buzz Bennett. 1 1 Martika, Toy Soldiers. 2 2 Bette Midler, Wind Beneath My Wings (C).

KUBE 93.7 FM

Seattle P.D.: Tom Hutyler. 1 2 New Kids On The Block, I'll Be Loving. 2 3 Milli Vanilli, Baby Don't Forget My N.

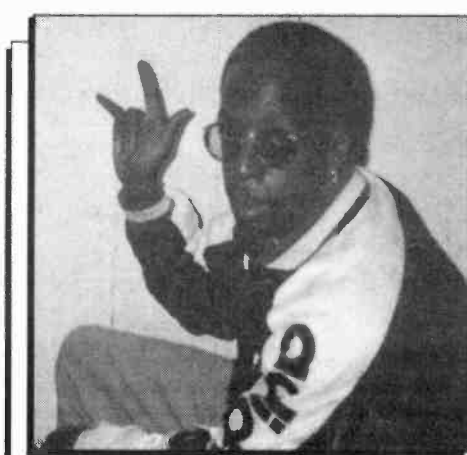
WNCI 97.9

Columbus P.D.: Dave Robbins. 1 1 Bette Midler, Wind Beneath My Wings (C). 2 3 New Kids On The Block, I'll Be Loving.

Q100

San Diego P.D.: Garry Wall. 1 1 Paula Abdul, Forever Your Girl. 2 2 New Kids On The Block, I'll Be Loving.

RADIO



Billboard's PD of the week Dell Spencer WFXC Raleigh/Durham N.C.

AFTER MORE THAN 16 MONTHS out of radio, WQOK's was called Powermax; WFXC's was Supermax.

The convenience store that used to be next door to us was now in our parking lot. The AM and FM control rooms were both blown out, as were all the windows in the building.

"Our van was moved from the front of the parking lot to the back of the parking lot. Two of the three cars in the lot were totaled. Only [MD] Hozie Mack's car—which is the biggest and oldest of the three—got by without a scratch.

"We were off the air from 7:30 until approximately midnight that night and got back up due to the good work of just about every radio station engineer in the city, except that of our direct competitor, WQOK [K-Power 97.5].

Several weeks later, with the cost of the damage still not totaled, 3,000-watt WFXC is back in its own building, but there are still problems. On the morning of this interview, the power

company had just noticed that the transformer in Foxy's tower was leaking fluid. And Spencer had gone to the station's photographer only to find out that the photo studio had burned down the night before.

Foxy 107 has had bad luck. It has not, however, had no luck at all. In its five-year history as the market's first urban FM, WFXC has twice come back against the higher-powered, very promotionally active WQOK. The first time was 15 months ago, under consultant Dean Landsman and then-PD Wayne Walker, when Foxy pumped up its rap content, emphasized the word "black" in its liners, and shot back ahead of its format competitor.

Two books later, WQOK switched PDs, brought in consultants Don Kelly & J.C. Floyd, adopted the K-Power handle, began thumping harder, and reclaimed the lead. This winter, however, WFXC was up 5.5-9.2-12-plus overall, putting it just a tenth of a share behind the market leader, country WQDR, while WQOK was off 8.2-7.2.

Credit for most of that book goes to MD Mack, who was acting PD for all but three weeks during the winter. Spencer, previously group PD for Inter-Urban Broadcasting and PD/morning man at WYLD-FM New Orleans, had left that station in late 1987, a year into its battle with crossover WQUE (Q93), and didn't resurface in radio until he joined Foxy in mid-March.

Spencer showed up just as both WFXC and WQOK were running the same con-

test. WQOK's was called Powermax; WFXC's was Supermax. "They were giving away such precious items as a bookshelf speaker or hair-care treatments," Spencer says. "We started talking about their prizes—running promos using our winners and [comparing them with] their winners where theirs didn't sound very enthusiastic—so they backed off a little bit and came up with some money."

During WQOK's nine months of format dominance, Spencer says, that station was running on "money, signal, and a lot of flash. They were the station in the market that got the Giant Boom Box. They had, and still have, a lock on all the clubs in town. We were still funky here but we lost our tightness."

Spencer says WFXC's use of rap "got us teens so we had a base to work with." Now, while Foxy is "still the funkiest, most up-tempo, most current-intensive thing in the market," the station is broadening its appeal. The "Black By Popular Demand" slogan is gone, due to resistance from whites and blacks. Rap is out of middays and Sundays. Two ballads can play next to each other during the day—although not two creamy ones. And callout research is being stepped up.

Foxy 107 has also "started to take advantage of our givens. We're using our name a lot more. The word 'foxy' has great connotations to blacks, meaning everything from smart to beautiful, so we tell them to stay foxy or have a foxy day. In our 'switch' promos, we're currently playing on WQOK's name vs. our name; we have listeners who say 'I used to be just OK but then I got Foxy.'"

"We're also very aware of style, which is one of the key elements in black life. Recently, we hosted a Midnight Star concert. We could have pulled up in our van but we rented a limousine."

Spencer spent his time between jobs "studying my martial arts, doing volunteer work as a radio reader for the blind, going to school when I could afford it to work on my degree in marketing and research, praying a lot, and staring at the phone and saying, 'Why aren't you ringing?'"

Part of that answer lies in the influence Spencer wielded at Inter-Urban. With jurisdiction over three major-market stations, he was notoriously hard to get hold of at the time and allows that "there's no doubt we made a lot of enemies."

Now he says, "I thank God for giving me patience. Before the big vacation, I never had any; now my temper is under control. I also want to thank Him for giving me the strength to endure 16 months away from the thing I love most. Usually I'd be cocky and tell other PDs to watch out because I'm going to mow them down. Now I'll just say I'm happy to be back—although I wouldn't want to program against me."

SEAN ROSS

'My temper is under control'

## NETWORKS AND SYNDICATIONS

(Continued from page 17)

and what sort of guarantees should a seller be making in audience estimates on the basis of what time periods, and how to use audience research in the buying process. For example, should you be using a national sample or a local sample, or should you use custom research?"

Goerlich won't comment on whether the committee has recommended broad dayparts, exact dayparts, or exact times. He does, however, say that the recommendations take into account the need for exceptions: "programs that rotate and aren't always in the same daypart, or have particularly special artists. One possibility is that if you're buying a weekly longform, you're likely going to buy the average exact daypart. But a one-time special needs special consideration."

Goerlich says the next set of guidelines will address the process of verification and monitoring, and adds with a laugh, "We're putting the harder things off." Goerlich says the committee is looking at a two-step process that "verifies that the information the seller provides to the buyer matches what the stations provide, and monitoring pertains to having an outside auditor actually listen to the stations so that everyone knows that [station] information is correct as well." This will be done through sampling, not through full airchecks, "[and] we're defining how much [sampling] needs to be done."

"In the future, I think we will look at ways of improving the overall quality of radio research, i.e., improving the methodological tools. After that, I don't know what is next. The more I'm involved in this area, the more little spiders crawl out of the rocks. This is an industry that bears having people work with it to improve its standards. Of course, I say that with my advertising hat on."

### LAST WORDS

**I**N THE PAST THREE YEARS, this column has grown from a directory focused primarily on featured programming to a weekly look at the entire national network and syndication industry. That's because the industry itself has changed and grown enormously.

I have listened to hundreds of hours of national programming and enjoyed too much of it to willingly see this industry continue with the lack of respect it receives from clients, advertisers, and local broadcasters. But changing that reputation means cooperating for the good of the industry—and establishing fair guidelines that foster trust. National programming is not an easy business, but, at its best, it enriches radio and provides a unique quality service to advertisers.

This is my last Networks And Syndications column. Next week, Billboard's Los Angeles radio reporter **Craig Rosen** takes over. Many of you already know him from his tenure as radio reporter at the Los Angeles Daily News; I am confident he will continue this column's growth.

A lot of that growth was made possible by the industry itself. I wish to thank all those who endured naive questions, knowing that the more you taught me, the tougher the questions would be later. I have enjoyed

being part of this industry.

As a final observation, it seems clear that a set of industry standards is long overdue. The current proposal may not be perfect, but the establishment of standards—as soon as possible—will allow the industry to move on to the next level. With creative programming, industry standards, and double-digit revenue growth, the sky is the limit.

### 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.*

June 16-17, Milli Vanilli, On The Radio, On The Radio Broadcasting, one hour.

June 16-18, The Rolling Stones . . . The Beginnings, The British Invasion Series, United Stations Programming Network special series, 90 minutes.

June 16-18, Alice Cooper, Metalshop, MJI Broadcasting, one hour.

June 16-18, The John Cougar Mellencamp Story, The Weekly Special, United Stations, 90 minutes.

June 16-18, Exposé/Harrison Ford/Andrew Dice Clay, Party America, Cutler Productions, two hours.

June 16-18, Erskine Hawkins, Great Sounds, United Stations, four hours.

June 16-18, Frank Alians (the Searchers)/Tim Busfield/Ricci Burns, Cruisin' America With Cousin Brucie, CBS RadioRadio, three hours.

June 16-18, Jacksons, On The Move With Tom Joyner, CBS RadioRadio, three hours.

June 16-18, Anita Baker, Star Beat, MJI Broadcasting, one hour.

June 17-18, Mica Paris/Tone Loc/Grady Harell, RadioScope, Lee Bailey Communications, one hour.

June 18, Peter Gabriel/Anderson, Bruford, Wakeman, Howe/Jackson Browne, Powercuts, Global Satellite Network, two hours.

June 18, Tone Loc/Michael Damian, Hitline U.S.A., James Paul Brown Entertainment, one hour.

June 18, Southern Pacific, Countryline U.S.A., James Paul Brown Entertainment, one hour.

June 18, Ricky Van Shelton, Nashville Live, Emerald Entertainment Group, 90 minutes.

June 19, Queen, Rockline, Global Satellite Network, 90 minutes.

June 21, The Grateful Dead: Live From The Shoreline Amphitheater, Westwood One Radio Networks special, three-four hours.

June 19-25, Yes Chronicles, Part 2, King Biscuit Flower Hour, DIR Broadcasting, one hour.

June 19-25, Robert Palmer, Superstars Rock Concert Series, Westwood One Radio Networks, 90 minutes.

June 19-25, Peter Gabriel, Timothy White's Rock Stars, Westwood One Radio Networks, 90 minutes.

June 19-25, the Doobie Brothers, The World Of Rock With Scott Muni, DIR Broadcasting, two hours.

June 19-25, Jeff Hanna/Nitty Gritty Dirt Band, Listen In With Lon Helton, Westwood One Radio Networks, one hour.

June 19-25, Alice Cooper, High Voltage, Westwood One Radio Networks, two hours.

June 19-25, Genesis/the Who, Classic Cuts, MJI Broadcasting, one hour.

June 19-25, Bad Company, Rock Today, MJI Broadcasting, one hour.

June 19-25, Tanya Tucker, Country Today, MJI Broadcasting, one hour.

June 19-25, Lyle Lovett, Westwood One Presents, Westwood One Radio Networks, one hour.

June 19-25, Cheryl "Pepsi" Riley/Gerald Alston, In The Spotlight, Westwood One Radio Networks, one hour.

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Kicks...*

PHOTO: FRED KNOX

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## At 78, 'Daddy-O' Looks Back New Orleans DJ Broke Color Barrier

BY RICK COLEMAN

NEW ORLEANS May 30 was an historic day in the history of New Orleans and R&B. On that date 40 years ago, Vernon Winslow, aka Daddy-O, became the city's first black DJ and a crucial figure in its fertile black music scene.

Winslow, now 78, came from Ohio to Atlanta to attend Morehouse Univ. Upon graduation, he became an art instructor at New Orleans' Dillard Univ. in the early '40s. During that time he pitched the idea of a major black radio show to the owner of WJMR.

"He asked me if I could make a special show for black people," Winslow says. The catch was that Winslow could not announce the show because he was black. Instead, he was hired to write black "jive" talk for a white DJ. Wins-

low created the name Poppa Stoppa for this announcer. It debuted Sept. 22, 1947, and was an immediate success. Historians credit the Poppa Stoppa show with helping break Roy Brown's "Good Rockin' Tonight," which popular-

ized both the terminology and form of hard "rocking" music. "I had a feeling that the program might be jazz," says Winslow. "But it didn't turn out that way. I found myself right in the middle of this new shell of jukebox music. And that turned out to be none other than Roy Brown tearing the place up."

### 'I found myself right in the middle of this new shell of jukebox music'

In July 1948 Winslow was fired for announcing a station break himself. Fortunately, Winslow was backed in his attempts to get on the air himself by black businesses and by black newspaperman Scoop Jones, who remembers an encounter with WJMR's owner over his story of Winslow's dismissal. "He came to my office and said, 'What'll it take to buy you? I've got nothin' but money.' I said, 'You don't have enough!'"

Inevitably, it was commercial in-

terests in selling to blacks that led the Jax Beer company to buy a block of time from WVEZ radio and allowed Winslow to achieve his dream. As Dr. Daddy-O, he instantly became the most recognizable black celebrity in New Orleans with fan clubs, nightclubs, and songs named after him. He paved the way for the debut six months later of the black radio station WMRV New Orleans, now known as WYLD. Winslow has had a gospel show on that station since 1952.

Even after breaking through on WVEZ, Winslow still had to fight discrimination. According to Cosimo Matassa, the legendary J&M recording studio owner, "He was black, so he was going to have to go up and down the freight elevator to go to work. So rather than have that happen we built a little setup with a couple of turntables and a mixer, and he did it from my place."

The music that Matassa recorded (Fats Domino, Professor Longhair, Lloyd Price) and that Winslow broadcast sent shock waves through the music industry. What Winslow didn't predict about black radio was perhaps the most important fact of all: The airwaves cannot be segregated. The barriers between black and white cultures were breaking in no small part due to R&B music.

Looking back, Winslow thinks

(Continued on page 28)



In This Corner. At Sprite's pre-Soul Train Awards party, heavyweight champ Mike Tyson attracted a star-studded posse. With the champ, from left, are producers Thomas McElroy and Denzil Foster, Tyson, an unidentified Tyson bodyguard, Bilal Abdul-Samad of the Boys, Al B. Sure!, and Tajh Abdul-Samad of the Boys.

## The Purple One Is Also Subject Of 'Pop Life' Biography Prince Is Back On Wings Of 'Batdance'

WILL "BATMAN" BRING PRINCE BACK? In the weeks before the opening of the movie and the release of the soundtrack album, that question is being asked, but not by as many people as you'd think. Longtime Prince fans, such as yours truly, are wondering what effect his involvement with "Batman" will have on his sagging fortunes. But the vibe from many in the industry is that until this album proves its worth in the marketplace, they won't lose sleep over it.

It is a measure of how negatively the industry has responded to Prince Rogers Nelson's last few efforts that so many are claiming disinterest in him. Without a doubt, this Minneapolis musician has been consistently the most musically and visually adventurous black pop musician to emerge in the '80s. Moreover, he has given life to a slew of artists from Minneapolis who, along with rap music and its top artists, have helped define this decade's music in the same way performers from Detroit and Memphis defined the '60s. His albums "Dirty Mind," "Purple Rain," and "Sign 'O' The Times," as well as his production of the Time's first two albums, alone constitute some of the finest music of the era. An album composed just of his B sides would rock any party.

I guess what we're saying here is that it's too early to count Prince out. Early indications are that the funk collage "Batdance" is going to be a major hit. Black radio is embracing it in a way it has not embraced a Prince effort since "Kiss." Buzz on the soundtrack is that it's his most commercial work since "Purple Rain."

For those of you seeking companionship for your Paisley Park CDs, check out the biography "Prince: A Pop Life," by British journalist Dave Hill. While the 242-page Harmony publication isn't as detailed as you'd like, it does give a fairly comprehensive survey of the many little dramas that have made Prince so much fun. Reading Hill's book you recall such controversies as "Who was Jamle Starr (and Alexander Nevermind and Joey Coco)?," Rick James' antagonism toward Prince ("Prince is a mentally disturbed young man," he once said), the many lies he told about his personal life (was he black or

white? straight or gay?), and why he fired Alexander O'Neal.

**SHORT STUFF:** Two major hip-hop releases are coming from RCA/Jive: Kool Moe Dee's "Knowledge Is King" and Boogie Down Productions' "Ghetto Music: The Blueprint Of Hip-Hop" . . . Ziggy Marley's next Virgin album, "One Bright Day," hits the streets Aug. 1 . . . Arista Records is spending major bucks on rapper BobCat. In fact, if you didn't know better you'd think the former L.L. Cool J sideman was an R&B crooner . . . Keyboardist/composer Wally Badarou has his latest Island effort, "Words Of A Mountain," due July 18. Badarou composed the soundtrack to the critically acclaimed film "Kiss Of The Spider Woman" . . .

David Ritz, author of biographical works on Ray Charles, Marvin Gaye, and Smokey Robinson, has two novels in current release, a paperback titled "Dreams" and the hardcover "Blue Notes Under A Green Felt Hat" . . . Jeffrey Osborne has signed with Arista . . . Jonathan Butler's latest Jive single is "Sarah, Sarah." The guitarist/singer recently had to cancel a Japanese tour due to a severe sore throat . . . Booker T. Jones, the legendary point man for Booker T. & the MGs, has recorded a concept album, "The Runaway," featuring his Hammond B-3 organ. The result is a haunting instrumental album that shows this veteran player still has plenty of ingenuity left . . . Starting in October, National Public Radio will broadcast "Bluesstage," a live blues show hosted by Ruth Brown that will be presented in digital stereo . . . After a long hiatus from recording, Sharon Bryant, Atlantic Starr's lead singer, makes her solo debut with "Here I Am" on Wing. The album was produced by Bryant along with Darryl Duncan. The single is called "Let Go" . . . Tommy Boy has a very witty rap release, "4 At A Time," by Freshco. The record has a Slick Rick-influenced story-song feel . . . There's a big New York street buzz on the tough-minded female rapper Antoinette on Next Plateau. "Who's The Boss?" is the album . . . Quincy Jones' long-awaited (we're talking more than five years, folks) album will be completed this summer and released by Warner Bros. in October.

### The Rhythm and the Blues



by Nelson George

## Billboard POWER PLAYLISTS FOR WEEK ENDING JUNE 17, 1989

Sample Playlists of the Nation's Largest Black Radio Stations

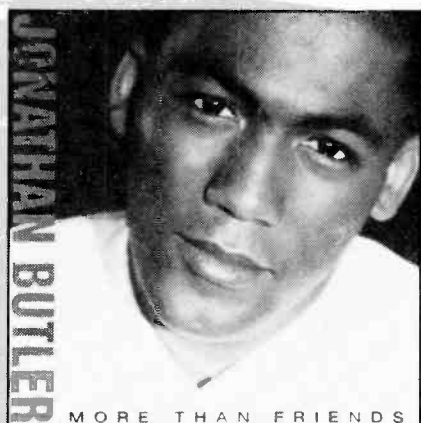
| Los Angeles   | P.D.: Cliff Winston   | Philadelphia  | P.D.: Dave Allan  |
|---|---|---|---|
| 1 4 Atlantic Starr, My First Love   | 1 1 Bobby Brown, Every Little Step  | 1 1 Bobby Brown, Every Little Step  | 1 1 Bobby Brown, Every Little Step  |
| 2 6 Joyce "Fenderella" Irby, Mr. D.J.                                       | 2 8 Anita Baker, Lead Me Into Love  | 2 8 Anita Baker, Lead Me Into Love  | 2 8 Anita Baker, Lead Me Into Love  |
| 3 7 Luther Vandross, For You To Love  | 3 10 Soul II Soul, Keep On Movin'   | 3 10 Soul II Soul, Keep On Movin'   | 3 10 Soul II Soul, Keep On Movin'   |
| 4 10 Tony! Toni! Toné!, For The Love Of You                                 | 4 6 Kiara, Every Little Time  | 4 6 Kiara, Every Little Time  | 4 6 Kiara, Every Little Time  |
| 5 3 Grady Harrell, Sticks And Stones  | 5 12 Karyn White, Secret Rendezvous   | 5 12 Karyn White, Secret Rendezvous   | 5 12 Karyn White, Secret Rendezvous   |
| 6 5 Mica Paris, My One Temptation   | 6 13 Luther Vandross, For You To Love                                       | 6 13 Luther Vandross, For You To Love                                       | 6 13 Luther Vandross, For You To Love                                       |
| 7 16 Lisa Lisa & Cult Jam, Little Jackie Wants To Be                        | 7 2 Al B. Sure!, If I'm Not Your Lover                                      | 7 2 Al B. Sure!, If I'm Not Your Lover                                      | 7 2 Al B. Sure!, If I'm Not Your Lover                                      |
| 8 1 Slick Rick, Children's Story  | 8 15 Milli Vanilli, Baby Don't Forget My Number                             | 8 15 Milli Vanilli, Baby Don't Forget My Number                             | 8 15 Milli Vanilli, Baby Don't Forget My Number                             |
| 9 12 The O'Jays, Have You Had Your Love Today                               | 9 9 Joyce "Fenderella" Irby, Mr. D.J.                                       | 9 9 Joyce "Fenderella" Irby, Mr. D.J.                                       | 9 9 Joyce "Fenderella" Irby, Mr. D.J.                                       |
| 10 12 Alton "Wokie" Stewart, She's So Cold                                  | 10 21 Jody Watley With Eric B. & Rakim, Friends                             | 10 21 Jody Watley With Eric B. & Rakim, Friends                             | 10 21 Jody Watley With Eric B. & Rakim, Friends                             |
| 11 20 Chucki Booker, Turned Away  | 11 11 De La Soul, Me Myself And I   | 11 11 De La Soul, Me Myself And I   | 11 11 De La Soul, Me Myself And I   |
| 12 9 Natalie Cole, Miss You Like Crazy                                      | 12 20 Vanessa Williams, Darlin' I   | 12 20 Vanessa Williams, Darlin' I   | 12 20 Vanessa Williams, Darlin' I   |
| 13 15 Kiara, Every Little Time  | 13 15 The O'Jays, Have You Had Your Love Today                              | 13 15 The O'Jays, Have You Had Your Love Today                              | 13 15 The O'Jays, Have You Had Your Love Today                              |
| 14 13 New Kids On The Block, I'll Be Loving You (Forever)                   | 14 14 New Kids On The Block, I'll Be Loving You (Forever)                   | 14 14 New Kids On The Block, I'll Be Loving You (Forever)                   | 14 14 New Kids On The Block, I'll Be Loving You (Forever)                   |
| 15 22 Vesta, Congratulations  | 15 18 Diana Ross, Workin' Overtime  | 15 18 Diana Ross, Workin' Overtime  | 15 18 Diana Ross, Workin' Overtime  |
| 16 25 Vanessa Williams, Darlin' I   | 16 19 The Boys, A Little Romance  | 16 19 The Boys, A Little Romance  | 16 19 The Boys, A Little Romance  |
| 17 29 Peabo Bryson, Show & Tell   | 17 24 The Jacksons, Nothin' (That Compares 2 U)                             | 17 24 The Jacksons, Nothin' (That Compares 2 U)                             | 17 24 The Jacksons, Nothin' (That Compares 2 U)                             |
| 18 30 Diana Ross, Workin' Overtime  | 18 25 The System, Midnight Special  | 18 25 The System, Midnight Special  | 18 25 The System, Midnight Special  |
| 19 31 James Ingram, It's Real   | 19 26 Surface, Shower Me With Your Love                                     | 19 26 Surface, Shower Me With Your Love                                     | 19 26 Surface, Shower Me With Your Love                                     |
| 20 24 The Boys, A Little Romance  | 20 28 Chucki Booker, Turned Away  | 20 28 Chucki Booker, Turned Away  | 20 28 Chucki Booker, Turned Away  |
| 21 32 LeVert, Gotta Get The Money   | 21 3 Natalie Cole, Miss You Like Crazy                                      | 21 3 Natalie Cole, Miss You Like Crazy                                      | 21 3 Natalie Cole, Miss You Like Crazy                                      |
| 22 8 Deon Estus, Heaven Help Me   | 22 27 BeBe & CeCe Winans, Lost Without You                                  | 22 27 BeBe & CeCe Winans, Lost Without You                                  | 22 27 BeBe & CeCe Winans, Lost Without You                                  |
| 23 17 Rob Base & D.J. E-Z Rock, Joy And Pain                                | 23 30 James Ingram, It's Real   | 23 30 James Ingram, It's Real   | 23 30 James Ingram, It's Real   |
| 24 33 Surface, Shower Me With Your Love                                     | 24 25 Atlantic Starr, My First Love   | 24 25 Atlantic Starr, My First Love   | 24 25 Atlantic Starr, My First Love   |
| 25 28 The Jacksons, Nothin' (That Compares 2 U)                             | 25 5 Sky, Start Of A Romance  | 25 5 Sky, Start Of A Romance  | 25 5 Sky, Start Of A Romance  |
| 26 43 Stephanie Mills, Something In The Way (You Make Me Feel Like A Woman) | 26 7 Rob Base & D.J. E-Z Rock, Joy And Pain                                 | 26 7 Rob Base & D.J. E-Z Rock, Joy And Pain                                 | 26 7 Rob Base & D.J. E-Z Rock, Joy And Pain                                 |
| 27 42 Heavy D. & The Boyz, We Got Our Own Thang                             | 27 17 Chaka Khan, Baby Me   | 27 17 Chaka Khan, Baby Me   | 27 17 Chaka Khan, Baby Me   |
| 28 36 Stephanie Mills, Something In The Way (You Make Me Feel Like A Woman) | 28 29 Tony! Toni! Toné!, For The Love Of You                                | 28 29 Tony! Toni! Toné!, For The Love Of You                                | 28 29 Tony! Toni! Toné!, For The Love Of You                                |
| 29 40 Perry, No Place To Go   | 29 EX Mica Paris, My One Temptation   | 29 EX Mica Paris, My One Temptation   | 29 EX Mica Paris, My One Temptation   |
| 30 35 Today, I Take It Off  | A Prince, Bat Dance   | A Prince, Bat Dance   | A Prince, Bat Dance   |
| 31 33 Freddie Jackson, Crazy (For Me)                                       | A Dino, I Like It   | A Dino, I Like It   | A Dino, I Like It   |
| 32 34 Milli Vanilli, Baby Don't Forget My Number                            | A Heavy D. & The Boyz, We Got Our Own Thang                                 | A Heavy D. & The Boyz, We Got Our Own Thang                                 | A Heavy D. & The Boyz, We Got Our Own Thang                                 |
| 33 37 Laotis, On A Mission  | EX EX Peabo Bryson, Show & Tell   | EX EX Peabo Bryson, Show & Tell   | EX EX Peabo Bryson, Show & Tell   |
| 34 41 Third World, Forbidden Love   | EX EX Donna Allen, Can We Talk  | EX EX Donna Allen, Can We Talk  | EX EX Donna Allen, Can We Talk  |
| 35 37 Joyce Sims, Looking For A Love  | EX EX Joyce Sims, Looking For A Love  | EX EX Joyce Sims, Looking For A Love  | EX EX Joyce Sims, Looking For A Love  |
| 36 39 June Pointer, Tight On Time (I'll Fit U In)                           | EX EX Freddie Jackson, Crazy (For Me)                                       | EX EX Freddie Jackson, Crazy (For Me)                                       | EX EX Freddie Jackson, Crazy (For Me)                                       |
| 37 40 New Situation, Going To A Go-Go                                       | EX EX Maurice, This Is Acid   | EX EX Maurice, This Is Acid   | EX EX Maurice, This Is Acid   |
| 38 44 100%, I Second That Emotion   | EX EX Stephanie Mills, Something In The Way (You Make Me Feel Like A Woman) | EX EX Stephanie Mills, Something In The Way (You Make Me Feel Like A Woman) | EX EX Stephanie Mills, Something In The Way (You Make Me Feel Like A Woman) |
| 39 42 The System, Midnight Special  | EX EX Cameo, Pretty Girls   | EX EX Cameo, Pretty Girls   | EX EX Cameo, Pretty Girls   |
| 40 49 Karyn White, Secret Rendezvous  | EX EX 100%, I Second That Emotion   | EX EX 100%, I Second That Emotion   | EX EX 100%, I Second That Emotion   |
| 41 52 Jody Watley With Eric B. & Rakim, Friends                             | EX EX L.L. Cool J, I'm That Type Of Guy                                     | EX EX L.L. Cool J, I'm That Type Of Guy                                     | EX EX L.L. Cool J, I'm That Type Of Guy                                     |
| 42 50 Blue Magic, It's Like Magic   | EX EX Cherrelle, What More Can I Do For You                                 | EX EX Cherrelle, What More Can I Do For You                                 | EX EX Cherrelle, What More Can I Do For You                                 |
| 43 51 Kool Moe Dee, They Want Money   | EX EX Lisa Lisa & Cult Jam, Little Jackie Wants To Be                       | EX EX Lisa Lisa & Cult Jam, Little Jackie Wants To Be                       | EX EX Lisa Lisa & Cult Jam, Little Jackie Wants To Be                       |
| 44 EX Al Green, As Long As We're Together                                   | EX EX Bobby Brown, On Our Own (From "Ghostsbusters II")                     | EX EX Bobby Brown, On Our Own (From "Ghostsbusters II")                     | EX EX Bobby Brown, On Our Own (From "Ghostsbusters II")                     |
| 45 EX L.L. Cool J, I'm That Type Of Guy                                     | A Neneh Cherry, Buffalo Stance  | A Neneh Cherry, Buffalo Stance  | A Neneh Cherry, Buffalo Stance  |
| 46 EX David Praston, Two Wrongs (Don't Make It Right)                       |   |   |   |
| 47 EX Bobby Brown, On Our Own (From "Ghostsbusters II")                     |   |   |   |
| 48 A Prince, Bat Dance  |   |   |   |
| 49 A Neneh Cherry, Buffalo Stance   |   |   |   |
|   |   |   | EX EX Three Times Dope, Funky Dividends                                     |



# RCA AND ITS ASSOCIATED LABELS SALUTE BLACK MUSIC MONTH



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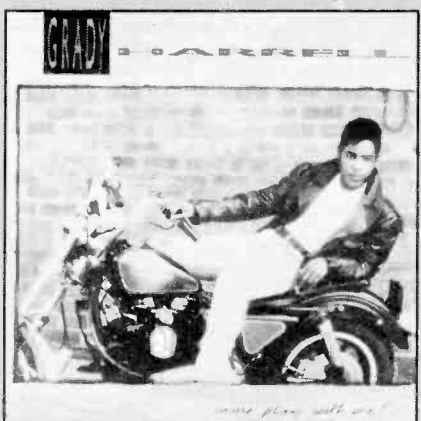
**JONATHAN BUTLER**  
 His jammin' grooves and touching ballads are what make Jonathan Butler's albums consistent chart-toppers—"MORE THAN FRIENDS" 1136-1-J



**TOO SHORT**  
 He's the Oakland 3-Boy who made it B-I-G on the street. Now, his word is gold, and so's his album, "LIFE IS...TOO SHORT" 1218-1-J



**WEE PAPA GIRLS**  
 Between House and Hip Hop, you'll find this super-charged album that's gonna blow your house down—"THE BEAT, THE RHYME, THE NOISE" 1172-1-J



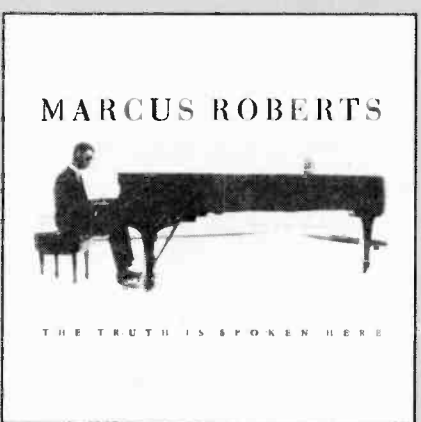
**GRADY HARRELL**  
 He may move like Jackie Wilson. He may sound like Sam Cooke. But Grady Harrell has got a style that's his alone..."COME PLAY WITH ME" 8341-1-R



**TROY JOHNSON**  
 His music is irresistible. His style, unmistakable. That's why his new single is rising up the charts. That's "THE WAY IT IS" 9690-1-R



**KC FLIGHTT**  
 KC takes off with an album of pure verbal wit—"IN FLIGHTT" 9776-1-R



**MARCUS ROBERTS**  
 Marcus Roberts made his debut with the #1 jazz album (Billboard). Now he's on the move as he begins his national tour. "THE TRUTH IS SPOKEN HERE" 3051-1-N



**LA RUE**  
 This talented new foursome is making a name for themselves with their debut album, "THERE'S LOVE OUT THERE" 9598-1-R

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FM<sup>2</sup> (81994)

Produced by Denzil Foster and Thomas McElroy for 2 Tuff-E-Nuff Productions



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THE SOLUTION TO  
YOUR MUSICAL PROBLEMS



"PLEASE, PLEASE, PLEASE" was cut as a demo in November 1955 at WIBB Macon, Ga. by James Brown. On April 7, 1956, this song debuted on the black charts after it was rerecorded and released on Federal Records. The single remained on the charts for 19 weeks and peaked at No. 5. It was the beginning of a career that would span three decades and establish Brown as the greatest black recording artist in the history of the charts. The second-highest all-time chart performer is Aretha Franklin, who has 85 charted singles. Ray Charles is third with 83. The other top 10 artists are the Temptations, Louis Jordan, Stevie Wonder, Marvin Gaye, B.B. King, Fats Domino, and Gladys Knight & the Pips.

Brown has 114 charted singles, 17 of which went to No. 1. The first was "Try Me," which debuted in November 1958. Others include "Papa's Got A Brand New Bag (Part I)," "I Got The Feelin'," and "Say It Loud—I'm Black And I'm Proud (Part I)."

He also achieved 25 top five singles, seven of which peaked at No. 2. Some of his great No. 2 singles were "Lost Someone" and "I'm Real," which debuted in May 1988. Brown's record is remarkable—the balance of his singles break down as follows: 15 top 10s, 24 top 20s, 16 top 40s, and out of the 114 total, only 16 records charted below the top 40. (One that fell short of the top 40 charted both the A and B sides.)

He has recorded three songs for movie soundtracks, among them the No. 6-chart "Sexy, Sexy, Sexy" from "Slaughter's Big Rip-Off" in 1973 and "Living In America" (No. 10) from "Rocky IV" in 1985.

He also recorded duets with Vicki Anderson, Bea Ford, Lyn Collins, Bobby Byrd, and Afrika Bambaataa. And at last, the "Godfather of Soul" has recorded a tune, "Gimme Your Love," with "Queen of Soul" Aretha Franklin on her Arista album "Through The Storm."

Brown has created a body of work so massive and important that he is our history. Ask the creators of rap who have used his licks and vocals without concern for his royalties. In a year in which black music has benefited from pop-crossover exposure, it is difficult to celebrate this success while Brown remains in prison. Allegedly, Brown is not free because he will not admit that he has a problem. Perhaps he has not spoken to us because we have not communicated clearly enough to him that we respect him and honor his contribution to popular music.

**THIS WEEK'S CHART** includes the revised radio panel that was announced last week. In addition to revising the panel's station weights based on updated data from Arbitron's winter 1989 survey, stations included in the Black Power Playlists were revised. The 16 stations from the platinum and gold categories are used. New stations are WHRK Memphis and WKYS Washington, D.C. . . . The theme song for the upcoming James Bond movie, "Licence To Kill" (MCA), debuts this week on the Hot Black Singles chart (the British spelling of the title is correct). Never fear, Gladys Knight has not left the Pips, she just gets to go it alone this time.

**JOHN H. STANTON JR.**, February 29, 1985-June 4, 1989: May he rest in the comfort of God's arms. He was an independent promoter who worked most recently with Orpheus Records.

## HOT BLACK SINGLES ACTION RADIO MOST ADDED

|   | PLATINUM/<br>GOLD<br>ADDS<br>16 REPORTERS | SILVER<br>ADDS<br>30 REPORTERS | BRONZE/<br>SECONDARY<br>ADDS<br>53 REPORTERS | TOTAL<br>ADDS<br>99 REPORTERS | TOTAL<br>ON |
|---|---|--------------------------------|--|-------------------------------|-------------|
| <b>BATDANCE (FROM "BATMAN")</b><br>PRINCE WARNER BROS     | 10  | 16                             | 26   | 52                            | 52          |
| <b>ON OUR OWN</b><br>BOBBY BROWN MCA                      | 8   | 10                             | 20   | 38                            | 72          |
| <b>YOU FOUND ANOTHER GUY</b><br>BOY GEORGE VIRGIN         | 1   | 6                              | 20   | 27                            | 28          |
| <b>TWO WRONGS . . .</b><br>DAVID PEASTON GEFFEN           | 2   | 5                              | 18   | 25                            | 68          |
| <b>SARAH, SARAH</b><br>JONATHAN BUTLER JIVE               | 5   | 8                              | 12   | 25                            | 64          |
| <b>REMEMBER THE FIRST TIME</b><br>ERIC GABLE ORPHEUS      | 3   | 6                              | 15   | 24                            | 24          |
| <b>GOTTA BE A BETTER WAY</b><br>FOSTER & MCELROY ATLANTIC | 2   | 4                              | 18   | 24                            | 24          |
| <b>MY LOVE IS SO RAW</b><br>ALYSON WILLIAMS DEF JAM       | 3   | 9                              | 10   | 22                            | 60          |
| <b>SOMETHING IN THE WAY . . .</b><br>STEPHANIE MILLS MCA  | 4   | 5                              | 12   | 21                            | 83          |
| <b>SOMEBODY LOVES YOU</b><br>EL DEBARGE MOTOWN            | 1   | 5                              | 13   | 19                            | 65          |

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.





## "THE ESSENTIAL RAP ALBUM IN '89"

LA TIMES



# GANG STARR

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FOR WEEK ENDING JUNE 17, 1989

## HOT RAP SINGLES™

| THIS WEEK | 2 WKS. AGO | 4 WKS. AGO | WKS. ON CHART | TITLE<br>LABEL & NUMBER/DISTRIBUTING LABEL                        | ARTIST                             |
|-----------|------------|------------|---------------|---|------------------------------------|
|           |            |            |               | ★ ★ NO. 1 ★ ★   |                                    |
| 1         | 1          | 1          | 11            | ME MYSELF AND I<br>TOMMY BOY 926 (C) (M)                          | ◆ DE LA SOUL<br>5 weeks at No. One |
| 2         | 2          | 4          | 11            | CHILDREN'S STORY<br>DEF JAM 44-68223/COLUMBIA (C)                 | ◆ SLICK RICK                       |
| 3         | 6          | 8          | 9             | THE MAN WE ALL KNOW AND LOVE<br>ATLANTIC 86463 (C)                | ◆ KWAME                            |
| 4         | 13         | —          | 3             | THEY WANT MONEY<br>JIVE 1215 (C)                                  | ◆ KOOL MOE DEE                     |
| 5         | 3          | 2          | 15            | SELF DESTRUCTION<br>JIVE 1178/RCA (C)                             | ◆ STOP THE VIOLENCE MOVEMENT       |
| 6         | 5          | 7          | 9             | JOY AND PAIN<br>PROFILE 7247 (C)                                  | ◆ ROB BASE & D.J. E-Z ROCK         |
| 7         | 4          | 3          | 15            | TURN THIS MUTHA OUT<br>CAPITOL 15437 (C)                          | ◆ M.C. HAMMER                      |
| 8         | 18         | —          | 3             | WE GOT OUR OWN THANG<br>UPTOWN 23942/MCA (C)                      | HEAVY D. & THE BOYZ                |
| 9         | 9          | 12         | 9             | YEAH, YEAH, YEAH<br>CAPITOL 15446 (C)                             | ◆ OAKTOWN'S 3-5-7                  |
| 10        | 7          | 5          | 11            | FUNKY GOLD MEDINA<br>DELICIOUS VINYL 1004/ISLAND (C)              | ◆ TONE LOC                         |
| 11        | 22         | —          | 3             | FUNKY DIVIDENDS<br>ARISTA 9835 (C)                                | ◆ THREE TIMES DOPE                 |
| 12        | 12         | 21         | 7             | THE BOMB HAS DROPPED<br>LUKE SKYYWALKER 125 (M)                   | 2 LIVE CREW                        |
| 13        | NEW ▶      | 1          |               | I'M THAT TYPE OF GUY<br>DEF JAM 44-68792/COLUMBIA (C)             | ◆ L.L. COOL J                      |
| 14        | 14         | 29         | 5             | I GOT IT MADE<br>PROFILE 7245                                     | ◆ SPECIAL ED                       |
| 15        | 8          | 6          | 15            | ROLLIN' WITH KID 'N PLAY<br>SELECT 62335 (C)                      | ◆ KID 'N PLAY                      |
| 16        | 16         | 22         | 7             | RHYTHM IS THE MASTER<br>MERCURY 872 567-1/POLYGRAM                | D.J. CHUCK CHILLOUT/KOOL CHIP      |
| 17        | 11         | 11         | 7             | BLACK STEEL IN THE HOUR OF CHAOS<br>DEF JAM 44-68216/COLUMBIA (C) | ◆ PUBLIC ENEMY                     |
| 18        | 19         | 26         | 5             | HAWAIIAN SOPHIE<br>EMI 56126 (C) (M)                              | ◆ JAZ                              |
| 19        | 15         | 13         | 15            | WE WANT EAZY<br>RUTHLESS 57110/PRIORITY (C) (M)                   | ◆ EAZY-E                           |
| 20        | NEW ▶      | 1          |               | EXPRESS YOURSELF<br>RUTHLESS 7207/PRIORITY (C) (M)                | ◆ N.W.A.                           |
| 21        | 30         | —          | 1             | IT'S MY TURN<br>FRESH 80129/SLEEPING BAG                          | ◆ STEZO                            |
| 22        | 27         | 30         | 15            | I'LL HOUSE YOU<br>WARLOCK 022 (C)                                 | ◆ JUNGLE BROS.                     |
| 23        | 17         | 18         | 15            | LIFE IS... TOO SHORT<br>JIVE 1163/RCA (C)                         | TOO SHORT                          |
| 24        | 21         | 17         | 11            | D.E.F.=DOUG E. FRESH<br>REALITY/DANYA 3110/FANTASY                | ◆ DOUG E. FRESH/GET FRESH CREW     |
| 25        | NEW ▶      | 1          |               | I NEED YOU<br>ARISTA 9813 (C)                                     | ◆ BOBCAT                           |
| 26        | NEW ▶      | 1          |               | IRON MAN<br>NASTYMIX 76975 (C) (M)                                | ◆ SIR MIX-A-LOT                    |
| 27        | 29         | —          | 1             | ACT A FOOL<br>CAPITOL 15459 (C)                                   | ◆ KING TEE                         |
| 28        | 20         | 15         | 15            | PUMP IT UP<br>CAPITOL 15428                                       | ◆ M.C. HAMMER                      |
| 29        | 26         | 28         | 15            | MY PART OF TOWN<br>WARLOCK 020                                    | ◆ TUFF CREW                        |
| 30        | 23         | 25         | 13            | GANGSTA, GANGSTA<br>RUTHLESS 57105/PRIORITY (C) (M)               | N.W.A.                             |

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

## TWO SONGS DEEP SIX 7-INCH, CLIMB HOT 100

(Continued from page 6)

age of 7-inches that we sold on our last few titles was miserable."

Although some in the music industry, like Roger Dennis, singles buyer for Show Industries/City-1 Stop, say the elimination of the 7-inch single is "just a matter of time," others are slower to ring the death knell. And for now, the elimination of 7-inch releases seems confined to certain indie labels.

"We're in the music business, not the cassette business, CD business or vinyl business," says Lou Dennis, senior VP/director of sales, Warner Bros. "As long as people buy something, we'll make it available. It's not our job to force people's habits." However, he adds that cassette singles outsell 7-inch vinyl 7-to-1.

Though 7-inch vinyl no longer rules the retail market, it is still king with the nation's 250,000 jukeboxes, points out Jim Cawley, Arista's VP of sales and distribution. "If we'd never had a 7-inch for Milli Vanilli's 'Girl You Know It's True,' we'd never have gotten all that great jukebox exposure in clubs across the country."

The Amusement and Music Operators Assn.'s jukebox promotion committee has addressed the issue of declining vinyl for three years. According to committee chairman Jim Hayes, the group will continue to stress to the record companies the importance of vinyl. "It's only now after three years that the majors are starting to listen to us," he says. "It's certainly not beyond us to meet with the independents and get more involved with them."



**We're Just Friends.** Mercury/PolyGram singer Leotis makes friends with Island artist Mica Paris while both visited the set of BET's "Video Soul."

## DJ BROKE COLOR BARRIER

(Continued from page 21)

the coming of black DJs and radio profoundly effected the outlook of black Americans. "It inspired the feeling in black neighborhoods of being free to do something that wasn't as defined as it was going to be," he says. "It led toward the voting rights and getting these big ideas that Martin Luther King had. All of that came later. This was something moving through, that feeling of sound and opportunity, a strengthening of your presence."

Some musical genres, especially mass-appeal pop, still sell well on 7-inch vinyl, sources say. Bob Patton, singles and accessories buyer for Nova Distributors in Atlanta, says there was heavy demand for

## 'I can't even conceive of a young person putting a 7-inch on a turntable'

vinyl on the current Michael Damian hit, "Rock On," on A&M-distributed Cypress Records. But, adds Patton, because of A&M's no-returns policy on 45s, "We aren't carrying any A&M singles. So, they had to practically give it away to us and we're selling tonnage on that thing."

According to Dick Odette, VP of purchasing for the 686-store Musi-land chain, songs that appeal to an older demographic still sell best on 7-inch. "For example, 'Wind Beneath My Wings' by Bette Midler," he says. "But on our top 25, there's not a single song that's selling more vinyl than cassette. That song's No. 26."

For rap, the general consensus is that the cassette single is defi-

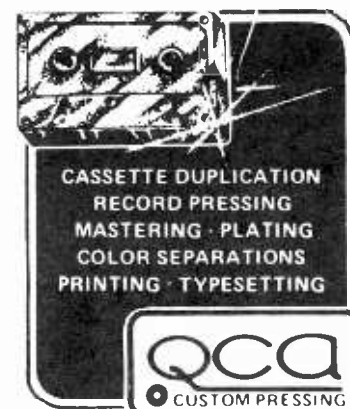
nately the configuration of choice. Arista found that to be true with the pop/rap hit "Girl You Know It's True." Released on vinyl and cassette, Arista eventually quit supplying vinyl "when we'd get reports that a store had sold 38 cassette singles and one 7-inch vinyl," Cawley says.

"But we only stopped shipping the vinyl at the point where the overall vinyl sales had gone down dramatically," he adds. "The cassette single was still exploding on sales. One of the unfortunate things about a hit single is having substantial returns at the end of its life, and it made no sense to have that. Sure, this didn't make everyone who loves vinyl singles happy, but we have to make smart sales decisions."

Cawley says the Milli Vanilli strategy did not establish label policy, but adds, "if that's the only way we can prevent getting big returns, then it's something we'd do again."

**The Jacksons—sans Michael and Marlon—have their first post-'Victory' album out on Epic ... see page 33**

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Latin  
**Notas**



by Carlos Agudelo

formed another band, and began performing at nightclubs. Soon she was signed by Sono-Rodven. Today, Melissa is Venezuela's "queen of rock."  
Melissa's last album, "Perdiendo El Control" (TH-Rodven), recorded in New York, not only tells how well connected she is, but also how high she aims. Produced by Oscar Lopez, with musical production by Daniel Freiberg, the album was recorded during studio sessions that included musicians connected currently or previously with Steely Dan, Chick Corea, Robert Palmer, Duran Duran, Blood, Sweat & Tears, and Luther Vandross. The talent shows in the sound. The album is good Spanish-language rock, with Melissa showing a mature and definite style on par with any of today's Latin rockers.

**MICHEL CAMILO WILL BE THE OPENING ACT**

**La Sonora Matancera—at 65, the legend lives on**

of the third annual Michelob Jazz Festival, to be held at the Centro de Bellas Artes in San Juan, Puerto Rico, June 22-25. Other performers include Mongo Santamaria, Poncho Sanchez, Giovanni Hidalgo, Gilberto Gil, Dave Valentin, and Laura Brannigan... There is movement at Sonotone in Miami. Rumors are that Oscar Lord, previously with EMI, is going to that company. Tony Moreno, Sonotone's GM up to a few days ago, has left to form his own independent company and is taking several acts from Sonotone's salsa and tropical roster with him... There is a music wave coming up from the Caribbean. It's called soca (soul-calypto) and it's making an impact in the mainland. If you want to know why, listen to "Banana" by the Rebels, from the album "La Rumba De San Martin" (Kubaney). Jose Luis Rodriguez's last hit, "Baila Mi Rumba," also a soca tune, is being played heavily in clubs and seems to be on its way to a strong crossover.

AS EXPECTED, THE THREE 65TH ANNIVERSARY concerts of La Sonora Matancera, the world's oldest active band, were a huge success. The program of the concerts—at New York's Carnegie Hall and Central Park and at the State Theatre in New Brunswick, N.J.—featured the last reunion of most of the singers who performed at one time or another with the band. For the history books, the musicians were Rogelio Martinez, guitar, director; Raimundo E. Vasquez, bass; Alberto Javier Vasquez, piano; Calixto Leicea, trumpet; Gabriel F. Peguero (Yayo El Indio), singer, chorus; Felix E. Vega, trumpet; Pedro Knight, trumpet; Kenneth P. Fradley, trumpet; Mario Muñoz "Papaio," bongos; Carlos M. Diaz "Caito," maracas, chorus; Rogelio Martinez Jr., assistant sound engineer. The singers: Yayo El Indio, Wuelfo, Albertico Perez Sierra, Vicentico Valdez, Carlos Argentino, Celio Gonzalez, Alberto Beltran, Nelson Pinedo, Bobby Capó, Jorge Maldonado, Roberto Torres, Leo Marini, Daniel Santos, and Celia Cruz. To mention those who were not at the reunion would take too long. Of all of them, present and absent, those who know better say singer Bienvenido Granda, who died a few years ago, was the best. Of all the people who must be thanked for making the concerts happen, one stands way above the rest: Gilda Miros, New York's First Lady of Spanish-language radio.

LONG BEFORE THERE was a rock-in-spanish wave, Melissa was doing it. In fact, she started her first band at 9 years old in Lima, Peru. The group won a contest, performed on TV, and from then on, Melissa was on her way. At 14 she moved to Venezuela, where she still lives,

Classical  
**KEEPING SCORE**



by Is Horowitz

PASSING NOTES: Rumor has it that the Evgeny Kissin performance of the Tchaikovsky Piano Concerto No. 1 with Herbert von Karajan and the Berlin Philharmonic, recorded live by Deutsche Grammophon, may be shelved in favor of a remake by the same principals, but this time with the Vienna Philharmonic. Earlier, DG had expressed hope that the Berlin recording would be cleared for release (Keeping Score, June 3).

Last August, during celebrations honoring the 70th birthday of Leonard Bernstein, DG devoted its entire release to recordings by the maestro. Plenty of Bernstein is due again this August, if not quite a total dedication of the month. Coming is his recording of the Mahler Symphony No. 3 with Christa Ludwig and the New York Philharmonic, and a Mozart "Requiem" with the Bavarian Radio Symphony. The Mozart performance is dedicated to Bernstein's late wife, Felicia Montealegre, who died just about 10 years before the recording was

**Chandos marks 10th year with mainstream releases**

made last July.

Also on DG's August release plate is the new recording by Vladimir Horowitz, recorded in his New York apartment and appropriately titled "Horowitz At Home." As if that weren't enough name power for a single month, DG will also be releasing the Poulenc "Gloria," starring Kathleen Battle.

Five multi-CD sets comprise DG's latest additions to its midprice 20th Century Classics series, another batch that will swell the August total. Among them are such collectibles as Busoni's "Dr. Faust," Pfitzner's "Palestrina," and Zemlinsky's String Quartets.

Angel Records now hopes to release its three-CD recording of the complete "Porgy And Bess" in July. The May release date was aborted when the label and the Gershwin estate tangled in a copyright dispute over grand rights. Meanwhile, the Glyndebourne Festival production, conducted by Simon Rattle, is available in the U.K.

CHANDOS RECORDS celebrated its 10th anniversary as an indie label in May, but the musical roots of this most active U.K. operation date back at least another 15 years when founder Brian Couzens entered the music publishing business and then embarked on an extensive producer-for-hire enterprise.

If the Chandos label, distributed here by Koch International, gained initial attention largely for British music and "fringe" international repertoire, it has more recently put its best mainline foot forward to compete head on with the big boys.

There's no better example of this approach than its current release of a more-than-complete Beethoven symphony set—six CDs for the price of four. In addition to the basic nine, the package holds the reconstructed 10th Symphony, plus a couple of overtures and rehearsal tracks. William Weller conducts the City of Birmingham Symphony Orchestra.

A believer in complete chunks of repertoire, Chandos' Couzens has just completed its Arnold Bax symphony cycle conducted by Bryden Thomson, with the Fifth Symphony, and a Dvorak retrospective with the Eighth Symphony. The latter cycle is led by Neeme Järvi. On the vocal side, a Schubert song cycle is under way with baritone Benjamin Luxon and pianist David Willison.

Chandos now spreads its repertoire net further with the launch of "Chaconne," an early music label that presents organist Piet Kee in an all-Buxtehude program as its initial entry.

But back in the mainstream, Chandos will be bidding for further comparison with the majors when its recording program with the Chicago Symphony and the Amsterdam Concertgebouw matures.

**Billboard**

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**TOP LATIN ALBUMS™**

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

|                  | THIS WEEK | 2 WKS. AGO | WKS. ON CHART | ARTIST                      | TITLE                               | LABEL & NUMBER/DISTRIBUTING LABEL |
|------------------|-----------|------------|---------------|-----------------------------|-------------------------------------|-----------------------------------|
| POP              | 1         | 2          | 61            | ISABEL PANTOJA              | DESDE ANDALUCIA                     | RCA 6956                          |
|                  | 2         | 3          | 59            | BRAULIO                     | CON TODOS LOS SENTIDOS              | CBS 10534                         |
|                  | 3         | 1          | 41            | ROBERTO CARLOS              | ROBERTO CARLOS 88                   | CBS 80002                         |
|                  | 4         | 14         | 3             | JULIO IGLESIAS              | RAICES                              | CBS 80123                         |
|                  | 5         | 7          | 3             | JOSE LUIS RODRIGUEZ         | TENGO DERECHO A SER FELIZ           | POLYGRAM 838351-4                 |
|                  | 6         | 4          | 15            | VIKKI CARR                  | ESOS HOMBRES                        | CBS 80057                         |
|                  | 7         | 5          | 21            | RICARDO MONTANER            | RICARDO MONTANER                    | TH-RODVEN 2538                    |
|                  | 8         | 8          | 23            | CHAYANNE                    | CHAYANNE                            | CBS 80051                         |
|                  | 9         | 6          | 11            | JOSE JOSE                   | QUE ES EL AMOR                      | ARIOLA 9666-4                     |
|                  | 10        | 12         | 23            | GIPSY KINGS                 | GIPSY KINGS                         | ELEKTRA 60845                     |
|                  | 11        | 11         | 23            | EDNITA NASARIO              | FUERZA DE GRAVEDAD                  | FONOVISA 8811                     |
|                  | 12        | 20         | 71            | LOS BUKIS                   | SI ME RECUERDAS                     | LASER 3044/FONOVISA               |
|                  | 13        | 9          | 31            | ROCIO DURCAL                | COMO TU MUJER                       | ARIOLA 8574                       |
|                  | 14        | 10         | 7             | LUIS MIGUEL                 | EN BUSCA DE UNA MUJER               | WEA LATINA 56119                  |
|                  | 15        | 13         | 19            | ANA GABRIEL                 | TIERRA DE NADIE                     | CBS 80054                         |
|                  | 16        | 17         | 41            | YOLANDITA MONJE             | VIVENCIAS                           | CBS 10552                         |
|                  | 17        | —          | 1             | FRANCO DE VITA              | AL NORTE DEL SUR                    | CBS 80093                         |
|                  | 18        | 15         | 3             | MARISELA                    | MARISELA                            | ARIOLA 9577                       |
|                  | 19        | 21         | 43            | EYDIE GORME                 | DE CORAZON A CORAZON                | CBS 69305                         |
|                  | 20        | 19         | 21            | MIJARES                     | UNO ENTRE MIL                       | EMI 8436                          |
|                  | 21        | 16         | 13            | JOSE LUIS PERALES           | 15 EXITOS                           | CBS 80375                         |
|                  | 22        | —          | 1             | LOURDES ROBLES              | NOCHE TRAS NOCHE                    | CBS 80080                         |
|                  | 23        | 23         | 37            | ANGELA CARRASCO             | BOCA ROSA                           | EMI 8469                          |
|                  | 24        | 18         | 17            | JOSE FELICIANO              | LOS 15 ESPECIALES DE JOSE FELICIANO | GLOBE 8671                        |
|                  | 25        | —          | 1             | MIGUEL GALLARDO             | AMERICA                             | PHILIPS/POLYGRAM LATINO 836-605   |
| TROPICAL/SALSA   | 1         | 1          | 23            | EDDIE SANTIAGO              | INVASION DE LA PRIVACIDAD           | TH-RODVEN 2575                    |
|                  | 2         | 3          | 49            | LUIS ENRIQUE                | AMOR Y ALEGRIA                      | CBS 10546                         |
|                  | 3         | 4          | 11            | WILLIE COLON                | TOP SECRET                          | FANIA 655                         |
|                  | 4         | 2          | 9             | VARIOS ARTISTAS             | SALSA EN LA CALLE 8                 | TH-RODVEN 2605                    |
|                  | 5         | —          | 1             | EL GRAN COMBO               | AMAME                               | COMBO 2060                        |
|                  | 6         | 5          | 5             | WILLIE GONZALES             | SIN COMPARACION                     | SONOTONE 1104                     |
|                  | 7         | 9          | 15            | TONY VEGA                   | YO NO ME QUEDO                      | RMM 1677                          |
|                  | 8         | 13         | 11            | LAS CHICAS DEL CAN          | CARIBE                              | SONOTONE 1422                     |
|                  | 9         | 10         | 59            | LALO RODRIGUEZ              | UN NUEVO DESPERTAR                  | TH-RODVEN 2517                    |
|                  | 10        | 6          | 29            | HANSEL Y RAUL               | BLANCO Y NEGRO                      | CBS 80016                         |
|                  | 11        | 11         | 15            | VITIN RUIZ                  | SEDUCEME                            | COMBO 2058                        |
|                  | 12        | 7          | 29            | LA PATRULLA 15              | SOLO SE QUE FUE EN MARZO            | TTH010                            |
|                  | 13        | 12         | 23            | JOHNNY Y RAY                | SALSA CON CLASE                     | POLYGRAM LATINO 836647            |
|                  | 14        | —          | 1             | THE REBELS                  | BANANA                              | KUBANEY 20018                     |
|                  | 15        | 14         | 47            | FRANKIE RUIZ                | EN VIVO Y A TODO COLOR              | TH-RODVEN 2531                    |
|                  | 16        | 8          | 23            | TOMMY OLIVENCIA             | EL JEQUE                            | TH-RODVEN 2577                    |
|                  | 17        | —          | 1             | DAVID PABON                 | ES DE VERDAD                        | TH-RODVEN 2620                    |
|                  | 18        | 25         | 13            | LOS HERMANOS ROSARIO        | OTRA VEZ                            | KAREN 118                         |
|                  | 19        | 15         | 35            | GILBERTO SANTARROSA         | AMOR Y SALSA                        | COMBO 2053                        |
|                  | 20        | 21         | 35            | RUBEN BLADES                | ANTECEDENTES                        | ELEKTRA 60795                     |
|                  | 21        | 22         | 27            | VARIOS ARTISTAS             | JUNTOS PA' GOZA                     | TH-RODVEN 2549                    |
|                  | 22        | 18         | 5             | BOBBI VALENTIN              | BOBBI VALENTIN                      | BRONCO 153                        |
|                  | 23        | —          | 1             | LA COCO BAND                | COCO BAND                           | KUBANEY 20011                     |
|                  | 24        | 23         | 5             | LAS NENAS DE RINGO Y JOSSIE | CHIQUILLO MALCRIADO                 | TTH 1930                          |
|                  | 25        | 20         | 7             | LA BANDA SHOW               | LA BANDA SHOW                       | ALFA 8332                         |
| REGIONAL MEXICAN | 1         | 1          | 17            | LOS TIGRES DEL NORTE        | LOS CORRIDOS PROHIBIDOS             | FONOVISA 8815                     |
|                  | 2         | 3          | 31            | BRONCO                      | UN GOLPE MAS                        | FONOVISA 8808                     |
|                  | 3         | 2          | 29            | LOS YONICS                  | SIEMPRE TE AMARE                    | FONOVISA 8809                     |
|                  | 4         | 4          | 73            | LOS BUKIS                   | SI ME RECUERDAS                     | LASER 3044/FONOVISA               |
|                  | 5         | 7          | 19            | GRUPO MAZZ                  | STRAIGHT FROM THE HEART             | CBS 80010                         |
|                  | 6         | 8          | 33            | LOS CAMINANTES              | INCONTENIBLES ROMANTICOS            | LUNA 1173                         |
|                  | 7         | 6          | 11            | RAMON AYALA                 | LA RAMA DEL MEZQUITE                | FREDDIE 1461                      |
|                  | 8         | 9          | 31            | LITTLE JOE                  | AUNQUE PASEN LOS ANOS               | CBS 80004                         |
|                  | 9         | 5          | 19            | LA MAFIA                    | EXPLOSIVO                           | CBS 80072                         |
|                  | 10        | 10         | 13            | VICENTE FERNANDEZ           | LO MEJOR DE LA BARAJA               | CBS 80056                         |
|                  | 11        | 17         | 77            | LINDA RONSTADT              | CANCIONES DE MI PADRE               | ELEKTRA 60765                     |
|                  | 12        | 16         | 45            | JOAN SEBASTIAN              | CON TAMBORA                         | MUSART 90014                      |
|                  | 13        | 11         | 5             | EXCELENCIA                  | NI POR MIL PUNADOS DE ORO           | CBS 80105                         |
|                  | 14        | 22         | 5             | LATIN BREED                 | BREAKING THE RULES                  | CBS 80094                         |
|                  | 15        | —          | 1             | LA MIGRA                    | CON BANDA                           | MAR 222                           |
|                  | 16        | 14         | 37            | FITO OLIVARES               | EL CABALLITO                        | GIL 2012                          |
|                  | 17        | 13         | 27            | ANTONIO AGUILAR             | CON BANDA                           | MUSART 2021                       |
|                  | 18        | 12         | 11            | CIELO AZUL                  | SI TUS CELOS                        | WEA LATINA 55163/WEA              |
|                  | 19        | 20         | 23            | VARIOS ARTISTAS             | 15 IDOLOS SUPERPOPULARES            | FONOVISA 8813                     |
|                  | 20        | 23         | 19            | ALBERTO VASQUEZ             | ALBERTO VASQUEZ                     | MUSART 1870                       |
|                  | 21        | 21         | 33            | DAVID MARES                 | SOLD OUT                            | CBS 84347                         |
|                  | 22        | 18         | 11            | JUAN VALENTIN               | ARBOLES DE LA BARRANCA              | CBS 80081                         |
|                  | 23        | 15         | 115           | LOS BUKIS                   | ME VOLVI A ACORDAR DE TI            | LASER 3025/FONOVISA               |
|                  | 24        | —          | 1             | DAVID MARES                 | ON THE MOVE                         | CBS 884                           |
|                  | 25        | 25         | 5             | NICK VILLARREAL             | ME AGARRARON CON LA GUERA           | DINA 1159                         |

(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.

# HOT DANCE MUSIC

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| THIS WEEK  | LAST WEEK  | 2 WKS. AGO | WKS. ON CHART | TITLE<br>Label & Number/Distributing Label   | ARTIST                            |
|--|------------|------------|---------------|--|-----------------------------------|
| <b>CLUB PLAY</b><br>Compiled from a national sample of dance club playlists. |            |            |               |  |                                   |
| <b>★★ No. 1 ★★</b>   |            |            |               |  |                                   |
| ①  | 2          | 4          | 7             | <b>AIN'T NOBODY BETTER</b><br>VIRGIN 0-96559   | ◆ INNER CITY                      |
| ②  | 4          | 6          | 6             | <b>KEEP ON MOVIN'</b><br>VIRGIN 0-96556  | SOUL II SOUL                      |
| ③  | 3          | 5          | 8             | <b>SECRET RENDEZVOUS (REMIX)</b><br>WARNER BROS. 0-20962   | ◆ KARYN WHITE                     |
| 4  | 1          | 2          | 8             | <b>UH-UH OOH OOH LOOK OUT (HERE IT COMES)</b><br>ATLANTIC 0-86435  | ROBERTA FLACK                     |
| 5  | 6          | 7          | 7             | <b>THIS TIME I KNOW IT'S FOR REAL</b><br>ATLANTIC 0-86415  | ◆ DONNA SUMMER                    |
| ⑥  | 8          | 13         | 7             | <b>SUBOCEANA</b><br>SIRE 0-21198/WARNER BROS.  | ◆ TOM TOM CLUB                    |
| 7  | 12         | 15         | 7             | <b>BRING ME EDELWEISS</b><br>ATLANTIC 0-86423  | ◆ EDELWEISS                       |
| 8  | 5          | 1          | 10            | <b>ME, MYSELF &amp; I</b><br>TOMMY BOY TB-926  | ◆ DE LA SOUL                      |
| 9  | 13         | 17         | 6             | <b>FASCINATION STREET</b><br>ELEKTRA 0-66704   | ◆ THE CURE                        |
| 10   | 7          | 8          | 7             | <b>IKO IKO (REMIX)</b><br>CAPITOL V-15475  | ◆ THE BELLE STARS                 |
| 11   | 10         | 10         | 9             | <b>RHYTHM IS THE MASTER</b><br>MERCURY 872 567-1/POLYGRAM  | D.J. CHUCK CHILLOUT AND KOOL CHIP |
| 12   | 15         | 18         | 5             | <b>NOW YOU'RE IN HEAVEN</b><br>ATLANTIC 0-86417  | ◆ JULIAN LENNON                   |
| 13   | 9          | 9          | 8             | <b>TIED UP</b><br>MERCURY 872 761-1/POLYGRAM   | ◆ YELLO                           |
| ⑭  | 18         | 26         | 6             | <b>SEND ME AN ANGEL 89</b><br>CURB CRB-10303   | ◆ REAL LIFE                       |
| ⑮  | 19         | 22         | 5             | <b>WORKIN' OVERTIME</b><br>MOTOWN MOT-4639   | ◆ DIANA ROSS                      |
| 16   | 20         | 27         | 4             | <b>BABY DON'T FORGET MY NUMBER</b><br>ARISTA ADI-9833  | ◆ MILLI VANILLI                   |
| ⑰  | 40         | —          | 2             | <b>EXPRESS YOURSELF</b><br>SIRE 0-21225/WARNER BROS.   | ◆ MADONNA                         |
| 18   | 16         | 20         | 7             | <b>HEARTS AND MINDS</b><br>Geffen 0-21193/WARNER BROS.   | ◆ NITZER EBB                      |
| ⑲  | 22         | 30         | 4             | <b>THAT'S HOW I'M LIVING</b><br>NEXT PLATEAU NP5009B   | TONI SCOTT                        |
| ⑳  | 25         | 37         | 3             | <b>WAITING FOR A CALL</b><br>ATLANTIC 0-86419  | DEEP STATE                        |
| ㉑  | 28         | 41         | 3             | <b>I NEED A RHYTHM (LP)</b><br>VENETTA SP-5246   | THE 28TH ST. CREW                 |
| 22   | 24         | 35         | 4             | <b>ANYTHING CAN HAPPEN</b><br>CHRYSALIS 4V9 43378  | ◆ WAS (NOT WAS)                   |
| <b>★★★ POWER PICK ★★★</b>  |            |            |               |  |                                   |
| ⑳  | 31         | 48         | 3             | <b>WHAT YOU DON'T KNOW</b><br>ARISTA ADI-9837  | ◆ EXPOSE                          |
| 24   | 11         | 3          | 10            | <b>ROUND &amp; ROUND</b><br>QWEST 0-21062/WARNER BROS.   | ◆ NEW ORDER                       |
| ⑳  | 32         | 50         | 3             | <b>FORGET THE GIRL</b><br>EPIC 49 68784/E.P.A.   | TONY TERRY                        |
| 26   | 14         | 12         | 9             | <b>OBSESSION/HITCHHIKER'S DANCE GUIDE</b><br>WING 871 707-1/POLYGRAM   | ◆ XYMOX                           |
| ⑳  | 36         | —          | 2             | <b>NOTHIN (THAT COMPARES 2 U)</b><br>EPIC 49 68233/E.P.A.  | ◆ THE JACKSONS                    |
| 28   | 23         | 29         | 4             | <b>THE CIRCUS/IT'S JUST IN HOUSE</b><br>FRESH FRE-80128/SLEEPING BAG   | THE TODD TERRY PROJECT            |
| ⑳  | 34         | 47         | 3             | <b>MACHINE GUN</b><br>CURB 003   | HUBERT KAH                        |
| ⑳  | 37         | —          | 2             | <b>DEFINITION OF A TRACK/IN MOTION</b><br>BIG BEAT BB-0007   | PRECIOUS                          |
| ⑳  | 44         | —          | 2             | <b>PROMISE LAND/CAN YOU STILL LOVE ME?</b><br>POLYDOR 889 147-1/POLYGRAM   | ◆ THE STYLE COUNCIL               |
| 32   | 17         | 16         | 7             | <b>EVERYTHING COUNTS (REMIX)</b><br>SIRE 0-21183/WARNER BROS.  | ◆ DEPECHE MODE                    |
| ⑳  | 49         | —          | 2             | <b>WE GOT OUR OWN THANG</b><br>UPTOWN 23942/MCA  | ◆ HEAVY D. & THE BOYZ             |
| 34   | 35         | 38         | 4             | <b>CUDDLY TOY (FEEL FOR ME)</b><br>EPIC 49 68232/E.P.A.  | ◆ ROACHFORD                       |
| ⑳  | 46         | —          | 2             | <b>DEFINITION OF LOVE</b><br>KMS 021   | KOS                               |
| ⑳  | 41         | —          | 2             | <b>STILL WAITING</b><br>PROFILE PRO-7250   | KECHIA JENKINS                    |
| 37   | 26         | 23         | 7             | <b>MR. D.J.</b><br>MOTOWN 4634   | ◆ JOYCE "FENDERELLA" IRBY         |
| 38   | 30         | 33         | 8             | <b>DOWNTOWN</b><br>A&M SP-12297  | ONE 2 MANY                        |
| 39   | 39         | 43         | 3             | <b>CHILDREN'S STORY</b><br>DEF JAM 44 68223/COLUMBIA   | ◆ SLICK RICK                      |
| <b>★★★ HOT SHOT DEBUT ★★★</b>  |            |            |               |  |                                   |
| ⑳  | <b>NEW</b> | 1          | 1             | <b>SO ALIVE/BIKE DANCE</b><br>BEGGAR'S BANQUET 8908-1/RCA  | LOVE AND ROCKETS                  |
| 41   | 47         | —          | 2             | <b>LET'S DANCE</b><br>PROFILE PRO-7246   | SWEET TEE                         |
| 42   | 42         | —          | 2             | <b>TIME MARCHES ON</b><br>VENETTA VE-7019  | JUNGLE WONZ                       |
| 43   | 48         | —          | 2             | <b>TO THE MAX/IT'S MY TURN</b><br>FRESH FRE-80129/SLEEPING BAG   | ◆ STEZO                           |
| ⑳  | <b>NEW</b> | 1          | 1             | <b>IN MY EYES</b><br>LMR 4004  | STEVIE B                          |
| ⑳  | <b>NEW</b> | 1          | 1             | <b>CRAZY (FOR ME)</b><br>CAPITOL V-15461   | FREDDIE JACKSON                   |
| 46   | 33         | 28         | 6             | <b>FOREVER YOUR GIRL</b><br>VIRGIN 0-96565   | ◆ PAULA ABDUL                     |
| 47   | 21         | 11         | 9             | <b>JACK TO THE SOUND OF THE UNDERGROUND</b><br>NEXT PLATEAU NP5009A  | ◆ HITHOUSE                        |
| ⑳  | <b>NEW</b> | 1          | 1             | <b>YOU'RE MY ONE AND ONLY (TRUE LOVE)</b><br>VENETTA VE-7021   | SEDUCTION                         |
| ⑳  | <b>NEW</b> | 1          | 1             | <b>WAITING GAME</b><br>FONTANA 874 191-1/POLYGRAM  | SWING OUT SISTER                  |
| ⑳  | <b>NEW</b> | 1          | 1             | <b>I LIKE IT</b><br>4TH & B'WAY 483/ISLAND   | ◆ DINO                            |
| <b>BREAKOUTS</b>   |            |            |               | 1. DEEP IN VOGUE MALCOLM MCLAREN EPIC<br>2. ALWAYS THERE CHARVONI CAPITOL<br>3. DROP THAT GHETTO BLASTER MR. BIG MOUSE NETTWERK (CANADA)<br>4. DISAPPOINTED PUBLIC IMAGE LTD. VIRGIN |                                   |

| THIS WEEK   | LAST WEEK  | 2 WKS. AGO | WKS. ON CHART | TITLE<br>Label & Number/Distributing Label  | ARTIST                            |
|---|------------|------------|---------------|---|-----------------------------------|
| <b>12-INCH SINGLES SALES</b><br>Compiled from a national sample of retail store and one-stop sales reports. |            |            |               |   |                                   |
| <b>★★ No. 1 ★★</b>  |            |            |               |   |                                   |
| ①   | 3          | 4          | 5             | <b>THIS TIME I KNOW IT'S FOR REAL</b><br>ATLANTIC 0-86415   | ◆ DONNA SUMMER                    |
| 2   | 1          | 1          | 9             | <b>ME, MYSELF &amp; I</b><br>TOMMY BOY TB-926   | ◆ DE LA SOUL                      |
| ③   | 5          | 5          | 5             | <b>KEEP ON MOVIN'</b><br>VIRGIN 0-96556   | SOUL II SOUL                      |
| 4   | 2          | 3          | 7             | <b>ELECTRIC YOUTH (REMIX)</b><br>ATLANTIC 0-86427   | ◆ DEBBIE GIBSON                   |
| 5   | 6          | 8          | 7             | <b>ROUND AND ROUND</b><br>QWEST 0-21062/WARNER BROS.  | ◆ NEW ORDER                       |
| 6   | 4          | 2          | 11            | <b>BUFFALO STANCE</b><br>VIRGIN 0-96573   | ◆ NENEH CHERRY                    |
| 7   | 7          | 10         | 6             | <b>AIN'T NOBODY BETTER</b><br>VIRGIN 0-96559  | ◆ INNER CITY                      |
| ⑧   | 9          | 13         | 6             | <b>MR. D.J.</b><br>MOTOWN 4634  | ◆ JOYCE "FENDERELLA" IRBY         |
| ⑨   | 10         | 17         | 4             | <b>WORKIN' OVERTIME</b><br>MOTOWN MOT-4639  | ◆ DIANA ROSS                      |
| 10  | 8          | 11         | 7             | <b>UH-UH OOH OOH LOOK OUT (HERE IT COMES)</b><br>ATLANTIC 0-86435   | ROBERTA FLACK                     |
| 11  | 16         | 20         | 5             | <b>IKO IKO (REMIX)</b><br>CAPITOL V-15475   | ◆ THE BELLE STARS                 |
| ⑫   | 19         | 27         | 4             | <b>BRING ME EDELWEISS</b><br>ATLANTIC 0-86423   | ◆ EDELWEISS                       |
| 13  | 15         | 16         | 6             | <b>FASCINATION STREET</b><br>ELEKTRA 0-66704  | ◆ THE CURE                        |
| ⑭   | 23         | 30         | 4             | <b>SEND ME AN ANGEL 89</b><br>CURB CRB-10303/MCA  | ◆ REAL LIFE                       |
| ⑮   | 24         | 31         | 3             | <b>BABY DON'T FORGET MY NUMBER</b><br>ARISTA ADI-9833   | ◆ MILLI VANILLI                   |
| ⑮   | 21         | 26         | 4             | <b>IF I'M NOT YOUR LOVER</b><br>WARNER BROS. 0-21158  | AL B. SURE!                       |
| 17  | 20         | 22         | 6             | <b>JACK TO THE SOUND OF THE UNDERGROUND</b><br>NEXT PLATEAU NP5009A   | ◆ HITHOUSE                        |
| 18  | 18         | 18         | 8             | <b>EVERYTHING COUNTS (REMIX)</b><br>SIRE 0-21183/WARNER BROS.   | ◆ DEPECHE MODE                    |
| 19  | 13         | 15         | 8             | <b>TOO MUCH TOO LATE</b><br>VENETTA VE-7015   | DENISE LOPEZ                      |
| 20  | 12         | 12         | 10            | <b>FOREVER YOUR GIRL</b><br>VIRGIN 0-96565  | ◆ PAULA ABDUL                     |
| ⑳   | 37         | —          | 2             | <b>WE GOT OUR OWN THANG</b><br>UPTOWN 23942/MCA   | ◆ HEAVY D. & THE BOYZ             |
| 22  | 11         | 7          | 13            | <b>REAL LOVE</b><br>MCA 23928   | ◆ JODY WATLEY                     |
| <b>★★★ POWER PICK ★★★</b>   |            |            |               |   |                                   |
| ⑳   | 44         | —          | 2             | <b>IN MY EYES</b><br>LMR 4004   | STEVIE B                          |
| ⑳   | 41         | —          | 2             | <b>WHAT YOU DON'T KNOW</b><br>ARISTA ADI-9837   | ◆ EXPOSE                          |
| 25  | 14         | 6          | 11            | <b>LIKE A PRAYER</b><br>SIRE 0-21170/WARNER BROS.   | ◆ MADONNA                         |
| ⑳   | 39         | —          | 2             | <b>THEY WANT MONEY</b><br>JIVE 1215-1/JD/RCA  | ◆ KOOL MOE DEE                    |
| <b>★★★ HOT SHOT DEBUT ★★★</b>   |            |            |               |   |                                   |
| ⑳   | <b>NEW</b> | 1          | 1             | <b>SECRET RENDEZVOUS (REMIX)</b><br>WARNER BROS. 0-20962  | ◆ KARYN WHITE                     |
| ⑳   | <b>NEW</b> | 1          | 1             | <b>I'M THAT TYPE OF GUY</b><br>DEF JAM 44 68792/COLUMBIA  | ◆ L.L. COOL J                     |
| 29  | 25         | 19         | 16            | <b>THIS IS ACID</b><br>VENETTA VE-7016  | MAURICE                           |
| 30  | 29         | 36         | 5             | <b>DOWNTOWN</b><br>A&M SP-12297   | ◆ ONE 2 MANY                      |
| 31  | 22         | 14         | 12            | <b>EVERY LITTLE STEP</b><br>MCA 23933   | ◆ BOBBY BROWN                     |
| 32  | 28         | 28         | 9             | <b>JOY AND PAIN</b><br>PROFILE PRO-7247   | ◆ ROB BASE & D.J. E-Z ROCK        |
| ⑳   | 43         | —          | 2             | <b>SUBOCEANA</b><br>SIRE 0-21193/WARNER BROS.   | ◆ TOM TOM CLUB                    |
| ⑳   | 50         | —          | 2             | <b>NOTHIN (THAT COMPARES 2 U)</b><br>EPIC 49 68233/E.P.A.   | ◆ THE JACKSONS                    |
| 35  | 17         | 9          | 12            | <b>FUNKY COLD MEDINA</b><br>DELICIOUS VINYL DV1004/ISLAND   | ◆ TONE LOC                        |
| 36  | 31         | 33         | 7             | <b>OBSESSION/HITCHHIKER'S DANCE GUIDE</b><br>WING 871 707-1/POLYGRAM  | ◆ XYMOX                           |
| 37  | 26         | 21         | 8             | <b>START OF A ROMANCE</b><br>ATLANTIC 0-86444   | ◆ SKYY                            |
| 38  | 35         | 34         | 6             | <b>CHILDREN'S STORY</b><br>DEF JAM 44 68223/COLUMBIA  | ◆ SLICK RICK                      |
| 39  | 27         | 25         | 8             | <b>WE CALL IT ACIEED/TRANCE DANCE</b><br>FFRR 886 517-1/POLYGRAM  | ◆ D.MOB                           |
| ⑳   | 45         | 49         | 3             | <b>IF SHE KNEW</b><br>ATLANTIC 0-86445  | ◆ ANNE G.                         |
| 41  | 32         | 32         | 14            | <b>DON'T TAKE MY MIND ON A TRIP</b><br>VIRGIN 0-96577   | ◆ BOY GEORGE                      |
| ⑳   | <b>NEW</b> | 1          | 1             | <b>ANYTHING CAN HAPPEN</b><br>CHRYSALIS 4V9 43378   | WAS (NOT WAS)                     |
| ⑳   | 47         | 46         | 3             | <b>ONCE AROUND THE BLOCK</b><br>VENETTA VE-7018   | MARK KALFA                        |
| ⑳   | <b>NEW</b> | 1          | 1             | <b>THAT'S HOW I'M LIVING</b><br>NEXT PLATEAU NP5009B  | TONI SCOTT                        |
| 45  | 30         | 29         | 10            | <b>VOODOO RAY</b><br>WARLOCK WAR-038  | A GUY CALLED GERALD               |
| ⑳   | 48         | —          | 2             | <b>RHYTHM IS THE MASTER</b><br>MERCURY 872 567-1/POLYGRAM   | D.J. CHUCK CHILLOUT AND KOOL CHIP |
| 47  | 36         | 38         | 19            | <b>SELF DESTRUCTION</b><br>JIVE 1178-1/JD/RCA   | ◆ THE STOP THE VIOLENCE MOVEMENT  |
| ⑳   | <b>NEW</b> | 1          | 1             | <b>WAITING FOR A CALL</b><br>ATLANTIC 0-86419   | DEEP STATE                        |
| 49  | 40         | 39         | 12            | <b>TURN THIS MUTHA OUT</b><br>CAPITOL V-15437   | ◆ M.C. HAMMER                     |
| ⑳   | <b>NEW</b> | 1          | 1             | <b>LET IT GO</b><br>HIP ROCK AR089  | AFRO-RICAN                        |
| <b>BREAKOUTS</b>  |            |            |               | 1. YOU ARE THE ONE TKA TOMMY BOY<br>2. YOU'RE MY ONE AND ONLY (TRUE LOVE) SEDUCTION VENETTA<br>3. CAN'T STOP THE BEAT TRINERE PANDISC<br>4. CUDDLY TOY (FEEL FOR ME) ROACHFORD EPIC |                                   |

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

# Hot New Picks Kick Off Long Hot Summer

## Coldcut, Lisa Lisa, Watley, Stacey Q Set It Off

**FIGHT THE POWER:** Everyone's gearing up with powerhouse releases that will hopefully be blasting out of every boom box, car radio, and (with a sarcastic sigh) be on every programmer's playlist. First up is a fave that is so uplifting it makes us scream each time it's played. Circulating for a spell on import, "People Hold On" (Tommy Boy, 212-722-2211) by **Coldcut Featuring Lisa Stansfield** deserves to be a multiformat smash. Positive lyrics, killer R&B/dance rhythm, and a stellar performance from **Blue Zone U.K.** vocalist Stansfield merits immediate attention if you're not already hip. Produced and mixed by Coldcut with **Mark Saunders (Bomb The Bass)**, the 12-inch includes the original "extended disco mix," a dubby "spenge mix," an a cappella, and a "New Jersey Jazz Mix" courtesy of **Blaze** that's genius. From the forthcoming album "What's That Noise," expect this retro-sounding track to be a fave all summer long. Wonderful.

**Lisa Lisa & Cult Jam** come back flying with "Just Git It Together" (Columbia), a fave cut from the latest album, which for lack of a better description is "I Wanna Have Some Fun" with more R&B grit. Produced, written, and mixed by **Full Force**, the track works with fury... "Happiness" (Sleeping Bag, 212-724-1440) by **Nicole** is one of the label's hottest club tracks in a long time. Produced

by **Chuck Artomatik** and postproduced and mixed by **Chep Nunez & Louis Flores** and **Frankie Knuckles**, the song's percolating instrumental hook simmers while the lyrics accent the pop-inflected underground house approach. Be sure to delve straight into "Chep's Club Mix," "Beat Junky Dub," and the "Ballroom Version"



by Bill Coleman

... **Jody Watley** bounces back with a highlight from her latest effort with "Friends" (MCA) that features **Eric B. & Rakim**. Tasty midtempo number sports a hip-hop street savvy in its new mixes by **Hank Shocklee, Eric Sadler & Paul Shabazz**... "Give You All My Love" (Atlantic) is the first release from **Stacey Q's** great new album "Nights Like This." Produced and mixed by **David Cole & Robert Clivilles**, the song structure closely resembles that of **Eighth Wonder's** "Cross My Heart" and incidentally features a guest vocal sample of yours truly at the break. The "Hold up, wait a minute; let us put some groove in it" vocal was something this columnist did as a goof for

the **Seduction** record last year, which C&C thought fab enough to use once again. Best versions are the "Cross-over House Mix" and the underground dubs. Listen and weep.

"Always There" (Capitol) by **Charvoni** previews the label's new dance compilation, "Black Havana." Pumping R&B/club track is a faithful remake of the vintage **Side Effect** classic. Postproduced by the **Fly Guys** and mixed by **Blaze**, number is bound to elicit quite a few Paradise Garage memories... **Kon Kan** is back with another potential smash from its eccentric bag-o-tricks, called "Harry Houdini" (Atlantic). Original version follows similarly in feel to its "I Beg Your Pardon" predecessor with a more succinct song structure. New **Justin Strauss** remixes are quite good. The poppier ones are rockin', and the house-inspired ones give the song a spacy, Jungle Wonz-ish ethereal touch. Very nice... **Buster Poindexter's** "All Night Party" (RCA) manages to marry a soca rhythm with an underground feel thanks to the **Clivilles & Cole** treatments; the background vocals kick... Arista has issued a new mix of "What You Don't Know" by **Exposé**. The new-jack-swing-ish reinterpretation by **Lewis Martinee & Rique Alonso** works well and is much more interesting than the staid original.

**BEATS & PIECES:** Go West Young Man—In a surprising move, **Ken Komisar** has resigned from his position at Atlantic for an L.A.-based A&R position at Epic Records... **Shep Pettibone** is producing and mixing a cut for Capitol's **Gina Go-Go**, titled "I'll Be There For You," for her forthcoming album. He is also doing mixing on a **Run D.M.C.** track from the "Ghostbusters II" soundtrack... Expect a new **Sly & Robbie** album later this summer on Island, titled "Silent Assassin," produced by **Boogie Down Productions' KRS-One** (yeah!). The album is reported to feature a number of guests, including **KRS, Queen Latifah, Young MC,** and **Shar** from the BDP posse. Also  
(Continued on next page)

## NEW ON THE CHARTS

Making healthy strides on Billboard's Club Play chart is "Definition Of Love," which marks the debut of **KOS** (pronounced "Chaos") on Detroit's **KMS Records** (313-259-1553). The group is the



SIMIANNE OF KOS

latest production endeavor for Inner City's **Kevin Saunderson**.

**KOS** is fronted by singer/songwriter **Simianne**, a native of Birmingham, England. Following a few stints with college bands and a short stay in London, the 21-year-old set her sights stateside to further her music career, which eventually led to the **KOS** association.

Lifted from the label's recent compilation "Techno 1," "Definition Of Love" will also be included on a forthcoming **KOS** album. **Simianne** and **Saunderson** are currently collaborating on new material for the project.

**Simianne** says her current hit is about "two people with busy lives who hardly had time to do things normal couples do together, but knew that without having to say 'I love you' that they had each other." **BILL COLEMAN**

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INTRODUCES

# Boston Dawn

## I HOPE SHE BREAKS YOUR HEART



### WEST COAST MIX

Produced by  
**VICTOR FLORES**

### EAST COAST MIX

Produced by  
**CARL BYRD**

Additional Production  
by

**CARLOS**  
"AFTER DARK"  
**BERRIOS**

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N.Y.

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THE  
**Boston  
Dawn**



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# Bassist Bares All For Tom Tom Club Album

## Naked Ad Provokes Attention For Third Release

BY BRUCE HARING

NEW YORK Chris Frantz of the Tom Tom Club laughs when the reporter calling for an interview mentions that he's staring at a nude photo of Frantz's wife.

The Tom Tom Club drummer is used to it by now. In fact, he says, people have been mailing him similar photos ever since the *au naturel* shot of wife and Tom Tom Club bassist Tina Weymouth adorned the April 15 back cover of Billboard.

"Sometimes some of those disk jockeys are a little sleepy," Frantz says. "That was intended to wake them up."

The wake-up call was issued on behalf of "Boom Boom Chi Boom Boom," the band's first Sire/Reprise album in six years. The record was initially released last fall in Europe on the Fontana label; the U.S. release, with four new songs co-produced by dance meister Arthur Baker, bowed in April.

"We decided that, because our last album got kind of buried, this time we would make sure people knew we had a record out," Frantz says. "So we got an idea to do something risqué and beautiful."

Frantz and Weymouth tapped noted rock photographer Timothy White, a fellow alumnus of the Rhode Island School of Design, as the man for the job. Adjourning to

the backyard of their Connecticut home, Weymouth posed in a wading pool, slathered with mud and holding a guitar.

The publicity tactic has evidently worked. Tom Tom Club's single "Suboceana" has cracked the top 10 on the Billboard Club Play chart, and its 12-inch companion is slowly moving toward the top 40.

Frantz and Weymouth are usually identified as the rhythm section of Talking Heads. They started the Tom Tom Club as a side project in 1980 and have since released three albums on Sire.

Unfortunately, despite critical acclaim for the first two records, their sales have not approached Talking Heads levels, a factor in the guerrilla marketing approach adopted for the new Tom Tom Club album.

"We were unhappy with the record company here," Frantz admits. "They always did a great job promoting the Talking Heads but would just put out our record with no promo and see what happened. That worked great for the first record, but didn't on the second. We didn't want that to happen again."

The European release on the Fontana label was designed to oil the wheels for the U.S. album, Frantz says. Supported by a club tour, the album caused a buzz on the continent. "All of a sudden, Sire started to make the right noises," Frantz says. "We

were able to talk to them and figured their hearts were in the right place."

Frantz describes "Boom Boom Chi Boom Boom" as "filled with a lot of air."

"The songs are not too busy, too filled up with all kinds of sounds. For want of a better word, [the songs are] sparse and spare. Tina also wanted to sing some songs that weren't happy songs, so that was something new for us to try. We weren't trying to make a variety album, but we're still trying to find our identity. It's like learning to walk; you have to take the first steps."

However successful the album and tour are, Talking Heads are not history, Frantz says. The band has been the subject of many rumors over the last year, no doubt sparked by solo projects by David Byrne and Jerry Harrison.

But the Heads recently inked a new five-album deal with Sire, Frantz reports, although a new Heads album is at least a year away. "David is going in to do a solo album right now, and Jerry is in the midst of his next solo record," Frantz says.

That might leave time for another Tom Tom Club release, forcing Frantz to take the next logical step.

"For the next Tom Tom Club album, there will be a picture of me standing in the pond," Frantz says, laughing. "Only I'll be standing on my head."

new live concert video by **Sinead O'Connor** just released in the U.K. No plans as of yet for a U.S. release ... **Olivia Newton-John** has left MCA and is now on the Geffen roster ... **Bros** is now a duo consisting of twins **Matt & Luke Goss** ... The ears have it—**Billy Kiernan**, on-air personality for KOFY San Francisco, points out in a letter how similar "Like A Prayer" is to **Abba's** "S.O.S." and also how **Pere Ubu's** new one resembles **Altered Images'** "I Could Be Happy" in its chorus line melody.

**HOLD YOUR HORSES:** "101" (MCA) is the vocal tour-de-force by **Sheena Easton**, from her latest "The Lover In Me" project. Although this wasn't the wisest single choice for radio, clubs have no excuse but to program it with two complementary dance mixes provided by **Dave Morales** and **Prince** (who produced and wrote the track). Morales' house-ish version is heavy on the bass and simple yet very effective, while the Royal One's version boasts an aggressive R&B treatment—proof that all's not lost in his camp. Listen to the lyrics—the cut is one of the most intense love songs we've heard this year ... **Cookie Crew** will hopefully hit with "Got To Keep On" (FFRR/PolyGram), an innovative rap that effectively utilizes the rhythmic base from **Kraftwerk's** "Numbers" and matches it with **Edwin Starr's** "25 Miles" in the original mix by **Daddy-O**. The song deserves to be a hit at radio as well. The U.K.'s **Danny D** has provided some deep hip-house versions for those who require a bit more incentive.

"A Zillion Kisses" (Sire) is a tasty

single from **Tommy Page** that takes on a poppy, Latin-inspired freestyle stance in new mix by **Phil Harding & Ian Curnow**. We could do without the house-inspired versions, but the "Big Beat" version is sure to charm ... "With Or Without You" (Sleeping Bag) by **Ann-Marie** is a strong Latin crossover record produced by **Todd Terry** and mixed by **Louie Vega**. Vocal at times is a bit weak, but song and production keep the pace going ... **Living In A Box** is also back on the scene with a Euro-flavored house-inspired track called "Blow The House Down" (Chrysalis). Track sports a **Stock, Aitken, Waterman** feel in its remixes by **Keith Cohen** ... In this big week of comebacks, **Dead Or Alive** also returns with "Come Home With Me Baby" (Epic), a Latin/pop release that could easily have been a new **Exposé** single. Sounds OK, but it ain't that exciting.

On the surprise tip—"I'm That Type Of Guy" (Def Jam) from **L.L. Cool J** is already smash-bound at radio and clubs should be next. Sinister up-tempo groove is slamming enough to program alone—the break is awesome. J's rhyme machismo is something we could've done without but it's not a perfect world.

**SOUP FOR ONE:** Ironically enough, we were listening to the jamming **Nile Rodgers & Bernard Edwards**-produced cut "Why" (Mirage/Atlantic) by **Carly Simon**, which she recorded quite a few years back, and commented to a friend just two weeks ago how great a rerelease or remix would be. Lo and behold, we just found out that WEA U.K. is reissuing the cut in response to apparent popular demand.

## WASHINGTON ROUNDUP

(Continued from page 14)

that would restrict alcohol advertising and make it less attractive to young people, and urged broadcasters, in his spoken remarks, to adopt such voluntary measures as counter-advertising and the reduction of beer- and wine-maker-sponsored promotions. He also called for the elimination of tax deductions for such ads and promotions, an end to youth-oriented celebrity pitchmen, and for warning information in all ads.

While Koop's spoken remarks were softened a bit, the written report was not, and is headed for Capitol Hill, where the Senate Governmental Affairs Committee will hold a hearing this month to review the recommendations of a highly controversial drunk-driving workshop held last December. The National Assn. of Broadcasters has already criticized that workshop as being one-sided and ignoring industry efforts in the battle against drunk driving.

While no bills have yet been introduced on the Hill, legislators have been mulling over such proposals as an elimination of the advertisers' tax deduction for more than a year.

Capitol Cities/ABC radio president **Jim Arcara** says that while he shares the surgeon general's concerns, "The short answer is that since we're dealing with a product that is legal, we have a right to advertise it. Our stations are sensitive to when these ads are placed, and the kind of promotions run. We also have our own anti-abuse campaign, which we will run whether there's legislation proposed or not."

**Emmis Broadcasting** president **Jeff Smulyan** calls such potential legislation "a major threat to the industry" and feels that Koop "has gone overboard on this issue [because broadcasters have been] very responsible about [alcohol] consumption for a long time now." He

also says, "We've had de facto counter-ads built in with the ongoing industry efforts to educate and caution about the dangers of overindulgence."

**Bill Strunk**, GM at Summit Broadcasting's album rock **KAZY** Denver, says that album and urban stations would be hurt most by such a law because such stations receive a lot of attention from beer and wine companies. He is also concerned that "once again, the electronic media has a gun pointed at it" while "newspapers enjoy freedom of the press."

Strunk feels that if Congress manages to introduce and pass such a law, "There's nothing we can do except to go out and find a way to get new business, new categories" to replace the lost ad revenue, just as in the case with cigarette advertising. He also thinks that Koop's report may have "headed off" the growing trend of companies to offer free promotions "with their logo hanging from a banner."

## NEW OWNER HEIR TO EEO CONDITIONS

The FCC has conditionally renewed the licenses of **WSBY/WQHQ** Ocean City, Md., but has fined its last owners \$15,000 for repeated noncompliance with Equal Employment Opportunity rules. Interestingly, the commission said that no petitions to deny nor objections were filed by other groups, but that an FCC investigation had uncovered the 1986 and 1987 violations.

However, **Woolfson Broadcasting Corp.**, which received the fine, has recently sold the stations to **HVS Partners**. The FCC has granted the assignment of the licenses to HVS as "in the public interest." **Woolfson** must pay the fine, and HVS, according to the FCC, will be obligated to comply with the EEO guideline periodic reporting conditions.

## JOCKS LIKE REALISTIC SHOWS

(Continued from page 10)

lian's show more closely resembles "free-form FM of the '60s" than it does "the talk radio of the '90s."

**Siegel** even hints the show might damage talk radio's reputation. "I wouldn't want a viewer to think that is what talk hosts do. Talk radio is not what you see on that program."

**Leykis** feels the creators of "Midnight Caller" are simply cashing in. "Talk radio is hot and in the news all the time. They are just trying to trade on any fad that is in vogue." He also calls it "no coincidence" that the show debuted a month after **Oliver**

**Stone's** "Talk Radio," a film that angered radio pros despite receiving high marks from film critics (Billboard, January 21).

Although radio pros questioned almost unanimously gave "Midnight Caller" poor marks, **KSD's Hanson** says the program, like "WKRP" is good for radio. "The emphasis is on drama, but it is still good for the industry," she says. "The fact that radio is important enough to be depicted by other media demonstrates how important it is to the American public." **CRAIG ROSEN**

## TV CALLS ON RADIO: SOMETIMES LIKE THE REAL THING

(Continued from page 10)

**Tartikoff** had reservations. He wondered if the same people that watched TV listen to listener-supported radio." Still, that same network gave birth to "Midnight Caller." "The idea originally started with one line at the network," says **Singer**. "What would happen if Joe Wambaugh went on the radio?"

Chase of "Almost Grown" said he doesn't "find it all that interesting to spend an hour or half-hour [of TV] at a radio station," so the series used radio as a device to show the lead character's love for rock'n'roll.

**Singer** also uses radio as a device to show his protagonist's point of view on particular issues. Yet he admits radio is not the easiest subject to deal with on TV.

"Unlike the medical or cop show, there is no operation or case of the week," he says. "We have to run pretty far afield with the storyline, but after we do that, radio is a real help in getting the story across." Besides, he adds, "Radio is hot now. Personalities are certainly becoming stars, but it is a tough franchise to put a weekly TV series out on."

## The New Buzz On W.A.S.P. Is Band Has Gone 'Serious'

MELINDA NEWMAN

NEW YORK Although W.A.S.P. has four albums under its belt, in many ways the group considers "The Headless Children" its first.

Better known for its exploding codpieces and live theatrics than for its music, W.A.S.P.—fueled by leader Blackie Lawless—has taken a serious turn. The new album tackles what Lawless considers the biggest problems of the day, such as drugs and nuclear war.

"This is like starting over and I didn't want [this album] to be overlooked," says Lawless, who has been promoting the record for sev-

eral months. "The songs are about [viewpoints] I believe very devoutly in."

So Lawless sent a letter explaining the band's new slant to retailers, radio, and press: "The Headless Children" is a serious record, and I would like it to be taken seriously, although I realize the past image of the band will create an uphill struggle all the way."

"There were a lot of preconceived ideas about the band, especially in radio," says manager Rod Smallwood. "So we felt we had to explain what W.A.S.P. was all about and get a shot at airplay which we've

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## Jacksons Make A Move To '2300' Post-'Victory' Album Is 1st In 5 Years

BY STEVEN IVORY

LOS ANGELES "Sure, we're under pressure, but then we've always been under pressure—we're the Jacksons." So reasons Jackie Jackson when discussing the head winds facing "2300 Jackson Street," the group's first Epic album since the double-platinum "Victory" album five years ago.

The most striking distinction of the new work—which features Jacksons Jermaine, Jackie, Tito, and Randy—is that it is the first group project without members Michael and Marlon. However, the initial pressure to score is already off. According to Epic, in its first week of release, the album's first single, "Nothin' (That

Compares 2 U)," written and produced by the red-hot team of L.A. & Babyface, garnered playlist adds from 84% of black radio.

And the group, which recently completed a four-week promotional tour of Europe—its first since 1978—could be on a U.S. tour as early as late fall, after summer dates in Japan and Europe, says manager Larry Fitzgerald, of the L.A.-based Fitzgerald/Hartley firm.

The Jacksons call the mere release of the record, which also features production by Teddy Riley, Michael Omartian, and the group, an accomplishment in itself. "After the 'Victory' album, our backs were against the wall," says Jackie. "For weeks we'd go into the studio and just say, 'Man, what are we gonna do?' The man upstairs gave us some ideas and things started clicking."

However, gaining creative momentum was one thing; getting the attention of CBS brass was another. "At first, no one at CBS paid us any attention," says Jackie. "We'd come out of the studio with something great and they'd say, 'Well, we're

busy with Michael right now.' We'd turn on the radio and the TV and Michael was everywhere."

Says Jermaine: "Initially, they seemed to think that without Michael, we couldn't happen, but we all come from the same mother and father. We all know the same things Michael knows; [Motown founder] Berry Gordy taught us all the same stuff."

The turning point came about a year ago, when the company heard two songs—"Alright With Me" and "If You'd Only Believe."

"They were still tending to Michael," says Tito, "but they kept an eye on us." Finally the label flew members of its promotion staff out to a musical summit at Tito's Los Angeles home studio and pledged its support.

Fitzgerald says that he and partner Mark Hartley approached the group about management after hearing cuts from the almost-finished album. "The music simply blew us away," he says. Fitzgerald, whose firm hasn't managed a black

(Continued on next page)

## Ecology Rocks From Jungles To Home; What Would Elvis Say?; Smokin' Blues

**WHOSE GARDEN WAS THIS:** The fate of the good green Earth has emerged once more as the cause of the hour with a flurry of environmental benefits staged recently by the music community. Days after Sting came to New York on his campaign to save the Brazilian rain forests, Madonna led the Don't Bungle The Jungle! show in Brooklyn. The British band Gentlemen Without Weapons unveiled their all-star single "Spirit Of The Forest" June 1 at the United Nations and, two days later, a five-hour, globally televised concert was staged in New York, London, Moscow, and Tokyo under the banner "Our Common Future," featuring Elton John, the Moscow Symphony, Diana Ross, Midnight Oil, the Winans, Terence Trent D'Arby, and others.

There were taped comments from many world leaders, including President Bush and U.N. Secretary General Javier Perez de Cuellar. Despite their cautious content, the remarks were notable. It was the first time politicians in number took advantage of pop's powerful spotlight at such an event.

Musicians and organizers say their aim is building awareness of our environmental interdependence; stressing that forests in Brazil affect weather in farm belts and cities worldwide, that individual behavior is key to mass ecological survival.

And the best pop songs can shape attitudes better than the most fervent stump speech. So these projects should be applauded. Yet pop stars also might look closer than Brazil for ecological causes to champion. There's no telling what pop music consumers, with their environmental consciousness really raised, might do.

They might begin to question the need for the excessive and nonrenewable plastic packaging of most recorded product. They might begin to shun those concert venues, surrounded by parking lots, that are not accessible by public transportation. They might even question how many forests are depleted to create one of the most disposable byproducts of the music business—press releases.

**ON THE BEAT:** "Award shows are really strange; it's like the industry patting itself on the back," observed Living Colour lead singer Cory Glover backstage at the televised International Rock Awards May 31, which had its share of memorable moments... Eric Clapton, who picked up an "Elvis" award as best guitarist, offered the best introduction for his pal, Living Legend honoree Keith Richards. "Unlike me," said Clapton, "he never sold himself down the river; he never did any beer commercials"... As the first two performer awards

went to Clapton and Steve Winwood, Billboard's Ken Schlager quipped that the show's "all-star band" voters seemed ready to resurrect Blind Faith... And the Beat is still trying to figure this one out: Voters bestowed tour-of-the-year honors on Amnesty International for its Human Rights Now! shows, which marked the 40th anniversary of the U.N. Declaration of Human Rights. Then many in the audience booed Amnesty's Jack Healey when he called on President Bush to live up to that declaration and abolish the death penalty.



by Thom Duffy

**YOU COULD LOOK IT UP:** The 1990 edition of Billboard's International Talent and Touring Directory contains comprehensive listings of artist contacts, booking agents, managers, venues, and tour services. The directory, which reaches an estimated 50,000 industry readers, will be published in September.

**ON THE ROAD:** The Who will add two more shows to this summer's anniversary tour: Sept. 2 at the Cotton Bowl in Dallas and Sept. 3 at the Houston Astrodome. Opening both shows will be the Fabulous Thunderbirds and Stevie Ray Vaughan & Double Trouble. Despite rapid sellouts in most cities, the tour will bypass Montreal because of slow sales for an Olympic Stadium show originally set for July 5... Nils Lofgren is said to be the latest recruit for Ringo Starr's late-summer tour, joining Joe Walsh and fellow E-Streeter Clarence Clemons. David Fishof is putting the package together... The band known for the longest jams around, the Grateful Dead, will mark the longest day of the year with a summer solstice concert June 21 at the Shoreline Amphitheater in Mountainview, Calif. The show will be offered as a pay-per-view concert by Showtime and simulcast on the Westwood One Radio Network.

**NOTHING BUT THE BLUES:** The Benson & Hedges Blues festival in Dallas June 18-25 will feature an expansive lineup, including B.B. King, Etta James, John Lee Hooker, Albert Collins & the Icebreakers, Delbert McClinton, Dr. John, and others in performance with Texas-based acts in free and ticketed events. Similar festivals are planned for Atlanta and New York later this summer. In conjunction with the Dallas festival, Benson & Hedges will kick in \$50,000 to the National Coalition for the Homeless and \$1 from each ticket sold for the Starplex show June 23 will go to Common Ground, a Dallas group for the homeless. The Beat wonders if the homeless advocacy groups might use the funds to set up health clinics needed by the smokers in their shelters.

## Stars, 'Elvis' Don't Pull TV Viewers 1st Int'l Rock Awards Shine

BY THOM DUFFY

NEW YORK The International Rock Awards, trumpeted as the first awards show devoted to rock'n'roll, ran last among network programs in the Nielsen ratings when it aired May 31, despite the star power of Keith Richards, David Bowie, Eric Clapton, Tina Turner, and others who performed on the 90-minute special.

The show, broadcast on a one-hour tape delay from a state armory building in New York, logged a 7.3 rating and lagged behind its network competition, which included "Jake And The Fatman" and "Wiseguy" on CBS and "My Two Dads" and the "50th Anniversary Special: A Television Story" on NBC. The show's ratings were more than 40% below usual viewership for that time period.

The program's "Elvis" awards

went to performers in six categories, billed as an all-star band: Clapton as best guitarist; Steve Winwood, keyboardist; Phil Collins, drums; Sting, bassist; Bono, male vocals; and Madonna, female vocals. Of the six, only Clapton was on hand. Madonna's win in the otherwise album-rock-oriented field drew boos from the invited audience.

Richards was honored with a Living Legend Award, prompting the Rolling Stone guitarist to crack: "The legend's easy but the living is hard."

The "Elvis" for newcomer of the year went to Living Colour. Accepting the award, lead singer Cory Glover suggested the award "could just as easily have been called the Bo Diddley, the Jimi [Hendrix], or the Chuck Berry," paying tribute to rock's roots in black music. "The

(Continued on next page)

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**JACKSONS AT '2300'**

*(Continued from preceding page)*

whose firm hasn't managed a black act since the Brothers Johnson, likens the Jacksons' situation working without Michael to one that faced former clients Rufus when Chaka Khan left the fold. "People quickly forget the group factor, which is what makes it all happen. The Jacksons' name has incredible value and as a talent they're brilliant," Fitzgerald says.

Marketingwise, CBS is taking the "right-to-the streets" approach. "Obviously, having a No. 1 pop record is the ultimate goal," says Fitzgerald, "but a No. 1 black single is very important to us." Accordingly, the "Nothin'" video, an exciting but straightforward dance number in an urban setting, directed by Propaganda Films' Nigel Dick (Guns N' Roses, Metallica), was given to BET exclusively for one week before other outlets were serviced.

Fitzgerald shuns the idea of complacency on the part of CBS: "The Jacksons are a major priority with the label. [CBS executives] Tommy Mottola, David Glew, and Hank Caldwell—they're all new to CBS, so there are no preconceived notions. Everyone wants a smash."

The heart of "2300 Jackson Street" is its title ode to the family's musical legacy, which takes its title from the family's one-time address. The album's soul is "She," a rollicking Riley production that places the group in its funkier musical setting yet.

The title track, which features every Jackson, including sons, daughters, nieces, and nephews, took three months to finish. "Teddy laid the track and then we took it over lyrically and melodically. It was a matter of catching everyone when they could do it. Michael recorded his part out at the old house in Encino [Calif.]. Janet did her vocals at Marion's home studio; he engineered it. That tape went all over town."

That track is the reason the brothers say they ignore frequent tabloid reports of family discord. "If we didn't all get along then how could we have done that song?" asks Tito. "They have to say something to sell newspapers. But the gossip doesn't come into our lives. We're family first and entertainers second."

**INT'L ROCK AWARDS**

*(Continued from preceding page)*

Traveling Wilburys Vol. 1" was picked as album of the year.

Major rock events also were recognized with "Elvis" statuettes. Amnesty International's Human Rights Now! shows were cited as tour of the year. The Atlantic Records 40th Anniversary concert was named media event of the year.

The nominees were picked by a panel of 140 members of the music industry with final winners selected by more than 1,500 industry voters.

Live performances during the International Rock Awards included the first appearance by Bowie's new band, Tin Machine, and a show-closing jam that saw Richards and the band from his solo tour joined by Clapton, Turner, guitarist Jeff Healey, Dave Edmunds, members of Living Colour, Lou Reed, and others.



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# TALENT IN ACTION

**SURFACE**  
**TODAY, THE GYRLZ**  
**SLICK RICK**  
*Palace Theater*  
*Albany, N.Y.*

**TAMMY WYNETTE**  
*The Bottom Line*  
*New York, N.Y.*

**SOUL VETERANS** Surface overcame serious sound problems at the 2,897-seat Palace Theater to deliver a hit-packed show May 27 to a near-sellout house.

Surface has a solid, identifiable group sound but vocalist Bernard Jackson's charisma and drive made the show, pushing dance numbers like "Happy" one step higher and putting the group's trademark ballads right on the spot.

The recent hit "Shower Me With Your Love" garnered strong audience participation but it was the show-stopping "Closer Than Friends" at the end of the set that was the real hook.

Jackson tapped the song for all it was worth, singing on his knees, on his back, and off the lip of the stage, all the while leading the band and rapping with the crowd.

Band mates "Pic" Conley and David Townshend took the spotlight for solos on flute and guitar. Conley's flute was just the right touch, giving a lyrical air, while Townshend's guitar work, almost like Robert Craz's in tone brought back the edge so evident earlier in the set.

The band members' previous experience with Mandrill and the Isley Brothers showed in their good presentation, slick moves, and, most of all, their tight arrangements.

Vocal groups Today and the Gyrlz performed brief sets adequately but their prerecorded backing tracks didn't translate through the murky mix as well as Surface's full-band sound.

Rapper Slick Rick's set was absolutely savaged by the bad sound but his completely unprofessional attitude was even worse. MICHAEL ECK

**ANOTHER SIGN OF** New York's revitalized country concert scene came with the arrival here of Tammy Wynette, the "first lady of country music," for her first New York performance in eight years. And though the Tammy Wynette Show May 6 was slicker than those offered by younger, hipper artists at this and other venues, none was more satisfying.

Backed by a classy nine-piece country-politan band, including two female vocalists, the admittedly nervous first lady had nothing to fear. She was greeted by an adoring, sellout crowd. In vintage vocal form, Wynette wowed 'em again and again.

The best segment of the show for longtime fans had to be her extended medley of early hits. "Apartment No. 9," "I Don't Want to Play House," "Your Good Girl's Gonna Go Bad," "D-I-V-O-R-C-E," and "Singing My Song" all were punctuated by applause.

But material from Wynette's latest Epic album, "Next to You"—her 51st release—worked just as well. It fit perfectly with the style of her classics and showcased Wynette's sob-filled soprano to the fullest.

Her current European single, "Liar's Roses," was a case in point, although its U.S. counterpart, "Thank The Cowboy For The Ride," while more lighthearted, got a strong hand, too.

As expected, Wynette closed with her signature song, "Stand By Your Man," pulling out all the emotional stops. Also as expected, she won a standing ovation for her achievements. JIM BESSMAN

**YOUSOU N'DOUR**  
*The Ritz, New York, N.Y.*

**A LOT OF PEOPLE** in the music

business talk up Senegalese vocalist Youssou N'Dour as the next big international pop star. But judging by his performance at the Ritz May 9, the evidence so far indicates that is not about to happen soon.

For starters, despite the heavy media exposure N'Dour has received via his association with Peter Gabriel and the Amnesty International Tour, the singer does not yet draw a mainstream pop audience.

Then there was the unfortunate fact that N'Dour did not perform in English, which is really a shame because his voice is so beautiful and pure that it must be a wondrous experience indeed to understand what he is saying.

Alas, as talented vocally as he may be, hearing song after song in the African dialect of Wolof gets boring. And unlike fellow African star King Sunny Ade, who works with a rhythmically dynamic ensemble, N'Dour was backed by a merely average electric pop band.

While some fervent fans at the Ritz show appeared transfixed, many in the audience appeared restless less than halfway through the set—due in part, no doubt, to N'Dour's arrival on stage more than 90 minutes after the announced showtime of 9 p.m.

However, if N'Dour's attempt to sing in English on his new Polydor album, "The Prince," is successful, his next New York appearance might be in Madison Square Garden.

CHARLES PAIKERT

## W.A.S.P. TURNS 'SERIOUS'

(Continued from page 33)

never been given. Most people would say, 'Shit, no,' but we'd twist their arms and make them listen and they'd hear the changes."

However, neither Lawless nor Smallwood is apologizing for the group's past, despite the scorn of the Parents' Music Resource Center. "The only thing that bothers me was that I wasn't letting everything out. I wasn't saying everything I believed in, but we did come up with songs like 'Animal (I F— Like A Beast).' I could go to my grave and never come up with another phrase that's as evocative as that."

"I don't care if this holds the PMRC at bay or not," Smallwood says. "If you're looking for crap, you'll find it anywhere."

According to Lawless, the band got to the point where "the magic wasn't there," and the challenge was to grow to the next level. "This has been a real revelation. It scared the hell out of me that there was nothing left to say."

The record company did not know what direction the band was taking before it heard the final product. "Capitol never hears anything of what we do before it's finished unless I invite them," Lawless says. "We have a right of refusal in our contract, so they give me a lot of freedom."

Though the album debuted on the Top Pop Albums chart at No. 64 and is climbing, Lawless isn't counting his blessings yet. "I don't think we've seen the backlash [to the change] yet and I'm sure there's going to be some of that. The votes aren't all in."

The band, with new drummer Frankie Banalli of Quiet Riot fame, started a world tour May 8 in Belfast, North Ireland. W.A.S.P. is expected to play U.S. dates later in the year.

# AIB BOXSCORE TOP CONCERT GROSSES

| ARTIST(S)   | Venue  | Date(s)             | Gross Ticket Price(s)                                | Attendance Capacity         | Promoter                               |
|---|--|---------------------|--|-----------------------------|--|
| BARRY MANILOW   | Gershwin Theatre<br>New York, N.Y.                                 | April 18-<br>May 14 | \$1,885,840<br>\$50/\$42.50/\$35                     | 42,320<br>45,600<br>sellout | Nederlander Organization               |
| WORLD SERIES OF ROCK:<br>POISON<br>WHITE LION<br>TESLA<br>WINGER<br>BULLETBOYS  | Alpine Valley Music Theatre<br>East Troy, Wis.                     | May 27-28           | \$879,741<br>\$32.50/\$25.50                         | 36,213<br>40,000            | Joseph Entertainment Group             |
| COCA-COLA CLASSIC:<br>BOBBY BROWN<br>GUY<br>LEVERT<br>M.C. HAMMER<br>KARYN WHITE, ROB BASE,<br>KID 'N PLAY, K-9 POSSE       | Atlanta/Fulton Co. Stadium<br>Atlanta, Ga.                         | May 27              | \$777,568<br>\$25/\$22.50/<br>\$20.50                | 39,899<br>52,000            | Al Haymon Enterprises                  |
| ROD STEWART   | Halifax Metro Center<br>Halifax, Nova Scotia                       | May 23-25           | \$759,993<br>(\$955,988 Canadian)<br>\$32.50         | 29,415<br>30,000            | Donald K. Donald Prods.                |
| BON JOVI<br>SKID ROW  | Grandstand, Exhibition Place<br>Toronto, Ontario                   | June 2              | \$431,883<br>(\$518,260 Canadian)<br>\$25/\$21       | 21,312<br>sellout           | Concert Prods. International           |
| ROD STEWART   | Mann Music Center<br>Philadelphia, Pa.                             | May 31-<br>June 1   | \$383,364<br>\$24.50/\$20.50/<br>\$16/\$13.50        | 21,601<br>26,200<br>sellout | Electric Factory Concerts              |
| BON JOVI<br>SKID ROW  | Joe Louis Arena<br>Detroit, Mich.                                  | May 28              | \$357,540<br>\$20                                    | 17,877<br>19,868            | Brass Ring Prods.                      |
| ROD STEWART   | Nassau Veterans Memorial Coliseum<br>Uniondale, N.Y.               | June 2              | \$340,000<br>\$20                                    | 17,000<br>sellout           | Ron Delsener Enterprises               |
| JULIO IGLESIAS  | Copps Coliseum<br>Hamilton, Ontario                                | June 3              | \$319,569<br>(\$383,483 Canadian)<br>\$35/\$32       | 12,000<br>sellout           | Pete Bennett International Nova Prods. |
| KENNY G   | Radio City Music Hall<br>New York, N.Y.                            | June 2              | \$273,005<br>\$25/\$22.50/\$20                       | 11,748<br>sellout           | Radio City Music Prods.                |
| JULIO IGLESIAS  | Montreal Forum<br>Montreal, Quebec                                 | June 1              | \$228,629<br>(\$273,897 Canadian)<br>\$32.50/\$25.50 | 9,839<br>10,233             | Donald K. Donald Prods.                |
| THE JUMP STREET EXPERIENCE TOUR '89:<br>THE BOYS<br>NEW KIDS ON THE BLOCK<br>KID 'N PLAY<br>TRACIE SPENCER<br>BRANDON ADAMS | Civic Arena<br>Pittsburgh, Pa.                                     | May 29              | \$226,753<br>\$17.50                                 | 13,610<br>15,567            | Ahnevant Attractions in-house          |
| THE BOYS/NEW KIDS ON THE BLOCK<br>BRANDON AMES<br>JUNK YARD BAND  | Capital Centre<br>Landover, Md.                                    | May 27              | \$192,382<br>\$18.50/\$17.50                         | 11,000<br>18,000            | G Street Express                       |
| DAVID COPPERFIELD   | Theatre III National Arts Centre<br>Ottawa, Ontario                | May 19              | \$163,661<br>(\$194,102 Canadian)<br>\$26.50/\$19.50 | 8,301<br>11,630             | Donald K. Donald Prods.                |
| THE JUMP STREET EXPERIENCE TOUR '89:<br>THE BOYS<br>DE LA SOUL<br>KID 'N PLAY<br>TRACY SPENCER                              | UIC Pavilion, Univ. of Illinois-<br>Chicago                        | May 25              | \$163,059<br>\$19.50                                 | 8,362<br>9,949              | Jam Prods.                             |
| CINDERELLA<br>KIX<br>WINGER   | Long Beach Convention & Entertainment Center<br>Long Beach, Calif. | June 4              | \$159,707<br>\$17.50                                 | 9,686<br>10,000             | Avalon Attractions                     |
| BON JOVI<br>SKID ROW  | Peoria Civic Center<br>Peoria, Ill.                                | May 29              | \$153,643<br>\$18.50                                 | 8,305<br>sellout            | Jam Prods.                             |
| THE STATLER BROTHERS<br>SUZY BOGGUS   | Fox Theatre<br>St. Louis, Mo.                                      | June 2-3            | \$139,588<br>\$18.90/\$15.90/<br>\$12.90/\$6.90      | 9,563<br>12,897             | Fox Concerts Steve Litman Prods.       |
| ANDREW DICE CLAY<br>LENNY CLARK   | Universal Amphitheatre<br>Universal City, Calif.                   | June 1              | \$120,931<br>\$20/\$18.50                            | 6,251<br>sellout            | in-house                               |
| EDIE BRICKELL & NEW BOHEMIANS<br>STEVE FORBERT  | Wilern Theatre<br>Los Angeles, Calif.                              | May 20-21           | \$118,561<br>\$19.50                                 | 6,600<br>sellout            | Bill Graham Presents                   |
| CINDERELLA<br>WINGER<br>BULLETBOYS  | UTC Arena, Univ. of Tennessee,<br>Chattanooga                      | May 25              | \$113,636<br>\$16.50                                 | 6,887<br>10,000             | Mid-South Concerts                     |
| CONWAY TWITTY<br>LORETTA LYNN<br>GEORGE JONES<br>T.G. SHEPPARD  | Nashville Municipal Auditorium<br>Nashville, Tenn.                 | June 4              | \$112,412<br>\$18.50/\$15.50                         | 6,735<br>9,456              | Jayson Promotions                      |
| JERRY GARCIA<br>BOB WEIR  | Irvine Meadows Amphitheatre<br>Laguna Hills, Calif.                | May 19              | \$104,370<br>\$20/\$18.50                            | 5,791<br>6,133              | Avalon Attractions                     |
| REGGAE SUNSPASH '89:<br>STEEL PULSE<br>SUGAR MINOT<br>MARCIA GRIFFITHS<br>HALF-PINT<br>809 BAND, SOPHIA GEORGE              | Neal S. Blaisdell Center & Waikiki Shell<br>Honolulu, Hawaii       | May 20              | \$103,960<br>\$25/\$20/<br>\$17.50/\$15              | 6,606<br>8,404              | Avalon Attractions Ken Roseme Presents |

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*... The Tradition Continues ...*



**Fender Fest.** Fred Fender celebrates his signing to Critique Records during a reception at Nashville's Stockyard Restaurant. Pictured, from left, are Wade Conklin, VP of Critique-Nashville; Fender; Carl Strube, president of Critique-Boston; Brian Interland, an independent record promoter; and Stuart Dill, Fender's manager.

## Survey Shows Who's In, Who's Out At Labels The Rosters They Are A-Changin'

BY EDWARD MORRIS

NASHVILLE Some big-name acts are out, some have switched allegiances, and others have changed identities, according to Billboard's latest look at the major country label rosters. What has not changed since the last survey, conducted in December, is the fact that the rosters are of chart-bulging size. There are still nearly 200 acts on the majors competing for airplay, and the recent addition of an Arista country branch here means that there will be even more performers elbowing for chart slots.

According to data collected June

1, the following acts have left their labels during the past six months: Kix Brooks, Don McLean, and Tom Wopat from Capitol; Christine Albert, Asleep At The Wheel, Exile, Sonny Landreth, Lonnie Mack, T.G. Sheppard, and David Willis from Columbia/Epic; Lynn Anderson, the Bama Band, and the Marshall Tucker Band from Mercury; Kim Carnes, Ethel & the Shameless Hussies, Loretta Lynn, and Karen Staley from MCA. Others exiting include Jonathan Edwards from MCA/Curb; Vince Gill from RCA; Johnny Russell from 16th Avenue; and Crystal Gayle and Gary Morris from Warner Bros.

Among those switching labels are John Anderson and Glen Campbell, who moved from MCA to sister company Universal; Gary Morris, also to Universal; and Vince Gill to MCA.

Other new signings are Tim Mensy, Les Taylor, and Vaca Creek to Columbia/Epic; Daniele Alexander, Shane Barmby, and the Headhunters to Mercury/PolyGram; Marty Stuart and Marsha Thornton to MCA; Matraca Berg, Becky Hobbs, and Paul Overstreet to RCA; Neal McGoy to 16th Avenue; Wild Bill & the Cloggers, Wild Rose, J.D. Hart, and Landry & Biener to Universal; and Carlene Carter, Holly Dunn, Brenda Lee, David Mullen, and B.J. Thomas to Warner Bros./Reprise.

In the name-change department, Mercury's Razorback now calls itself Grayghost; Warner Bros.' Wolves In Cheap Clothing has been transmogrified into Billy Hill, while its McCarters have become Jennifer McCarter & the McCarters.

Columbia's Darden Smith is now being worked out of the label's Los Angeles office.

In the noncountry MCA/Master Series, Caldwell Plus, Robert Greenidge, and Michael Utley are out, while Strength In Numbers and Matt Rollings have been added. Images has been signed to Universal's Master Series list.

Here are the label's complete

rosters as of June 1:

**A&M:** Wagoneers.

**Arista:** No signings announced yet.

**Atlantic America:** Billy "Crash" Craddock, Girls Next Door, Robin Lee, Pal Rakes, Billy Joe Royal, and Jeff Stevens & the Bullets.

**Capitol:** Lisa Angelle, Suzy Bogguss, Garth Brooks, T. Graham Brown, Dean Dillon, Steven Wayne Horton, Nisha Jackson, Barbara Mandrell, Mason Dixon, Mel McDaniel, Dana McVicker, Anne Murray, John Andrew Parks III, Newgrass Revival, Marie Osmond, Buck Owens, Johnny Rodriguez, Sawyer Brown, Dan Seals, David Slater, and Tanya Tucker.

**Columbia/Epic:** Chet Atkins, Mary Chapin Carpenter, Rosanne Cash, the Crickets, Rodney Crowell, the Charlie Daniels Band, Linda Davis, Janie Fricke, Vern Gosdin, Merle Haggard, George Jones, Jim Lauderdale, Shelby Lynne, Tim Mensy, Willie Nelson, the O'Kanes, Dolly Parton, Earl Scruggs, Ricky Van Shelton, Shenandoah, the Shooters, Ricky Skaggs, Sweethearts Of The Rodeo, Les Taylor, Linda Thompson, Vaca Creek, Tammy Wynette, and Lori Yates.

**Curb:** Moe Bandy, Cee Cee Chapman, Johnny Lee, Josh Logan, and Ronnie McDowell.

**Mercury/PolyGram:** Daniele Alexander, Butch Baker, Shane Barmby, Larry Boone, Burch Sisters, Johnny Cash, Grayghost, Tom T. Hall, the Headhunters, Susan Hudson, David Lynn Jones, Kris Kristofferson, Wayne Massey, Kathy Mattea, Charly McClain, Donna Meade, Statler Brothers, Wayne Toups, and Frank Yankovic.

**MCA:** Bellamy Brothers, Lionel Cartwright, Jerry Clower, Gail Davies, Skip Ewing, Vince Gill, Lee Greenwood, James House, Waylon Jennings, Irene Kelley, Patty Loveless, Reba McEntire, Bill Monroe, Oak Ridge Boys, Riders In The Sky, John Schneider, Ray Stevens, George Strait, Marty Stuart, Marsha Thornton, Conway

(Continued on page 43)

## Emmylou Harris, Janis Ian, Don Williams Play To 300,000 Stars Shine At Summer Lights Festival

SUMMER LIGHTS, BIG CITY: Nashville's eighth annual Summer Lights Festival came to a glorious conclusion June 4 with a sterling performance by Emmylou Harris backed by the Nashville Symphony Orchestra. The fest drew an estimated 300,000 to downtown Nashville streets for four days of song, dance, art, food, and fun.

A \$2 admission fee, imposed for the first time, prevented the crowds from reaching last year's near-claustrophobic figures; the money will offset part of the 1988 festival debt and go toward expenses incurred this year.

A wide range of musical styles—from reggae to rock—created a melange of sound from various indoor and outdoor stages. Among the highlights were a brilliant performance by Janis Ian, including some promising new songs plus such Ian classics as "Jesse," "At Seventeen," and "Society's Child." She was given three standing ovations. Jerry Jeff Walker's Texas country collage ranged from his evergreen "Mr. Bojangles" to his latest single, the Chris Wall composition "I Feel Like Hank Williams Tonight." Don Williams gave a steady and solid performance. And MCA Master Series artists including Edgar Meyer and Billy Joe Walker Jr. played a tasty set. Here's hoping this colorful tradition will continue into, and beyond, the '90s.

**THE SONGWRITER'S EXERCISE PROGRAM:** The first fitness program created by songwriters was born during a memorable June 2 dinner at the Merchant's restaurant. When one writer suggested "shooting the breeze" as a viable exercise option, another countered with "running the gamut." Then, two naturals for songwriters were offered: "chewing the fat" and "turning phrases."

Among those contributing these calorie-burning suggestions were Harlan Howard, Jerry Jeff Walker, Susan Walker, and Susanna Clark. For those wanting to move into even more energetic exercise, the cleffers came up with: "climbing the ladder of success," "bending your ear," "running into people you know and running off at the mouth," "falling apart," "breaking wind," "making a leap of faith," "hanging loose," "chomping at the bit," "bending over backwards," "turning over a new leaf," "jumping to conclusions," "chasing dreams," "rolling with the punches," "sticking your nose in other people's business," "painting the town," "tripping the light fantastic," and (this one came as the hefty din-

ner check was delivered to the table) "skipping out on the bill." All of the writers guarantee that if this exercise plan is followed rigorously, it will help delay that final exercise... "kicking the bucket."

**HILLMAN AND THE HALL:** Chris Hillman, founding member of the Byrds, the Flying Burrito Brothers, and the Desert Rose Band, has donated his trademark turquoise Manuel jacket and other career items to the Country Music Hall of Fame archives... Capitol artist David Slater has been teaming, personally and professionally, with members of the Little River Band. Wayne Nelson and Graham Goble sang background harmonies on Slater's new album, while Beeb Birtles wrote one of the songs, "No More Tears"...

The Marlboro Country Music Festival will help put the military in the mood for July 4 with a three-day celebration at Rota Naval Station in Rota, Spain, starting July 1. An outdoor concert will star PolyGram act Grayghost, and later performances will showcase two European country bands—Country Green and Just Country—and singer/writer Joe Sun.

**STRAIT DEALING:** Want to buy some George Strait souvenirs, records, and videos from the main source? Visitors to Nashville can do just that by venturing to George Strait's Texas Connection, a Music Row area store owned by Strait and his manager, Erv Woolsey... CBS artist Linda Davis has completed filming her first video. It's for her new single, "Weak Nights"... Nashville-based Brock Music, known for its work with blue-chip advertising clients, has moved its studio and headquarters from 4104 Hillsboro Rd. to a new facility at 2937 Berry Hill Drive, Nashville, 37204... Jerry Jaramillo is recording another all-Spanish album for the LRJ label under the production of Little Richie Johnson... Country music leaders are paying tribute to Jean Stromatt on her 25th anniversary of service in the country music industry. She has not only spent the last quarter of a century as executive assistant for the Kitty Wells/Johnny Wright/Bobby Wright Family Show, but has volunteered countless hours to such various events as Country Music Week, Fan Fair, and the Country Radio Seminar. Says the Country Music Assn.'s Jo Walker-Meador: "Jean is the quintessence of loyalty, dedication, and unselfish giving of time and talents to her employer and her industry." Congratulations, Jean.



by Gerry Wood



**ASCAP Country Workshop.** Established songwriter Fred Knobloch, who led ASCAP's ninth Country Songwriter Workshop at the society's Nashville offices, visits with attendees. The program featured panelists including country composers, lyricists, publishers, producers, performers, and arrangers. Pictured, from left, are songwriter Don Schlitz; Knobloch; Karen Conrad, of AMR; Woody Bomar, of Love This Town Music; and ASCAP's John Briggs.



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Billboard. POWER PLAYLISTS

Sample Playlists of the Nation's Largest Country Radio Stations



by Marie Ratliff

"MORE THAN A NAME ON A WALL" (Mercury) is making quite a name for the Statler Brothers...

"It kicked off to a strong start for us right away," says MD Ryan Dobry, WTCM Traverse City, Mich. "We had the 'moving wall' [that honors the Vietnam veterans] here in town the first week of May. The record had just been released and it was played on loudspeakers beside the exhibit for the entire week. The record hasn't slowed down since then." The Statler Brothers are on the Hot Country Singles chart at No. 25 this week.

"One of our very hottest records," says Dobry, "is Billy Joe Royal's 'Love Has No Right' [Atlantic America]. If this one isn't a No. 1 record, I'd better get out of the radio business. I love that song and I believe it will be his first country No. 1." Royal's last release, "Tell It Like It Is," narrowly missed the coveted position when it topped out at No. 2 in April. "Love Has No Right" is currently charted at No. 32 in five weeks on the chart.

WOMEN GET THE NOD: "It's awfully hard for a record by a female to get airplay," says PD Coyote Calhoun, WAMZ Louisville, Ky., "but there's a couple of them getting a lot of action here. Lorrie Morgan's record ['Dear Me' on RCA] is very strong and could stand on its own—but there's no doubt more people are aware of her since Keith Whitley's death and pay more attention to the song." Morgan is currently charted at No. 22.

"I positively love the Patty Loveless song ['Timber I'm Falling In Love' on MCA]," adds Calhoun. "How can you feel any better than when you first fall in love? It's up, bright, and fun to listen to—a fantastic record."

"Being in northwest lumber country helps our listeners naturally identify with the Loveless record," says MD Tony Thomas, KMPS Seattle, "so we get a lot of reaction to it. It has such an infectious sound, Buddy Holly beat, and sparkling production." Loveless moves to No. 28 on the chart and claims the Power Pick/Airplay title for the second week in a row.

GARTH'S GOT IT: "It's a home-run hit in the Colorado Springs area," says KKCS MD Kerry Wolfe of Garth Brooks' "Much Too Young (To Feel This Damn Old)" (Capitol). "We've had instantaneous reaction to it from the first day we put it on."

"It's the type of sound that always works well in our market," adds PD K.C. Adams, KUZZ Bakersfield, Calif. "It was an instant add for us and it's zooming up the chart here." "Much Too Young" is charted at No. 20 on the Hot Country Singles chart.

HOT 100 SINGLES ACTION

RADIO MOST ADDED

Table with columns: Song Title, Artist, Platinum/Gold Adds, Silver Adds, Bronze/Secondary Adds, Total Adds, Total On Chart

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.

WPOG FM 93.1 Baltimore P.D.: Bob Moody

Playlist for WPOG FM 93.1 Baltimore

WUMZ Knoxville P.D.: Mike Carta

Playlist for WUMZ Knoxville

WAMZ Louisville P.D.: Coyote Calhoun

Playlist for WAMZ Louisville

KIX 106 FM Memphis P.D.: Bill Jones

Playlist for KIX 106 FM Memphis

KZLA 93.9 FM Los Angeles P.D.: Bob Guerra

Playlist for KZLA 93.9 FM Los Angeles

WAMZ Louisville P.D.: Coyote Calhoun

Playlist for WAMZ Louisville

Playlist for KIX 106 FM Memphis

Playlist for KIX 106 FM Memphis

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

Table listing song titles, publishers, and performance rights organizations

## CRB Names 1990 Agenda Committee

NASHVILLE Country Radio Broadcasters has formed its agenda committee for the 1990 Country Radio Seminar, to be held Feb. 28-March 3 at the Opryland Hotel here.

The committee will meet in Nashville June 14-15 to outline seminar sessions and pick panelists for next year's event.

Named to the committee are Corinne Baldassano, ABC Radio Network, New York; Stan Byrd, Chart Attack, Nashville; Mike Chapman, Chapman Consulting,

Cincinnati; Greg Cole, WPOC, Baltimore; Mark Edwards, Satellite Music Network, Mokena, Ill.;

### The committee will outline seminar sessions

Allan Gibbs, WITL, Lansing, Mich.; Bob Guerra, KZLA/KLAC, Burbank, Calif.; and Tari Laes, Tari Laes Co., Nashville.

Also, Phillip Lamka, WCXI/WWWW, Detroit; John Marks, KKAT, Salt Lake City; Bill Mayne, Warner Bros. Records, Nashville; Michael McIver, WCAV, Brockton, Mass.; Charlie Ochs, WQYK, St. Petersburg, Fla.; Andrew Peruzzi, America's #1's, Culver City, Calif.; Bob Podolsky, KNIX, Tempe, Ariz.; Ray Randall, KSSN, Little Rock, Ark.; Shelia Shipley, MCA Records, Nashville; Mark Tudor, WLVK, Charlotte, N.C.; and Nancy Vaeth, WFMS, Indianapolis.

## Music Row Ladies Line Up Celebs For 2nd Golf Meet

NASHVILLE Registration has closed for the second annual Music Row Ladies Golf Invitational Extravaganza & Tupperware Party, slated for Tuesday (13) at Percy Warner Park here. ASCAP is co-ordinating the event with Herky Williams and his tournament committee (Paige Levy, Pat Halper, Robin Palmer, and Pat Roth). Sponsors of the event include Warner/Reprise Records, MCA Records, RCA Records, Capitol Records, CBS Records, Universal Re-

records, PolyGram Records, Arista Records, 16th Avenue Records, MCA Music, Tree Publishing, PolyGram Music Intl., Almo-Irving Music, Warner-Chappell Music, Don Schlitz Music, Colgems-EMI Music, Mid-Summer Music, Third National Bank, First American Bank, Sovran Bank, and Dominion Bank. Prize sponsors include Billboard magazine, Andrews Cadillac, US Air/Piedmont, the Halsey Co., Golf U.S.A., and Supreme Golf. Other

(Continued on next page)

FOR WEEK ENDING JUNE 17, 1989

# Billboard TOP COUNTRY ALBUMS™

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|-----------|-----------|------------|---------------|---|--|
|           |           |            |               | Compiled from a national sample of retail store and one-stop sales reports. |  |
|           |           |            |               | ★ ★ NO. 1 ★ ★   |  |
| 1         | 1         | 1          | 16            | HANK WILLIAMS, JR. ●<br>WARNER/CURB 25834/WARNER BROS. (8.98) (CD)          | GREATEST HITS III<br>11 weeks at No. One |
| 2         | 5         | 11         | 4             | REBA MCENTIRE MCA 6294 (8.98) (CD)  | SWEET SIXTEEN                            |
| 3         | 3         | 2          | 16            | GEORGE STRAIT ● MCA 42266 (8.98) (CD)                                       | BEYOND THE BLUE NEON                     |
| 4         | 2         | 3          | 8             | THE JUDDS CURB/RCA 9595/RCA (8.98) (CD)                                     | RIVER OF TIME                            |
| 5         | 4         | 4          | 39            | K.T. OSLIN ● RCA 8369 (8.98) (CD)   | THIS WOMAN                               |
| 6         | 6         | 6          | 17            | ALABAMA ● RCA 8587-1 (8.98) (CD)  | SOUTHERN STAR                            |
| 7         | 7         | 5          | 46            | RANDY TRAVIS ▲ WARNER BROS. 25738 (8.98) (CD)                               | OLD 8 X 10                               |
| 8         | 8         | 7          | 35            | RICKY VAN SHELTON ● COLUMBIA 44221/CBS (CD)                                 | LOVING PROOF                             |
| 9         | 9         | 8          | 59            | RODNEY CROWELL COLUMBIA 44076/CBS (CD)                                      | DIAMONDS & DIRT                          |
| 10        | 10        | 10         | 13            | ROSANNE CASH COLUMBIA 45054/CBS (CD)  | HITS 1979 - 1989                         |
| 11        | 11        | 9          | 36            | PATTY LOVELESS MCA 42223 (8.98) (CD)  | HONKY TONK ANGEL                         |
| 12        | 14        | 24         | 5             | CLINT BLACK RCA 9668-1 (8.98) (CD)  | KILLIN' TIME                             |
| 13        | 17        | 19         | 4             | NITTY GRITTY DIRT BAND<br>UNIVERSAL 12500/MCA (10.98) (CD)                  | WILL THE CIRCLE BE UNBROKEN, VOL.II      |
| 14        | 15        | 15         | 52            | KEITH WHITLEY RCA 6494-1 (8.98) (CD)  | DON'T CLOSE YOUR EYES                    |
| 15        | 12        | 12         | 8             | KATHY MATTEA MERCURY 836 950 1 (CD)   | WILLOW IN THE WIND                       |
| 16        | 18        | 27         | 4             | KENNY ROGERS REPRISE 1-25792 (8.98) (CD)                                    | SOMETHING INSIDE SO STRONG               |
| 17        | 13        | 13         | 43            | DWIGHT YOAKAM ●<br>REPRISE 25749/WARNER BROS. (8.98) (CD)                   | BUENAS NOCHES FROM A LONELY ROOM         |
| 18        | 20        | 14         | 17            | SHENANDOAH COLUMBIA 44468/CBS (CD)  | THE ROAD NOT TAKEN                       |
| 19        | 16        | 16         | 43            | THE JUDDS ▲ RCA/CURB 8318-1/RCA (8.98) (CD)                                 | GREATEST HITS                            |
| 20        | 19        | 17         | 18            | LYLE LOVETT MCA/CURB 42263/MCA (8.98) (CD)                                  | LYLE LOVETT AND HIS LARGE BAND           |
| 21        | 21        | 18         | 13            | GEORGE JONES EPIC 44078/CBS (CD)  | ONE WOMAN MAN                            |
| 22        | 22        | 20         | 108           | RANDY TRAVIS ▲ <sup>3</sup> WARNER BROS. 25568-1 (8.98) (CD)                | ALWAYS & FOREVER                         |
| 23        | 23        | 21         | 42            | TANYA TUCKER CAPITOL 48865 (8.98) (CD)                                      | STRONG ENOUGH TO BEND                    |
| 24        | 24        | 22         | 98            | K.T. OSLIN ▲ RCA 5924-1 (8.98) (CD)   | 80'S LADIES                              |
| 25        | 27        | 25         | 15            | BILLY JOE ROYAL ATLANTIC AMERICA 91064/ATLANTIC (8.98) (CD)                 | TELL IT LIKE IT IS                       |
| 26        | 29        | 32         | 4             | THE OAK RIDGE BOYS MCA 42294 (8.98) (CD)                                    | GREATEST HITS, VOL. III                  |
| 27        | 26        | 28         | 46            | DAN SEALS CAPITOL 46976 (8.98) (CD)   | RAGE ON                                  |
| 28        | 25        | 23         | 57            | REBA MCENTIRE ● MCA 42134 (8.98) (CD)                                       | REBA                                     |
| 29        | NEW ►     |            | 1             | K.D. LANG AND THE RECLINES<br>SIRE 25877/WARNER BROS. (8.98) (CD)           | ABSOLUTE TORCH AND TWANG                 |
| 30        | 30        | 31         | 56            | SKIP EWING MCA 42128 (8.98) (CD)  | THE COAST OF COLORADO                    |
| 31        | 28        | 26         | 14            | ROY ORBISON VIRGIN 90158 (9.98) (CD)  | MYSTERY GIRL                             |
| 32        | 31        | 29         | 20            | EMMYLOU HARRIS WARNER BROS. 25776 (8.98) (CD)                               | BLUEBIRD                                 |
| 33        | 33        | 35         | 173           | ALABAMA ▲ RCA AHL-1-7170 (8.98) (CD)  | GREATEST HITS                            |
| 34        | 32        | 30         | 119           | RICKY VAN SHELTON ● COLUMBIA 40602/CBS (CD)                                 | WILD EYED DREAM                          |
| 35        | 35        | 33         | 9             | STEVE WARINER MCA 42272 (8.98) (CD)   | I GOT DREAMS                             |
| 36        | 37        | 38         | 96            | PATSY CLINE ● MCA 12 (8.98) (CD)  | GREATEST HITS                            |
| 37        | 34        | 36         | 156           | RANDY TRAVIS ▲ <sup>2</sup> WARNER BROS. 1-25435 (8.98) (CD)                | STORMS OF LIFE                           |
| 38        | 36        | 34         | 71            | VERN GOSDIN COLUMBIA 40982/CBS (CD)   | CHISELED IN STONE                        |

| THIS WEEK | LAST WEEK | 2 WKS. AGO | WKS. ON CHART | ARTIST<br>LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*                  | TITLE                                |
|-----------|-----------|------------|---------------|---|--------------------------------------|
| 39        | 40        | 40         | 16            | LACY J. DALTON UNIVERSAL 42264/MCA (8.98) (CD)                                  | SURVIVOR                             |
| 40        | 41        | 43         | 6             | THE SHOOTERS EPIC 44326/CBS (CD)  | SOLID AS A ROCK                      |
| 41        | 39        | 39         | 13            | RONNIE MILSAP RCA 9587 (8.98) (CD)  | STRANGER THINGS HAVE HAPPENED        |
| 42        | 44        | 45         | 90            | GEORGE STRAIT ▲ MCA 42035 (8.98) (CD)   | GREATEST HITS, VOL. 2                |
| 43        | 45        | 42         | 43            | RESTLESS HEART RCA 8317-1 (8.98) (CD)   | BIG DREAMS IN A SMALL TOWN           |
| 44        | 42        | 41         | 17            | BAILLIE AND THE BOYS RCA 8454 (8.98) (CD)                                       | TURN THE TIDE                        |
| 45        | 38        | 37         | 42            | HIGHWAY 101 WARNER BROS. 25742 (8.98) (CD)                                      | 101 2                                |
| 46        | 58        | —          | 2             | GARY MORRIS UNIVERSAL 76005/MCA (8.98) (CD)                                     | STONES                               |
| 47        | 43        | 46         | 53            | ALABAMA ● RCA 6825-R (9.98) (CD)  | ALABAMA LIVE                         |
| 48        | 47        | 52         | 39            | THE DESERT ROSE BAND MCA/CURB 42169/MCA (8.98) (CD)                             | RUNNING                              |
| 49        | 50        | 54         | 14            | LARRY BOONE MERCURY 836 710 1 (CD)  | SWINGIN' DOORS, SAWDUST FLOORS       |
| 50        | 56        | 69         | 4             | LARRY GATLIN/GATLIN BROTHERS UNIVERSAL 42277 (8.98) (CD)                        | PURE 'N SIMPLE                       |
| 51        | 46        | 49         | 18            | GENE WATSON WARNER BROS. 1-25832 (8.98) (CD)                                    | BACK IN THE FIRE                     |
| 52        | 51        | 48         | 30            | STEVE EARLE UNI 7/MCA (8.98) (CD)   | COPPERHEAD ROAD                      |
| 53        | NEW ►     |            | 1             | SOUNDTRACK WARNER BROS. 25922 (9.98) (CD)                                       | PINK CADILLAC                        |
| 54        | 54        | 51         | 33            | THE STATLER BROTHERS MERCURY 834 626 (CD)                                       | THE STATLERS GREATEST HITS           |
| 55        | 49        | 60         | 5             | GARTH BROOKS CAPITOL 90897 (8.98) (CD)  | GARTH BROOKS                         |
| 56        | 52        | 57         | 110           | REBA MCENTIRE ▲ MCA 5979 (8.98) (CD)  | GREATEST HITS                        |
| 57        | 67        | —          | 2             | WAYLON JENNINGS MCA 42287 (8.98) (CD)   | NEW CLASSIC WAYLON                   |
| 58        | 53        | 44         | 8             | FOSTER & LLOYD RCA 9587 (8.98) (CD)   | FASTER & LOUDER                      |
| 59        | 64        | 61         | 12            | CHARLEY PRIDE 16TH AVENUE 70554 (8.98) (CD)                                     | MOODY WOMAN                          |
| 60        | 60        | 58         | 35            | THE CHARLIE DANIELS BAND EPIC 44324/CBS (CD)                                    | HOMESICK HEROES                      |
| 61        | 55        | 55         | 30            | T. GRAHAM BROWN CAPITOL 48621 (8.98) (CD)                                       | COME AS YOU WERE                     |
| 62        | 59        | 53         | 40            | THE OAK RIDGE BOYS MCA 42205 (8.98) (CD)  | MONONGAHELA                          |
| 63        | 57        | 47         | 35            | WILLIE NELSON COLUMBIA 44331/CBS (CD)   | WHAT A WONDERFUL WORLD               |
| 64        | 48        | 50         | 82            | KATHY MATTEA MERCURY 832 793-1 (CD)   | UNTASTED HONEY                       |
| 65        | 62        | 62         | 7             | JOHN CONLEE 16TH AVENUE 70555 (8.98) (CD)                                       | FELLOW TRAVELERS                     |
| 66        | 72        | 67         | 240           | HANK WILLIAMS, JR. ▲ <sup>2</sup><br>WARNER/CURB 60193/WARNER BROS. (8.98) (CD) | GREATEST HITS, VOLUME I              |
| 67        | 65        | 68         | 62            | RICKY SKAGGS EPIC 40623/CBS (CD)  | COMIN' HOME TO STAY                  |
| 68        | 63        | 59         | 12            | TAMMY WYNETTE EPIC 44498/CBS (CD)   | NEXT TO YOU                          |
| 69        | 68        | 63         | 56            | SWEETHEARTS OF THE RODEO COLUMBIA 40614/CBS (CD)                                | ONE TIME, ONE NIGHT                  |
| 70        | 73        | 70         | 189           | GEORGE STRAIT ▲ MCA 5567 (8.98) (CD)  | GEORGE STRAIT'S GREATEST HITS        |
| 71        | 74        | 64         | 49            | HANK WILLIAMS, JR. ● WARNER/CURB 25725/WARNER BROS. (8.98) (CD)                 | WILD STREAK                          |
| 72        | 71        | 65         | 79            | MERLE HAGGARD EPIC 40986/CBS (CD)   | CHILL FACTOR                         |
| 73        | RE-ENTRY  |            | 46            | KEITH WHITLEY RCA CPL1-7043 (8.98) (CD)   | L.A. TO MIAMI                        |
| 74        | 61        | 56         | 64            | GEORGE STRAIT ● MCA 42114 (8.98) (CD)   | IF YOU AIN'T LOVIN' YOU AIN'T LIVIN' |
| 75        | 69        | 73         | 99            | ROSANNE CASH COLUMBIA 40777/CBS (CD)  | KING'S RECORD SHOP                   |

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.



# Barry Beckett Is Tops Behind The Board

## Producer Moves From Blues To Nashville Sound

BY DAVID WYKOFF

**BOSTON** Like many others who come looking for the pot of gold at the end of the rainbow, producer Barry Beckett has redefined his career since relocating from Muscle Shoals, Ala., to Nashville in 1984.

Currently one of the Music City's hottest behind-the-console properties, he has singles in the top 50—including Alabama's "If I Had You," one of the year's highest debuting songs. He can also count his name among the producing and playing credits on eight albums on the country albums chart. New albums from Lorrie Morgan and Eddy Raven carry the Beckett production label.

The demand for Beckett's services doesn't come only for country projects. Last year the Birmingham, Ala. native produced seven cuts on Etta James' comeback album, "Seven Year Itch," for Island Records and Lonnie Mack's "Roadhouses And Dance Halls" for CBS. He recently completed producing and mixing the fourth album by Nashville rockers Jason & the Scorchers for A&M.

The former keyboardist of the famed Muscle Shoals Rhythm Section gained notoriety last summer when it was announced that he and Josh Leo would take over from longtime producer Harold Shedd for Alabama's next album, "Southern Star."

Says Beckett, "I was as surprised as anyone when I got the call from [RCA Nashville head] Joe Galante." It didn't take Beckett long to say "yes," though the band's well-established sound is far from the rough-hewn soul Beckett cut his teeth on. "I've always loved the sound of their voices, especially Randy [Owen], whose voice has a church-kind of feel," he says.

When Beckett made the move to

Nashville five years ago, it was a decision long coming. "Just as I was coming to realize that it was time to move on to something new, I noticed a real change in the sounds of the country music I heard on the radio. They sounded a lot tougher than I had remembered, and harder than the kinds of things Billy Sherrill, who is one

**'When it was time to move on to something new, I noticed a change in country music'**

of my favorites, used to do.

"I really noticed it on a Dottie West record that was produced by Brent Maher. It was a real firm, tough backbeat—more the drum sound you'd associate with a Stax record—and it had some rock energy."

Beckett regards the shift in musical styles as less drastic than one would anticipate. "In Muscle Shoals, we were basically playing black music with white rock'n'roll influences. And that included more country than you'd expect. I knew all of Floyd Cramer's licks before I was 18," he says.

Beckett's first two Nashville productions were albums for Shelley West and Karen Brooks. In

1985, he snatched up Jim Ed Norman's offer to head Warner Bros.' Nashville A&R department, where he says he "got a taste of what country listeners want and where the music is moving."

Though he left Warner in 1987 ("I learned I was born to be a producer, not to work for a record company") to head his own independent organization, Beckett Productions, he continues to work with Hank Williams Jr., Beckett's favorite Nashville-affiliated artist.

"Hank unites all the country elements I've ever loved. He insists on being his own stylist, and he mixes rock, country, and blues sounds into something I like to call Southern rock. He's one of the few doing it right nowadays," says Beckett, who produced or co-produced "Montana Cafe," "Hank Live," "Born To Boogie," "Wild Streak," and the recent technological marvel, "There's A Tear In My Beer."

Beckett's busy production schedule prevents him from playing as much as he'd like, though he did perform a number of dates with Rodney Crowell early last summer.

"Rodney represents not only the youth of country music but a new way of seeing things. He builds dynamics in the writing of the songs in a very refreshing way. Normally I'm a pretty hard player, but it seemed to work well with him and his wonderful band," says Beckett.

### MUSIC ROW LADIES SET GOLF MEET

(Continued from preceding page)

sponsors include The Nashville Network, Baptist Health And Fitness Center, American Airlines, St. Thomas Good Health Center, M&M/Mars Co., Starwood Amphitheatre, Vanderbilt Plaza Hotel, and a number of local restaur-

rants.

Last year's event was organized by a group of local female entertainment industry leaders in an effort to contrast all of the Music Row men's golf tournaments that take place each year. "We felt a need of our own to become one with the little white ball," says co-founder Paige Levy, director of A&R at Warner Bros.

Celebrity caddies are being confirmed. The list includes Gary Morris, Jimmy Bowen of Universal Records, Vince Gill, Nigel Olson, Michael Johnson, Lynn Shults, T. Graham Brown, Larry Henley, Thom Schuyler, and James House. Charlie Monk and local newspaper columnist Catherine Darnell will be on the links sportscasting and providing play-by-play.

Those set to challenge the green include Connie Bradley, ASCAP; Marshall Chapman, artist; Karen Conrad, AMR Publications; Donna Hilley, Tree Publishing; Janice Azrak, Warner Bros. Records; Phran Schwartz, RCA Records; Mary Ann McCready, former CBS executive; Sandy Neese, PolyGram Records; Denise Nichols, NARAS; and Shelia Shipley, MCA Records.

Festivities (tee times) will begin at 8:30 a.m.; the \$30 registration fee will benefit United Cerebral Palsy of Middle Tennessee. An awards luncheon is planned for the afternoon.

DEBBIE HOLLEY

### THE COUNTRY ROSTERS THEY ARE A-CHANGIN'

(Continued from page 38)

Twitty, and Steve Wariner.

**MCA/Curb:** Desert Rose Band and Lyle Lovett.

**MCA Master Series:** Acoustic Alchemy, Larry Carlton, Jerry Douglas, Jon Goin, John Jarvis, Booker T. Jones, Edgar Meyer, Giles Reaves, Matt Rollings, Strength In Numbers, and Billy Joe Walker Jr.

**RCA:** Alabama, Baillie & the Boys, David Ball, Matraca Berg, Clint Black, Gary Chapman, Earl Thomas Conley, J.C. Crowley, Foster & Lloyd, Becky Hobbs, Michael Johnson, the Judds, Ronnie Milsap, Lorrie Morgan, Juice Newton, K.T. Oslin, Paul Overstreet, Restless Heart, Jo-El Sonnier, Keith Whitley, Jason D. Williams, and Don Williams.

**16th Avenue:** Vicki Bird, Canyon, John Conlee, Diane Davis, Neal McGoy, Charley Pride, and Randy Van Warmer.

**Universal:** John Anderson, Joe Barnhill Jr., Glen Campbell, Lacy J. Dalton, Larry Gatlin & the Gat-

lin Brothers, Joni Harms, J.D. Hart, Landry & Biener, Scott McQuaig, Tim Malchak, Gary Morris, Nitty Gritty Dirt Band, Carl Perkins, Eddie Rabbitt, Eddy Raven, Roger Whittaker, Wild Bill & the Cloggers, and Wild Rose.

**Universal/Master Series:** Images, Larry Neechel, Preston Reed, and Sojuro.

**Warner Bros./Reprise:** The A Strings, Billy Hill, Chris Austin, Carlene Carter, Beth Nielsen Chapman, Holly Dunn, George Fox, Rhonda Gunn, Emmylou Harris, Highway 101, Jill Hollier, Jim Horn, k.d. lang, Brenda Lee, Marcy Brothers, Mac McAnally, Jennifer McCarter & the McCarters, Donna McElroy, David Mullen, Michael Martin Murphey, Mark O'Conner, Tony Perez, Pinkard & Bowden, Kenny Rogers, Southern Pacific, Take 6, B.J. Thomas, Randy Travis, Travis Tritt, Gene Watson, Kevin Welch, Hank Williams Jr., and Dwight Yoakam.

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# Ex-Soundcraft Head Helps Refocus Neve's Focusrite

BY STEVEN DUPLER

NEW YORK Focusrite, the small U.K.-based high-end-console and processing-module manufacturing firm founded by legendary audio electronics designer Rupert Neve, has a second lease on life, after business and financial problems forced the firm into bankruptcy earlier this year.

Only two studios—Electric Lady in New York and Master Rock in London—of the eight facilities that had each handed over cash deposits in the vicinity of \$100,000-plus to Focusrite toward the purchase of the roughly \$400,000 consoles have ever received the desks. The other six facilities—including such major players as Manta in Toronto, Chicago Recording Co., and Soundcastle in Los Angeles—were seemingly forced to abandon the hope of getting their consoles or their deposits returned after Focusrite went under around January.

The company's financial reincarnator is Phil Dudderidge, former owner and founder of Soundcraft, the highly successful manufacturer of low-to-medium-end consoles, which Dudderidge sold to pro audio giant Harman International about two years ago.

"The timing was right," says Dudderidge, who recently left Harman's employ after coming along with the sale of his company. "I was looking for something else interesting to do."

Neither Dudderidge nor Neve will disclose details of the terms under which the former has acquired the Focusrite name brand or the firm's console designs. Dudderidge also says he is not yet sure how long it will take to get the new Focusrite company geared up for production, or what the new price points may ultimately be for the sophisticated boards.

He does say, however, that "we are trying to do the best we can for those studios who lost their deposits on the initial console orders. Obviously, while the new company is not responsible for the debts of the old, we intend to offer each of these studios the opportunity to acquire a Focusrite desk at our manufacturing cost, without any markup for ourselves. We know there is a lot of ill will out there, and we'd like to address that, even though we obviously came along in the aftermath of the whole thing."

Neve—who admits that, as a businessman, he is a wonderful console designer—has been retained as consultant to the new Focusrite. He says he will "never" attempt another company startup, and notes that he is "extremely sorry and disappointed" about the chain of events that led to the dissolution of Focusrite the first time

around. But he says he was "very careful" in choosing one of several parties interested in acquiring the Focusrite name and product designs, and feels that Dudderidge and his new team will do the console justice.

"After having tried every possibility of finance ourselves, and being advised by the attorneys on the process of liquidation, we had a number of companies interested in acquiring our assets," says Neve. "My objective was to find the people who would do the very best to satisfy the needs of the creditors, as well as, obviously, the standards of the product we had devised." The result was the deal with Dudderidge, he says.

What went wrong the first time around? "I underestimated the time and cost to implement the design of the logic and of the con-

sole," Neve says. "The audio path itself was no problem, but the logic end took us much longer to get together. I'm a perfectionist, but I'm not a logic designer," he adds.

**'We are doing the best we can for those studios who lost their deposits on the initial console orders'**

According to Neve, the very sophistication and elegance of design that made the Focusrite board an attractive product to ultrahigh-end studio owners was a major

contributor to the company's economic downfall.

"As late as the '70s, the recording console was a familiar and fairly easy piece of gear to design and construct, consisting as it did of simply a number of audio paths," he notes. "But the complexities of this console made me dependent upon engineers. Now, they were all very good engineers, but the problem is, all engineers are optimists. They assumed we could overcome any problems that arose, and unfortunately, such was not the case."

The cost of implementing the Focusrite design into a reasonably cost-effective product "grew enormously expensive in terms of labor, parts, subcontractor work, everything," says Neve. Ultimately, the company was forced to fold after delivering just two consoles.

As word of Dudderidge's acquisition of the company's assets spread, "people began to call me, asking if the board would be the same as the original," says Neve. "The answer is definitely yes."

Dudderidge says he is confident that the new Focusrite will be able to make construction of the console a cost-effective process. He also is certain that high-end studios around the world will respond favorably to "a solid alternative to the two established consoles in that area. We are working now toward the goal of building about one Focusrite desk per month. That is approximately one-fifth of the number we believe SSL is making right now. While it is a very select clientele, I think this market is broad enough—and interested enough in something new—to open up for us."

## AUDIO TRACK

LOS ANGELES

**RED ZONE** played host to **Warren Zevon**, who was in working on his new album with co-producer **Duncan Aldrich**. **Valerie Canon** worked on her album for CBS with **Yves Dessca** producing. And **John Goodwin** completed a live album for **Heart Line Records**. **Scott Lovelis** was assistant engineer on all projects.

At **Pacific Recording**, **Raymond Jones** put down vocal tracks with the **MCA** girl group **Body**. The song, "Touch Me Up" (which Jones penned with **Sami McKinney**), will be featured on the group's next album. **Larry Fergusson** and **Khaliq Glover** ran the board.

**Keith Cohen** was in at **Larrabee** doing remixes on **Michael Rogers** for **WTG**, the **Jacksons** for **Epic**, and **Reid** for **EMI**. **Jeff Lorber** handled additional keyboards on all remixes.

**MCA** artist **Ada Dyer** was in at **Paramount Studios** doing vocals on a couple of songs penned and produced by **War** keyboardist **Lonnie**

**Jordan**. **Brian Leshon** was at the board. **Leshon** also worked on a track with **L.A.** band **Them Generation**. And, **Errol Dessmond** worked on some new material.

**Brian Malouf** was in at **Skip Saylor** working the board for producer **Dennis Lambert**. The project was **Natalie Cole's** "The Rest Of The Night" for **EMI**. **Pat MacDougall** assisted. **Geffen** artist **Nikke** was in mixing his debut album. **Malouf** moved the faders, assisted by **MacDougall**.

Also at **Skip Saylor**, the **O'Jays** mixed tracks for **EMI** with producer **Dennis Lambert**. **Brian Malouf** engineered. Also, producer **Bernadette Cooper** was in with **Atlantic** act **Madame X**. **Keith Shapiro** engineered with **Joe Shay** assisting.

**El DeBarge** was in at **Galaxy Sound** preparing for his video in support of his new album, titled "Gemini," on **Motown**.

**Bob Margouleff** was in at **Amigo** engineering and producing tracks on the **Wild** for **West Entertainment**. **Brant Biles** assisted.

**Kashif** was in at **Summa** working

on tracks for **Arista**. The project was co-produced by **Kashif** and **Nick Mundy**. **Charles Alexander** ran the board, assisted by **Robin Laine**.

Producer **David Ricketts** was in at **Ground Control** with engineer **David Leonard** working on a mix for **A&M** artist **Toni Childs**.

Settin' it up at **Sunset Sound Factory** was producer **Don Gehman** (**John Mellencamp**), in producing tracks on the **Subdudes**, a new **Atlantic** act. **Ed Thacker** engineered with **Scott Woodman** assisting. **Pretty Boy Floyd** was in cutting several tunes with producer **Howard Benson** for label shopping. **Bill Jackson** engineered. The band was signed to **MCA**.

**Chick Corea** was in at the **Mad Hatter** working on a film score for the upcoming movie "Cat Chasers." **Bernie Kirsh** engineered. **Cheryl Bentene** (a member of **Manhattan Transfer**) worked on her solo album for **Atlantic**. And, **Mark Isham** worked on his new movie score, "The Tender." **Steve Krause** engineered, with **Robert Read** and **Lar-**

**ry Mah** assisting.

**David Kershenbaum** was in at **Powertrax** producing tracks on **Tracy Chapman**.

NASHVILLE

**AT JAVELINA RECORDING**, **Jim Ed Norman** was in producing overdubs with **Steve Gibson** for the **Michael Martin Murphey** album on **Warner Bros**. **Rich Shermer** and **Warren Peterson** ran the board.

Producer **Patty Parker** was in at **Chelsea** working on tracks with **Derek Carle** from **Frasherbush, Scotland**. The single is titled "You Ain't As Lucky As I Am."

**Jimmy Bowen** worked on the **Reba McEntire** "Live" album at **Sound Stage**. **Bob Bullock** and **John Guess** were at the board, assisted by **Marty Williams**. **Gail Davies** was in recording with producer **Bowen**. **Bullock** was at the board. Producer **James Stround** was in with **Wild Rose** tracking. **Ron Treat** engineered, **John Guess** mixed, and **Julian King**, **Russ Martin**, and **David Boyer** assisted.

**Peter Wolf** (of **J. Geils Band** fame) was in at **Sixteenth Avenue Sound** working on tracks for **MCA**. **Wolf**, **Robert Johnson**, and **Taylor Rhodes** produced, with **Rob Feaster** and **Paula Montando** at the board. Also, guitar overdubs were done on a **Buck Owens/Ringo Starr** duet for **Capitol**. **Jerry Crutchfield** produced. **Barry Sanders** engineered. **Jane, His Wife** was in with producer **Craig Krampf** working on new material. **Rick Will** was at the board.

**Leon Everett** was in at the **Soundshop** working on tracks and overdubs for a new album. **Mike Bradley** engineered.

**Warner Bros.** artist **Kevin Welch** was in at the **Bennett House** mixing tracks with producers **Paul Worley** and **Ed Seay**. **Seay** engineered with **Clark Schleicher** backing him.

All material for the Audio Track column should be sent to **Debbie Holley, Billboard, Fifth Floor, 49 Music Square W., Nashville, Tenn. 37203**.

## Video Rentals, A/T Scharff Merge

NEW YORK Video Rentals Inc. and A/T Scharff Rentals have merged into a new company, **VRI Scharff Rentals**, creating one of

the larger video equipment rental companies on the East Coast.

**VRI Scharff Rentals** will be headed by the management team



Meet the new executive team for **VRI Scharff Rentals**. They are, from left, **Bill Ebell**, president; **Peter Scharff**, executive VP, sales and marketing; **Louis Siracusano**, chairman/CEO of **Video Services Corp.**; **Tony Tamberelli**, executive VP/GM; and **Josh Weisberg**, senior VP, operations.

of **Bill Ebell**, president; **Tony Tamberelli**, executive VP/GM; **Peter Scharff**, executive VP of sales and marketing; and **Josh Weisberg**, senior VP of operations.

**VRI Scharff Rentals** is a full-service video equipment company, offering products from a 24-track digital recorder to mobile videotape trucks.

Rental operations for the new company will be at 599 Eleventh Ave., New York, N.Y. 10036 (212-582-4400). Administrative offices will be at 235 Pegasus Ave., Northvale, N.J. 07647 (800-255-2874).

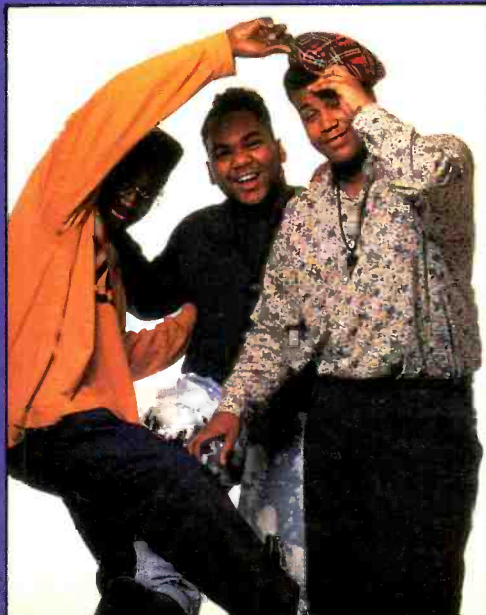
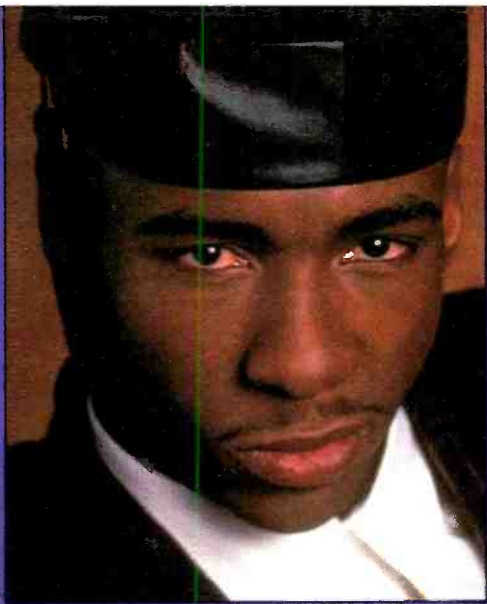
**VRI Scharff Rentals** is a wholly-owned subsidiary of **Video Services Corp.**, which also owns **A.F. Associates**, **Video Dub**, and **Audio Plus Video International**.

BRUCE HARING

**CEMA Distribution held its managers/labels meet May 6-9 in Palm Springs, Calif. For pictures... see page 74**

the world of

# BLACK MUSIC



## Spotlight

**Rapidly Exiting Stage Left—the '80s, a Decade of Record-Company Turnabouts, Michael Jackson, Prince, Minneapolis, Super Exec Jheryl Busby, Rap, Hip-Hop, Major-League Managers and Street-Charged Indies . . .**

By NELSON GEORGE

# A

nyone opening up the 1979 Billboard black music special will be struck by the toll time takes. RSO/Curtom Records announced new singles by Linda Clifford, the Sweet Inspirations and that remarkable survivor Gavin Christopher. Of the 16 acts in an Arista ad only Dionne Warwick remains, and of the 14 acts in a Motown spot only Smokey Robinson and the recently returned Diana Ross are still affiliated with the label. RCA then had an impressive roster led by Stephanie Mills' debut album, Evelyn King, Shalamar, the Whispers, Lakeside and Enchantment, who would all have major hits in the '80s.

There were full-page ads by the once-important dance labels Salsoul and TK, while Total Experience's full-page ads for the Gap Band signalled that company's coming of age. Editorial in that issue focused on the still-raging debate over fusion jazz and whether disco was "paradox or paradise?" The opening tributes to black music were provided by the then embryonic, now comatose, Black Music Assn.

Chances are we'll look back at this supplement in 1999 and the changes will be just as profound. But while change is constant, it manifests itself differently in each era. The fast-ending 1980s was no exception.

MCA Records, once a joke in the black music business, turned itself around by embracing the mass market potential of its artists. The architect was Jheryl Busby who, with a street-smart A&R staff and tenacious promotion team, took young black acts right out of the box to the pop top 10. No other label was as dramatic in its crossover ability as MCA. Bobby Brown's "Don't Be Cruel" is a by-product of Busby's philosophy.

So MCA's purchase of Motown, while disheartening from the viewpoint of black business control, can be seen almost as MCA's reward for its involvement with the music. In less than a year of heavy activity Busby already has turned around the operation. As the decade ends it's clear that Busby was its most important black executive.

Michael Jackson's evolution during this decade has been unprecedented. From 1979's "Off The Wall" to the historic "Thriller" to "Bad," Jackson sells and sells and sells. Everything the slim man from Indiana does is an event: his videos, home videos, cassettes, tours, management changes and, of course, his hobbies. When Michael Jackson moves, the world watches. In a time of massive black crossover stars, is anyone larger than Michael Jackson?

Some thought Prince might challenge Jackson and, for a moment, he did. What the Minneapolis music man did accomplish via his innovative arrangements and freaky persona was, along with the Time, make the best pop music movie of the decade, "Purple Rain." Many have tried to mix music and movies; most have failed. Prince and company pulled it off. Seeing Prince perform the title song in a theater with Dolby sound was one of the 1980s' great pleasures. Almost as satisfying, though not as widely distributed, was his concert film, "Sign 'O' The

*(Continued on page B-26)*

**FROM TOP LEFT: BOBBY BROWN; GUY; KARYN WHITE; LEVERT; TONY! TONI! TONÉ!; ANITA BAKER; MILLI VANILLI; DE LA SOUL.**

race music...R&B...soul music...black music...AFRICAN-AMERICAN music.

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## THE MAJORS: Sales Soar as Rap, New Artists and New Styles Pique Already Buoyant Market

By DAVID NATHAN

**W**ith a number of companies claiming a banner year, not only in overall sales for their black music product but in their ability to bring new acts to the marketplace, the prospects for the coming year appear buoyant. As indicated in conversations with executives at major labels, the emphasis continues to be on creating hits with young talent for the significant producer-dominated youth-oriented market (with demographics 13 to 25). Rap has finally become a serious factor for all the majors, and while some may have entered the game a little too late to make as strong an impact, executives with vision predict that a fusion of rap, R&B, hip-hop and, "new jack swing" styles will predominate during the coming year.

After what he acknowledges has been a relatively quiet year for the label in the field, Jesus Garber, A&M's VP of R&B promotion, notes that the company is headed for a strong '89.

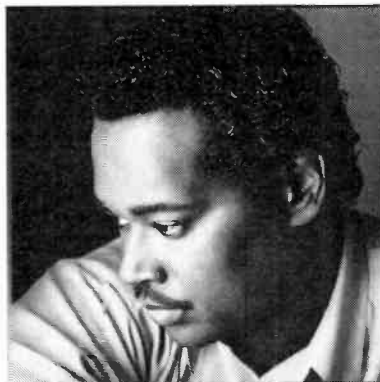
"We've done well with Vesta's second LP, with a third single ["Congratulations"] receiving major response at retail and radio and we're working current albums by the Neville Brothers, Cool'R, No Two, Native, and product on two acts on Vendetta: Shirley Lewis and Seduction," says Garber. "The new Al Green LP is out, combining secular and spiritual music, and there's product due from Barry White, Herb Alpert, Sergio Mendes, and a fourth quarter LP due from Brenda Russell."

The major event at the label will be the new Janet Jackson album, produced again by Jimmy Jam and Terry Lewis, and Garber reports that A&M is in discussion with Andre Harrell at Uptown Records as well as producers Jay King and Teddy Riley "to provide a consistent, competitive product flow in the marketplace."

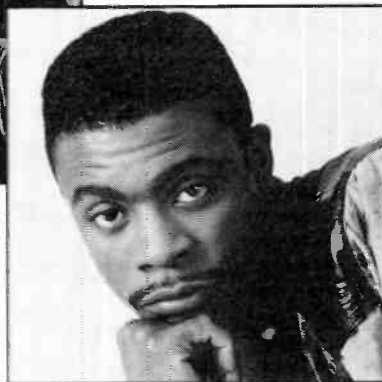
At Arista, the breaking of new act Kiara (with two top 5 singles), the continuing success of Kenny G (with over 2 million in sales for the "Silhouette" album), the instant response to the rap 'n' R&B music of London-based Milli Vanilli (scoring with a platinum single and album) and the label's major commitment to rap with product on Three Times Dope and K-9 Posse have been significant factors over the past year, according to Tony Anderson, VP, R&B promotion. The executive reports that the current Aretha Franklin release ("Through The Storm" featuring Franklin's duets with Whitney Houston, James Brown, and Elton John) has received an immediate response. Upcoming product includes material on three new rap acts: Bobcat, Too-Nice, and Serious-Lee-Fine, as well as the launch of new male vocalist Geoff McBride. New to the label, Jennifer Holliday and (just signed) Jeffrey Osborne are currently completing product. Due before year's end are albums by Dionne Warwick, Kashif, and Jermaine Jackson, with albums by Taylor Dayne and Expose imminent. Anderson adds that Whitney Houston has begun the recording process for her next Arista album, not expected until 1990.

Atlantic's black music division, under the helm of Sylvia Rhone, senior VP/GM, has been accelerating the growth of the past few years. After breaking new acts such as Troop, Ten City, and rappers J.J. Fad, M.C. Lyte, Audio Two, L'Trimm, and Kwame, re-establishing chart acts Roberta Flack, Skyy, and Donna Summer, giving product by Donna Allen and Gerald Albright a strong showing, introducing keyboardist Bobby Lyle to jazz and R&B listeners, and continuing their hit streak with Levert, Rhone says the company has selective projects by new artists now ready, including albums by artist/producer Chuckii Booker, London-born Geoffrey Williams and rap acts the D.O.C. (produced by members of N.W.A.) and

Luther Vandross



Lisa Lisa & Cult Jam



Keith Sweat

Breeze & the Wise Guyz (produced by L.A. Posse). A special concept album with various featured vocalists by producers Denzil Foster & Thomas McElroy is due shortly, and Rhone reports that a second Troop album is in the process. The System's fifth album is now out and another label mainstay, Miki Howard, is due to release her third Atlantic album shortly. In addition to a major campaign on 13 jazz releases (including product by Victor Bailey, Dick Bauerle, and James Morrison) which has been ongoing, Rhone says Atlantic will be out with a second Paul Jackson Jr. album, the company's first reggae venture with the Wailers and "two projects coming from different other media areas: a comedy album by Robert Townsend and an LP by Holly Robinson" [of "21 Jump Street"].

With major success on M.C. Hammer representing Capitol's first foray into rap as well as breaking new ground with gospel stars Be Be & Ce Ce Winans' second and now gold album (a strong urban contemporary seller) and the launch of former "Star Search" winner Tracie Spencer's career (with a crossover hit in "Symptoms Of True Love"), the label is "making a statement that we're venturing into areas we haven't entered before," according to Step Johnson, VP/GM, black music division. "Hammer's platinum success, for instance, represents the launch of the career of a real entertainer, an artist that transcends the categorization of rap." While bolstering the company's adult-oriented roster with the successful return of Peabo Bryson, the addition of the Controllers, and continuing the hit process with Ashford & Simpson enjoying their biggest record in some years, and platinum-plus seller Freddie Jackson,

Capitol is also concentrating on young acts such as Oaktown's 3-5-7 and the Gyriz. Johnson notes that the Gap Band is now signed with the label and product is due imminently. Set to launch is new vocalist D'atra Hicks and new product is due from Freddie Jackson, Meli'sa Morgan, and Marlon Jackson.

**'We have accomplished a complete restoration of our urban credibility.'**

**MILLER LONDON VP, Marketing & Sales, Motown Records**



Al B. Sure sings "Nite 'n' Day" on BET's "Inside Studio A" special.



Joyce "Fenderella" Irby



M.C. Hammer



Kool Moe Dee

At Columbia, black music continues its highly significant gains, says Ruben Rodriguez, senior VP, black music. "Artists like Johnny Kemp have become established; we've taken Surface to the next level and George Michael and Terence Trent D'Arby are now household names in the black community. Public Enemy are now almost platinum with their second LP, we've launched the career of Cheryl 'Pepsi' Riley, and New Kids On The Block are close to double platinum with their crossover album. Our commitment continues to be to keep breaking new acts at a non-stop pace." With the new album by superstars Lisa Lisa & Cult Jam a major seller for the label, product by newcomer Constina, British signing the Pasadenas, Def Jam's Slick Rick, Original Black Records' artists Alyson Williams and Blue Magic, and a solo album by June Pointer all providing the label with significant sales, Rodriguez predicts an even larger market share for the company via exceptionally strong new product by rap superstar L.L. Cool J (on Def Jam), Full Force (subject of a major artist development campaign), Regina Belle ("who we're taking to the next level") and Gregory Abbott. In addition to continuing to create a consumer base for D.C.-based act Radiant, Columbia will be introducing new teen acts Tyren Perry and Johnny P. via debut albums. The label plans a major urban push for product by Kirk Whalum, Andreas Vollenweider, Takeshi Itoh, and Grover Washington, Jr. as well as releasing albums by OBR acts Tashan and Oran "Juice" Jones. Rodriguez adds that a new Earth, Wind & Fire record is currently in process, with the label's commit-

(Continued on page B-16)

# BLACK MUSIC



Sir Mix-A-Lot

## THE INDIES: Promoting from the Street Gives Upstarts a Fighting Chance for Retail Impact

By ALEX HENDERSON

**B**lack-oriented indies, like their rock-oriented counterparts giving "uncommercial" music a chance to be heard, offer rap, classic soul, go-go, blues, gospel, and other styles that generally receive little or no airplay on contemporary black radio. Although majors aren't devoid of these styles, they are more prevalent on indies.

This article isn't meant to be all-inclusive—literally dozens of black-oriented indies exist—but instead, profiles several black-oriented indies that have been (or hope to be) successful without major-label affiliation. Parallels between the labels include (1) a willingness to offer something besides contemporary mainstream R&B/pop, (2) extensive retail and/or club promotion, and (3) less black radio airplay than majors. The amount of black radio exposure, however, varies from indie to indie; while larger indies sometimes fare well on black radio, others allege that black radio discriminates against indies.

**MALACO:** Founded in the '60s, the Jackson, Miss.-based Malaco continues to put out state-of-the-art soul, blues, and gospel and usually avoids hi-tech R&B/pop. Label president Tommy Couch estimates that 55% of Malaco's overall product is R&B, 40% is gospel and 5% is blues (including Bobby "Blue" Bland and Little Milton) and jazz—noting that he includes the Malaco-distributed, all-gospel Savoy label in those figures.

Long after the demise of Stax in the mid-'70s, Malaco is

**'If you get a good retail base, you have a lot of doors opening for you. If kids hear it in the stores and buy it, then retail reports to radio. You don't need commercial radio to sell rap records, but you need radio to get it out to the masses.'**

**LARRY SERRIN, Marketing Manager, Nastymix Records**

helping keep southern soul alive with a roster that includes Johnnie Taylor, Denise LaSalle, and Latimore. While Aretha Franklin, Gladys Knight, and other soul veterans signed to majors have turned to more contemporary sounds, these artists still embrace straight-ahead '60s and '70s type soul.

"Selling classic R&B is like selling polka music," Couch says. "The majors aren't interested in it because the large numbers aren't there anymore. Basically, we deal with what the majors don't want to deal with. If they did, we'd probably have to do something else."

Nonetheless, there's still a loyal audience for blues and straight-ahead soul. Couch points out that while Taylor, for instance, may not sell as many records as he did in the past, his albums aren't loss leaders either.

Taylor "can still sell a couple hundred thousand albums," Couch says, adding that because Malaco doesn't have a major's high overhead, Taylor helps keep the label in the black. "How many units we need to sell to break even depends on the acts," Couch stresses. "With some gospel acts, we're doing okay if we sell 20,000. If we sold 50,000 of a Johnnie Taylor album, I'd be real disappointed."

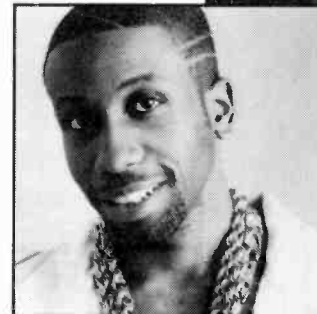
Couch says that although black radio is "a little more receptive to us than they were a year ago," strong retail promotion is what breaks a Malaco release.

"All of the majors work retail—it's important no matter who you are or what you got. But it becomes really important if you can't get the radio. If you have a blues act that's not gonna get any commercial radio airplay, the only place you have to go to promote it is retail. Urban contemporary radio is not waiting on the next Little Milton release, I assure you," he says.

**ICHIBAN:** Like Malaco, Ichiban is home to many soul veterans—including Curtis Mayfield, Clarence Carter, Eddie Floyd, the Three Degrees, and Margie Joseph. Little Johnny Taylor (not to be confused with the Johnnie Taylor who records for Malaco) is Ichiban's leading blues act, followed by

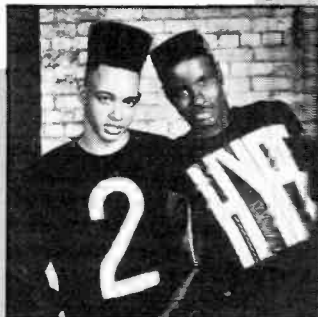


N.W.A.



Rob Base

Tone Loc



Kid 'N Play



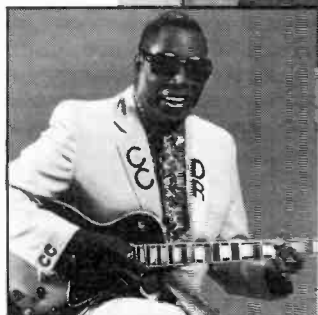
Special Ed



The 2 Live Crew



Salt-N-Pepa



Clarence Carter

the Legendary Blues Band and Gary B.B. Coleman.

Ichiban was founded in Atlanta in 1986 by president/A&R director John Abbey and executive VP Nina Easton, a Finland native who worked for CBS in Europe before moving to the U.S. Easton estimates that Ichiban's current roster is 30% R&B, 25% blues, 25% gospel, 15% jazz and new age, 4% African, and 1% rap.

Easton is critical of black radio, saying, "Big urban contemporary radio stations do not support us. If Ichiban had to depend on black radio, we would have gone under three years ago. Unfortunately, black radio doesn't want to support independent companies. I think it's an attitude problem more than anything else. I've heard comments like, 'Oh, did Roy Ayers [who has recorded two albums for Ichiban since leaving Columbia] lose his magic since he went independent?' That logic escapes me—why would his talent go away overnight because he's with an independent?"

Ichiban is quite thorough when it comes to retail promotion, Easton says, noting that the label pays close attention to both major record store chains and so-called mom-and-pops.

"We don't have the financial resources of CBS or Warner Bros. so we have to be more aggressive in terms of marketing ideas. We stay in contact with chains of record stores—we send bios, newsletters, and promos. As far as the mom and pops that sell a lot of black product, we contact 800 stores every two weeks. I think retail is more receptive than black radio because they actually see the customer spending his hard-earned money."

Ichiban's best-selling artist is Clarence Carter, whose "Mr. C.C." album went gold thanks to the label's retail push. Ichiban has declined distribution offers from the majors, Easton says, because "we aren't trying to be a major—we're trying to be the best possible independent."

**PROFILE:** Although Profile has branched out into rock, (Continued on page B-18)

# MALACO

summer

# 89'

# EUROPE

BOBBY BLUE BLAND  
 JOHNNIE TAYLOR  
 LITTLE MILTON  
 DENISE LaSALLE  
 MOSELY & JOHNSON  
 THE MALACO RHYTHM SECTION  
 THE MUSCLE SHOALS HORNS



**LONDON** JULY 8, 1989  
 HAMMERSMITH ODEN  
 QUEEN CAROLINE ST.

**PARIS** JULY 10, 1989  
 THE OLYMPIA MUSIC HALL  
 BLVD. des CAPUCINES

**MONTREUX JAZZ FESTIVAL** JULY 13, 1989  
 ALSO APPEARING  
**B.B. KING**

*Montreux  
 Jazz  
 Festival*

MALACO RECORDS & TAPES, 3023 W. NORTHSIDE DR.  
 JACKSON, MISSISSIPPI 39213

# BLACK MUSIC

## THE CHALLENGE: Is Today's New-Artist Parade Marching Down a One-Way Street to Nowhere?

By DAVID NATHAN

In a market that has become increasingly youth-oriented, one of the greatest challenges facing those involved in black music today is the "new act" epidemic.

In a constant drive to meet what is perceived as an ever-hungry radio industry and a supposedly never-satisfied consumer, record companies have, in general, been expanding their black music budgets to allow for signing what is rapidly becoming a glut of young talent. Inasmuch as new artists are the lifeblood of the industry, the trend is understandable; what appears to be missing, in many cases, is any sense of career development for a vast majority of the acts signed.

Much of the "sign-'em-throw-'em-up-against-the-wall-and-see-if-it-sticks" mentality that has pervaded the pop and rock arenas for many years has begun to take hold in the urban marketplace, with a heavy dependence on black radio as the sole gauge of a record's life-span.

Steve Woods, PD at KACE-FM Los Angeles, feels that "there's an overabundance of music, period. A problem that a lot of people are facing is that PDs will add records but the rotation won't be what the companies want—it's what I call the 'lunar' rotation, records that get played only when there's a lunar eclipse!" Woods adds that he does check out producer credits, noting "when a record [by a new act] is produced by Teddy Riley or L.A. & Babyface these days, it does have some bearing on whether I'll add it. But it's still down to plain gut feeling because there are only a few artists—like Anita Baker, Luther Vandross or Freddie Jackson—who are instant adds these days."

For retailers inundated with product, the stocking of new black music artists has become a major concern. Wherehouse's Violet Brown, with 19 years as a buyer, expresses the view that checking out which label is releasing a product, as well as who's producing it, continues to be a major factor in the extent to which she'll purchase. "This market is getting overcrowded—especially in the rap area. In any one given week, over half of the black music product will be by rap artists and that's because a lot of labels who have never dealt in black music are jumping on the bandwagon." Brown registers a concern that "without anything special and with so many out here, it's even harder for new acts. My question is, how long will the new artists be out here?"

Label executives express mixed feelings about just how crowded the marketplace really is. MCA's A.D. Washington, VP, promotion, black music, states: "Contrary to popular belief, the marketplace is never full; radio is looking for new and exciting records every day and if the product we're giving them fits into that category, half the battle is won [with new acts]." Washington says the key to breaking a new act lies "in the type of product delivered. It's all about radio and retail and positioning the product in the marketplace."

Washington's counterpart at Warner Bros., Ray Harris, contends that "we all know the traditional ways in today's marketplace so we have to try and find new avenues for exposure to present new acts, like colleges and high schools. That's what we've done with Ice-T and Big Daddy Kane—taken them to schools to talk with the kids, made them visible, done giveaways at the schools."

Harris adds that in an age when the visual impact is of major significance, "we have a major avenue of exposure [for new acts] with BET, for rap artists with MTV's 'Yo Rap' and with the longstanding and effective means that Don Cornelius provides with 'Soul Train.' The press also plays an essential role," says Harris, noting that a major press campaign on Karyn White "with in-depth interviews and fashion layouts" had a great deal to do with "image-making. The key is to really target a new artist's core audience and build from there."

Emphasizing the power of video, Ed Eckstine, senior VP/



Mica Paris



Johnny Kemp



Alyson Williams

Today



Deon Estus



Z'Looke



Kiara



Kwame



GM, Wing/PolyGram Records, states that airing Tony! Toni! Toné's clip for "Little Walter," their initial single on BET four to five weeks prior to the record's release "created a reaction that had kids who were watching [the video] calling into radio stations and going into stores asking for the record. That ignited a spark; a new act has to create its own forest fire and in this case, the audience was pre-sold through seeing the video."

Eckstine adds that the same impact was made with Vanessa Williams' now-gold-plus album. "There was a built-in notoriety factor with Vanessa because people knew she'd been Miss America—it wasn't like she was Suzie Jones coming out of nowhere. The downside was getting her beyond novelty status...and that meant making a record that was musically credible. Plus, she was great—she went out on the road and did a lot of handshaking and people in radio and at retail got to see that she's really cool. But again video was

**'The market is getting overcrowded—especially in the rap area. In any one given week, over half of the black music product will be by rap artists and that's because a lot of labels who have never dealt in black music are jumping on the bandwagon.'**

**VIOLET BROWN, Retail Buyer  
Wherehouse Entertainment, L.A.**

key, although there's no substitute for getting out there and meeting people for any new artist."

Epic Records' black music roster is heavily weighed with new acts but according to Don Eason, VP, black urban promotion, "we have no different game plans whether it's an established or a new artist. We still emphasize radio and retail, particularly with in-store play and we get feedback from our staff in the street, in the trenches. We also look at other vehicles for new acts, like inclusion on movie soundtracks." Eason says that "club radio remixes are also very key for, launching new talent, as well as key touring situations—like when we had Sweet Obsession opening for Freddie Jackson."

From a public relations standpoint, breaking a new artist into the marketplace clearly involves a great deal of thought and strategy as Sheila Eldridge, president of Orchid Communications and subsidiary BEAMS, notes. "You have to try to come up with an angle or theme that goes beyond the artist; the ultimate goal of a public relations campaign is for the public to see something visual." Working with Ice-T, Eldridge was able to secure some major media coverage, even prior to the "Colors" soundtrack. "When you think of Ice, you think of hardcore, tough so we wanted to give him a softer edge," Eldridge says. "He did some PSAs, he talked at the Congressional Black Caucus and he did 'The Phil Donahue Show' all of which took him outside of his usual realm and that's where the gold is in working with a new act."

Eldridge feels that in any campaign involving a new artist, "there must be consistency in everything from photos and image to what they say in interviews. Plus an artist must be open to input—they can't expect People magazine coverage off the bat." A firm believer in the importance of visual exposure, Eldridge concludes that "video press kits can be a big asset, as well as supplying color photos to magazines such as Right On!, Word Up! and Fresh. Plus there are a lot more regional publications out there now." She adds that the use of "900-numbers can be good in breaking certain rap acts but bear in mind that it's mostly teenage girls calling those lines."

From a management standpoint, Kevin Harewood, VP/GM, Hush Productions and Orpheus Records, says "one of the key ingredients even before we sign an act is to try and focus on the arena we feel the act belongs in. Once we look at what the target audience is, we determine if it's viable and then we devise a plan to hit that audience." Hush, with its extensive client roster that includes Melba Moore, Freddie Jackson, and Najee, has been successful in breaking new acts on its Orpheus label (a joint venture with EMI Records).

"With Z'Looke, we felt the group had a basic appeal to a  
(Continued on page B-26)



Imagine A World Without **BLACK MUSIC.**

Imagine religious music without  
Spirituals. Imagine there was  
never Jazz, let alone Dixieland or  
The Big Band sound. Imagine the  
'60s without Soul.

We at Columbia Records  
invite you to join us in saluting  
black contributions to every idiom  
of music. Because if we've learned  
anything in our years of partnership  
with Black Artists, it's that the  
color of genius is always beyond  
Imagination.

**Columbia Records. Committed To The Future Of Black Music.**



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## THE LEADING EDGE: Black Music Hurtles Toward the '90s in Youth-Bent, Producer-Sent Orbit

By DAVID NATHAN

As black music entered the '80s to the fading sounds of a disco beat that had successfully wiped out more than a few established artists, had sent acts with less integrity rushing to the studio to compete and created myriad one-hit wonders, it was apparent that much of the bite and fire in the black music of the early to mid-'70s had been diluted.

As this decade closes and a new era is ushered in, will mainstream black music continue to be directly influenced by the tastes of program directors at black radio, eager to maintain a status quo that is directly related to advertising dollars? Will rap—possibly the most innovative and certainly one of the most successful art forms of the '80s—continue to thrive? Or, as the last remaining hold-outs at the corporate dollar-hungry majors finally succumb to rap's across-the-board appeal, will rap acts find themselves abandoned in the search for the latest new sensation?

The increasing popularity of hybrid forms that come from the fusion of R&B and rap, of hip-hop and "house" music, the emergence of "new jack swing" would suggest that the black music marketplace is geared entirely toward a youth market and almost oblivious to a whole segment of the record-buying public, expressed through the support of artists like Anita Baker, Tracy Chapman, Bobby McFerrin, Terence Trent D'Arby, and Take 6. Will record companies still refuse to take creative risks in the face of black radio's general resistance to playing anything that doesn't fit its tightly-focused formats, slanted toward young demographics whose expendable income remains limited? Or, faced with a dearth of creativity in a producer-dominated market that relies totally on formulaized, hi-tech work (where artists are instantly replaceable), will some brave souls step out with the idea that long-term careers can still be created by the effective use of alternate marketing methods that don't rely on the whims of middle-aged program directors at many of the nation's leading urban stations?

Speaking to some of the producers, artists, and executives on the front lines in black music aware of the ongoing battle for innovation and the maintenance of artistic integrity, the outlook is less than bright as the '90s begin. Notes

Chuck D. of Public Enemy, a group clearly on the cutting edge in rap: "Artists must think like consumers. How can you make music for people you don't know? A good 90% of executives and artists don't think or live like consumers. The public is actually always ahead of the industry and people [in the industry] think that we're the ones who are ahead creatively—record buyers are always looking for the next stuff."

Chuck adds that a good "six to seven years of think-tank-ing, of research and study, occurred before Public Enemy came out. [Even now] when we're out touring, we talk to people and find out what they're into. This is a battle of the shelves, especially when you're dealing with kids from 14 to 20. They've got \$14, they can buy two tapes a week and their expendable income is always going to be the same. To me, being on the leading edge means learning how this industry operates, giving the people what they want and need, and not being afraid of failure."

Def Jam founder Russell Simmons, maintaining an innovative stance in rap and now expanding into more mainstream R&B via his Original Black Records, claims that "the A&R mentality is formulaized and people think it's cool to have Teddy Riley [produced] records on the radio. None of my artists sound the same and they're not going to sound like everything else on the radio. For instance, Alyson Williams is a distinctive vocalist and I keep in mind that the artist is the star of a record. There are too many producer-oriented records today and not enough real artists are being developed. Artists like Alyson and Blue Magic will be around 20 years from now, but how many other of today's acts will be?"

One of the artists whose stand for recording music that is an expression of herself has brought unprecedented success is Anita Baker: "When I approach recording, I have to

decide what avenues I want to pursue, I have to define what the parameters are—what is it going to contain? Then I start looking for material in that vein. There must be a road map... and once I decide what the blueprint is, what the themes are going to be, I don't change in midstream. There's a price to pay for expressing yourself...[which means] recording albums takes so long."

As an executive responsible for signing and liaising with black music artists signed to the label, Warner Bros.' Benny Medina, senior VP of A&R, maintains that "there are a couple of music forms that are not formulaized [these days]—house music and rap, which are getting the least amount of radio play. I address the reality which means dealing with radio and I start to see if we can't get them to be a little more progressive." Medina maintains that "the reason so much of the music that we all have to deal with is so similar is that so few musicians and singers have places to go showcase—television and radio are the only outlets."

Noting that no one executive "can redefine an industry alone," Medina says he has "yet to go out on the creative limb I aspire to, to change something or create something truly innovative—and I respect those who have. A&R executives in today's industry may have to associate with those in a corporate mind set and that's not necessarily the healthiest unless your business is 'acquisitions & mergers' rather than 'artists & repertoire.'" Medina cites Tony Lemans, the Freaky Executives, Jill Jones, and Taja Sevelle as new artists who are "on the cutting edge and decidedly different."

As one half of one of the black industry's more innovative production teams, Jimmy Jam (of Jam & Lewis) states that from their earliest days, he and partner Lewis "tried consciously to do things differently with each artist. We'd watched some of our favorite production teams of the past become assembly-line machines. We knew that each artist we produced had to have their own sound." Jam says that the team knows "there are people who say they can tell a

Jam & Lewis record and you can't get away from your style but we have a set of files on each artist—Alexander [O'Neal], Janet [Jackson], Cherrille. The music for each will have some characteristics that are the same but we do variations.

"When we first started being successful with the S.O.S. Band, companies would come to us and say 'bring us something that

sounds like the S.O.S. Band' and then with Janet, 'give me something that's like 'What Have You Done For Me Lately?' but we wouldn't do that."

Jam predicts that rap will continue to grow but bemoans the approach of many A&R executives in black music today: "This is still a product-dominated environment and the labels are signing acts nowadays saying, 'we're looking for a girl with long hair...it doesn't matter how she sings because we can always get a Teddy Riley or an L.A. and Babyface or a Jam & Lewis to produce her.' Today, artists don't have careers—producers and A&R people do and there's such an emphasis on video and what people see. We've never had a one-shot approach to the artists we work with and we've always stayed sensitive to the fact that [when we produce a record] that's part of a career for an artist not just a hit record."

With artistic expression at a premium and no new legends or giants in sight (where, one might ponder, are today's or tomorrow's Marvin Gayes, Curtis Mayfields, Aretha Franklins, Gil Scott-Herons, James Browns, or Sly Stones?) it's left to the independents, to a handful of risk-taking executives in the U.K. (viz. Terence Trent D'Arby, Sade, Roachford, Gail Ann Dorsey, Labi Siffre, Mica Paris, etc.) and to the decreasingly brave A&R people in the black music industry to face a continued illusory dependence on radio as the sole entrance for music into the marketplace.

Hope may spring eternal, but for the young man in South Philly or the young woman in suburban Detroit with the yearning to express themselves musically in the black music marketplace in any kind of distinctive way, the future is still clouded with an insistence on formulaization and standardization, with the leading edge consistently blunted rather than sharpened.

**'There are too many producer-oriented records today and not enough real artists are being developed.'**

**RUSSELL SIMMONS**

Public Enemy



Leotis



Gail Ann Dorsey



E.U.



Shinehead



Bebe & Cece Winans



Take 6



Eric B. & Rakim





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# BMI NEWSMAKERS



(BMI/Gary Gershoff)

**OUR PREROGATIVE.** BMI President/CEO **Frances Preston** hosted a luncheon at the BMI offices to congratulate the songwriter, publisher and producer of Bobby Brown's #1 hit "My Prerogative". Here's **David Steel**, VP Virgin Songs, Mrs. Preston, writer/producer **Gene Griffin** and mixer **Teddy Riley**.



(BMI/Lester Cohen)

**LA FACES OF BMI.** In the past year, **L.A. Reid & Babyface** have emerged as the most successful and in-demand producers/songwriters in the business. Babyface (seated-left) and L.A. (seated-right) took a few moments away from their recent Sheena Easton sessions to say hello to (standing) BMI's **Dexter Moore** and **Rick Riccobono**.



(BMI/Gary Gershoff)

**FULL HOUSE.** Cheryl "Pepsi" Riley's recent NY concert brought out a full house of admirers, including the members of Full Force, who wrote and produced her album "Me Myself and I". Shown here are BMI's **Mark Fried**, Full Force's **Shy-Shy**, **Bowlegged Lou**, **B-Fine** (top), Cheryl "Pepsi" Riley, **Baby Gerry** and **Paul Anthony** of Full Force and BMI's **Rick Sanjek**.



(BMI/Lester Cohen)

**REAL ROYALTY.** BMI's **Gloria Hawkins** congratulates songwriting team **Edward Holland**, **Lamont Dozier** and **Brian Holland** for their latest Million-Airs Award. The trio has 11 songs that have received one million-plus plays on U.S. radio and television. Lamont's "Two Hearts", written with Phil Collins, took home a slew of awards this year, including the Grammy and the Golden Globe.



(BMI/Billy Douglas-Pat Johnson Studios)

**BIG HUG.** **Clarence Clemmons**, the Big Man of The E Street Band, gets a big hug from BMI's **Barbara Cane** after winning a Bammy Award (Bay Area Music) as "Outstanding Reed/Brass" player.



(BMI/Gary Gershoff)

**SPYZ LIKE THEM.** In Effect/Relativity Records new group **24-7 Spyz** stopped for a photo just moments before taking the stage at NY's Cat Club. Pictured with BMI hostage **Mark Fried** are **Rick Skatore**, **Jimi Hazel**, **Tony Johnson** and **Peter Fluid**.



(BMI/Lester Cohen)

**CONGRATS.** **Deon Estus** (center) caused quite a stir on the charts this year with his first single release "Heaven Help Me". BMI's **Dexter Moore** (right) and Estus' manager **Mason Cooper** (right) made a point to congratulate him.

## BMI Celebrates Black Music Year Round



(BMI/Larry Bisacca)

**WORRIED NO MORE.** Multi-Grammy winner **Bobby McFerrin** accepts a champagne bucket from BMI's **Rick Sanjek** to commemorate the #1 pop status of his "Don't Worry, Be Happy" mega-hit.



(BMI/Lester Cohen)

**ALL SMILES.** Grammy winner **Anita Baker** (center) was still performing even after a recent concert in Los Angeles was over. Shown backstage are: BMI's **Gloria Hawkins**, fellow BMI songwriter **BeBe Winans** and BMI's **Dexter Moore**.



(Carl Studna)

**WRAPPED UP.** Blues legend and Grammy winner **Willie Dixon** shows just how long he's been a BMI songwriter. That's his catalogue listing he's wrapped in.



(BMI/Lester Cohen)

**ON RELEASE.** **Thomas McElroy** and **Denzil Foster** stopped by BMI's LA office to tell the troops about their upcoming LP on Wing Records. The duo, original members of **Club Nouveau** and producers of "Lean On Me", have been chalking up some impressive writer/producer credits this year. Pictured here are BMI's **Barbara Cane**, McElroy, Foster and BMI's **Dexter Moore**.



(BMI/Don Putnam)

**SPREADING LOVE.** A "Spread Love" concert was held recently to benefit the Association for Retarded Citizens (ARC) of Tennessee and a number of BMI writers were part of the show. Here are **Claude V. McKnight III** of **Take 6**, **BeBe Winans**, BMI's **Roger Sovine** and **Thomas Cain**, and **Mark Kibble**, **Cedric Dent**, **Mervyn Warren** and **David Thomas** of **Take 6**.



(BMI/Gary Gershoff)

**BUZZ BAND.** BMI's **Allan Fried** (left) and **Eric Coles** (right) chat with **John Andrew Banfield** and **Hammish Seelochan** of The Pasadenas backstage at the New York Music Awards.



(BMI/Chuck Pulin)

**TALKIN' MUSIC.** The R&B panel at the BMI/NARAS/NYU *Making American Music* Seminar Series was by far one of the most heavily attended. Shown here at NYU are WBLS-FM morning man **Ken "Spider" Webb**, **Gregory Abbott**, BMI's **Bobby Weinstein**, publisher **Debbie Benitez** of House of Fun Music, Billboard Black Music reporter **Nelson George**, founder of the NYU Music Business & Technology Program **Richard Broderick**, Motown A&R VP **Timmy Regisford** and **Ruben Rodriguez**, VP Black Music, Columbia Records.



(BMI/Lester Cohen)

**FRANCES PRESTON** joins BMI composer/artist **Herbie Hancock** at the National Academy of Songwriters Annual Hall of Fame Gala in Los Angeles.

# BMI



# BLACK MUSIC

## BLACK RADIO: Searching for Quality Songs More in Today's Key of Life

By DAN STUART

**B**lack radio has become the lifeblood of black music in the modern era, but in recent years, the format has faced some difficult challenges.

As black music achieves greater acceptance on pop radio, black radio risks losing a portion of its identity. The growing popularity of rap music is creating a sharp division among younger and older black radio listeners, leaving the stations caught in the middle. At the same time, many critics complain that mainstream R&B is losing its bite. What's a self-respecting program director to do?

"I think the sad part about it is that people think we're a dying breed," complains Leo Jackson, PD at WEDR-FM Miami. "But the only way black radio will die is if we let it die."

Tony Gray, PD at WRKS New York, is more optimistic about the long-range future of black radio, but admits there has been some deterioration in the artistic quality of the music.

"The records that are produced today are technically much better than their predecessors," says Gray. "But in terms of lyrical content and overall substantive content, I don't believe they are at the same level as their counterparts 10 or 20 years ago."

Gray may have a point. The biggest No. 1 black singles of the 1970s include such thought-provoking tunes as Earth, Wind & Fire's "Serpentine Fire," Funkadelic's "One Nation Under A Groove," Stevie Wonder's "I Wish," and Marvin Gaye's classic "What's Going On." Today it's virtually impossible to find a non-rap song in the black top 40 that contains lyrical content that deals with any topic besides dancing and romancing.

"I think the musicians try to follow a trend," theorizes Lynn Toliver, PD at WZAK-FM Cleveland. "I think back in the '70s there were tons of issues to talk about, and the consumers were into buying issue-oriented records. I don't think [today's musicians] are playing it safe, I think they're trying to sell records. It's not up to the musicians to teach. They only cut records to do one thing: Get people to buy them. If people want to buy love songs, that's what they're going to put out."

The complaints about the homogenization of modern black music are not restricted to accusations of shallow lyrical content. The growing dominance of "super production teams" such as L.A. and Babyface, Jimmy Jam and Terry Lewis, and Teddy Riley and Gene Griffin has resulted in a format top-heavy with records sharing eerily similar sounds and rhythmic textures. In fact, in the first four months of 1989, more than one-fourth (12 out of 46) of all top 10 black singles were produced by one of those three production duos.

"I don't think it's healthy," declares Cliff Winston, PD at KJLH Los Angeles. "Those guys are all great producers but they all have [their own] distinctive sound. You can play 'Can You Stand The Rain' by New Edition and 'Sunshine' by Alexander O'Neal [which were both produced by Jam and Lewis] and its basically the same tune."

"I think its probably detrimental to creativity to have the major success stories in the hands of a very few," agrees Gray. "When you listen to a lot of the popular songs now, there might be a different vocalist and different lyrics and a slightly different presentation, but they're essentially the same record."

Producers Antonio "L.A." Reid and Kenny "Babyface" Edmonds are not shy about admitting the similar nature of their songs, but they feel their strategy puts them in very good company. "The Motown sound has lasted forever," comments Reid. "It all sounds alike. The same musicians were playing on most of the songs and they used the same writers."

"But what makes them last? They had good songs," adds Edmonds. "We don't want to make an attempt to sound different and lose what might be working. When I go to a bridge, it's going to be my bridge. It's going to be similar because it's coming from the same person."

In the past few years, whenever a producer has made a

Surface



Atlantic Starr

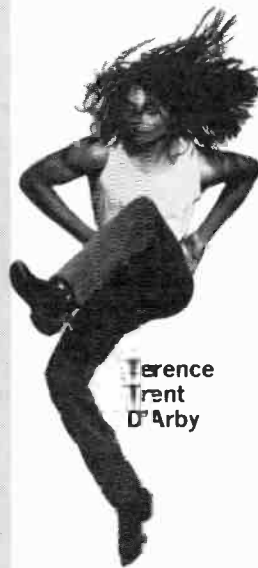


Sky

Jody Watley



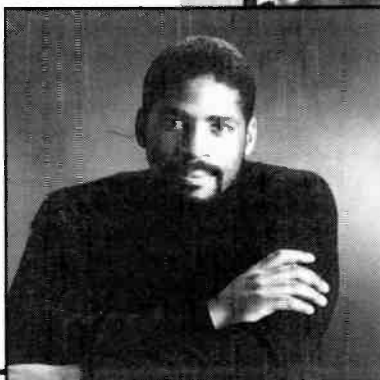
Natalie Cole



Terence Trent D'Arby



New Edition



Miles Jaye

major breakthrough with a unique sound, the industry has responded by flooding that producer with project offers. Within months, a style that was unique becomes a trend. If a record company cannot hire one of the "hot" producers outright, they will hire someone to emulate their sound. Ready For The World's 1987 hit "My Girly" was a clone of "the Teddy Riley sound" and Diana Ross' new single "Workin' Overtime," produced by Nile Rodgers, is pointed in that very same direction.

"As long as there is a formula that's working, people are going to take advantage of it until it burns out," says Winston.

The recycling syndrome is not limited to producers-for-hire. "Closer Than Friends," the recent No. 1 by Surface, includes instrumentation virtually identical to the band's 1987 hit "Happy." Cameo's "You Make Me Work" reprises the horn section of "Word Up!" note for note (albeit in a different key), and "Honey," a track from Cameo's "Machismo" album, is nearly indistinguishable from the group's 1986 chart topper "Candy."

Through the tunnel of increasing redundancy of melodies and textures on black radio there does shine a promising light: the remarkably improving styles of rap music. Each of the program directors interviewed for this story praised rap for its spirit of invention and for its often powerful lyrical content. Performers as diverse as Midnight Star, Levett, and Chaka Khan have employed "guest rap" appearances (by Whodini's Ecstasy, Heavy D., and Melle Mel, respectively) to boost their popularity among the younger demographics.

Rap has also had a strong impact on national advertising agencies. One cannot watch television on Saturday morning without witnessing the phenomenon of black and white kids

**'The records that are produced today are technically much better than their predecessors. But in terms of lyrical content and overall substantive content, I don't believe they are at the same level as their counterparts 10 or 20 years ago.'**

**TONY GRAY, PD, WRKS New York**

alike rapping the praises of their favorite commercial products. Despite rap's growing presence in the American culture, and the comparative lack of creativity by "mainstream" black artists, black radio still refuses to give rap music airplay commensurate with its sales.

"Those [rap] records appeal to a specific demographic," explains Gray. "Primarily 12-to-18-year-olds, or perhaps 12-to-24-year-olds. The battle that radio stations have is that they do need to play popular music, but for marketing reasons they have to be concerned with the 25-plus listeners as well. You don't want to alienate those listeners because that is where the bulk of your revenue comes from."

"Self-Destruction," the potent all-star rap record attacking black-on-black crime, stayed at No. 1 on Billboard's rap singles chart for more than two months, and climbed as high as No. 20 on the black singles sales chart. However, it never received enough reported airplay on a national level to crack even the black singles airplay top 40. "Self-Destruction" never climbed higher than No. 30 on the composite Hot Black Singles chart despite sales closing in on the 500,000 mark.

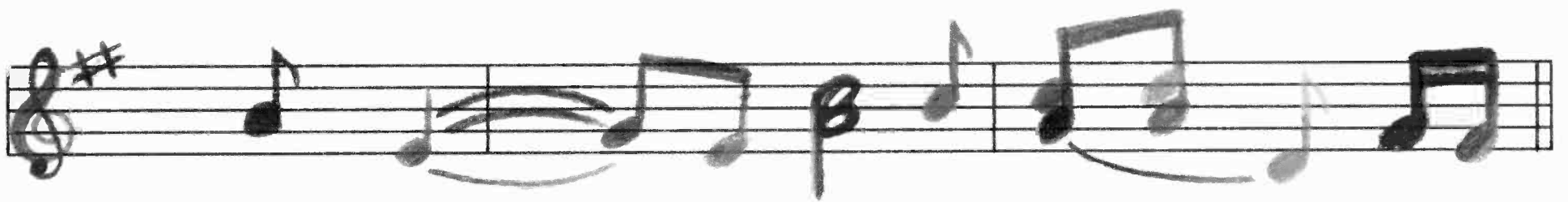
"I think that whether or not the message is positive on a rap record, some PDs still affiliate rap music with violence," explains Toliver. "But I think the lack of rap airplay is at least partially the fault of the record companies. Record company promotion people are normally very aggressive, they never give up. Warner Bros. took more than two years to break Gary Wright's [1976 pop hit] 'Dream Weaver,' but when it comes to rap, a major may approach a PD once, come back again in three weeks, and if the PD says 'no,' they stop. They should be more persistent in their pursuit of getting rap music the acknowledgement it deserves."

Another challenge faced by black radio is the dilemma forged by so-called "alternative black performers" such as folk singer Tracy Chapman and rock band Living Colour. How can "black radio" justify ignoring these platinum and multiplatinum "black" acts?

"I loved Tracy Chapman's 'Baby Can I Hold You,' but my professional opinion is that it doesn't fit the format, just like

*(Continued on page B-24)*

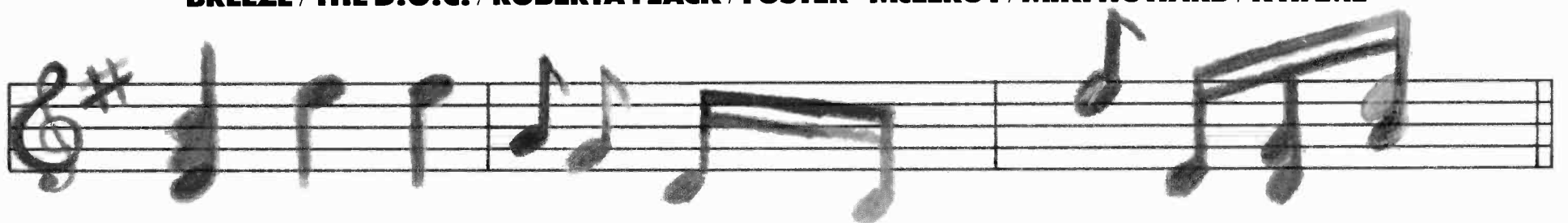
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## THE RAP AGAINST RAP: Sexist Images Put Down Women on Road to Big Sales

By JANINE C. McADAMS

**T**he rapid proliferation of rappers and their releases in the marketplace has sharpened the competition among artists, and the relentless search for outrageous hooks has led some rap stars to write lyrics that flirt with overtly sexual images and, by extension, depict women strictly as sexual playthings for men's satisfaction.

Consider some of the titles: "Treat Her Like A Prostitute" by Slick Rick, a warning to young men about how to avoid a broken heart; "Wild Thing," an ode to the loose woman, and "Funky Cold Medina," a paean to a love potion, by Tone-Loc; and "Find An Ugly Woman" by Cash Money & Marvelous, a reworking of the '60s hit that implies that attractive women are barracudas.

Females in these lyrics are often stereotyped as buffoons, nags, teases, or sluts—and almost always as inconsequential, yet these songs are popular, amusing, and generate huge sales.

Not all rappers are guilty of perpetuating negative images. Boasting, toasting, and partying remain prevalent rap topics, while many artists are joining the fight against drugs, violence, and illiteracy and rapping about it. No such crusade has been initiated to keep cultural images of both sexes free of negative stereotyping.

Tommy Boy Records president Monica Lynch says: "You have to remember that basically these are teenagers communicating with other teenagers on a level that they can understand. So not only do the lyrics get blunter, they become more comical and entertaining. Rap is a very extreme lyrical form, and the subject matter is going to get intense. And more often than not, it usually helps sell records."

"It can be kind of disturbing to hear what these guys come out with, but we haven't had a rapper [at Tommy Boy] come out really raw yet."

In Philadelphia, home of D.J. Jazzy Jeff & the Fresh Prince, WDAS incorporates rap into daily programming, and airs a Saturday night rap show as well as a countdown. Rap programmer Mimi Brown says: "No, there's not too much sexism in rap music. Sometimes I do get offended by what these rappers say about women. There aren't enough females out there to express our feelings about men and to provide a balance. I'm not one of the people they're talking about, but from a feminist standpoint, yes, I do get offended."

"There are things we won't play because they are too explicit, too controversial, or are disrespectful to women. If they continue to get more outrageous, women will have to stand up and say, 'Hey, they can't say that anymore. We want some respect!'"

Daddy-O, leader of Tommy Boy group Stetsasonic, takes

a historical and economic view of the issue. Calling himself "rap's lawyer," Daddy-O says: "I think that some people [use sexist images] to make money. People are trying to figure out how to make themselves controversial in order to attract attention and sell records. There's never been great respect for women in this country, and black folks have just followed the example that was set for us."

"There are women rappers who are helping the issue, like M.C. Lyte and Queen Latifah—they're not showing their bodies. I can't say that Salt-N-Pepa help."

"[Slick Rick's] 'Treat Her Like A Prostitute' is just saying, yo, keep your guard up. Rick's just telling a story of a woman treating him wrong, which is still a very common situation. And he clarifies it: He's not saying don't treat *any* woman well. With Tone, ['Wild Thing'] was just something he did pretty much examining the sexual revolution. Everybody, even grandma, knows what the wild thing is. It's an appeal on the widest commercial level. It can be played on the ra-

**'A movement like Stop The Violence is necessary because it stops black-on-black crime. But an anti-sexism movement—no. It's individual how one would [respond to the lyric content].'**

**LUTHER CAMPBELL, President  
Luke Skywalker Records**

dio, it's past 110 bpm, it's got sparse instrumentation, and a perfect musical hook.

"As a society we're losing the battle, and it's up to us where we're going to make the best of things. The moralistic fiber of this country is definitely getting weaker."

Select Records artist the Real Roxanne voices a "not me" attitude adopted by many rappers: "When I hear men rapping about women in that way, I don't take it to mean all women. When I rap, if someone has said something specific about me, then I will give it back to them. Now female rappers are starting to get into it."

"If a guy disses females and isn't being specific, it's done for humor. Maybe he ran across someone who didn't treat him right. But more rappers should talk about a good experience with a woman, how much we mean to this earth and society. [Men are] the gold setting, but we're the diamond! To male rappers I would say: Be more careful about what you say, remember a young audience is listening and that

rap touches every age group. Be careful, be specific in what you're saying—depict it as one episode. Bring a positive aspect in at the start."

Delicious Vinyl's Wendell Greene, director of promotion/A&R, says: "We didn't have any problems with audiences or retail, and we haven't had any irate phonecalls from women [in response to "Wild Thing" by Tone Loc]. Even with artists Too Short and N.W.A., it's really surprising. Women aren't calling saying they're insulted by what's being said. And the sales figures are just unreal."

Luther Campbell, president of Luke Skywalker Records and leader of controversial rap group 2 Live Crew, takes a ground-level view. "I don't think sexist lyrics are harmful. Rap comes from the streets, and the people in the streets are the ones who understand what it is about. Some lyrics can be harmful, but what's being said on these records has been said time and time again. For women, it all boils down to: If the shoe fits, wear it."

Should there be more public concern about sexist imagery, with perhaps an anti-sexism organization similar to the Stop The Violence Movement? Campbell replies: "A movement like Stop The Violence is necessary because it stops black-on-black crime. But an anti-sexism movement—no. It's individual—however one would [respond to the lyric content]. If I was a woman and heard a record talking about some woman and all the guys doing it to her, then I wouldn't even put myself in that category."

Kid (Christopher Martin) of Select act Kid N' Play feels that sexism is not an issue and that rappers are tired of taking it on the chin for what goes on in all forms of popular music. He says: "To a degree, what I hear is not that bad, not like it was years ago. [The stories told by male rappers about women are] a very real situation, not like a lie. We shouldn't put on like a fantasy that women are all like those in 'Wild Thing,' but they do exist. I'd say put a stop to it if it goes too far, but if they talk about it as a moral to a story, going along with the whole truth—then they are forewarned. Some rappers go too far with explicit sex, especially on the West Coast—they're known for that out there."

"Sex sells, and the proof is in sales. If one guy did a rap about milk and cookies and another about sex, I don't think the milk and cookies story would go over that well."

Def Jam's L.L. Cool J agrees, saying that rap music isn't the only culprit and that the bottom line is sales. "I don't think there's too much sexism in rap lyrics—it's [the rappers'] prerogative to talk about sex and about women," L.L. says. "George Michael did it on 'I Want Your Sex'—it's not all on rap. Songs about sex are everywhere, but then there are groups like the Stop The Violence Movement with 'Self-Destruction' that are positive. Women are depicted in a neg-

*(Continued on page B-22)*

Slick Rick in 'Children's Story' video.



Stezo



Three Times Dope



Stetsasonic



Sweet Tee



D.J. Jazzy Jeff & the Fresh Prince



L.L. Cool J



The Real Roxanne



# ISLAND SALUTES BLACK MUSIC MONTH



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SLY & ROBBIE—TOOTS  
WOMACK & WOMACK  
DINO



## THE MAJORS

(Continued from page B-3)

ment to return the act to mega-platinum status.

With product by Public Enemy and Slick Rick maintaining the label's sales profile in 1988 during contract renegotiations with Columbia, **Def Jam's** owner and president, Russell Simmons, notes that Original Black Records was launched with Alyson Williams' "Raw" album proving very successful in the U.K. as well as establishing her domestically, while response to the "Out Of The Blue" album by vet soul group Blue Magic has been very strong. Currently, the company is continuing its strong sales momentum with the collection album, "Def Jam Classics" and anticipates multi-platinum sales for the new L.L. Cool J set. Simmons says that upcoming product includes a set by M.C. Search & Pete Nice; the Beastie Boys' "White House" album; and Original Black Records' albums by Tashan, Oran "Juice" Jones and Chuck Stanley. A new Public Enemy album is in the works for release later this year, according to Simmons.

1988 was easily **Elektra's** biggest year in black music, says Joseph Morrow, national marketing & promotion director for the company's urban music marketing division.

"We've had phenomenal success with a triple-platinum-plus album on Anita Baker, Teddy Pendergrass' platinum 'Joy' album, and of course, double platinum by Vintertainment's Keith Sweat," notes Morrow. A second Sweat album is due shortly and will be the subject of a major marketing campaign. With current product by George Duke (spurred by the response to his single, "Love Ballad" from the "Night After Night" set), Simply Red (on their second single from the "New Flame" album), and a first solo release by Cameo member Tomi Jenkins, Elektra is expanding the black music roster with releases by Ernie Isley (his debut solo album), Lisa Fisher (background vocalist with Luther Vandross), Mark V. (a new London-based artist), and Intouch, whose "Il Hype" album is another project from the label's association with Vintertainment. New albums are also expected this year from Super Lover C. & Casanova Rudd, Howard Hewett, Starpoint and Shirley Murdock, and the label plans to continue its ongoing work in establishing reggae rapper Shinehead.

At **EMI**, the black music division is celebrating a year filled with success. The runaway success of E.U.'s "Da Butt" single from the "School Daze" soundtrack; the return of Evelyn "Champagne" King; strong response to second albums by Najee, R.J.'s Latest Arrival, and Stanley Jordan; across-the-board activity with Grammy winner Bobby McFerrin; and the successful launch earlier this year of the joint EMI/Hush Productions' label **Orpheus** via major chart success on Z'Looke, Aleese Simmons, and Alex Bugnon have all contributed to the company's major presence in the marketplace. Varnell Johnson, VP, promotion & marketing, black music, reports that current product by Natalie Cole, the O'Jays (with their debut album for the label), newcomer Christopher Max, and Orpheus' B-Fats are maintaining EMI's black music sales activities with a slew of new releases due before year's end including the label's entry into rap via Jaz; a second set by Dianne Reeves; Phyllis Hyman's label debut; a new Pieces Of A Dream set that includes cuts produced by Teddy Riley; a third album by R.J.'s Latest Arrival; a first Blue Note album by Lou Rawls; the launch of male vocalist/songwriter Mikki Bleu; Evelyn King's second set for the label; and new albums by Bobby McFerrin and Najee. With Orpheus, Johnson adds that several new acts will be launched, including Eric Gable, Brent Carter, and rappers Jay Love and Shocky Shay.

**Epic** has continued its hot streak with superstar product by Michael Jackson, Sade, and Luther Vandross generating millions of units for the labels. A third Cherrelle album (on Tabu) boasted the major urban hit, "Everything I Miss At Home" while the Full Force-produced Scotti Bros. album by James Brown ("I'm Real") fared well last year. Newly arrived at the company, Hank Caldwell, senior VP, black music division, says that E/P/A's main focus during the upcoming year will be on new and developing acts, citing Aegis artist Marcus Lewis, artist/producer Alton "Wokie" Stewart, female vocalist Amy Keys, ex-Cameo member Charlie Singleton, and female trio Sweet Obsession (who scored well with their initial releases last year) as examples of acts that the company will be working with intensely this year. Due soon are sets by Liz Hogue, Rhonda Clark, and Dezi Philips, and Caldwell says that "we have a commitment to have a full-line black music company here that will encompass all areas, including jazz and rap. We're also addressing legitimately the crossover situation for our artists and are altering our approach in that area." With the current Jacksons album exploding, Caldwell projects very strong responses for product by Teena Marie and Stanley Clarke, with an Alexander

O'Neal Tabu album anticipated before year's end.

**Island** is continuing its black music market penetration "even more aggressively," according to company president Lou Maglia. Buoyed by the mega success of Tone Loc (through Island's distribution of Delicious Vinyl), a strong urban response to Dino, and well-received product by Miles Jaye, Will Downing, By All Means, Atension, and Etta James, the company is "beefing up our commitment," states Maglia. With over one-and-a-half million international sales for Womack & Womack, a major campaign underway for British signing Mica Paris (whose debut album is already receiving very strong response from the urban marketplace), and immediate action on the second Miles Jaye set, Island will continue developing acts, with product due from two more Delicious Vinyl artists: Young M.C. and Body & Soul. A second By All Means record is slated for fall release, with a new Sly & Robbie set due soon. International favorite Will Downing is currently recording his next record, and Maglia anticipates new product by British-based act the Christians, as well as the continuing acquisition of 12-inch singles for national release.

Although rap music continues to be the dominant sales-



Chuckii Booker



Cheryl "Pepsi" Riley



Grady Harrell



Deja



Anne G.

maker for **Jive** with 2.5 million units sold on D.J. Jazzy Jeff & the Fresh Prince's last release, Kool Moe Dee a platinum seller, and Boogie Down Productions' album at 500,000-plus, the labels' Ann Carli notes that other Jive artists such as Billy Ocean (whose Arista-distributed "Tear Down The Walls" set generated 1.5 million sales), Jonathan Butler (solidifying his earlier success as an international artist via his "More Than Friends" set) and Samantha Fox (hitting gold for the third time with an album that includes cuts produced by Full Force) have contributed to giving the company its best year ever. Hot off the "Stop The Violence" multinational/multi-artist project (which has raised over a million dollars for the National Urban League's program to deal with black-on-black crime and youth education), Jive is consolidating its share of the rap marketplace with new albums out now by Kool Moe Dee and Too-Short, with sets by D.J. Jazzy Jeff & the Fresh Prince, Boogie Down Productions ("Ghetto Music, The Blueprint Of Hip-Hop"), and Schoolly D ("Am I Black Enough For You?" on the rapper's own label distributed by Jive) expected soon. Other releases include product by the Party Posse, U.K.-based Wee Poppa Girls and the She Rockers, Ms. Melodie and D-Nice (both through Boogie Down Productions). Carli says the label projects strong sales for Millie Jackson's mostly X-Rated new set, "Back To The S--t!" a second Jive album from gospel artist Vanessa Bell Armstrong, and new acts Vincent Henry ("an instrumental jazz album that represents something different for us") and

Ador ("a fresh, young R&B group").

**MCA's** chart dominance in the black music marketplace continues unabated with over 4 million sales on Bobby Brown's "Don't Be Cruel" album, close to double platinum on New Edition's "Heart Break" set and the group Guy's debut album destined for platinum-plus status. Louil Silas Jr., executive VP, A&R and artist development, black music division, notes that the label's accomplishments during the past year have also included the immediate response to Jody Watley's second solo album, the re-emergence of Sheena Easton with a gold-plus album, and the continued awareness of singer/songwriter/producer Robert Brookins via his second set for MCA. Currently making headway for the label is the debut set by Eugene Wilde, with major releases by Stephanie Mills ("Home") and Patti Labelle ("Be Yourself") due soon, both subject to major campaigns by the label. A new Heavy D. & the Boyz set (featuring a cut with Al B. Sure! and production by Teddy Riley among others) will also receive across-the-board exposure, says Silas. Debuting on the label this year will be Ray Parker Jr., multitalented star Debbie Allen, Funkadelic (produced by George Clinton), former Klymaxx member Bernadette Cooper (as part of a new group entitled Cooper's Limousine), and James "J.T." Taylor's first solo since leaving Kool & the Gang. Silas notes that members of New Edition will be working on solo projects with a Ralph Tresvant album and a combined Bell-Bivins-DeVoe project due. A New Edition album (likely produced by Jam & Lewis again) is expected by year's end as is Pebbles' followup to her 1.3 million selling debut. Sets are also due from Otis Day & the Knights, Klymaxx, and Colonel Abrams this year.

With **PolyGram's** decision to create separate promotion and marketing staffs in order to increase its market share, **Mercury Records** has scored strongly with a platinum album for Tin Pan Apple artists the Fat Boys, a gold-plus album for Atlanta Artists' Cameo, and increased market responsiveness to the Bar-Kays' current project "Animal." Wayman Jones, VP, promotion & artist relations, black music, states that his staff will build upon the foundation established with her debut solo album for Angela Winbush's new album and that Kool & the Gang (with five new members) will also be subject to a priority retail and marketing effort. The company is currently working product by new artist Leotis and the label debut by Third World, with albums due from former Miss America Suzette Charles, new female trio Flavor, and a Fat Boys release due shortly.

As **Motown** enters its second year in the new phase of its development, Miller London, VP of marketing & sales, notes that out of eight initial album releases, "we've had an 80% success rate." The Boys' debut has now passed platinum, propelled by two No. 1 black music and one top 10 hit; Today have enjoyed two top 5 urban hits including one No. 1 ("Girl, I Got My Eyes On You") while their album is now gold; former lead vocalist with the Manhattans, Gerald Alston, charted strongly with his debut set, as did Georgio with his second Motown offering. Current product by El DeBarge and former Klymaxx member Joyce "Fenderella" Irby is enjoying significant action while the release of label partner Diana Ross' much-awaited return to the label album is the subject of an across-the-board blitz. Due imminently are sets from Smokey Robinson and the Temptations, with albums slated for release by Motown's first rap act Fatal Attraction; artist/producer Leon Sylvers; the debut by the Pointer Sisters; and two young female trios, the Good Girls and the Baby Dolls. "We have accomplished a complete restoration of our urban credibility," states London, who anticipates possible new albums by label stalwarts Stevie Wonder and Lionel Richie. Deals with Gene Griffin and Teddy Riley for their SONY (Sounds Of New York) label and the New York Apollo Theater organization for a label based on the "Showtime At The Apollo" TV show will ensure an additional flow of product by fresh new artists to Motown.

Ron Ellison, VP, R&B promotion & artist relations at **Polydor Records**, notes that since the label's promotion staff was installed last year, the company has enjoyed gold albums with Wing artists Vanessa Williams and Tony! Toni! Toné! (with both acts now studio bound working on new albums) as well as launching the career of Mika Records artist/musician Deon Estus via the hit "Heaven Help Me," and providing a good level of groundwork for solo debuts by Rene Moore and Jackie Jackson. An album by British-based Labi Siffre is "not normal run-of-the-mill R&B so it's being worked differently from a merchandising and marketing standpoint: we're not simply depending on radio play." The label is venturing into rap via product by the Cookie Crew and has major plans to work with the upcoming Wing debut by former Atlantic Starr vocalist Sharon Bryant.

With a commitment to creating a strong roster at the label, Skip Miller, VP, black music at **RCA**, notes that the com-

(Continued on page B-18)

# DELICIOUS VINYL SALUTES



**DEF JEF**  
"GIVE IT HERE"  
B/W "REAL TIP"  
FROM THE FORTH COMING ALBUM

**BODY AND SOUL**  
"DANCE TO THE DRUMMER BEAT"  
B/W "HIGH POWERED"  
FROM THE FORTH COMING ALBUM



**YOUNG MC**  
"BUST A MOVE"  
B/W "GOT MORE RHYMES"  
FROM THE FORTH COMING ALBUM  
**STONE GOLD RHYMIN'**



**TONE-LOC**  
"I GOT IT GOIN' ON"  
FROM THE DOUBLE PLATINUM ALBUM  
**LOG-ED AFTER DARK**



# BLACK MUSIC MONTH

## THE MAJORS

(Continued from page B-16)

pany has begun to enjoy success with new acts such as Grady Harrell, LaRue, and Troy Johnson. "We're interested in adding established artists as well as breaking new acts," notes Miller. In addition to RCA's work on Jive acts (including D.J. Jazzy Jeff & the Fresh Prince, Kool Moe Dee, and Jonathan Butler among others) the executive says the label is in an expansion mode, with the pacting of K.C. Flightt ("not a traditional rapper"), female vocalist Tyler Collins, and jazz acts Ted Baker, Hilton Ruiz, and Steve Lacey. The Novus division has recent product out by Rodney Franklin and Marcus Roberts, and Miller anticipates that a major campaign on the label's Bluebird catalog is imminent.

At the time of writing, in the midst of setting a new distribution situation, **Solar Records** completed last year with a strong album by Midnight Star. According to Virgil Roberts, executive VP/general counsel for the label, 1989's release schedule includes new albums by artist/producer Babyface, label stalwarts the Whispers, the Deele, Lakeside, Shalamar, hit producers Reggie & Vincent Calloway, and new artists 32 Phreeze, Ralph Butler, and Abidjan.

**Virgin Records** has established itself as a potent force in the black music marketplace with a strong showing for a variety of acts including Paula Abdul (now boasting a 2-million-selling album debut after four hit singles), Ziggy Marley & the Melody Makers (scoring the first ever No. 1 reggae hit on the black music charts with "Tumblin' Down"), Boy George (hitting with cuts produced by Teddy Riley & Gene Griffin), Deja, Lia, British-based acts Hindsight and Lavine Hudson, and recently-pacted E.U. According to Sharon Heyward, VP, R&B promotion, the label has a number of strong projects currently in hand, including albums by Soul II Soul ("real black dance music with a flavor of jazz and R&B fused together"), After Seven (produced by L.A. & Babyface), and Laylah Hathaway (daughter of the late Donny Hathaway). A label debut by Cheryl Lynn is imminent, with a second album projected from singer/songwriter/producer Gary Taylor.

Continuing to cement an increased market share, **Warner**

**Bros.** provided chart dominance over the past year with major hits by new artists such as Karyn White (with a platinum-plus album and three No. 1 black music and major pop hits) and Al B. Sure! (close to 2 million sales on "In Effect Mode," his debut set) while making major inroads with rap acts such as Sire's Ice-T and Cold Chillin' artists Big Daddy Kane and Biz Markie. Ernie Singleton, senior VP, black music division, notes that the label also provided hits for established acts such as Prince, Rick James, Al Jarreau, and George Benson during the past year as well as launching the career of Grammy winners Take 6 via their Reprise debut. With the creation of a separate promotion staff for Reprise, Singleton anticipates an even larger stake in the marketplace for the label whose roster also includes David Sanborn, Roger, and Royalty (with an album due soon). The Reprise staff will also be responsible for marketing Geffen black music acts such as David Peaston (former "Showtime At The Apollo" winner) and Chris Williams (two new male vocalists set for debut releases shortly) and rap act 7A3. Current Warner product receiving major attention includes albums by James Ingram, Earl Klugh, Joe Sample's first Warner Bros. album "The Rock, Rhythm & Blues" album produced by Richard Perry, including tracks by Rick James, Chaka Khan, El DeBarge, the Pointer Sisters, and Howard Hewett, and Jay King-produced New Choice with label debuts by Frankie Beverly & Maze, George Clinton, and Mavis Staples (both via Paisley Park) and vocalist Michael Jeffries all due imminently. Due also are albums by the Isley Brothers, the soundtrack for "Batman" by Prince, Miles Davis, Force M.D.s., Zapp, Michael Cooper, Freaky Executives, British-based Gail Ann Dorsey, and new Cold Chillin' releases on Big Daddy Kane and Roxanne Shante.

## THE INDIES

(Continued from page B-4)

black rap artists are the ones who've made it the nation's largest indie. None of Run-D.M.C.'s four albums have sold under 500,000 copies—"Raising Hell" went triple platinum, "Tougher Than Leather" went platinum, and both

"Run-D.M.C." and "King Of Rock" went gold. Profile also owes a debt of gratitude to Rob Base & D.J. E-Z Rock, whose "It Takes Two" album is approaching platinum.

Majors have offered Profile president Cory Robbins distribution deals, which he has turned down because his goal is to become as big as a major while remaining independent.

**LUKE SKYYWALKER:** Since its inception in 1986, Miami's rap-oriented Luke Skyywalker Records has succeeded with little black radio support—the 2 Live Crew has two gold albums. Luther "Luke Skyywalker" Campbell, who owns the label along with fellow Crew member Mr. Mixx, asserts that it pays close attention to clubs and retail because black radio is generally unreceptive.

"I take my promotion straight to the streets," Campbell emphasizes. "We tend to base our promotion on the streets because we don't have the money to do the whole nine yards with all the radio stations. Majors do the streets, but their penetration is radio."

"We get support from certain [black] stations. But we being a black-owned company, black radio should play more of our stuff. We call every black radio station in the U.S., and some of them won't even pick up the phone. That's real sad when a black radio station won't even pick up the phone for a black-owned company."

Campbell has turned down distribution offers from majors because he feels that they don't know enough about rap—Miami rap in particular. "I figure if I'm already making X amount of dollars, you have to show me you can double it. I'm in Miami, and there are no majors in Miami. They're all in New York and California, and they don't know what the hell is going on here. That's why I can't see me doing a deal with a major now. The majors know we're doing big numbers, but they don't know *how* we're doing big numbers. I've been telling the people from the majors, 'Look, we'll worry about street promotion. The only thing I want is a P&D deal—production and distribution. I'll handle my own street promotion and my own A&R. I'll need you for radio promotion.' That way, I wouldn't be depending on them to break my stuff."

**I HEAR YA!** I Hear Ya! Records, formed in 1988, has be-  
(Continued on page B-20)

THE SPIRIT OF  
BLACK MUSIC LIVES  
IN OUR HEARTS  
THIS MONTH AND  
ALWAYS



OUR WRITERS AND PRODUCERS JOIN US  
IN CELEBRATING BLACK MUSIC MONTH

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SHEDRICK GUY, GUY VAUGHN, (A/K/A THE FLY GUYS) ★  
SHELLY THUNDER ★ SLY DUNBAR & ROBBIE  
SHAKESPEARE ★ ARROW ★ MBONGENI NGEMA ★  
TONY HAYNES ★ DINO ESPOSITO (A/K/A DINO) ★  
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**ISLAND MUSIC**

# JIVE

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ON JIVE RECORDS, CDs AND CASSETTES

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# BLACK MUSIC

## THE INDIES

(Continued from page B-18)

come Washington D.C.'s main go-go label. Its roster includes Chuck Brown & the Soul Searchers, D.C. Scorpio, and Little Benny & the Masters. The small label's sister organization is CD Enterprises, a go-go management company.

Two former I Hear Ya! bands have signed with majors—E.U. is with Virgin while Rare Essence is with Uptown/MCA. Interestingly, label president Darryll Brooks doesn't mind I Hear Ya! being used as a steppingstone to the majors. "We recognize that a deal with a major label can do far more for them than we can," Brooks says. "We're still managing Rare Essence; so we're still involved from a marketing/promotion standpoint, and we still have some artistic input."

Brooks doesn't downplay I Hear Ya!'s sales potential. "One of the things we found is that there's a hardcore 30,000-50,000 base in Washington that will lock into a go-go record if they like it," he says, stressing that the nation's capital alone can break a go-go record.

Noting the label's degree of acceptance on black radio, Brooks says, "It depends upon the station itself and the market. In Philadelphia, WUSL-FM [Power 99] won't touch us, but WDAS will. WBL in New York has played us—they were playing Chuck Brown's 'That'll Work' up until [mid-April]. KDAY in Los Angeles has played us. So it varies."

**WEST COAST DISTRIBUTORS:** West Coast is a black-owned L.A.-based outfit consisting of four labels: Egyptian Empire, Kru Cut, Techno-Hop, and City Fresh. The latter replaced Dream Team, which severed its ties to West Coast earlier this year. Egyptian Empire recently hit big with Rodney O & Joe Cooley's "Me And Joe," an album that sold about 265,000 units. Lisa Allen, VP of operations for West Coast, stresses that extensive retail promotion broke the album and that overall, black radio wasn't helpful.

"The best thing for me to do is work my product in the streets through retail because urban radio is much more political," Allen says. "Urban radio acts like we're not there, and I never expect it to get any better. I'm always gonna have a problem there."

"With the Rodney O/Joe Cooley album, we were working our asses off—totally concentrating on retail. Indies are working three times as hard as majors to break a record. Where majors dog the mom-and-pops, we have to kiss their butts. It seems like we're constantly doing more to get what we want."

When "Me And Joe" reached the top 30 on Billboard's Top Black Albums Chart, several majors offered West Coast distribution deals—all of which the company declined. "We got calls from Atlantic, Warner Bros., Jive/RCA," Allen notes. "We've been successful without the majors. Our receivables are there, the assets are there. And right now, quite frankly, we don't need the majors."

**SELECT:** Select is among the larger indie labels focusing on rap and dance music. The label currently has one of rap's best-selling albums—Kid 'N Play's debut album has sold about 650,000 units. Retail, club, and college radio promotion are all important to Select, label president Fred Munao says, adding that its acceptance on black radio "varies from record to record. If you've got a record black radio wants to play, they'll play it. If you don't they're not. [Kid 'N Play's] 'Rollin' With Kid 'N Play' had extremely wide acceptance on black radio. But the thing we've discovered is that there is no longer as strong or as constant a correlation between commercial radio airplay and record sales."

Munao has declined distribution offers from majors because he didn't want anything to detract from Select's risk-taking approach. What, if anything, would it take for Select to hook up with a major? "I'd want complete freedom, which I know is not possible with the majors," Munao replies. "So I'd need the right amount of freedom. From a philosophical standpoint, I think everyone who has a valid music contribution to make should have an audience—and you won't find that in any other system."

**NASTY MIX:** Seattle's rap-oriented Nastymix Records is unusual in that its first album, "Swass," by Sir Mix-A-Lot went gold. Larry Serrin, who acts as Mix-A-Lot's manager and sometimes handles publicity for Nastymix, attributes "Swass" gold status primarily to retail promotion and to a lesser degree, some exposure on black, top 40, and college radio.

"Retail was everything in breaking 'Swass,'" Serrin asserts. "If you can get a good retail base, you have a lot of doors opening up for you. If kids hear it in the stores and buy it, then retail reports to radio. You don't need commercial radio to sell rap records, but you need radio to get it out to the masses."

Serrin notes that Mix-A-Lot's "Posse On Broadway" single fared well on some black and top 40 stations and not so well on others. "WBL in New York has never supported us one bit," Serrin says. "We worked very hard to get [Philadelphia's] Power 99 to play 'Posse On Broadway'—we flew a radio promotion person from Seattle to Philly to meet with them. It's an uphill battle with big urban stations. Once you get on them, they're very helpful. But getting in the door is really tough."

Nastymix has turned down several distribution deal offers from majors. Serrin explains, "The reason why we haven't accepted any offers is because we want to control our own music. Getting hooked up with a major can sometimes mean compromise. The money's good, and we wouldn't have to work as hard. But [company president] Ed Locke has always been a proponent of, 'If you can do it yourself, why let someone else do it?'"

**SCARFACE:** Scarface is a small, black-owned indie label based in San Francisco. Owner/president Oscar Jackson Jr. founded Scarface in 1987 and is zeroing in on the Bay Area rap scene with rap acts A.T.C. and Paris. The company has grown enough to release Paris' debut album as its first album "in the next three months," Jackson says.

"Being an independent is hard—let alone a new independent," he asserts. "If you're an independent rap label and you send records to large urban stations, you're just wasting records. You have to get some kind of track record first."

In order to get that track record, Scarface is going after retail, college radio, and clubs. "The street action is our bread and butter," Jackson says. "Retail is pretty much it. The airplay we get is college radio, and we get in the mix shows on some commercial [black] stations. As far as regular rotation goes, we get almost zero airplay on urban radio."

"We get in touch with hip-hop DJs and service all the major record pools that play rap. If you hit the pools that report

(Continued on page B-22)

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IF YOU CAN DO IT: I CAN TOO!!  
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## THE INDIES

(Continued from page B-20)

to Billboard and to radio stations, you're doing okay."

**DEF SLAM'IN:** Def Slam'in, which was founded in November 1988, made its vinyl debut on May 15 with "Hollywood Faker"—a rap single by Flynn Pryor, Richard Pryor's ex-wife, that shipped 75,000 units. Also forthcoming is rappers Kaos and Mayhem's debut album, which will ship 150,000 units. Company chairman Nino Bernard—who heads Def Slam'in's parent company, Black Entertainment Marketing—notes that the label "is 75% rap at this point" but stresses that it will branch out more into contemporary mainstream R&B.

Def Slam'in is concentrating on club and retail promotion over radio promotion. Bernard says, "We've done a lot of research so far as to what it will take for us to sustain ourselves as an independent. It's vital for an independent to establish a direct rapport with retail and make their product more visible through window displays and showcases. What we hope to do is go region by region and saturate the market with our product."

**NEXT PLATEAU:** Eddie O'Loughlin, president of Next Plateau, has no unkind words for black radio. Noting the amount of black radio exposure that Next Plateau rap acts Salt-N-Pepa and Ultramagnetic M.C.s have received, he stresses, "Urban radio has been very supportive of Salt-N-Pepa. The Ultramagnetics had 15 to 20 urban stations that tested them and helped them sell 100,000 albums—and they're a hardcore street group. So I feel that urban radio does give opportunities to new artists."

Like other labels profiled in this article, Next Plateau pays close attention to retail. O'Loughlin explains, "We remind the stores constantly, 'If the record is selling, please report it. If it's not selling, don't hype it.' I've learned from experience over the years that even if a record is selling, you've still gotta remind them to report it."

"The mom-and-pops and the large chains are both real important for different reasons. The mom-and-pops are where you gotta go the first day and get some kind of word

of mouth going. They're gonna talk up those De La Souls, Salt-N-Pepas, and Ultramagnetics. And the large chains are equally important because they spread the word quickly. We really communicate with all the chains and as many mom-and-pops as we can."

Next Plateau has declined distribution offers from several majors, O'Loughlin says, "because we're getting things done more quickly on our own and getting paid very well by our distributors—the very same independent distributors that the major labels tell me don't pay."

## RAP AGAINST RAP

(Continued from page B-14)

ative, sexist manner all throughout history. Look at liquor ads, commercials for cars, jeans, perfume."

When asked whether these images are harmful to loving relationships between men and women, L.L. is blunt: "Look—there's a lot of distrust out there. Men distrust women and women distrust men. The world is dominated by men, but these raps would mean nothing if there weren't some truth to them. If the woman wasn't willing to do whatever, there would be no 'wild thing.'"

Are males reacting negatively to the success of female rappers? "I have no reason to be threatened by anybody. As far as women putting men in a negative light, it's a personal opinion. Each of us has our own view of loyalty, honor, trust, and respect. A person who has had his heart broken a hundred times is going to have a different outlook from someone who has been in love for seven years. It has nothing to do with unity [among minority people]. A lot of people just have to say how they feel. Look—this world isn't interested in being good or perfectly clean. Why do you think those supermarket tabloids sell? People love that stuff! People like to feel like they're in on something they shouldn't be in on."

Sleeping Bag's Stezo concurs with L.L. Cool J and Kid, saying that each female character reflects an individual experience and that the key is execution. He concedes that some males may be taking out their insecurities regarding female rappers on record. "There's mostly guy rappers out

here. But it's a tradition to talk about women, it's a story. Everybody's got to have a story. If you dis her, or she disses you, you have to talk about it. In my song 'Girl Trouble,' I talk about trying to get next to this girl and she won't let me. Then she ends up calling me back, and I dis her. So it's more of an even thing. Sexism in rap is not getting worse, it's been around since rap began."

G-Street Express, a rap concert-promotion company based in Washington, D.C., recently promoted a tour featuring Salt-N-Pepa, Kid N' Play, Kwame, M.C. Hammer, and Guy on one bill. Darryl Brooks, co-owner, and Terry Holt, promotional assistant/stage manager, hold slightly differing views on the subject. According to Brooks, stereotypical lyrics are "as much a part of life as anything." He continues: "Rock'n'-roll for years talked about women and sex; blues for years talked about sex. By the time you get to rap—which is like the new kid on the block—why go to the end of the line [to talk about this issue]? Why not go to the front of the line?"

"There's no more sexism in records than there is in looking at TV. In this society, females have a role and males have a role. I don't profess to promote negative images of women—I highly respect women. But these things do transpire, even when we know it's a no-no."

Brooks sees audience reactions first-hand and is convinced that sensitivity to sexism is not an issue. "At the concerts, kids know exactly what they are coming to see. You don't fall into a concert by accident. Nobody gets tickets for N.W.A. and then gets shocked by what they say."

Says G-Street's Holt: "I think [sexism] should be cut totally out. Rap groups as a whole should project a more positive message, not downplay black women, white women, or any women—or men, for that matter. Artists should generate a positive, motivating vibe for the listeners. However, it does come from some part of life. Women are always being downplayed. But when you've got youth listening and relating to it, it should be curbed. There has been no objection from audiences at shows. In fact, it sells tickets. It really should mellow out, but right now the subject is paying off."

New Jive rap trio Party Posse, made up of Tedd Love, Fab, and Music Selector Al Skratch, feel that sexist images do of-

(Continued on page B-24)



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## RAP AGAINST RAP

(Continued from page B-22)

ten go too far. "It depends on who it is and how they say it," says Tedd. "Too Short's lyrics are really amazing—people in New York can't believe it—he's practically having sex on record. And Ice-T, too, that album cut 'L.G.B.N.A.F.' ...!"

Says Fab: "I think a little sex and outrageousness is all right for one or two cuts [on an album]. Everybody out here isn't an angel, and you have to express how you feel."

Fab: "There's one track we call 'That's The Way They Are.' It's not calling girls out, it's talking about how we've been caught out, how our life has been with them. We're not dis-sin' girls—we're trying to understand females, and no matter what, we still love 'em. Another track explains men's sexual aggressions, and we try to make it as real as possible. It's not meant to put down men or women."

All members of Party Posse agree that a few sexist comments in songs mirror reality, and that there are only so many records one can listen to in which MCs boast about their rhyming prowess. "It's a good way to sell records," laughs Tedd.

M.C. Lyte, whose first street smash single, "I Cram To Understand U (Sam)," features its own stereotypical sexist overtones, stresses that rap is an art form based on the individual, and that rappers and audiences do not draw symbolic inferences from lyrical characters. "We do need to tone it down and show more unity, but it's just music," says Lyte. "But some people take things too calmly and don't react. What you have to realize is that when artists dis they're talking about somebody specific, they name names. And I know that they're not talking about me, so there's no reason for me to get upset. Rap is an individual thing; what's being said reflects the rapper's personal views."

Sweet Tee, who records for Profile, scored big with "On The Smooth Tip." Another female who feels sexist images are not applied to women as a whole, Tee says: "It's definitely there, but it doesn't bother me. Artists are writing some things that could affect the way people think, but it's not serious. The subject has been brought to my attention, but we

[rappers] didn't make it up—that kind of thing is in all music. A lot of children listen to it—they want to hear things they're not supposed to hear. But you can't knock somebody who's talking about something that happened to them. It's humorous. And you might even say, my God, did I do something like that?" She adds that at shows, female audience members react favorably to the men in the acts and aren't concerned by a few bad-girl stories. "The crowd screams if they like your records. That's the bottom line."

WJLB (FM 98) Detroit's assistant music programmer Dayna Farris says that the adult sound of her station doesn't allow for much rap music—perhaps five titles are played during the day. "I feel there are a lot of negative stereotypes in rap. I can't say there are too many, because that is relative. But as far as I'm concerned, one is too many for me. Rap artists have every right to make the kind of records they want to. They have to market that music, and a lot of labels are putting it out [with sexist images], but it won't get played here. How can we as black women support that kind of imagery when an artist is singing about us derogatorily? At concerts where these artists perform, women are totally into it and that's what bothers me."

"On our playlist we play rap songs that aren't necessarily hits, but that send a positive message to listeners and don't offend anybody. 'Self-Destruction' by the Stop The Violence Movement is our most popular rap record right now."

## BLACK RADIO

(Continued from page B-12)

Charley Pride doesn't fit the format," says Toliver. "I don't think it's up to black radio to try to play a Living Colour."

"We can't really afford to be missionaries," adds Winston. "We played Chapman's 'Fast Car,' [but it got no phone response] and to be quite frank, it died here. I think her sales came from whites and those blacks who are more progressive in their thinking. Unfortunately, that progressive few is not enough to dictate programming policy for radio. I think there's a lot of good music [being missed] that black people just aren't conditioned to accept."

Many black artists will say that their dream is to "cross over" to pop radio to reach as many potential record-buyers as possible. In recent years, though, the bulk of the crossover activity has been generated by the same three hot production teams mentioned earlier. This creates an unusual problem for black radio. If the musical styles of L.A. and Babyface, Jam and Lewis, and Riley and Griffin comprise such a large share of the black radio format, and if their music is also readily available on pop and crossover stations, many of which have stronger signals than their black counterparts, than what's to prevent black radio listeners from switching channels?

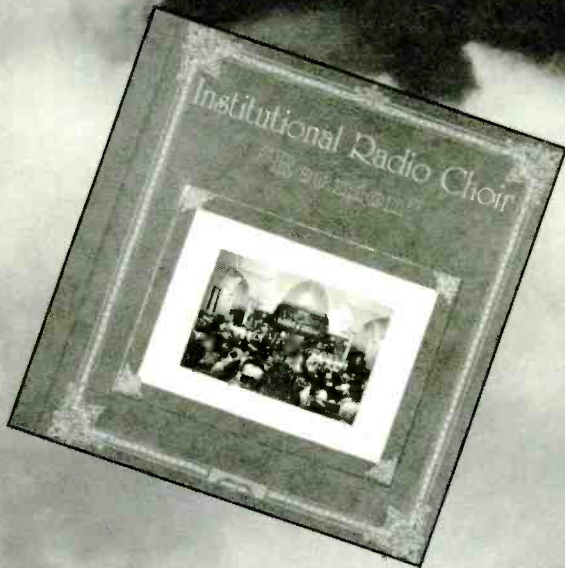
"Music is not the only reason that top 40 stations take listeners from black radio," says Winston. "It's the professionalism of those stations—their promotional budgets and so forth. In some cities, the black station across the street from the top 40 station that's playing 40% black music might not have as professional an approach. If black radio is up to par in terms of signal strength and production values, black radio can compete and win, but without that equality, black stations are not prepared to go head-to-head with these crossover stations."

Winston's station, KJLH, is especially sensitive to the loss of black listeners to crossover radio. In Los Angeles, KJLH is consistently the top-rated black music station, despite a signal of only 3,000 watts and a limited broadcast area. Meanwhile, crossover station KPWR (Power 106) boasts 72,000 watts. KPWR initially played a large percentage of black music, but has since settled into a format that is a blend of top 40 and "club dance" formats. However, KPWR's initial impact forced KJLH to rethink their strategy.

"The emergence of the crossover stations is forcing black radio to be black, and to improve its professionalism," says Winston. "We definitely had to re-evaluate what audience we were going for and fight for them on our own front. It forces us to strengthen our ties with the community, so while we can't match their firepower, when they're on our turf, we can still hold an advantage."

Black radio and black music are in a profound state of potential transition. The demographics of rap fans are expand-

(Continued on page B-26)



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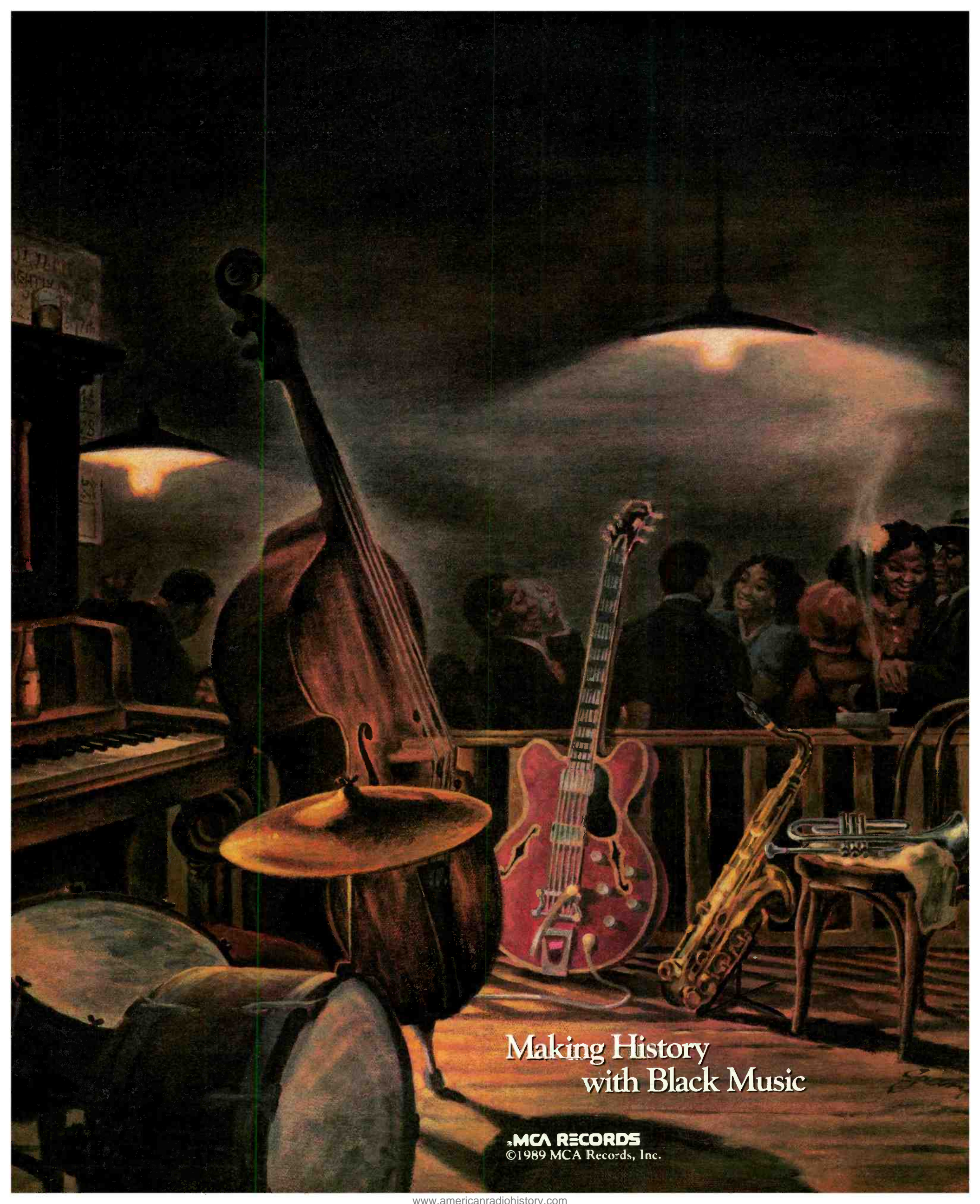
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## EXITING STAGE LEFT

(Continued from page B-1)

Times."

Prince also was the catalyst for the Minneapolis invasion of the national charts. Jimmy "Jam" Harris & Terry Lewis, Morris Day, the Jets, Alexander O'Neal, Jesse Johnson, and a slew of other Minneapolis-influenced acts made that city the Detroit of the '80s.

Black radio fragmented into sub-genres defined by location, signal and call-out research. While complaining about Arbitron, station programmers tried to get around ratings service bias by emphasizing more music mixes and less talk (in many cases less information). Challenges to its audience

came from neo-top 40 stations and upscale CD-only outlets. Just as the monolithic idea of "black" radio was replaced by subsets, so the words used to describe the music changed. Take your pick: soul, rhythm & blues, R&B, funk, fusion, disco, urban contemporary, rap, hip-hop, new jack swing, retro nuevo, go-go, etc. We called it all this and more. Maybe soon it will just be African-American music.

The 1980s have been rough on mom-and-pop retailers, one-stops and promoters. The large have gotten larger (promoter Al Hayman has truly prospered in the late '80s), but many others feel they have been squeezed out. Grass roots, low-capital black ventures in retailing and promotion have been hampered by the power of large chains and national promotion companies. They view the '90s with trepidation.

At one point it looked like the black-oriented indies would

be knocked out by the majors' well-financed black music departments. But in jazz, blues, soul and, most lucratively, hip-hop indies have found a niche. Profile, Sleeping Bag, Delicious Vinyl, Priority, and Tommy Boy are all going to the bank with hip-hop.

Rap has already opened doors in the industry to many important young business people: Russell Simmons of Rush Artists Management/Def Jam Records, Andre Harrell of Uptown Management and Records, and Vincent Davis of Vintertainment and Keith Sweat's manager, are just a few of the new jack business people raised on rap. The music and attitude of rap, while still disdained by many adults, has been the most vibrant branch of black pop in the '80s. It has created stars, style and profoundly affected the sound of mainstream R&B. Whether rap will survive the '90s is a good question. Perhaps not in its current form. Yet the street energy unleashed by it will not, after a decade of appeal, fade easily.

The 1980s have seen an increase in publications highlighting black music. Jack The Rapper and Black Radio Exclusive grew, while Black Music Report and Rhythm & Business appeared. Fanzine Right On! magazine was joined by Black Beat and Word Up!, along with all manner of tipsheet, newsletter and specialist publications.

Black managers, despite economic and racial road blocks, made significant gains. Simmons, Harrell, Davis, along with Charles Huggins, Cassandra Mills, Clarence Avant, were part of a wave of aggressive personalities who increased the credibility of this often unfairly maligned group. Many of the best and brightest lights in the music were nurtured and guided by black management concerns.

## THE CHALLENGE

(Continued from page B-6)

15-24 age group," says Harewood. "In addition to making sure the first single ["Can U Read My Lips"] went as far as it could radio-wise, we had the group do promos at clubs, at stores, doing autograph sessions and doing a press blitz with black teen-oriented magazines."

In a different approach, Harewood says that with keyboardist Alex Bugnon, "we targeted a progressive black and pop audience, the consumers who buy Najee and Kenny G. We took his record to quiet storm formats, to adult alternative stations, to jazz radio as well as encouraging in-store play at retail. Alex performed in a suite at NARM to create that intimate feeling that his music conveys." The campaign has taken Bugnon's debut album into six figures and onto three music charts: pop, jazz, and black.

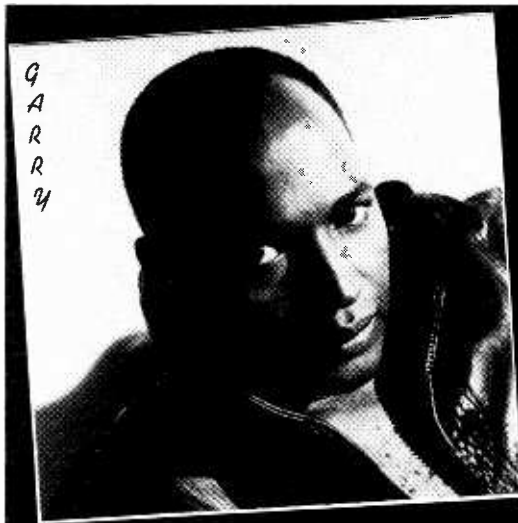
The work of establishing a new act begins at the A&R level. Merlin Bobb, VP, A&R, black music division at Atlantic Records, says that "one of the first major qualifications is that we have artists who are self-contained—either strong writers or artists who are capable of producing themselves. Artists have to be strong as performers and we look for trendsetters, not necessarily the typical group or artist." Bobb cites new signings Chuckii Booker and Anne G. as exemplifying the kind of acts to which he's attracted. "They have to have a sound that is distinctive, not derivative. We're constantly looking for new writers and producers to work with our acts too," and, says Bobb, "the music doesn't always have to fit with radio. Ten City has gone from two successful 12-inch singles to a top 20 black music hit without a great deal of radio support."

At a time when competition in the black music marketplace is stronger than it's ever been, the key to success for new artists may have more to do with their vision, their artistic integrity, working with individuals (managers, record executives, PR representatives) committed to what the artists want to accomplish, and clearly defined marketing strategies than anything else.

## BLACK RADIO

(Continued from page B-24)

ing each year. Alternative black performers are making inroads into the pop mainstream without black support. Crossover radio stations are taking large bites of black radio's listener base. Meanwhile, the "standard" black music format continues to support the same recycled grooves and shallow themes month after month and year after year. On the positive side, the door is wide open for black performers who are willing to explore new artistic territory. It's been a long time since a singer challenged both our emotions and intellect in the manner of Stevie Wonder's "Songs In The Key Of Life" or Marvin Gaye's "What's Going On," and that level of creativity is long overdue.



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NOEL POINTER  
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CAMEO  
CASHFLOW  
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CHERRELLE  
CLUB NOUVEAU  
COLONEL ABRAMS  
COMMODORES  
DAKRASH  
EVELYN KING  
FORCE MD'S  
FOUR TOPS  
GAP BAND  
GEORGIO  
GRADY HARRELL  
GUY  
HOWARD HUNTSBERRY  
JENNIFER HOLLIDAY  
JJ FAD  
JOCELYN BROWN  
JOYCE SIMS  
KASHIF  
LA RUE  
LILLO THOMAS

LYNCH  
MAC BAND  
MARCUS LEWIS  
MICHAEL COOPER  
MIKKI BLEU  
MILES JAYE  
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PATTI LABELLE  
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RICK JAMES  
ROGER/ZAPP  
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SHIRLEY MURDOCK  
SKYY  
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SOUL II SOUL  
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LIME  
LOOSE TOUCH  
L'TRIMM  
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PAM RUSSO  
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"Hexing Rites" is available in signed limited edition prints. Bernard Hoyes is represented by The Steve Hazard Gallery, P.O. Box 462, Torrance, CA 90501, (213) 450-5025. Art Direction & Design: Donn Davenport

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## Artec Express Runs On Fast Track Distributor Bows PC Ordering System

BY DAVID WYKOFF

**BOSTON** Gearing up for an early July roll-out, video distributor Artec is making the final test for what it claims is the industry's first on-line computer ordering system.

The system, which the Shelburne, Vt.-based wholesaler calls Artec Express, allows dealers to hook up their own PCs to Artec's central inventory computers for direct ordering and to gain order numbers, delivery dates, discount pricing, and other pertinent information. Users gain access to Artec Express by dialing into the IBM/Sears Prodigy network via local telephone numbers—now available in most major U.S. cities.

"Artec Express is the country's only business-to-business access system, and we have signed a nationwide exclusive agreement with the Prodigy people," says Artec VP of information services Greg Casto.

Since March 31, Artec has been testing the system with seven Boston-area video retailers. Another 15 dealers joined the pilot program May 1.

Pursuant to an agreement between Artec and the participating retailers, the dealers contacted by Billboard said that they will decline comment on their program until the general roll-out date of July 3.

According to Casto, the participating dealers have experienced "only minor difficulties. Some of the customers' own computer systems were not, as they had thought, completely compatible, though that was easily fixed. Also, at the beginning, there were some nuisances with the quality of the sound on the telephone lines, but that has been rectified as well," he says, noting that "customers have been using the system successful-

ly since day one."

Artec unveiled the service, which has been in production for nearly two years, at last summer's Video Software Dealers Assn. convention in Las Vegas. Advanced registrants were signed at the New England VSDA trade exhibi-

**'There were some nuisances with the quality of sound on the phone lines, but that's been rectified'**

tion the first weekend in April, where the system was demonstrated. It also will be on display for hands-on use at the upcoming VSDA convention.

There is no charge for the service and software programs for participating dealers; however, they must supply their own hardware. Basic requirements include an IBM compatible personal computer with a memory of at least 640K, 3 1/2-inch or 5 1/4-inch disk drive, DOS or MS-Dos version 2.0 or higher, monitor with a graphics adapter and a 2400 baud modem.

As of July 3, Artec says it will begin adding 20-25 new dealers to the system on a weekly basis. To date, approximately 120 current Artec customers are confirmed to join Artec Express, according to Casto.

Initial users are concentrated in the Northeast—"basically from New Jersey up the Eastern seaboard," Casto says—Artec's primary selling region. He notes that availability will increase as Prodigy opens its network of local trunk lines in many of the smaller urban

and rural locales.

Casto claims the system offers "unlimited communications possibilities." Currently available on Artec Express is the entire Artec product catalog, including tape length and price, confirmation of the availability of desired product, shipping and delivery dates, discount programs and prices for larger purchases, availability of point-of-purchase material and promotional buy-ins, electronic mail to Artec and other system users, vendor advertising, and up-to-date confirmation and status reports on previous orders.

"We're not looking to sell Artec Express per se. We're in the business of selling prerecorded videotapes and other products, and Artec Express is a better system to do just that," says Casto.



**California Dreaming.** Video Trend's Detroit office brought the California Raisins, stars of the Atlantic Video title "Meet The Raisins," in for a Hollywood-style open house. Shown with two of the characters are, from left, Dennis Bowdoin, president of the South Lyon, Mich.-based Movieland chain; Jim Peters, Video Trend sales manager; and Dave Long, the distributor's GM.



by Earl Paige

**DEFECTIVES DILEMMA:** The question of what to do with defectives—an old problem, but one with several new wrinkles—is continuing to vex Video Software Dealers Assn. members, according to Sid Spinak, owner of several Video Zone stores in Southern California and a director with the Southern California Chapter. The group will address the issue June 27 in its evening meeting and trade exhibit at the Disneyland Hotel in Anaheim, Calif.

One new element in the continuing problem is all the emphasis on sales. "The tape quality is being degraded by the pressure for lower-priced sell-through points," says Spinak, hurrying to add that no one is going to be blamed at the gathering. "We hope to develop a position and present it to VSDA that will basically amount to a 'no-fault' status. We want to put the burden equally on all segments," which now includes retailers.

Spinak says the defectives issue has found some people, including retailers, "infringing on copyrights and engaging in illegal duplication through the activity of repairing defectives." The consumer is also contributing to the problem, though this may be inspired by the practice of placing commercials on movies. "There is a real danger for people frequently fast-forwarding movies to zap past the commercial. This creates wear at one critical section of the tape—the first few feet," Spinak says.

In summary, Spinak claims that the defectives issue is most perplexing and the chapter hopes to have a panel discussion with representatives from manufacturers, retailers, and distributors. Other chapters are also focusing on the issue, among them the Southern Ontario Chapter, which scheduled a panel recently with representatives from Video One Canada, Agincourt Dupliators, and Walt Disney Home Video. Another group tackling the problem is the New York/New Jersey Chapter, where Nancy Benedetto, manager at Video Room West and the chapter president, describes the defectives issue as "an ever-growing problem." The meeting's panel is headlined "Defectives: Who Eats What?"

**BASHING BLOCKBUSTER:** The development of marketing strategies continues in market after market as Blockbuster Entertainment keeps on opening stores. In Austin, Texas, not only has Blockbuster moved in—with four stores, and two more being constructed—but ground is being broken for four Video Central units, the superstore concept from Texas grocery chain H.E.B.

"We're moving to meet it," says Herb Wiener, co-owner of 11-unit Home Video Plus Music. A new pricing formula will have new releases at \$2.99, movies 60 days old but in stock less than a year at \$1.99, and everything else at 99 cents. Moreover, the midweek incentive program will offer two nights at these rates. "We've determined that new releases amount to 60% of our rental volume," says Wiener. "The trick will be to see if the lower prices on everything else will boost volume so that it all evens out."

**TEMPTING 'TEMPTATION':** Miami-area retailers have been drawn into a radio talk show challenge to Blockbuster's position on not stocking "The Last Temptation Of Christ," according to Ernest Tornabell, owner of Astro Video. The show's host has invited area dealers to call and promises a free plug, but Tornabell says, "They're after anything that's controversial." Tornabell, who will stock "The Last Temptation," believes it's not worth it to invite problems by entering into the fray, plus, "I'm a one-store, neighborhood business. Radio isn't going to bring in any more business."

**DISTRIBUTOR ROW:** Wholesalers are loath to talk about it on the record, but the RCA/Columbia Pictures Home Video modification of its restrictive distribution is a disappointment for several. "It's the beginning of the end for independent distribution," says one distributor principal. "The other manufacturers were afraid of it. There had never been anything like it [restricting distribution on a detailed county-by-county geographical basis and strongly prohibiting transshipping]. Title for title, based on box-office strength, or making as close a comparison as possible, RCA/Columbia out-performed other product," this source claims. "We never had problem one on point-of-purchase—the program was working. It was the other manufacturers and certain key retailers, plus the media, that trashed it," the source continues. One element of RCA/Columbia's program was that the line was not available to certain branches of distributors carrying the line. This meant that in San Diego, there were no local distributors. As another example, Comtron Corp. could not ship the line in Georgia and Florida. Now all 10 RCA/Columbia distributors can ship out of any of their branches, opening up new competition in several areas. "We'll be back to having eight distributors calling a dealer on one title," says the bitter distributor representative. "You spend all your time on a few A titles. There's never enough time to work up programs on B titles or catalog."

**RETAILER COUNTERPOINT:** Rick Veingrad, head of two-store Video Connection and the South Florida Chapter of VSDA, hails the RCA/Columbia move after going the rounds on a recent special order for "A Song To Remember." Hoping to please a particularly good  
(Continued on next page)



**The Champs.** Winners of a chainwide Maxell sales contest from Torrance, Calif.-based Wherehouse Entertainment were treated to a party at the Great Western Forum following a game by the Los Angeles Lakers, the defending National Basketball Assn. champs. Maxell and Wherehouse are co-sponsors of Laker telecasts throughout the season. Shown at the Forum festivities are, from left, Wherehouse district managers Jeff McArthur, Bob Middleton, and Fred Peck; Laker reserve guard/forward Jeff Lamp; Michael Golacinski, Maxell VP of consumer products; Kathy Olival, district manager for Wherehouse; and Scott Young, Wherehouse president.

# 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 |
|-----------|------------|---------------|--|---|-------------------------------------|-----------------|--------|
| 1         | 1          | 7             | <b>COCKTAIL</b>                                | Touchstone Pictures<br>Touchstone Home Video 606      | Tom Cruise<br>Bryan Brown           | 1988            | R      |
| 2         | 3          | 4             | <b>THE ACCUSED</b>                             | Paramount Pictures<br>Paramount Home Video 32149      | Kelly McGillis<br>Jodie Foster      | 1988            | R      |
| 3         | 2          | 10            | <b>BIG</b>                                     | CBS-Fox Video 4754                                    | Tom Hanks                           | 1988            | PG     |
| 4         | 8          | 2             | <b>COMING TO AMERICA</b>                       | Paramount Pictures<br>Paramount Home Video 32157      | Eddie Murphy<br>Arsenio Hall        | 1988            | R      |
| 5         | 4          | 7             | <b>GORILLAS IN THE MIST</b>                    | Universal City Studios<br>MCA Home Video 80851        | Sigourney Weaver<br>Bryan Brown     | 1988            | PG     |
| 6         | 5          | 7             | <b>TUCKER: THE MAN AND HIS DREAMS</b>          | Paramount Pictures<br>Paramount Home Video 32144      | Jeff Bridges<br>Martin Landau       | 1988            | PG     |
| 7         | 6          | 6             | <b>CHILD'S PLAY</b>                            | MGM/UA Home Video M800951                             | Catherine Hicks<br>Chris Sarandon   | 1988            | R      |
| 8         | 7          | 14            | <b>A FISH CALLED WANDA</b>                     | CBS-Fox Video 4752                                    | John Cleese<br>Jamie Lee Curtis     | 1988            | R      |
| 9         | 9          | 11            | <b>CROCODILE DUNDEE II</b>                     | Paramount Pictures<br>Paramount Home Video 32147      | Paul Hogan<br>Linda Kozlowski       | 1988            | PG     |
| 10        | 10         | 8             | <b>MYSTIC PIZZA</b>                            | Samuel Goldwyn<br>Virgin Vision 70035                 | Annabeth Gish<br>Julia Roberts      | 1988            | R      |
| 11        | 12         | 10            | <b>BETRAYED</b>                                | MGM/UA Home Video M800945                             | Debra Winger<br>Tom Berenger        | 1988            | R      |
| 12        | 11         | 5             | <b>EIGHT MEN OUT</b>                           | Orion Pictures<br>Orion Home Video 8723               | John Cusack<br>Charlie Sheen        | 1989            | PG     |
| 13        | 14         | 7             | <b>CROSSING DELANCY</b>                        | Warner Bros. Inc.<br>Warner Home Video 11826          | Amy Irving<br>Peter Riegert         | 1988            | PG     |
| 14        | 13         | 14            | <b>BIG BUSINESS</b>                            | Touchstone Pictures<br>Touchstone Home Video 605      | Bette Midler<br>Lily Tomlin         | 1988            | PG     |
| 15        | <b>NEW</b> |               | <b>EVERYBODY'S ALL-AMERICAN</b>                | Warner Bros. Inc.<br>Warner Home Video 11827          | Jessica Lange<br>Dennis Quaid       | 1988            | R      |
| 16        | 15         | 18            | <b>DIE HARD</b>                                | CBS-Fox Video 1666                                    | Bruce Willis<br>Bonnie Bedelia      | 1988            | R      |
| 17        | 18         | 14            | <b>MIDNIGHT RUN</b>                            | Universal City Studios<br>MCA Home Video 80810        | Robert De Niro<br>Charles Grodin    | 1988            | R      |
| 18        | 16         | 8             | <b>BAT 21</b>                                  | Tri-Star Pictures<br>Media Home Entertainment M012021 | Gene Hackman<br>Danny Glover        | 1988            | R      |
| 19        | 17         | 7             | <b>DEAD RINGERS</b>                            | Media Home Entertainment M012168                      | Jeremy Irons<br>Genevieve Bujold    | 1988            | R      |
| 20        | 22         | 14            | <b>MARRIED TO THE MOB</b>                      | Orion Pictures<br>Orion Home Video 8726               | Michelle Pfeiffer<br>Matthew Modine | 1988            | R      |
| 21        | <b>NEW</b> |               | <b>HIGH SPIRITS</b>                            | Media Home Entertainment M012009                      | Peter O'Toole<br>Daryl Hannah       | 1988            | PG-13  |
| 22        | 20         | 18            | <b>BULL DURHAM</b>                             | Orion Pictures<br>Orion Home Video 8722               | Kevin Costner<br>Susan Sarandon     | 1988            | R      |
| 23        | 21         | 5             | <b>CLARA'S HEART</b>                           | Warner Bros. Inc.<br>Warner Home Video 11823          | Whoopi Goldberg                     | 1988            | PG-13  |
| 24        | 24         | 2             | <b>HALLOWEEN 4: THE RETURN OF MICHAEL MYER</b> | CBS-Fox Video 2100                                    | Donald Pleasence<br>Ellie Cornell   | 1988            | R      |
| 25        | 19         | 6             | <b>RUNNING ON EMPTY</b>                        | Warner Bros. Inc.<br>Warner Home Video 11843          | River Phoenix<br>Judd Hirsch        | 1988            | PG-13  |
| 26        | <b>NEW</b> |               | <b>PUMPKINHEAD</b>                             | MGM/UA Home Video 901605                              | Lance Henriksen                     | 1988            | R      |
| 27        | 29         | 3             | <b>LAIR OF THE WHITE WORM</b>                  | Vestron Pictures Inc.<br>Vestron Video 5282           | Sammi Davis<br>Catherine Oxenberg   | 1988            | R      |
| 28        | 28         | 5             | <b>DOMINICK AND EUGENE</b>                     | Orion Pictures<br>Orion Home Video 8716               | Thomas Hulce<br>Ray Liotta          | 1988            | PG-13  |
| 29        | 30         | 2             | <b>MADAME SOUSATZKA</b>                        | Sousatzka Productions Ltd.<br>MCA Home Video 80840    | Shirley MacLaine                    | 1988            | PG-13  |
| 30        | 23         | 11            | <b>PUNCHLINE</b>                               | RCA/Columbia Pictures Home Video 6-25010              | Sally Field<br>Tom Hanks            | 1988            | R      |
| 31        | 25         | 6             | <b>LAST RITES</b>                              | CBS-Fox Video 4757                                    | Tom Berenger<br>Daphne Zuniga       | 1988            | R      |
| 32        | 38         | 8             | <b>HELLBOUND: HELLRAISER II</b>                | New World Entertainment<br>New World Video A88045     | Claire Higgins<br>Ashley Laurence   | 1988            | R      |
| 33        | 27         | 7             | <b>THEY LIVE</b>                               | Carolco International<br>MCA Home Video 80843         | Roddy Piper                         | 1988            | R      |
| 34        | 32         | 8             | <b>STEALING HOME</b>                           | Warner Bros. Inc.<br>Warner Home Video 11818          | Mark Harmon<br>Jodie Foster         | 1988            | PG-13  |
| 35        | 26         | 11            | <b>CLEAN AND SOBER</b>                         | Warner Bros. Inc.<br>Warner Home Video 11824          | Michael Keaton<br>Kathy Baker       | 1988            | R      |
| 36        | <b>NEW</b> |               | <b>WITHOUT A CLUE</b>                          | Orion Pictures<br>Orion Home Video 8733               | Michael Caine<br>Ben Kingsley       | 1988            | PG     |
| 37        | 36         | 5             | <b>FRESH HORSES</b>                            | RCA/Columbia Pictures Home Video 6-21027              | Molly Ringwald<br>Andrew McCarthy   | 1988            | PG-13  |
| 38        | 34         | 9             | <b>MAC AND ME</b>                              | Orion Pictures<br>Orion Home Video 8728               | Christine Ebersole<br>Jonathan Ward | 1988            | PG     |
| 39        | 40         | 18            | <b>THE PRESIDIO</b>                            | Paramount Pictures<br>Paramount Home Video 31978      | Sean Connery<br>Mark Harmon         | 1988            | R      |
| 40        | 37         | 12            | <b>IRON EAGLE II</b>                           | IVE 63258   | Louis Gossett Jr.                   | 1988            | PG     |

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

## Web To Offer Music, Video, And More Club Videotron Stores Set

OTTAWA The Videotron Group Ltd., the largest cable television operator in Quebec, will this fall begin opening a planned 40-superstore chain of stores that will feature a wide array of audio and video services.

The 10,000-square-foot Club Videotron outlets will feature videocassettes, recordings, video games, photo developing, video equipment rental, ticket sales counters, newspapers and magazines, and an interactive video demonstration booth.

The first of the outlets will open in Montreal, says Videotron VP Pierre Hebert, who boasts that "nowhere else can the consumer find such a wide array of home entertainment services and products."

The videocassette section will consume 60% of floor space and offer more than 10,000 titles.

The aim is to blanket the Quebec market with the stores, with the Montreal and Quebec City areas the first targets and the regions next.

## STORE MONITOR

(Continued from preceding page)

customer, Veingrad's staff finally tracked down the movie at an **Ingram Video** branch. "After all the calls and so forth, we were finally told they couldn't ship it because we are in Florida." Veingrad says he understands RCA/Columbia was attempting to improve a distribution marketplace he agrees often involves too much competition on the same title, "but they should have refined this some way to avoid the ridiculous situation like ours. How can we explain to a customer we can't get the movie because we are in Florida?"

**COMMTRON COUP:** Distribution giant Commtron Corp. is staging a trade show at the Pier 66 Hotel in Fort Lauderdale, Fla., July 14, and is expecting 3,000 attendees. "We're finally getting some attention," says Veingrad, who is plugging a regional VSDA chapter breakfast event in conjunction with the Commtron event that will involve all three Florida VSDA groups. Veingrad says, "We are off to ourselves down here in Miami. It's an extra trip for most of the speakers on the VSDA circuit, **Andy Lasky** and so forth," he says, identifying the peripatetic VSDA convention chairman now making chapter rounds. As for Commtron, it staged a similar daylong event recently aboard the Queen Mary that drew retailers from all around Southern California.

**DEPRECIATION DECISION:** Now that the Internal Revenue Service has issued guidelines allowing either straight-line or income-forecast depreciation methods, how are dealers to decide? Florida retailer Ernest Tornabell, spending most of his business career in accounting until opening a store six months ago, says, "It's going to be interesting. What you can do is figure it both ways until the end of the year—because in your quarterly filing you are not asked to identify the method. At the end of the year, you decide. Income forecast is good for those extraordinary titles that achieve 80%-90% of their income life right away and then it's over. But most titles are sloggers. They go along for two to three years before they say 'bye-bye.' It ends up 40%, 40%, 20% for the most part, which favors straight line."

**COMBO CRUNCH:** Record/tape stores venturing into video rental can

hit a wall when volume increases demand computerization, according to **Jason Gilman**, president of 34-store **Rainbow Records** in San Francisco. The chain, with 13 combos, has its first p-o-p system up and going. Until now, Rainbow has been moving cautiously in combo. Of two stores bowing in June and one in August, only one is combo. Rainbow is in seven malls. The chain was represented in Las Vegas at the recent **International Council of Shopping Centers** and told developers it is positioned for all types of centers, with some stores ranging in size to 5,000-6,000 square feet.

**PIZZA AND VIDEO:** "Mystic Pizza" provided a natural for promotions with area pizza restaurants, but it served a larger purpose. It also spurred on those retailers still trying to get a hold on the pizza and video connection. In California, **John English**, owner of **MultiVideo**, a single store in suburban Bellflower, says he has finally pacted with a vendor "who provides us with a crust already baked. It's costing us \$1. You just pop it in the microwave for a couple of minutes and it's like oven-baked." Probably no video retail operation does pizza and video like **John Day**, who heads up 70-store **Video Connection** in Toledo, Ohio. Impatient when co-promotions fizzled with local pizza restaurants, Day built his own kitchens and has pizza operations in three of the 90 stores. This meant dealing with the health codes, hiring cooks, "the whole ball of wax, but we like it," says Day. "For 'Mystic Pizza,' we did a two-sided flyer with coupons and really cross-promoted." **West Coast Video/National Video** stores in Chicago staged a recent "Mystic Pizza" event in conjunction with **Lou Malnati's Pizzeria**. Even the sweepstakes' second prize seems like a good deal—one small cheese pizza each week for a year. For the first prize, there's a free pizza party, VCR, color television, and a copy of the movie... Meanwhile, **Virgin Vision's** own "Mystic Pizza" contest winners are **Virginia Wiattowski**, 4 Star Video, Pittston, Pa.; **Burt Ollestad**, Videomax, Everett, Wash.; **Dan Purcell**, Video Library, Arlington, Texas; **Joyce Scott**, Video Shoppe, Aurora, Colo.; **Frank Balcastro**, Video Plus Emporium, Elk Grove, Ill.; and **Robert Robertson**, Video Etc., Memphis.



## Video Adventure Gets Big Publicity On Small Budget

BY MOIRA McCORMICK

CHICAGO A successful independent video retailer need not necessarily have unlimited capital to finance lavish promotions. All it takes, according to Brad Burnside, proprietor of three-unit chain Video Adventure in Chicago's North Shore suburbs, is a little creativity—and a retailer can bask in the resultant publicity and exposure.

Two current Video Adventure co-promotions illustrate Burnside's theory. Burnside, whose stores are located in north and south Evanston as well as in Highland Park, notes that, though he has reduced his advertising budget by one-third over the last year, "I'm as visible as ever. You don't have to spend a lot of money to get great coverage."

The two promotions involve, respectively, weekly newspaper Evanston Review and a new home

### 'You don't have to spend a lot'

video release pertaining to Nintendo games. The first promotional idea came from Evanston Review publisher Drew Davis, who belongs to Video Adventure's rental club.

"Every year the Evanston Review has a subscription drive," says Burnside. Davis, he says, came up with the notion of a co-promotion in which subscribers to the paper would receive two free rentals from Video Adventure. Burnside agreed to the idea, and they set about planning the advertising.

"I decided on the artwork," says Burnside, "which a cartoonist rendered. It's a scene in which recognizable movie-star-types are sitting on a couch watching a VCR—there's a Marilyn Monroe type, a Pee-wee Herman, an Oliver Hardy, an E.T., a Rambo—and whatever they're watching has caused an excited reaction." The words "Free Stars," along with Video Adventure's logo, also appear in the picture. Accompanying copy gives details of the Evanston Review/Video Adventure tie-in.

This two-color ad was wrapped around copies of the Evanston Review, which were sent to 25,000 homes, and direct-mail pieces were stuffed in each issue.

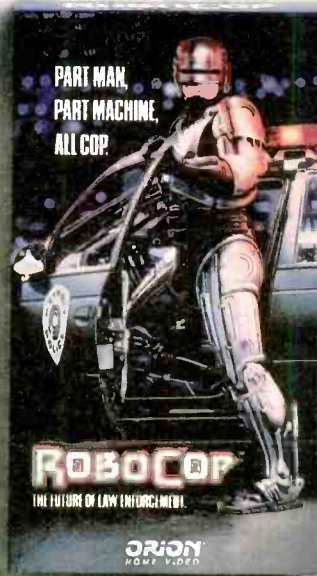
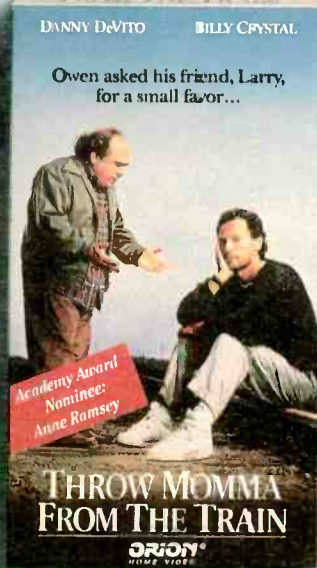
The same pieces were mailed to 5,000 nonsubscribing households, "followed up with telemarketing," according to Burnside. The wrap-around ad, he notes, was also utilized on newsstand copies of the Review. The paper was also scheduled

(Continued on next page)

# Take Home A Robot, 2 Killers, An Ex-CIA Agent, A Loony, A Quarterback, A Frog, A Car Thief, A Revolutionary, And 7 Crazyies.

Now Only \$19.98 suggested retail price

THROW MOMMA FROM THE TRAIN  
#8719, Rated PG-13



ROBOCOP  
#8610, Rated R

THE COUCH TRIP  
#8713, Rated R



Wild. Dangerous. Cute. And at an all-time low price in these 9 hit films! Recent releases that pleased audiences and critics. Starring Danny DeVito, Dan Aykroyd, Billy Crystal, Rodney Dangerfield, Burt Reynolds, Walter Matthau, Anthony Michael Hall, Charlie Sheen, Elliott Gould, Roseanne Barr and more.

Take advantage of these 9 popular films, now at popular prices!



"IT'S NOT EASY BEIN' ME"  
#1025, Rated R



MALONE  
#8706, Rated R



FLORIDA STRAITS  
#8705, Rated PG-13



NO MAN'S LAND  
#8710, Rated R



JOHNNY BE GOOD  
#8715, Re-Rated R



FROG  
#1026, Rated G,  
For Family Audiences

ORDER CUT OFF: JULY 6TH

**ORION**  
HOME VIDEO

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RELEASE DATE: AUG. 1ST

HMV Canada bows interactive computer .. see page 66

## CREATIVITY—NOT COST—IS THE KEY TO VIDEO ADVENTURE PROMOTIONS

(Continued from preceding page)

uled to run full-page ads referring to the promotion through May.

"When you answer the ad, you receive a thank-you letter with the free-rental coupons," says Burnside.

The newspaper/video store tie-in, he observes, "reflects the fact that video is coming of age, and is a better vehicle [for this sort of promotion] than in the past. In Evanston, video penetration is 70% or better."

The second promotion was done in conjunction with manufacturer MPI Home Video. It centered around their new release, "Secret Video Game Tricks, Codes, and Strategies" for Nintendo-compatible games, a 60-minute, \$19.95 title in which members of the U.S. National Video Game Team give

viewers tips on how to break codes and reach higher levels of play in 22 of the most popular Nintendo-compatible games. "Secret Video Game Tricks," which was released April 18, moved more than 30,000 units in preorder, according to MPI spokesman Chuck Parello. Games shown on the video include "Spy Hunter," "Double Dragon," "Contra," "Simon's Quest," "Blaster Master," and "Gradius."

The April 22 promotion involved bringing in members of the U.S. National Video Game Team to Video Adventure's north Evanston store. On multiple machines and monitors, the team members demonstrated their tricks with existing games, and previewed Nintendo's "Super Mario Brothers III," which Burnside says will not be available

until Christmas at the earliest. He credits Steve Harris of Electronic Gaming Monthly magazine for being "instrumental in bringing the team in."

Burnside says the crowd at the event numbered "at least 500, maybe 700-800. There were kids who waited as much as two hours in line—and some who'd get back in line for another turn." All attendees were allowed to play "Super Mario III" for several minutes, and to observe the U.S. National Video Game Team members demonstrate hidden tricks in popular games. Each participant also was given a tip booklet published by Electronic Gaming Monthly and emblazoned with Video Adventure's logo and address.

According to Burnside, two dozen raffles were also held, with prizes of laser guns, games, and "Secret Video Game Tricks" T-shirts, buttons, and posters. To keep waiting kids occupied in line, Burnside improvised contests, awarding prizes, for instance, to anyone with mismatched socks, or a 1989 penny, or a library card ("Out of that whole crowd, only two had library cards," he notes, incredulously). While the kids waited in line, Burnside adds, "their parents browsed and checked out our inventory."

The overwhelming turnout was precipitated mostly by word of

mouth, according to Burnside, as well as by some well-thought-out promotional ploys. For instance, he says, he took a pair of the "Secret Video Game" tapes to nearby New Trier High School, resulting in publicity from the high school radio station and newspaper. And he fed the story to Chicago news/talk station WMAQ-AM, which used it as a frequently broadcast news item. Some local print ads were also taken out, he says.

Burnside says he is completely sold on Nintendo after "initially dragging my feet on it," he admits. "I'd gotten badly burned when Atari and Intellivision bot-

tomed out, so I avoided Nintendo. But after talking to people at VSDA, and their reactions all were, 'You're not stocking Nintendo? Are you out of your mind?,' I decided to try it, starting in January.

"In the first month, we did more business with 100 Nintendo cartridges than with all of our Beta rentals—and I'm it for Beta on the North Shore," says Burnside.

"All we did was put a sign in our window, and fliers in a couple of kids' hangouts. It hasn't junked up our business as I feared it might, either; and it has brought a lot more families into the stores."

FOR WEEK ENDING JUNE 17, 1989

Billboard

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## TOP KID VIDEO SALES

| THIS WEEK | LAST WEEK | WKS. ON CHART | TITLE<br>Copyright Owner, Manufacturer, Catalog Number  | Year of Release | Suggested List Price |
|-----------|-----------|---------------|---|-----------------|----------------------|
| 1         | 1         | 35            | <b>CINDERELLA</b><br>Walt Disney Home Video 410   | 1950            | 26.99                |
| 2         | 2         | 18            | <b>TEEN MUTANT NINJA TURTLES: HOT RODDING ...</b><br>Family Home Entertainment 23980                  | 1989            | 14.95                |
| 3         | 4         | 87            | <b>LADY AND THE TRAMP</b><br>Walt Disney Home Video 582   | 1955            | 29.95                |
| 4         | 9         | 3             | <b>TEEN MUTANT NINJA TURTLES: THE SHREDDER ...</b><br>Family Home Entertainment 23981                 | 1987            | 14.95                |
| 5         | 3         | 194           | <b>DUMBO</b> ♦<br>Walt Disney Home Video 24   | 1941            | 29.95                |
| 6         | 5         | 33            | <b>TEEN MUTANT NINJA TURTLES: HEROES ...</b><br>Family Home Entertainment 23978                       | 1988            | 14.95                |
| 7         | 12        | 3             | <b>BONGO</b><br>Walt Disney Home Video 546  | 1989            | 14.95                |
| 8         | 6         | 138           | <b>SLEEPING BEAUTY</b> ♦<br>Walt Disney Home Video 476  | 1959            | 29.95                |
| 9         | 7         | 157           | <b>WINNIE THE POOH AND TIGGER TOO</b> ♦<br>Walt Disney Home Video 64                                  | 1974            | 14.95                |
| 10        | 20        | 3             | <b>MICKEY AND THE GANG</b><br>Walt Disney Home Video 445  | 1989            | 14.95                |
| 11        | 15        | 143           | <b>WINNIE THE POOH AND THE HONEY TREE</b> ♦<br>Walt Disney Home Video 49                              | 1965            | 14.95                |
| 12        | 21        | 3             | <b>NUTS ABOUT CHIP 'N' DALE</b><br>Walt Disney Home Video 447   | 1989            | 14.95                |
| 13        | 17        | 3             | <b>DUCKTALES: DUCK TO THE FUTURE</b><br>Walt Disney Home Video 449                                    | 1989            | 14.95                |
| 14        | 16        | 25            | <b>THE JETSONS MEET THE FLINTSTONES</b><br>Hanna-Barbera Home Video 1119                              | 1987            | 29.95                |
| 15        | 10        | 157           | <b>ALICE IN WONDERLAND</b> ♦<br>Walt Disney Home Video 36   | 1951            | 29.95                |
| 16        | 8         | 32            | <b>RAFFI IN CONCERT WITH THE RISE &amp; SHINE BAND</b> ♦<br>Troubadour Records Ltd./A&M Video VC61719 | 1988            | 19.98                |
| 17        | 11        | 52            | <b>MICKEY COMMEMORATIVE EDITION</b><br>Walt Disney Home Video 690                                     | 1988            | 14.95                |
| 18        | 19        | 3             | <b>DISNEY'S SING ALONG SONGS: FUN WITH MUSIC</b><br>Walt Disney Home Video 451                        | 1989            | 14.95                |
| 19        | 18        | 3             | <b>DUCKTALES: LOST WORLD WANDERERS</b><br>Walt Disney Home Video 450                                  | 1989            | 14.95                |
| 20        | 13        | 106           | <b>DISNEY'S SING ALONG SONGS: HEIGH-HO!</b><br>Walt Disney Home Video 531                             | 1987            | 14.95                |
| 21        | 24        | 153           | <b>WINNIE THE POOH AND THE BLUSTERY DAY</b> ♦<br>Walt Disney Home Video 63                            | 1968            | 14.95                |
| 22        | 14        | 91            | <b>AN AMERICAN TAIL</b> ♦<br>Amblin Entertainment/MCA Home Video 80536                                | 1986            | 29.95                |
| 23        | 22        | 12            | <b>BUGS AND DAFFY WARTIME CARTOONS</b><br>MGM/UA Home Video M201494                                   | 1989            | 19.95                |
| 24        | 23        | 2             | <b>BEN AND ME</b><br>Walt Disney Home Video 460   | 1989            | 14.95                |
| 25        | 25        | 10            | <b>BUGS BUNNY CLASSICS</b><br>MGM/UA Home Video M201497   | 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.

## COMING SOON

A WEEKLY PREVIEW OF UPCOMING VIDEO RELEASES\*

| TITLE (MPAA RATING)<br>STARS<br>STUDIO/LIST PRICE                              | PREBOOK<br>CUTOFF<br>(STREET DATE) | BOX OFFICE<br>IN MILLIONS<br>(# OF SCREENS) | P-O-P<br>AVAIL-<br>ABILITY             |
|--|------------------------------------|---|--|
| <b>THE BOOST (R)</b><br>James Woods, Sean Young<br>HBO/\$89.99                 | 6/26/89<br>(7/12/89)               | \$0.7849<br>(192)                           | Poster                                 |
| <b>BUSTER (R)</b><br>Phil Collins, Julie Walters<br>HBO/\$89.99                | 6/21/89<br>(7/21/89)               | \$0.5400<br>(217)                           | Poster,<br>Flyer                       |
| <b>DANGEROUS LIAISONS (R)</b><br>John Malkovich, Glenn Close<br>Warner/\$89.95 | 6/22/89<br>(7/12/89)               | \$31.2<br>(762)                             | Standeel,<br>Fact<br>Sheet,<br>Foldout |
| <b>TALK RADIO (R)</b><br>Eric Bogosian<br>MCA/\$89.95                          | 6/21/89<br>(7/20/89)               | \$3.4<br>(653)                              | Poster                                 |
| <b>TERMINAL EXPOSURE (R)</b><br>Mark Hennessy<br>Vestron/\$79.98               | 6/21/89<br>(7/12/89)               | NA<br>(NA)                                  | Brochure                               |

\* INFORMATION FURNISHED BY VIDEO FORECASTER.

### OTHER TITLES

|   |   |
|---|---|
| <b>CINDERELLA LIBERTY</b><br>James Caan, Marsha Mason<br>CBS/Fox/\$59.98<br>Prebook cutoff: 6/20/89; Street: 7/7/89                   | <b>MISTRESS</b><br>Victoria Principal<br>Republic/\$79.95<br>Prebook cutoff: 6/15/89; Street: 7/12/89                             |
| <b>ECHOES OF PARADISE</b><br>John Lone, Wendy Hughes<br>Academy/\$89.95<br>Prebook cutoff: 6/15/89; Street: 7/6/89                    | <b>MINUTE MOVIE MASTERPIECES</b><br>Comedy/Variety<br>Rhino/\$14.95<br>Prebook cutoff: 6/13/89; Street: 6/30/89                   |
| <b>LADY AVENGER</b><br>Peggie Sanders, Tony Josephs<br>Southgate/\$79.95<br>Prebook cutoff: 6/12/89; Street: 6/29/89                  | <b>ORDER OF THE EAGLE</b><br>Frank Stallone, William Zipp<br>AIP/\$79.95<br>Prebook cutoff: 6/12/89; Street: 6/27/89              |
| <b>LETTING GO</b><br>John Ritter, Sharon Gless<br>AIP/\$79.95<br>Prebook cutoff: 6/12/89; Street: 6/27/89                             | <b>POSED FOR MURDER</b><br>Charlotte J. Helmkamp, Carl Fury<br>Academy/\$79.95<br>Prebook cutoff: 6/15/89; Street: 7/6/89         |
| <b>THE LONE RANGER: OUTLAW'S TRAIL</b><br>Clayton Moore, Jay Silverheels<br>Rhino/\$19.95<br>Prebook cutoff: 6/13/89; Street: 6/30/89 | <b>SAMSON AND SALLY: THE SONG OF THE WHALES</b><br>Animated<br>Just For Kids/\$39.95<br>Prebook cutoff: 6/15/89; Street: 7/6/89   |
| <b>THE LONE RANGER: TEXAS DRAW</b><br>Clayton Moore, Jay Silverheels<br>Rhino/\$19.95<br>Prebook cutoff: 6/13/89; Street: 6/30/89     | <b>TAINTED</b><br>Shari Shattuck, Park Overall<br>Southgate/NA<br>Prebook cutoff: 6/12/89; Street: 6/29/89                        |
| <b>THE MEPHISTO WALTZ</b><br>Alan Alda, Jacqueline Bisset<br>CBS/Fox/\$59.98<br>Prebook cutoff: 6/20/89; Street: 7/7/89               | <b>TWO WRONGS MAKE A RIGHT</b><br>Ivan Rogers<br>Unicorn/\$79.95<br>Prebook cutoff: 6/15/89; Street: 6/29/89                      |
| <b>MIDDLE AGE CRAZY</b><br>Bruce Dern, Ann-Margret<br>CBS/Fox/\$59.98<br>Prebook cutoff: 6/20/89; Street: 7/7/89                      | <b>THE WILD WORLD OF BAT WOMAN</b><br>Katherine Victor, George Andre<br>Rhino/\$29.95<br>Prebook cutoff: 6/13/89; Street: 6/30/89 |

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.

## PolyGram, Philips Promote CDV In German Stores

HAMBURG, West Germany PolyGram and Philips are conducting a major CDV video campaign until July 5, focusing on 120 leading retailers in West Germany.

Specially trained promotion personnel are demonstrating CDV repertoire over three-day periods at the stores, which are located in the major cities and smaller towns of about 100,000 inhabitants.

The stores announce the demonstrations by means of window posters and advertisements in the local press. The public can obtain new CDV catalogs containing coupons for a prize drawing.

The drawing is a daily event during the visit of the demonstrators, with a prize of one of 10 CDV singles. Everyone participating has a second chance to win by being entered into a second drawing with a chance of winning one of five Philips CDV players and an invitation to Berlin to attend the IFA 1989 Consumer Electronics Show.

"Requests by people to see specific titles will be fulfilled wherever possible," says Rainer Schmidt-Walk, PolyGram CDV manager. "The whole campaign is being projected nationally by six full-page advertisements in Stern magazine announcing the times and the names of the stores a week in advance of the demonstrations. There are also sponsored programs on several commercial radio stations, and listeners will be able to win Philips CDV players."

## Programming Of New Music Curbed By Budgets

# SACEM: French TV Needs Pop

BY PHILIPPE CROCCQ

PARIS Adequate quantity, inadequate quality—that is the judgment of French performing rights-society SACEM on the allocation of airtime for popular music on France's six television channels.

In a newly published report, SACEM says it has made a survey of the popular music output of the channels that demonstrates that pop is an essential element in TV programming.

According to Eric Dufaure, SACEM media relations director, "Television needs music and gives the largest share of its music programming time to French repertoire. In the first six months of 1988, the proportion allocated to domestic music ranged from 49.76% for Canal Plus to 68.2% for TF1.

"On the other hand, the absence of any clearly defined policy regarding musical programming is to be deplored."

In fact, the prime motivator of TV stations in France is budget considerations. The big shows with the superstars are always there, but the more original productions, often presenting younger new talents have now totally disappeared from the schedules.

As soon as the audimat, the program barometer, shows a drop in viewing figures, the channels take fright and drop experimental or adventurous programs.

Shows like "Les Enfants de Rock," "Decibels," and "La Nouvelle Affiche" thus disappear and are replaced by soap operas and

game shows that have an audimat rating that is even lower, but which are much cheaper to program.

SACEM says that, taking all the channels together, 43% of airtime is allocated to music, broken down as follows:

Original music written for TV, 43.3%; popular music including videoclips, 22.73%; film music, 16.78%; background music, 8.58%; program themes/signature tunes, 5.67%; music for commercials, 2.75%; and con-

### Pop is essential in TV programming

temporary serious music, including concerts, 0.19%.

Another point emerging from the SACEM report is that the production of French videoclips has increased from 60 in 1984 to 200 in 1988 but their exposure is very "lopsided." Most of the clip programming is done by two channels.

Canal Plus shows some 450 clips a month—that is, 5% of its transmission time. It shows them at peak hours. The M6 channel programs about 3,200 clips a month, representing more than 25% of its program time, but shows them at low-viewing times.

And 75% of the clips shown by M6 are French productions, many of them co-productions between M6 and the record company involved.

Some 85% of total vidclip programming is in the hands of these two channels. The other channels, which showed clips more frequently up to 1986, before they had to pay

fees to the record companies, now use them very infrequently.

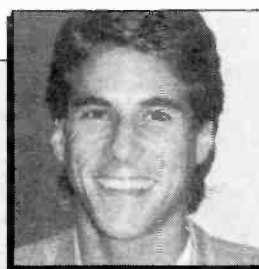
SACEM says that TV transmission is by far the most important outlet for clips, as the secondary markets in France—including cinemas, discotheques, video jukeboxes, and metro stations—are these days only marginally involved.

The report, compiled before the long-awaited announcement of the go-ahead for the Euromusique channel, calls for the creation of such a music channel in France.

Says Eric Dufaure: "SACEM welcomes the news of the Euromusique project and we very much hope that the channel will provide the widest possible range of music and that its musical policy will not be solely dictated by commercial considerations."



**Goodness, Gracious!** Pictured on the set of the videoclip shoot to promote the feature film autobiography of Jerry Lee Lewis, titled "Great Balls Of Fire," are, from left, Lewis; director of photography Joseph Yacoe; actor Dennis Quaid, who plays the rock legend in the film; and Mark Freedman Productions director Oley Sassone.



by Steven Dupler

**QUALITY AUDIO FOR** video is the topic of the upcoming **Music Video Producers Assn.'s Post-Production Seminar**, June 21 from 7-9 p.m. at the main meeting room of the Eastman Kodak Co. in New York. Participants and demonstrations include **Broadway Video**, showing the Grass Valley Kaleidoscope and the Quantel Mirage systems; **Teletronics**, demonstrating the benefits of composite digital editing with D-2 digital equipment; **Editel**, showing the use of digital frame storing gear, and the Harry system; **Unitel**, demonstrating the Abacus A-62; and **National Video Center**, showing film-to-tape color correction techniques with variable frame speeds, motion control techniques, grain reductions and increases, and other mechanical film-to-tape effects.

The seminar is being conducted as an open-house event: Interested parties should come to the Kodak facility at 1133 Sixth Ave. on the 40th floor.

**INTERACTIVE ACTION:** MTV is not the only music video channel getting into interactive programming. According to **Lou Robinson**, Hit Video USA program director, his channel received calls from all 50 states on its toll-free request and contest lines. Demographic information yielded by the calls indicates that 54% of Hit Video viewers are in the 18-35 bracket, with 39% between the ages of 12 and 17. Further, the audience is 53% male and 47% female.

**"NIGHT TRACKS"** JUST keeps rolling along. According to the producers of the long-running (six years) weekend programming block show on TBS, the series has just been re-signed for another three years, and will run at least through June 1992. "Night Tracks" airs Friday and Saturday nights from 9 p.m.-3 a.m., reaching the 48.3 million households that subscribe to the Turner basic cable service.

**MAY WAS A LITERAL** gold mine for music videocassettes, according to the Recording Industry Assn. of America, which certified nine music videos last month. Among the winners were **Atlantic Records' California Raisins**, whose "Meet The Raisins" package was simultaneously certified gold, platinum, and multiplatinum at 100,000 units. Also on the Atlantic list, **Island act Anthrax** achieved its first gold cert for "Oidivnikufesin," and **INXS**

struck platinum with "Kick The Video Flick." Continuing to reach for the sky are two from **PolyGram: Bon Jovi's** "Slippery When Wet: The Videos" and **Def Leppard's** "Historia," which were both certified multiplatinum at 200,000 units.

**VIDEO AT THE SEMINAR:** The organizers of the **New Music Seminar** have set a full agenda of music-video-oriented panels for the July 15-19 meet at the Marriott Marquis hotel in New York. Featured will be "Artists On Video," moderated by MTV's **Steve Leeds**; a discussion by senior-level label executives of video's role in the marketing and promotional mix, moderated by **Rowe International's Michael Reinert**; a panel on "Marketing Music Through Video," co-moderated by Atlantic's **Linda Ferrando** and new **Chrysalis** staffer **Steve Schnur**; a look at "Rap & Metal Video," co-moderated by **Sound & Vision's Tima S.** and **Columbia** video promoter **Mark Ghuneim**; and a panel on the international music video scene. In addition, the **Music Video Assn.** will hold an update meeting for any members on hand at the seminar.

**WHILE THERE'S NO** denying it was a fairly bizarre piece of television programming, we applaud the spirit, if not every aspect of the execution, of last week's "Our Common Future," broadcast from New York, London, Japan, Brazil, and other international locations. The high point for us was **Sting's** performance from Rio de Janeiro, Brazil (although no on-screen credit was given to the trio of Brazilian superstars, including **Gilberto Gil**, who appeared with the English popster). Another historical moment certainly came when presenter **Lisa Bonet** announced to the world that her baby will wear only cloth diapers, rather than the nonbiodegradable plastic numbers. We will rest easy tonight, Lisa.

But seriously, for sheer diversity, length, and good intentions, the program, which ran from 2-7 p.m. on June 3, was hard to beat. We can only hope that the CEOs, presidents, and boards of directors of all the gigantic corporate conglomerates that consistently do their part, day in and day out, to poison our planet, were struck even slightly by the urgency for action that prompted this programming mini-epic.

## VIDEO TRACK

LOS ANGELES

**JERRY LEE LEWIS** and his celluloid doppelgänger **Dennis Quaid** recently filmed the "Great Balls Of Fire" video at L.A.'s **Mack Sennett Stage**. **Brothers Oley** and **Joseph Sassone** directed and produced the clip, respectively, for **Mark Freedman Productions**. The "Killer" and the movie star

played live to the track, which will be used to promote the Orion Pictures release of the same name. The film soundtrack is on **PolyGram Records**.

**Limelight** producer **Catherine Smith** has wrapped production on "All The Missing Children," a charity video to aid missing, exploited, and abused children worldwide. **Jay Brown** directed the clip, which features an historic lineup

(Continued on next page)



**Uncle Jam's Army.** That's Arista act K-9 Posse being put through army drills at San Pedro Military Base during the taping of the clip for their new single, "This Beat Is Military." The video was directed by **Simeon Soffer** and produced by **Julie Pantilich**. Shown on the left are "trainees" **Wardell "Dubip" Mahone**, **Vernon "V.A.S." Lynch**, and **Terrence "Pookie the Butcher" Sheppard**. On the right is drill instructor **Charlie Murphy**.

## NEW VIDEOCLIPS

This weekly listing of new video-clips generally available for programming and/or promotional purposes includes artist, title, album (where applicable), label, producer/production house, and director. Please send information to Billboard, New Video-clips, 1515 Broadway, New York, N.Y. 10036.

**BADLANDS**  
**Dreams In The Dark**  
 Badlands/Atlantic  
 Marty Callner/Cream Cheese Productions  
 Marty Callner

**BIG BIG SUN**  
**Stop The World**  
 Stop The World/Atlantic  
 Fitz Oliver/Aubrey Powell Productions  
 Peter Christopherson

**BRILLE CLOSET**  
**Midnight Sun**  
 Midnight Sun/Figurehead  
 Blue Dog Productions  
 Sam Katanich

**CRIMSON GLORY**  
**Lonely**  
 Transcendence/Roadracer  
 Richard Riley  
 Richard Riley

**DANGEROUS TOYS**  
**Teas'n Pleas'n**  
 Dangerous Toys/Columbia  
 Craig Fanning/Mark Freedman Productions  
 Mark Reykza

**DINO**  
**I Like It**

24/7/Island  
 Callie Khouri/Mark Freedman Productions  
 Oley Sassone

**THE D.O.C.**  
**It's Funky Enough**  
 No One Can Do It Better/Ruthless/Atlantic  
 Sharon Oreck/O Pictures  
 Tamara Davis

**F MACHINE**  
**Runaway Train**  
 Here Comes The 21st Century/Reprise  
 Luc Roeg/VIVID Productions  
 Andy Morahan

**KING SUN**  
**On The Club Tip**  
 XL/Profile  
 Chica Bruce/Flooded Films  
 Chica Bruce

**SKID ROW**  
**18 & Life**  
 Skid Row/Atlantic  
 Curt Marvis, Joseph Plewa/The Company  
 Wayne Isham

**SWORD**  
**The Trouble Is**  
 Sweet Dreams/Roadracer  
 Kino Films  
 Erik Canuel

**THIRD WORLD**  
**Forbidden Love**  
 Serious Business/Mercury  
 Craig Fanning/Mark Freedman Productions  
 Dominic Orlando

**WANG CHUNG**  
**Praying To A New God**  
 The Warmer Side Of Cool/Getten  
 Luc Roeg/VIVID Productions  
 Andy Morahan

### VIDEO TRACK

(Continued from preceding page)

of stars, as well as a number of runaway street children. **Robby Romero**, who wrote and performed the song, is backed in the clip by a band that includes **Robbie Nevil**, **Randy Castillo**, and **Rob Wasserman**, with **Terri Nunn**, **Greg Darling**, and **Don Dokken** on vocals. The Native Children's Survival Foundation is overseeing the project.

Director **Kim Watson** shot "L.A.," a cross-country video tracking Atlantic Records' **Breeze** in its mission from New York to a pink-and-green burger stand in Los Angeles. **Natalie Hill** produced the clip, and **Paris Barclay** and **Joel Hinman** executive-produced for **Black & White Television**.

#### NEW YORK

**MATT MAHURIN** RECENTLY lensed "Hard Sun," a clip from **Indio's** album, "Big Harvest," featuring **Gordon Peterson**. Mahurin shot the piece on Ward's Island in New York's East River, in 35mm black-and-white. **Louise Feldman** produced the A&M clip for **O Pictures**. In addition, Mahurin and Feldman shot the **Phoebe Snow** video, "Something Real," the title track from her new album on **Elektra**. The **O Pictures** clip is set

in various locations, including Central Park and Greenwich Village.

**Rob Base & D.J. E-Z Rock** have lensed "Times Are Gettin' Ill," the B side to their latest hit, "Joy And Pain." **Lionel C. Martin** directed the dismal commentary on world events, which was shot at the New York club **Big Haus**. **Sabrina Gray** and **Ralph McDaniels** produced for **Classic Concept Productions**.

#### OTHER CITIES




**BRIAN GRANT** DIRECTED Japanese rock group **Rebecca** in "One Way Or Another," shot in London's **Jacob Street Studio**. **Kate Thorn** produced for **MGMM**, and **Michael Rooney** choreographed.

Nashville's **Studio Productions Inc.** has completed production on the **Wagoneers'** latest clip for **A&M**. "Sit A Little Closer" is the third video **Studio Productions** has produced for the band. **Carlyne Majer**, the **Wagoneers'** manager, produced the clip.

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**.

# Billboard THE CLIP LIST™

A SAMPLING OF PLAYLISTS AT NATIONAL VIDEO MUSIC OUTLETS. Lists do not include videos in recurrent or oldies rotation.

| <br>Continuous programming<br>1775 Broadway, New York, NY 10019  | <br>Continuous programming<br>1775 Broadway, New York, NY 10019   | <br>Black Entertainment Television<br>14 hours daily<br>1899 9th St. NE, Washington, DC 20018   |
|--|--|--|
| <b>ADDS</b>  | <b>ADDS</b>  | <b>ADDS</b>  |
| Anderson, Bruford, Wakeman & Howe, Brother...<br>The Call, Let The Day Begin<br>Edelweiss, Bring Me Edelweiss<br>Peter Gabriel, In Your Eyes<br>Paul McCartney, My Brave Face<br>The Rainmakers, Spend It On Love<br>Real Life, Send Me An Angel '89 (Version II)<br>24-7 Spyz, Jungle Boogie  | Love & Rockets, So Alive<br>Various Artists, Greenpeace Music Video<br>Madonna, Express Yourself<br>Roxette, Dressed For Success   | Kool Moe Dee, They Want Money<br>The Boys, A Little Romance<br>Kenny G, Against Doctor's Orders<br>Public Enemy, Fight The Power<br>Sharon Bryant, Let Go<br>KC Flight, Planet E<br>Jonathan Butler, Sarah Sarah<br>Too Nice, I Got Mine<br>Twin Hype, Do It To The Crowd<br>Heavy D & the Boyz, We Got Our Own Thang  |
| <b>BUZZ BIN</b>  | <b>FIVE STAR VIDEO</b>   | <b>HEAVY</b>   |
| Indigo Girls, Closer To Fine<br>Love & Rockets, So Alive<br>Bob Mould, See A Little Light  | 10,000 Maniacs, Trouble Me<br>Adrian Belew, Oh Daddy!<br>Dion, Written On The Subway Wall<br>Dr. John & Ricki Lee Jones, Makin' Whoopee<br>Fine Young Cannibals, Good Thing  | The O'Jays, Have You Had Your Love Today<br>Peabo Bryson, Show And Tell<br>Kiara, Every Little Time<br>Diana Ross, Workin' Overtime<br>The Jacksons, Nothin' (That Compares 2 U)<br>Atlantic Starr, My First Love<br>Mica Paris, My One Temptation<br>Chuckii Booker, Turned Away<br>Levert, Gotta Get The Money<br>Miles Jaye, Objective<br>Surface, Shower Me With Your Love<br>James Ingram, It's Real  |
| <b>SNEAK PREVIEW</b>   | <b>HEAVY</b>   | <b>MEDIUM</b>  |
| Madonna, Express Yourself<br>R.E.M., Pop Song '89<br>U2, All I Want Is You   | Paula Abdul, Forever Your Girl<br>Elvis Costello, Veronica<br>The Doobie Brothers, The Doctor<br>Grayson Hugh, Talk It Over<br>Paul McCartney, My Brave Face<br>John Cougar Mellencamp, Pop Singer<br>Stevie Nicks, Rooms On Fire<br>Bonnie Raitt, Thing Called Love<br>Simply Red, If You Don't Know Me By Now<br>Rod Stewart, Crazy About Her<br>Donna Summer, This Time I Know It's For Real<br>Waterfront, Cry   | Natalie Cole, Miss You Like Crazy<br>Harry Connick Jr., Do You Know What It Means...<br>Cowboy Junkies, Misguided Angel<br>Julian Lennon, Now You're In Heaven<br>Bill Gable, Go Ahead And Run<br>Indigo Girls, Closer To Fine<br>Jerry Lee Lewis, Great Balls Of Fire<br>Ivan Lins, You Moved Me To This<br>Mica Paris, My One Temptation<br>Chris Rea, On The Beach<br>Lou Reed, Busload Of Faith<br>Swing Out Sister, Waiting Game<br>Tanita Tikaram, Cathedral   |
| <b>HEAVY</b>   | <b>MEDIUM</b>  | <b>MEDIUM</b>  |
| Paula Abdul, Forever Your Girl<br>Bon Jovi, I'll Be There For You<br>Bobby Brown, Every Little Step<br>Neneh Cherry, Buffalo Stance<br>Cinderella, Coming Home<br>The Cult, Fire Woman<br>The Cure, Fascination Street<br>Michael Damian, Rock On<br>The Doobie Brothers, The Doctor<br>Lita Ford/Ozzy Osbourne, Close My Eyes Forever<br>Great White, Once Bitten Twice Shy<br>Cyndi Lauper, I Drove All Night<br>Richard Marx, Satisfied<br>John Cougar Mellencamp, Pop Singer<br>New Kids On The Block, I'll Be Loving You (Forever)<br>Stevie Nicks, Rooms On Fire<br>Tom Petty, I Won't Back Down<br>Queen, I Want It All<br>Warrant, Down Boys<br>Winger, Headed For A Heartbreak  | Natalie Cole, Miss You Like Crazy<br>Harry Connick Jr., Do You Know What It Means...<br>Cowboy Junkies, Misguided Angel<br>Julian Lennon, Now You're In Heaven<br>Bill Gable, Go Ahead And Run<br>Indigo Girls, Closer To Fine<br>Jerry Lee Lewis, Great Balls Of Fire<br>Ivan Lins, You Moved Me To This<br>Mica Paris, My One Temptation<br>Chris Rea, On The Beach<br>Lou Reed, Busload Of Faith<br>Swing Out Sister, Waiting Game<br>Tanita Tikaram, Cathedral   | Vesta, Congratulations<br>David Peston, Two Wongs Don't Make It Right<br>Vanessa Williams, Darlin' I<br>Al Green, As Long As We're Together<br>Tomi Jenkins, Telling You How It Is<br>Alyson Williams, My Love Is So Raw<br>Mavis Staples, 20th Century Express<br>Cameo, Pretty Girls<br>New Kids On The Block, I'll Be Loving You (Forever)<br>De La Soul, Me Myself And I<br>Milli Vanilli, Baby Don't Forget My Number<br>Karyn White, Secret Rendezvous<br>The System, Midnight Special<br>Natalie Cole, Miss You Like Crazy<br>Gladys Knight, License To Kill  |
| <b>ACTIVE</b>  | <b>ACTIVE</b>  | <b>HIT VIDEO</b>   |
| Bangles, Be With You<br>Adrian Belew, Oh Daddy!<br>Blue Murder, Valley Of The Kings<br>Elvis Costello, Veronica<br>De La Soul, Me Myself And I<br>King Swamp, Is This Love<br>Living Colour, Open Letter (To A Landlord)<br>Milli Vanilli, Baby Don't Forget My Number<br>Roachford, Cuddly Toy (Feel For Me)<br>Roxette, Dressed For Success<br>Saraya, Love Has Taken Its Toll<br>Skid Row, 18th & Life<br>Rod Stewart, Crazy About Her<br>Wang Chung, Praying To A New God  | Five 1/2-hour shows weekly<br>1000 Laurel Oak, Voorhees, NJ 08043  | 10 hours daily<br>1000 Louisiana Ave., Houston, TX 77002   |
| <b>MEDIUM</b>  | <b>CURRENT</b>   | <b>ADDS</b>  |
| Extreme, Kid Ego<br>Johnny Diesel & the Injectors, Lookin' For Love<br>Simple Minds, This Is Your Land<br>10,000 Maniacs, Trouble Me<br>Tin Machine, Under The God<br>W.A.S.P., The Real Me  | Replacements, I'll Be You<br>Neville Brothers, Yellow Moon<br>Todd Rundgren, The Want Of A Nail<br>Tim Finn, How'm I Gonna Sleep<br>The Rox Gang, No Easy Way Out<br>The Cult, Fire Woman<br>Queen, I Want It All<br>Tin Machine, Under The God<br>Ramones, Pet Sematary<br>Sam Phillips, Holding On To Earth<br>Cindy Lee Berryhill, Indirectly Yours<br>Show Of Hands, Time Passes<br>Indigo Girls, Closer To Fine<br>Thrashing Doves, Reprobate Hymn<br>Wang Chung, Praying To A New God<br>Fine Young Cannibals, Good Thing<br>Roachford, Cuddly Toy (Feel For Me)<br>Love & Rockets, So Alive<br>Roxette, Dressed For Success<br>Pursuit Of Happiness, She's So Young<br>The Choir, I Need Someone To Hold On To<br>Black Sabbath, Headless Cross | Madonna, Express Yourself<br>Real Life, Send Me An Angel '89<br>Dion, Written On The Subway Wall<br>Dino, I Like It<br>The Boys, A Little Romance<br>Living Colour, Open Letter (To A Landlord)<br>Easy-E, Easy-er Said Than Dunn<br>Rob Base/DJ EZ Rock, Joy And Pain<br>The Jeff Healey Band, Road House Blues   |
| <b>BREAKOUTS</b>   | <b>HEAVY</b>   | <b>POWER</b>   |
| Concrete Blonde, God Is A Bullet<br>Exposé, What You Don't Know<br>Holly Johnson, Love Train<br>Ivan Neville, Primitive Man<br>Slick Rick, Children's Story<br>Henry Lee Summer, Hey Baby<br>Waterfront, Cry<br>Wire, Eardrum Buzz   | Milli Vanilli, Baby Don't Forget My Number<br>Donna Summer, This Time I Know It's For Real<br>Bette Midler, Wind Beneath My Wings<br>New Kids On The Block, I'll Be Loving You (Forever)<br>Natalie Cole, Miss You Like Crazy<br>Richard Marx, Satisfied<br>Cyndi Lauper, I Drove All Night<br>Fine Young Cannibals, Good Thing<br>Bobby Brown, Every Little Step<br>Tom Petty, I Won't Back Down<br>Waterfront, Cry<br>Cinderella, Coming Home<br>Neneh Cherry, Buffalo Stance<br>Elvis Costello, Veronica  | New Kids On The Block, I'll Be Loving You (Forever)<br>Bette Midler, Wind Beneath My Wings<br>John Cougar Mellencamp, Pop Singer<br>Martika, Toy Soldiers<br>Waterfront, Cry<br>Donna Summer, This Time I Know It's For Real<br>Warrant, Down Boys<br>Paula Abdul, Forever Your Girl<br>Neneh Cherry, Buffalo Stance<br>Milli Vanilli, Baby Don't Forget My Number<br>Lita Ford/Ozzy Osbourne, Close My Eyes Forever   |
| <b>CURRENT</b>   | <b>HEAVY</b>   | <b>HEAVY</b>   |
| Oak Ridge Boys, Beyond Those Years<br>Kathy Mattea, Come From The Heart<br>Skip Ewing, Gospel According To Luke<br>Dolly Parton, Why'd You Come In Here Lookin'...<br>Linda Davis, Weak Nights<br>Lyle Lovett, Nobody Knows Me<br>Shenandoah, Sunday In The South<br>Billy Joe Royal, Love Has No Right<br>Nitty Gritty Dirt Band, Will The Circle Be Unbroken<br>Desert Rose Band, She Don't Love Nobody<br>Cowboy Junkies, Misguided Angel<br>Charlie Daniels, Midnight Train<br>Jo-Ei Sonnier, Blue, Blue (Blue, Blue, Blue)<br>Reba McEntire, Cathy's Clown<br>Freddy Fender, Spanish Harlem<br>Canyon, Right Tracks, Wrong Train<br>Charley Pride, The More I Do<br>Lisa Ferris, I Made A Voodoo Doll Of Betsy<br>New Grass Revival, Callin' Baton Rouge<br>Tracker, Cripple Cowboy | Michael Damian, Cover Of Love<br>Adrian Belew, Oh Daddy!<br>Tin Machine, Under The God<br>Peter Gabriel, In Your Eyes<br>Dead Or Alive, Come Home With Me Baby (Ext. Mix)<br>The Call, Let The Day Begin<br>Holly Johnson, Love Train<br>Animation, Calling It Love<br>Michael Morales, Who Do You Give Your Love To<br>The Connells, Something To Say<br>Madonna, Express Yourself  | Kathy Mattea, Come From The Heart<br>Oak Ridge Boys, Beyond Those Years<br>Reba McEntire, Cathy's Clown<br>Dolly Parton, Why'd You Come In Here Lookin'...<br>Billy Joe Royal, Love Has No Right<br>Clint Black, A Better Man<br>Lorrie Morgan, Dear Me<br>Keith Whitley, I'm No Stranger To The Rain<br>Shenandoah, Sunday In The South<br>Desert Rose Band, She Don't Love Nobody<br>Clint Black, Killin' Time<br>Rodney Crowell, After All This Time<br>The Shooters, If I Ever Go Crazy<br>Nitty Gritty Dirt Band, Will The Circle Be Unbroken<br>Charlie Daniels, Midnight Train<br>Kenny Rogers, Planet Texas<br>Sweethearts Of The Rodeo, If I Never See Midnight...<br>Jo-Ei Sonnier, Blue, Blue (Blue, Blue, Blue)<br>Skip Ewing, Gospel According To Luke<br>Billy Joe Royal, Tell It Like It Is |

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## Panel Sees Specialty Outlets As Last Holdout Mom-&-Pops Stall On Sell-Through

BY MOIRA McCORMICK

CHICAGO Based on the governing theme that sell-through is establishing itself as the fastest-growing area of the home video business, a five-person panel of retailers and manufacturers discussed the finer points of the subject here during a June 5 workshop

at the 1989 Summer Consumer Electronics Show.

Titled "Sell-Through Is Here To Stay," the panel consisted of George Rogers, associate VP of Wherehouse Entertainment; Larry Kieves, president of Supermarket Video; Michael Karaffa, VP, sales and marketing, of Vestron Video; Doug Harvey, director of Jetco,

the in-house rackjobber for the Target chain; and Allen Benjamin, VP, retail sales, for International Video Entertainment. The session was moderated by Al Stewart, Billboard home video editor.

**CES REPORT**

"Owning a piece of Hollywood has tremendous emotional dynamics... There have been wonderful increases over the last three years, and not from the 'E.T.' impact alone, but from 'E.T.,' 'Cinderella,' and others which have helped open a broader customer base," said Rogers.

A major topic of discussion was sell-through's relation to the video specialty store, in particular the

(Continued on page 55)



**The Look Of A Legend.** Rodney "Fame Jaxson" Harris, center, is presented with a copy of the Vestron Video release "Michael Jackson... The Legend Continues." Harris won a dance contest during a promotion at Tower Video in Greenwich Village, N.Y. Joining him are, from left, Lesli Rotenberg, Vestron publicity manager, and Suzy Leydenfrost, Tower Video East Coast regional manager.

## Leonard-Hearns Tape Hits Street 14 Days After Bout

NEW YORK The much-publicized fight between Sugar Ray Leonard and Thomas "Hit Man" Hearns will be released by CBS/Fox Home Video just two weeks after the June 12 bout at Caesar's Palace in Las Vegas.

Priced at \$19.98, "The Leonard/Hearns Saga" will also include a memorable 14-round fight between the two boxers that took place in September 1981. Interviews with the fighters and press conference highlights from both events will also be included.

CBS/Fox says it will support the release with an extensive trade and consumer advertising campaign, as well as spot cable-TV exposure. A promotional spot offering viewers a limited-edition boxing poster will be included on the videocassette.

Billed as "The War," the 12-round rematch between Leonard and Hearns has been eagerly awaited by the boxing world. The fight will be shown live through closed-circuit telecasts.

(Additional coverage, page 56.)

## 'Peace' Pushes '60s Spirit Urges Viewers To Take Up Causes

BY MOIRA McCORMICK

CHICAGO A new home video release titled "The Peace Tapes Vol. I," with appearances by such '60s activist performers as Richie Havens and Country Joe MacDonald, seeks to motivate viewers to "give peace a chance" once again—by becoming involved in anti-war and pro-environment movements.

"The Peace Tapes" was released April 28 and is so far available only via a toll-free number. The 72-minute, \$19.95 stereo hi-fi program was produced by Chicago-based partners Dan Donian and Winston Propp. It provides an historical overview of the '60s peace movement, using period footage interspersed with recently taped interviews with Havens, MacDonald, Yoko Ono, the Grateful Dead's Bob Weir, the late Abbie Hoffman, Ram Dass, and others. Havens and MacDonald also perform on the tape.

As the focus of the program shifts to such present-day environmental concerns as the destruction of the Brazilian rain forests, the names, addresses, and telephone numbers of environmental groups are displayed on the screen. Viewers are urged to contact these organizations, which include Greenpeace, Beyond War, and the Rainforest Action Network.

Co-producer Propp says, "The Peace Tapes Vol. I" (more volumes are to follow) cost \$80,000 to produce, and was financed by himself and Donian.

Havens' interview in "The Peace Tapes" includes an impromptu performance in a hotel room of his

Woodstock show-stopper, "Freedom"—which, he notes, was composed on the spot "because I'd been on stage for three hours and could think of nothing else to play."

Havens, who is scheduled to perform this summer (along with MacDonald, John Sebastian, Canned Heat, and a Jimi Hendrix tribute) in a Woodstock minireunion tour called the '69-'89 20th Anniversary Celebration Tour, says "The Peace Tapes" should help foster "an advancement of awareness of our planet and the situation we're in."

"The Peace Tapes Vol. I" is available through a toll-free number, and Propp says a TV advertising campaign has gotten under way on MTV and VH-1. "We'll also be doing print ads in alternative media," he says. "We'd also like to have the title in bookstores; we've been talking to Waldenbooks and B. Dalton."

In addition, the tape is being marketed through the environmental organizations that appear in it, and a portion of the proceeds are earmarked for those groups. Profits from tape sales will go toward "producing volume two," Propp says.

So far, "The Peace Tapes" is not available in video stores, "because the video distributors we talked to wanted to nickel-and-dime us to death," according to Propp. "We'll act as our own wholesalers until we find the right deal."

For more information, call 800-648-0755, extension 11, or write to The Peace Tapes, 350 Kensington Road, Mt. Prospect, Ill. 60056.

FOR WEEK ENDING JUNE 17, 1989

Billboard

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# TOP VIDEODISKS™

| Compiled from a national sample of retail store sales reports. |            |               |                                |  | Year of Release                     | Rating | Suggested List Price |
|--|------------|---------------|--------------------------------|--|-------------------------------------|--------|----------------------|
| THIS WEEK  | 2 WKS. AGO | WKS. ON CHART | TITLE                          | Copyright Owner, Manufacturer, Catalog Number    |                                     |        |                      |
|  |            |               |                                | ★ ★ NO. 1 ★ ★                                    |                                     |        |                      |
| 1  | 1          | 11            | DIE HARD                       | CBS-Fox Video 1666                               | Bruce Willis<br>Bonnie Bedelia      | 1988   | R 39.95              |
| 2  | 9          | 3             | CROCODILE DUNDEE II            | Paramount Pictures<br>Paramount Home Video 32147 | Paul Hogan<br>Linda Kozlowski       | 1988   | PG 34.95             |
| 3  | 2          | 3             | A FISH CALLED WANDA            | CBS-Fox Video 4752                               | John Cleese<br>Jamie Lee Curtis     | 1988   | R 39.95              |
| 4  | 3          | 9             | MIDNIGHT RUN                   | Universal City Studios<br>MCA Home Video 80810   | Robert De Niro<br>Charles Grodin    | 1988   | R 39.98              |
| 5  | 4          | 7             | WILLOW                         | LucasFilm Ltd.<br>Image Entertainment 11819      | Val Kilmer<br>Joanne Whalley        | 1988   | PG 39.95             |
| 6  | NEW ▶      |               | GORILLAS IN THE MIST           | Universal City Studios<br>MCA Home Video 80851   | Sigourney Weaver<br>Bryan Brown     | 1988   | PG 39.98             |
| 7  | NEW ▶      |               | COMING TO AMERICA              | Paramount Pictures<br>Paramount Home Video 32157 | Eddie Murphy<br>Arsenio Hall        | 1988   | R 34.95              |
| 8  | 10         | 3             | THE PRESIDIO                   | Paramount Pictures<br>Paramount Home Video 31978 | Sean Connery<br>Mark Harmon         | 1988   | R 34.95              |
| 9  | 8          | 3             | CROSSING DELANCY               | Warner Bros. Inc.<br>Warner Home Video 11826     | Amy Irving<br>Peter Riegert         | 1988   | PG 24.98             |
| 10   | RE-ENTRY   |               | MOONWALKER                     | Ultimate Production<br>Image Entertainment 6322  | Michael Jackson                     | 1988   | NR 39.95             |
| 11   | RE-ENTRY   |               | BULL DURHAM                    | Orion Pictures<br>Image Entertainment 6399       | Kevin Costner<br>Susan Sarandon     | 1988   | R 39.95              |
| 12   | RE-ENTRY   |               | BIG BUSINESS                   | Touchstone Pictures<br>Touchstone Home Video 605 | Bette Midler<br>Lily Tomlin         | 1988   | PG 39.98             |
| 13   | 5          | 5             | MARRIED TO THE MOB             | Orion Pictures<br>Image Entertainment 62870      | Michelle Pfeiffer<br>Matthew Modine | 1988   | R 39.95              |
| 14   | NEW ▶      |               | CHILD'S PLAY                   | MGM/UA Home Video M800951                        | Catherine Hicks<br>Chris Sarandon   | 1988   | R 34.95              |
| 15   | 7          | 13            | THE DEAD POOL                  | Warner Bros. Inc.<br>Warner Home Video 11810     | Clint Eastwood                      | 1988   | R 24.98              |
| 16   | RE-ENTRY   |               | DOCTOR ZHIVAGO                 | MGM/UA Home Video 900003                         | Omar Sharif<br>Julie Christie       | 1965   | PG 49.95             |
| 17   | NEW ▶      |               | TUCKER: THE MAN AND HIS DREAMS | Paramount Pictures<br>Paramount Home Video 32144 | Jeff Bridges<br>Martin Landau       | 1988   | PG 34.95             |
| 18   | RE-ENTRY   |               | BEN-HUR                        | MGM/UA Home Video 900004                         | Charlton Heston                     | 1959   | G 49.95              |
| 19   | NEW ▶      |               | EVERYBODY'S ALL AMERICAN       | Warner Bros. Inc.<br>Warner Home Video 11827     | Jessica Lange<br>Dennis Quaid       | 1988   | R 29.98              |
| 20   | 6          | 11            | EMPIRE OF THE SUN              | Warner Bros. Inc.<br>Warner Home Video 11753     | Christian Bale<br>John Malkovich    | 1987   | PG 39.98             |

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

## VIDEO REVIEWS

This column offers a critical look at recent nontheatrical video releases. Suppliers interested in seeing their cassettes reviewed in this column should send VHS cassettes to Al Stewart, Billboard, 1515 Broadway, New York, N.Y. 10036. Please include the running time and suggested retail price.

**"Aerosmith Live, Texas Jam '78," CMV, 50 minutes, \$19.98.**

Aerosmith's spectacular "Permanent Vacation" comeback began with their blistering set at the 1987 Texas Jam, so a concert video of the band's 1978 performance there seems only appropriate.

It also seems to be yet another case of Aerosmith's ex-label capitalizing on its former signees' current success. "Texas Jam" follows two fairly recent greatest-hits live albums, "Classics Live I" and "Classics Live II," and another longform video of early concert clips, "Aerosmith Video Scrapbook" (which has five songs in common with the current one). "Scrapbook," however, relied primarily on backstage footage as its between-song filler, while "Texas" utilizes your basic stadium shots (roadies at work, aerial pans of the crowd, fans rocking out, etc.). Perhaps coincidentally, it competes with a video of newer material, "Aerosmith 3x5," from the band's current label, Geffen. Still, considering that this is one of the truly great rock'n'roll bands of all time—and, amazingly, that many of their young fans believe their career started with "Vacation"—there may be no such thing as too many Aerosmith videos. Sales will tell. **LEE BLACK**

**"Jane's Addiction, The Fan's Video—Soul Kiss," Warner Reprise Video, 24 minutes, \$9.95.**

One of the hip success stories of the year, Jane's Addiction combines a metal sound with an "alternative" (read: weird) sensibility, and has managed to cross over into both markets. This compilation starts off well enough with an uncensored version of the band's "Mountain Song" video and front man Perry Farrell's sarcastic but apt description of the band as "a cross between Duke Ellington and the Bad Brains," but proceedings go downhill from there, with casual offstage footage that's marginally coherent at best, rambling and tedious at worst. The band's hardcore fans will probably appreciate it, though. **L.B.**

**"Hard N' Heavy," MPI Home Video, 70 minutes, \$14.95.**

Metal audiences are avid video buyers, so a bimonthly metal "video magazine" was an inevitable idea. Whether or not it's a good idea is another matter. On the plus side: The interviews with the more articulate and intelligent metal stars are worth watching, particularly Lemmy Kilmister of Motorhead, who is wryly funny as always, and Alice Cooper, who does his elder-statesman bit with style.

(Continued on next page)

# America's Most Talked About and

**"It plants 12 sticks of dynamite in your brain, then sets them off relentlessly, one by one. It's a shattering experience."**

-Kathy Huffhines, DETROIT FREE PRESS

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-Judith Crist

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# Acclaimed Motion Picture.

**VIDEO REVIEWS**

*(Continued from preceding page)*

Numerous others, however, are obnoxious (W.A.S.P.'s Blackie Lawless and Warrant) or not used to on-camera interviews (upcoming thrashers Violence and Forbidden). A better interviewer and sharper editing might have helped here.

The footage on several others is obviously dated; Iron Maiden, for instance, is currently on a long hiatus. "Hard N' Heavy" also intercuts interview segments with a band's video, which diffuses the impact of the clip (a particularly bad idea when introducing a new and complex band like Voi Vod). The video's most interesting event—Party Ninjas' benefit jam with members of Motley Crue, White Lion, Kiss, and many others—would have been better represented by more concert footage than rowdy 10-second comments by the various groups and with better sound quality than was in evidence here.

The question, then: Are kids really going to pay \$14.95 for what is essentially a less professionally done MTV "Headbangers' Ball" with the four-letter words left in?

L.B.

**"Glam Rock," Virgin Video, 52 minutes, \$14.95.**

The original '70s explosion of makeup and glitzy clothes is presented here in an entirely enjoyable and amusing rock history lesson. Culled primarily from the vaults of the BBC, the highlights include T. Rex's "Bang A Gong (Get It On)" Sweet's "Hell Raiser," Gary Glitter's "Rock N' Roll Part 2," and Alice Cooper's memorable teen rebellion anthem "School's Out." Cooper—the only one in the video who still has an active career—and T. Rex's late Marc Bolan look quite contemporary, while some of the others (Gary Glitter is the worst offender) come off as downright ridiculous. (Up-and-coming rockers might take this hint: The more over-the-top one's costume, the more silly and dated it looks 15 years later.) Interspersed with appropriately loony opticals, this compilation is a must, particularly for anyone who thinks Poison started this stuff.

L.B.

**"The Ladies Sing The Blues," VIEW Video, 60 minutes, \$29.95.**

In the first half of this century, such singers as Bessie Smith, Ethel Waters, and Billie Holiday invented vocal styles that would provide a musical vocabulary for later jazz, R&B, and pop singers. This documentary, using rare film and TV performance footage, is an introduction to the vocal talents of those three legends and nine other extraordinary female blues and jazz singers: Ida Cox, Rosetta Garr, Connie Boswell, Dinah Washington, Ruth Brown, Lena Horne, Sarah Vaughan, Helen Humes, and Peggy Lee. A must for jazz and blues fans and a strong addition to the sell-through shelf or rental library.

CHRIS MCGOWAN

**"Doggedy Dog Dog," Radius Press Home Video, 55 minutes, (Continued on next page)**

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Street Date: 6/22/89

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## VIDEO REVIEWS

(Continued from preceding page)

\$39.95.

Dog fanciers are going to love this program, which profiles more than 300 of man's best friends in a variety of poses and situations. Whether you opt for the stylish thoroughbreds or the more laid-back mutts, there's a canine here certain to catch your fancy.

Filed over a period of 10 years, the program shows dogs looking and acting like dogs. Some are drooling on their owners; others are fighting and biting; and still others are sporting and courting. In short, this program offers viewers some real insight into the phrase, "It's a dog's life."

However, there are two drawbacks to this otherwise delightful effort: a nonstop soundtrack that grows tiresome after a while and a rather steep price tag. Still, dog lovers are a breed unto themselves, and when it comes to their pets—their pride and joy—no price is too high. **RICHARD T. RYAN**

**"Toots Thielemans In New Orleans," Leisure Video Products, 60 minutes, \$29.95.**

Toots Thielemans is arguably the greatest, and maybe even the first, jazz harmonica player. Although one might be tempted to dismiss associating the mouth organ with jazz, Thielemans demonstrates what a mistake such an assumption would be. Backed by a talented trio of musicians, Thielemans, performing at Lulu White's Mahogany Hall on Bourbon Street in New Orleans, gives such standards as "Days Of Wine And Roses," "Green Dolphin Street," and "If You Go Away" a whole new sound. However, the highlight of the program is when Thielemans offers up a wonderful version of "Blusette"—probably his best-known composition.

Between numbers, there is an extended interview with Thielemans, who recounts his lifelong love affair with music and jazz in particular. Given the name recognition he enjoys among jazz lovers, Thielemans just may be able to drum up some sales. **R.T.R.**

**"Mastering Fly Fishing—The Fundamentals," Vestron Video, 60 minutes, \$29.98.**

Joe Humphreys has been called "The Arnold Palmer of Fly Fishing," and after watching this program, viewers will know why. Humphreys takes his audience on-stream to demonstrate the best ways to locate fish, and he also conducts a casting clinic. After moving into the workroom, the subject switches to selecting the proper equipment and tying flies.

There is a great deal more that is also covered, such as line control, reading the environment, rod selection, wet and dry flies, and knots. In short, there is enough here to satisfy even the most ardent angler. With its rather modest price point, this program should definitely not be "the one that got away." **R.T.R.**

**"Dirty Tennis," MCA Home Video, 33 minutes, \$19.95.**

Dick Van Patten takes to the  
(Continued on page 58)



## TOP VIDEOCASSETTES SALES™

| THIS WEEK | LAST WEEK | WKS. ON CHART | TITLE  | Copyright Owner, Manufacturer, Catalog Number            | Principal Performers                 | Year of Release | Rating | Suggested List Price |
|-----------|-----------|---------------|--|--|--------------------------------------|-----------------|--------|----------------------|
|           |           |               | Compiled from a national sample of retail store sales reports. |  |                                      |                 |        |                      |
|           |           |               | ★★ NO. 1 ★★  |  |                                      |                 |        |                      |
| 1         | 2         | 4             | MICHAEL JACKSON: THE LEGEND CONTINUES...                       | Vestron Musicvideo 5358                                  | Michael Jackson                      | 1989            | NR     | 15.98                |
| 2         | 1         | 21            | MOONWALKER   | Ultimate Production<br>CBS Music Video Enterprises 49009 | Michael Jackson                      | 1988            | NR     | 24.98                |
| 3         | 3         | 20            | JANE FONDA'S COMPLETE WORKOUT                                  | Lorimar/LightYear Ent.<br>Warner Home Video 650          | Jane Fonda                           | 1989            | NR     | 29.98                |
| 4         | 4         | 15            | U2 RATTLE AND HUM  | Paramount Pictures<br>Paramount Home Video 32228         | U2                                   | 1988            | PG-13  | 24.95                |
| 5         | 7         | 126           | CALLANETICS ▲ ◇  | Callan Productions Corp.<br>MCA Home Video 80429         | Callan Pinckney                      | 1986            | NR     | 24.95                |
| 6         | 5         | 32            | E.T. THE EXTRA-TERRESTRIAL                                     | Amblin Entertainment<br>MCA Home Video 77012             | Henry Thomas<br>Dee Wallace          | 1982            | PG     | 24.95                |
| 7         | 9         | 73            | DIRTY DANCING  | Vestron Pictures Inc.<br>Vestron Video 6013              | Patrick Swayze<br>Jennifer Grey      | 1987            | PG-13  | 24.98                |
| 8         | 6         | 35            | CINDERELLA   | Walt Disney Home Video 410                               | Animated                             | 1950            | G      | 26.99                |
| 9         | 8         | 10            | SHIRLEY MACLAINE'S INNER WORKOUT                               | Vestron Video 5270                                       | Shirley MacLaine                     | 1989            | NR     | 29.98                |
| 10        | 12        | 3             | PLAYBOY WET AND WILD   | HBO Video 0277   | Various Artists                      | 1989            | NR     | 19.99                |
| 11        | 10        | 18            | BRUCE SPRINGSTEEN ANTHOLOGY: 1978-1988                         | CBS Music Video Enterprises 49010                        | Bruce Springsteen                    | 1989            | NR     | 24.98                |
| 12        | 11        | 14            | THE COLOR PURPLE   | Warner Bros. Inc.<br>Warner Home Video 11534             | Whoopi Goldberg<br>Oprah Winfrey     | 1985            | PG-13  | 24.95                |
| 13        | 13        | 13            | RUSH: A SHOW OF HANDS  | PolyGram Music Video 041760-3                            | Rush                                 | 1989            | NR     | 24.95                |
| 14        | 14        | 16            | SPORTS ILLUSTRATED'S 25TH ANNIVERSARY SWIMSUIT VIDEO           | HBO Video 0234   | Various Artists                      | 1989            | NR     | 19.98                |
| 15        | 17        | 12            | PLAYBOY'S SEXY LINGERIE  | HBO Video 0156   | Various Artists                      | 1989            | NR     | 19.99                |
| 16        | 18        | 78            | PINK FLOYD THE WALL  | MGM/UA Home Video 400268                                 | Bob Geldof                           | 1982            | R      | 19.95                |
| 17        | 31        | 8             | ANTHRAX: OI DIVNIKUFESIN N.F.V.                                | Megaforce Worldwide<br>Island Visual Arts 50135-3        | Anthrax                              | 1988            | NR     | 19.98                |
| 18        | 20        | 202           | THE SOUND OF MUSIC ▲ ◇   | CBS-Fox Video 1051                                       | Julie Andrews<br>Christopher Plummer | 1965            | G      | 29.98                |
| 19        | 29        | 30            | KATHY SMITH'S FAT BURNING WORKOUT                              | Fox Hills Video FH1059                                   | Kathy Smith                          | 1988            | NR     | 19.95                |
| 20        | 16        | 16            | MICHAEL JORDAN: COME FLY WITH ME                               | CBS-Fox Video 2173                                       | Michael Jordan                       | 1989            | NR     | 19.98                |
| 21        | NEW ▶     |               | NUTS ABOUT CHIP 'N' DALE                                       | Walt Disney Home Video 447                               | Animated                             | 1989            | NR     | 14.95                |
| 22        | 15        | 2             | PLAYMATE OF THE YEAR VIDEO CENTERFOLD 1989                     | HBO Video 0065   | Kimberley Conrad                     | 1989            | NR     | 19.99                |
| 23        | 32        | 117           | TOP GUN  | Paramount Pictures<br>Paramount Home Video 1629          | Tom Cruise<br>Kelly McGillis         | 1986            | PG     | 26.95                |
| 24        | 25        | 27            | PLAYMATE VIDEO CALENDAR 1989                                   | HBO Video 0510   | Various Artists                      | 1988            | NR     | 19.99                |
| 25        | 33        | 9             | DEBBIE GIBSON: LIVE IN CONCERT                                 | Atlantic Records Inc.<br>Atlantic Video 50133-3          | Debbie Gibson                        | 1989            | NR     | 19.98                |
| 26        | 24        | 87            | LADY AND THE TRAMP   | Walt Disney Home Video 582                               | Animated                             | 1955            | G      | 29.95                |
| 27        | 21        | 20            | ANGELA LANSBURY: POSITIVE MOVES                                | Wood Knapp Video WK1016                                  | Angela Lansbury                      | 1988            | NR     | 29.95                |
| 28        | 26        | 9             | THE PRINCESS BRIDE   | Twentieth Century Fox<br>Nelson Home Entertainment 7709  | Cary Ewes<br>Robin Wright            | 1987            | PG     | 19.95                |
| 29        | 22        | 6             | DAZZLING DUNKS AND BASKETBALL BLOOPERS                         | CBS-Fox Video 2229                                       | Marv Albert<br>Frank Layden          | 1989            | NR     | 14.98                |
| 30        | 36        | 30            | THE UNTOUCHABLES   | Paramount Pictures<br>Paramount Home Video 1886          | Kevin Costner<br>Sean Connery        | 1987            | R      | 19.89                |
| 31        | 27        | 46            | DEF LEPPARD: HISTORIA  | Bludgeon Riffola, LTD.<br>PolyGram Music Video 080359-3  | Def Leppard                          | 1988            | NR     | 24.95                |
| 32        | 39        | 11            | MEET THE RAISINS   | Will Vinton Prod. Inc.<br>Atlantic Video 50132-3         | The California Raisins               | 1988            | NR     | 14.98                |
| 33        | 34        | 115           | THE WIZARD OF OZ ▲ ◇   | MGM/UA Home Video 60001                                  | Judy Garland<br>Ray Bolger           | 1939            | G      | 29.95                |
| 34        | NEW ▶     |               | MICKEY AND THE GANG  | Walt Disney Home Video 445                               | Animated                             | 1989            | NR     | 14.95                |
| 35        | NEW ▶     |               | DISNEY'S SING ALONG SONGS: FUN WITH MUSIC                      | Walt Disney Home Video 451                               | Animated                             | 1989            | NR     | 14.95                |
| 36        | 23        | 36            | DOCTOR ZHIVAGO   | MGM/UA Home Video 900003                                 | Omar Sharif<br>Julie Christie        | 1965            | PG     | 29.95                |
| 37        | 19        | 139           | JANE FONDA'S LOW IMPACT AEROBIC WORKOUT ▲ ◇                    | Lorimar/LightYear Ent.<br>Warner Home Video 070          | Jane Fonda                           | 1986            | NR     | 29.98                |
| 38        | NEW ▶     |               | DUCKTALES: LOST WORLD WANDERERS                                | Walt Disney Home Video 450                               | Animated                             | 1989            | NR     | 14.95                |
| 39        | 28        | 32            | FATAL ATTRACTION   | Paramount Pictures<br>Paramount Home Video 1762          | Michael Douglas<br>Glenn Close       | 1987            | R      | 19.89                |
| 40        | 30        | 2             | BRINGING UP BABY   | Turner Home Entertainment 6012                           | Cary Grant<br>Katherine Hepburn      | 1938            | NR     | 19.98                |

◆ 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.

## HOME VIDEO



**Funny Man.** A promotional contest in conjunction with RCA/Columbia Pictures Home Video's "Punchline" gave Jake Lamb, Schwartz Brothers director of sales, an opportunity to make his stand-up comedy debut in front of 100 friends at Garvin's Comedy Stop in Lanham, Md. Joining Lamb at the club were, from left, Jim Crowley, RCA/CPHV's Eastern division sales manager; Lamb; Jim Schwartz, president of S.B.I.; "Punchline" star Pam Matteson; Joel Goldmann, S.B.I. sales manager; Nancy Rabiner, RCA/CPHV product manager; and Wil Coble, RCA/CPHV regional sales manager.

## MOM-&amp;POPS STALL

(Continued from page 51)

mom-and-pop store. Benjamin, after stating that "the mom-and-pop stores have not come to the sell-through party, and we must encourage them," suggested that working through a rackjobber can help independent stores profit from sell-through "without a major financial commitment.

"Most mom-and-pop stores," said Benjamin, "have a theory that they can make more on an \$89.95 rental—but it takes 45 days to

promotion other than co-op that are available to retailers, including tying in a store's own promotional efforts to personal appearances a title's star may be making. The Vestron title "Shirley MacLaine's Inner Workout" was helped a great deal by her publicity tour, including a guest shot on the "Oprah Winfrey Show." "The savvy retailers devoted their promotional activities and co-op dollars with that exposure," said Karaffa.

The subject of returns also sparked a good deal of discussion. Kieves said that when he was president of Congress Video, the return policy was 20%. Still, he said, if a good regular customer wanted to return more than 20%, "we couldn't tell them to drop dead."

Rogers pointed out that retailers generally take 80% of the risk and manufacturers 20% with new product. "If I order a thousand tapes, and that turns out to be a mistake, I don't have money now to buy what is selling. [Manufacturers and retailers] need to work together to share the risks," he said.

Karaffa detailed Vestron's no-return policy, called "return credit allowance." Under this plan, retailers can not return merchandise. (Continued on next page)

## 'Real cash flow is a consideration' for small stores

break even. Also they don't want to give up shelf space—even if only 10% of an inventory actively rents while the rest sits."

Kieves disagreed. "True, but the retailer sees a stream of [transactions] from day one with a rental title," he said. "Real cash flow is a consideration." He added that video specialty stores succeed on breadth of selection rather than competitive prices.

In the supermarket business, Kieves said, sell-through has never been pushed because it does not involve a two-visit transaction, as a rental does. "But we have been offering previously viewed tapes at \$9.95-\$12.95, and they're phenomenally successful—people are buying cassettes," he said.

The discussion also addressed another hot topic: co-op advertising. Rogers decried the current state of co-op, saying, "If I buy 10,000 pieces, I might earn \$4,000 in co-op—and it's difficult to promote a title in 250 stores in five states with \$4,000."

Benjamin agreed, implying that this is why IVE does not have a co-op accrual system. "If a Target or Warehouse or mom-and-pop comes to us with a plan that makes sense, we'll do it," he said.

Karaffa pointed out avenues of

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# TOP SPECIAL INTEREST VIDEOCASSETTES™ SALES

| THIS WEEK  | 2 WKS. AGO | WKS. ON CHART | TITLE                                     | Program Supplier,<br>Catalog Number | Suggested<br>List Price |
|--|------------|---------------|---|-------------------------------------|-------------------------|
| Compiled from a national sample of retail store sales reports. |            |               |   |                                     |                         |
| <b>HEALTH AND FITNESS™</b>                                     |            |               |   |                                     |                         |
|  |            |               | ★★ NO. 1 ★★                               |                                     |                         |
| 1  | 1          | 127           | CALLANETICS ◊                             | MCA Home Video 80429                | 24.95                   |
| 2  | 3          | 19            | JANE FONDA'S COMPLETE WORKOUT             | Warner Home Video 650               | 29.98                   |
| 3  | 2          | 127           | JANE FONDA'S NEW WORKOUT ◆                | Warner Home Video 069               | 29.98                   |
| 4  | 4          | 33            | SUPER CALLANETICS                         | MCA Home Video 80809                | 24.95                   |
| 5  | 6          | 127           | JANE FONDA'S LOW IMPACT AEROBIC WORKOUT ◆ | Warner Home Video 070               | 29.98                   |
| 6  | 5          | 15            | ANGELA LANSBURY: POSITIVE MOVES           | Wood Knapp Video 1016               | 29.95                   |
| 7  | 7          | 127           | KATHY SMITH'S BODY BASICS                 | JCI Video 8111                      | 14.95                   |
| 8  | 13         | 9             | SHIRLEY MACLAINE'S INNER WORKOUT          | Vestron Video 5270                  | 29.98                   |
| 9  | 12         | 31            | KATHY SMITH'S FAT-BURNING WORKOUT         | Fox Hills Video FH1059              | 19.95                   |
| 10   | 9          | 65            | START UP WITH JANE FONDA                  | Warner Home Video 077               | 19.95                   |
| 11   | 8          | 21            | RAQUEL: LOSE 10LBS. IN 3 WEEKS            | HBO Video 9892                      | 19.99                   |
| 12   | 10         | 127           | KATHY SMITH'S ULTIMATE VIDEO WORKOUT      | JCI Video 8100                      | 14.95                   |
| 13   | 14         | 109           | JANE FONDA'S P. B. & R. WORKOUT           | Warner Home Video 046               | 29.98                   |
| 14   | 15         | 113           | A WEEK WITH RAQUEL                        | HBO Video 9965                      | 19.99                   |
| 15   | 11         | 127           | JANE FONDA'S EASY GOING WORKOUT ◆         | Warner Home Video 058               | 29.98                   |
| 16   | NEW▶       |               | DENISE AUSTIN: THE TOTAL WORKOUT          | Parade Video 29                     | 19.95                   |
| 17   | 16         | 69            | KATHY SMITH'S STARTING OUT                | Fox Hills Video FH1027              | 19.95                   |
| 18   | 17         | 127           | RICHARD SIMMONS AND THE SILVER FOXES      | Warner Home Video 158               | 24.95                   |
| 19   | 18         | 113           | THE JANE FONDA'S WORKOUT CHALLENGE        | Warner Home Video 051               | 29.98                   |
| 20   | 19         | 13            | DENISE AUSTIN'S SUPER STOMACHS            | Parade Video 27                     | 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: Recreational Sports and Self Improvement.

## MOM-&POPS STALL

(Continued from page 51)

dise, "but if they need dollars to promote and mark down goods, we pay it out, at a smaller percentage for rental product and a higher percentage for sell-through."

Harvey supported that approach, saying that at Target, "our bookkeeping is set up to take markdowns—we think passing the value to the consumer is smarter than sending the product back."

The panel also discussed whether a big sell-through title has a negative impact on rentals. Rogers took note of the 100,000 copies of Vestron's MacLaine title sold and stated, "There is a relationship to rentals—you could be talking a half-billion dollar impact."

"Consumers want to buy some movies and rent others," Henry said, "and we should configure the industry to that wish. [Target] wouldn't dream of carrying certain titles that we know won't sell."

Alternative methods of distribution, such as mail order and telemarketing, were also discussed. "Any business worth billions will attract a vast array of distribution channels," said Rogers. He said he was not bothered by TV ads selling, via a toll-free number, the same title he is selling—as long as there is no "unreasonable reduction," which means, "they received support that I didn't." Such an incidence, said Rogers, is "not common, but it's taken place."

Finally, the panel talked about selling product produced under extended-play as opposed to standard-play lengths. Kieves said that, in the rental business, "the \$1 a manufacturer might save by putting out a tape on EP doesn't matter; people will pay a premium price for what's perceived as top quality."

And though, as Benjamin said, "There is a qualitative difference between the two . . . but it's not recognizable to the average customer." Harvey stated, "When there's a choice, we'll always buy SP."

## CBS/Fox Hopes For A Hit With Latest Sports Title

**TALE OF THE TAPE:** Sports video has become big business, as evidenced by heightened industry sales and supplier activity. After children's video, analysts say sports (particularly golf, basketball, football, profiles, events, and instructional) has emerged as the second-largest nontheatrical segment with "hits" now more easily able to reach 100,000-200,000-unit-and-beyond figures.

One of the genre's major proponents, CBS/Fox Video, hopes to score some knockout sell-through punches when it releases the "Leonard/Hearns Saga" 14 days after the June 12 Las Vegas rematch between the two fighters. Sugar Ray Leonard won the previous "war" against Thomas "Hit Man" Hearns back in 1981—a clash many experts still argue is one of the decade's best. While the company has built an impressive sports programming library, this is its first foray into boxing.

Both fights will be on the \$19.98-listed video, according to John Gaffney, music and sports programming marketing director for the label. Interview and press conference footage of both combatants will also appear.

"We're positioning it to be more than just one fight," says Gaffney. "Both fights will be set up." The broader programming formula also ensures added interest in case the fight ends abruptly in an early round.

In addition to a sizable trade and consumer campaign, viewers can obtain a special collector's edition poster, he says. Details on obtaining the poster are available by watching the tape.

In terms of postfight promotion, he says: "We'll be in USA Today the day after and we'll be doing radio promotions on talk shows in 10 major markets."

While CBS/Fox doesn't offer sales projections, Gaffney notes that he foresees quite a bit of penetration at the specialty-store level for this title and will not be surprised at a 50-50 split between mass merchants and specialists.

One convincing argument for specialty-store involvement, he says, is the phenomenal recent success of the company's Michael Jordan video (which observers say is over the 100,000-unit level). "That's been a real good lead-in for dealers to see how good our margins are. We want specialty stores to give this a shot. We'd be happy if every specialist bought two—one to sell and one to rent. They will make money."

"One of the reasons Jordan is doing so well," he says, "is because he is an event every time he plays. If this is another classic fight, then

the numbers will be very significant. And there's definitely a major role here for the specialty dealer." One indication of that support, he notes, is that any direct-mail-oriented advertising the company does will also plug local dealers.

The label will also beef up its sports offerings shortly with more NBA playoff product, part of an ongoing arrangement, as well as classic ABC Sports programming, the result of a recently struck deal.

**ADD BOXING:** J2 Communications has bagged U.S. and Canadian rights to "Champions Forever," a made-for-video release in which Muhammad Ali, George Foreman, Joe Frazier, Larry Holmes, and Ken Norton reminisce about the highlights of their careers. Included will be choice footage of their greatest bouts, including the 1971 Frazier-Ali "Fight of the Century" and the 1974 Foreman-Ali "Rumble in the Jungle." The 87-minute program, with a street date

set for Sept. 7, will list for \$29.95.

J2 president Jim Jimirro says the program, which has production values placed at \$1 million, might have been sold to TV or cable, but the strategy is to launch it first to home video, backed by one of the biggest campaigns in J2's history. Among some of the marketing elements: a world-premiere major-city tour beginning at New York's Madison Square Garden with the boxers participating; mayoral "Champions Forever" Day proclamations in key cities; three waves of dealer-line list adds in the top 20 markets; and radio promotions/giveaways set for morning drive time in 25 key markets. J2 also plans to spend more than \$300,000 in trade and distributor ads, incentive programs, and point-of-purchase material. The trade can also look forward to seeing all five champions at J2's booth during the August Video Software Dealers Assn. meet.

One other element in this tape's corner is the recent comeback of heavyweight Foreman, who just disposed of Bert Cooper in two rounds June 1 in Phoenix and is now gunning for Mike Tyson. Some observers predict this tape can go the distance to 200,000 units.

**LAST ADD SPORTS:** Fox Hills Video/Media Home Entertainment, which distributes NFL Films Video, is linking with Sports Media Inc., a Chartwell Publishing Co. subsidiary, for a joint promotion. Upcoming videos will plug the official yearbooks of the NFL teams, which Sports Media publishes. At the same time, the yearbooks will advertise the 36 new NFL Films Videos slated for 1989 release.



by Jim McCullough

BILLBOARD PUBLICATIONS, INC.

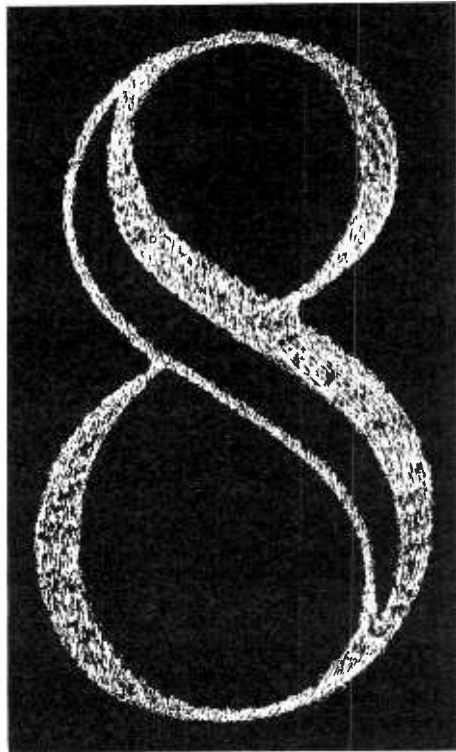
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2. There's no substitute for meeting face-to-face with your fellow retailers, distributors and manufacturers.
3. You'll hear two of the world's top businessmen—**Ted Turner** and **Tom Peters**—share their knowledge and insights.
4. "Retail activist" **Peter Glen** will give you *100 Ideas In 100 Minutes*, which will improve your bottom line.
5. A first-rate blend of seminars and workshops offer information you can put to productive use your first day back on the job.
6. You'll visit with the major manufacturers and suppliers of prerecorded video, accessories, hardware, computer software, video distribution, and media—all under one roof.
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Billboard



## Canadian Panel Ponders PPV

BY KIRK LaPOINTE

OTTAWA Canadian video dealers may not have to contend with pay-per-view just yet, but that won't be the case forever. A panel of key cable and broadcast industry executives told the annual Canadian Cable Television Assn. convention that PPV is a distant but feasible option for Canada. Nevertheless, they added that financial, technical, and regulatory hurdles are still stalling PPV growth north of the border.

Though CCTA, the federal broadcast regulator, has announced plans to accept applications from PPV suppliers, not one company has moved to win approval for a new PPV system.

The reason, according to Fred Klinkhammer, president of the First Choice pay-TV firm and a likely applicant for pay-per-view, is the general lack of addressable cable boxes in Canada. Although U.S. cable subscribers usually get such boxes as part of standard  
*(Continued on next page)*

## VIDEO REVIEWS

*(Continued from page 54)*

courts in an effort to teach viewers the finer points of playing truly dirty tennis. In the course of the program, Van Patten covers such fundamentals as "The Dirty Warm-Up," "The Dirty Game Plan," and "Advanced Dirty Tennis." However, the program is really little more than a series of clichés, stale jokes, and sight gags. Serving as Van Patten's confidant is the lovely Nicolette Sheridan, who makes a wonderful femme fatale. At the same time, former Olympian Bruce Jenner has been given the thankless job of being Van Patten's unassuming dupe.

Although the program may score with dyed-in-the-wool tennis fanatics, it's difficult to imagine this program advancing to the finals. R.T.R.

"George Burns—His Wit And Wisdom," VidAmerica, 45 minutes, \$19.95.

Fans of George Burns—the elder statesman of comedians—are going to be disappointed in this effort. Although there are some gags, much of the program is devoted to showing us a typical day in the life of this 93-year-old wonder. During the course of the program, viewers get to meet various members of Burns' household staff and are also afforded the opportunity to watch him work out. In addition, they are treated to cameo appearances by Emma Samms and Red Buttons, among others. However, the wry humor that one associates with George Burns is in rather short supply in this tedious testimonial.

Although the name recognition may boost sales, that may well be offset by negative word-of-mouth. All in all, this is one comedy program that simply falls flat. R.T.R.

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THE FLY was so popular, it demanded a follow-up!

### STAR POWER

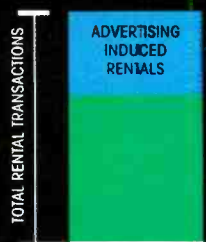
Eric Stoltz and Daphne Zuniga, two of today's most exciting young stars.

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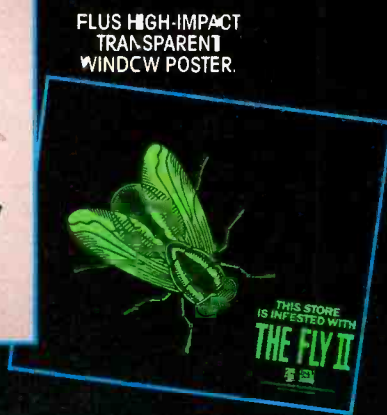
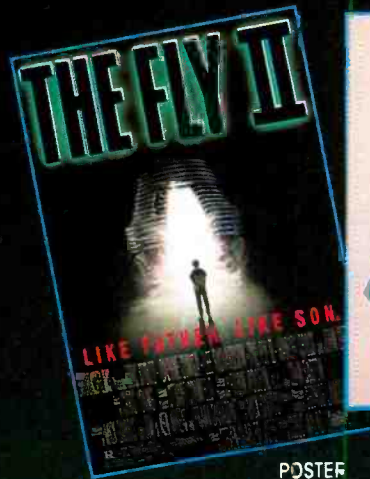
### INCREMENTAL ADVERTISING IN SPOT MARKETS

New York, Los Angeles, Chicago, Philadelphia, San Francisco, Boston, Detroit, Dallas, Washington D.C. and Houston.



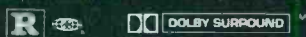
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Music by CHRISTOPHER YOUNG Executive Producer STUART CORNFELD Screenplay by MICK GARRIS and JIM & KEN WHEAT and FRANK DARABONT  
Story by MICK GARRIS Based on Characters Created by GEORGE LANGELAAN Produced by STEVEN CHARLES JAFFE Directed by CHRIS WALAS



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## Acclaim Posts Applause-Worthy Second Quarter

NEW YORK Acclaim Entertainment, a marketer and distributor of home entertainment products, reports that new products helped boost second-quarter revenues to a level nearly twice as high as last year's, to \$14.3 million.

Pretax and net profit, meanwhile, soared more than 150% in the company's fiscal quarter, which ended Feb. 28, to \$3 million and \$1.9 million, respectively.

### New products are credited with rise

For the first two quarters, revenues doubled to \$31.7 million. Tony Williams, Acclaim's director of finance and operations, attributes 30% of those sales to increased shipments of Nintendo cartridges and diversification into new product lines.

New products included interactive VCR games like "PGA Golf" and "Wrestle-Mania," hand-held games like "Rambo" and "Air Wolf," and remote-control devices for Nintendo.

Profits skyrocketed on the strength of sales as well as increased productivity, according to Williams.

In other news, Acclaim says its Tokyo-based subsidiary Acclaim Japan Ltd. has been licensed by Nintendo Co. Ltd. to distribute video game cartridges in Western Europe, beginning in late summer. In addition, Acclaim has started to ship hand-held games throughout Europe.

DON JEFFREY

### PANEL PONDER'S PPV

(Continued from preceding page)

equipment, in Canada they're issued only through pay-TV companies, which represents only a fraction of the total cable subscriber-ship in the country.

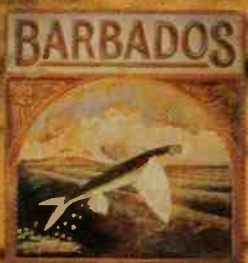
Klinkhammer strongly suggested that cable firms might join First Choice to help get the boxes into homes. He told the Toronto convention that a consortium of firms might want to step forward.

Gordon Craig, who runs the Labatt brewery-owned Sports Channel in Canada, said his firm isn't looking to quickly enter the pay-per-view market. However, his channel has a studio at the Sky-Dome in Toronto, an indoor stadium likely to host the largest Canadian shows and a prime venue for pay-per-view events.

Craig said his company has already obtained exclusive rights to certain aspects of pay-per-view events there.

But he and others said that the introduction of pay-per-view will have to be unfettered by Canadian-content quotas. Television, pay TV, and radio have to air a certain amount of Canadian material, but they asserted that such an approach will not be applicable.

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A tropical sunset scene with palm fronds and silhouettes of people under a net. The sky is a mix of orange, yellow, and blue. The silhouettes of two people are visible, one on the left and one on the right, both looking towards the horizon. A large net with tassels is draped across the scene, partially obscuring the people. The text 'Go, Redant' is written in a stylized, purple, cursive font across the middle of the image.

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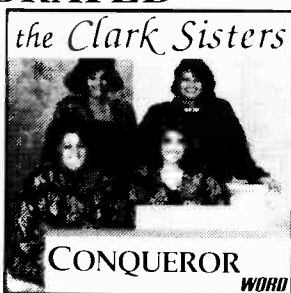
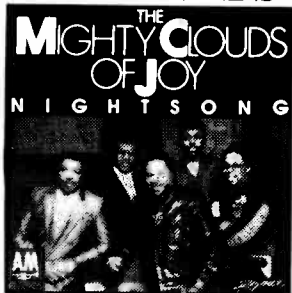
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# TOP SPIRITUAL ALBUMS™

| THIS WEEK     | 4 WKS. AGO | WKS. ON CHART                     | Compiled from a national sample of retail store and one-stop sales reports.         |                               |
|---------------|------------|-----------------------------------|---|-------------------------------|
|               |            | ARTIST                            | TITLE   |                               |
|               |            | LABEL & NUMBER/DISTRIBUTING LABEL |   |                               |
| ★ ★ NO. 1 ★ ★ |            |                                   |   |                               |
| 1             | 2          | 21                                | <b>BEBE &amp; CECE WINANS</b> SPARROW SPR 1169                                      | 5 weeks at No. One HEAVEN     |
| 2             | 1          | 21                                | <b>KEITH PRINGLE &amp; PENTECOSTAL COMM. CHOIR</b> SAVOY 14788                      | NO GREATER LOVE               |
| 3             | 3          | 21                                | <b>MYRNA SUMMERS/REV. TIMOTHY WRIGHT</b> SAVOY 14794                                | WE'RE GONNA MAKE IT           |
| 4             | 4          | 29                                | <b>REV. MILTON BRUNSON</b> REJOICE WC 8418/A&M                                      | AVAILABLE TO YOU              |
| 5             | 9          | 5                                 | <b>BEAU WILLIAMS</b> LIGHT 7-115-72021-5/LEXICON                                    | WONDERFUL                     |
| 6             | 5          | 17                                | <b>LUTHER BARNES &amp; THE RED BUDD GOSPEL CHOIR</b> ATLANTA INT'L AIR 10135        | SO SATISFIED                  |
| 7             | 8          | 33                                | <b>FLORIDA MASS CHOIR</b> MALACO 6002   | LET THE HOLY SPIRIT LEAD YOU  |
| 8             | 6          | 21                                | <b>COMMISSIONED</b> LIGHT 7-115-72019-3/LEXICON                                     | WILL YOU BE READY?            |
| 9             | 24         | 5                                 | <b>MIGHTY CLOUDS OF JOY</b> REJOICE 8427/A&M  | NIGHTSONG                     |
| 10            | 11         | 65                                | <b>SHIRLEY CAESAR</b> REJOICE WR8385/A&M  | LIVE IN CHICAGO               |
| 11            | 10         | 17                                | <b>NICHOLAS</b> COMMAND 1013  | LIVE IN MEMPHIS               |
| 12            | 21         | 13                                | <b>C.HAYES/COSMO CHURCH OF PRAYER</b> I AM 8423/A&M                                 | TURN IT OVER TO JESUS         |
| 13            | 19         | 17                                | <b>THE WINANS</b> SELKA 7501/SPARROW  | LIVE AT CARNEGIE HALL         |
| 14            | 7          | 53                                | <b>TAKE 6</b> REPRIS 25670/WARNER BROS.   | TAKE 6                        |
| 15            | 13         | 33                                | <b>REV. CHARLES NICKS JR.</b> SOUND OF GOSPEL SOG-173                               | FREE SPIRIT VOL 2             |
| 16            | NEW ▶      |                                   | <b>THE GOSPEL MUSIC WORKSHOP</b> SAVOY 7096   | LIVE IN ST. LOUIS MO.         |
| 17            | 14         | 17                                | <b>JAMES MOORE</b> MALACO 4429  | LIVE                          |
| 18            | 12         | 41                                | <b>L.A. MASS CHOIR</b> LIGHT 7-115-72017-7/LEXICON                                  | GIVE HIM THE GLORY!           |
| 19            | 15         | 29                                | <b>REV. J. CLEVELAND/L.A. GOSPEL MESSENGERS</b> KING JAMES KJ2D8510/SOUND OF GOSPEL | PRAISE 88                     |
| 20            | 17         | 21                                | <b>SLIM &amp; THE SUPREME ANGELS</b> MELEND 2255                                    | DEATH & THE BEAUTIFUL LADY    |
| 21            | 22         | 29                                | <b>THE MICHAEL FLETCHER CHORALE</b> SOUND OF GOSPEL SOG-172                         | JESUS... HE'S THE ONE         |
| 22            | 18         | 29                                | <b>THE GOSPEL MUSIC WORKSHOP</b> KING JAMES KJ2D8511/SOUND OF GOSPEL                | 20TH ANNIV. EDITION 1967-1987 |
| 23            | 23         | 17                                | <b>THE GOSPEL KEYNOTES</b> MALACO 4430  | FROM THE HEART                |
| 24            | 20         | 29                                | <b>TRAMAIN HAWKINS</b> SPARROW SPR 1173   | THE JOY THAT FLOODS MY SOUL   |
| 25            | 25         | 13                                | <b>H.HARRIS/VOICE OF FAITH, HOPE &amp; LOVE</b> SOUND OF GOSPEL SOG-171             | H.HARRIS/VOICE OF...          |
| 26            | 16         | 33                                | <b>THE CLARK SISTERS</b> REJOICE WR8400/A&M   | CONQUEROR                     |
| 27            | 33         | 21                                | <b>R.STANFIELD/NEW REVELATIONS</b> SOUND OF GOSPEL SOG-170                          | SEE WHAT GOD HAS DONE         |
| 28            | NEW ▶      |                                   | <b>THE NEW JERSEY MASS GOSPEL CHOIR</b> LIGHT 7-115-72023-1/LEXICON                 | HEROS                         |
| 29            | 40         | 33                                | <b>DARYL COLEY</b> LIGHT 7-115-72018-5/LEXICON                                      | I'LL BE WITH YOU              |
| 30            | 26         | 9                                 | <b>THE VOICES OF LIGHT</b> LIGHT 7-115-72016-9/LEXICON                              | ALL TIME GOSPEL CLASSICS 2    |
| 31            | 31         | 21                                | <b>REV. F.C. BARNES &amp; REV. JANICE BROWN</b> ATLANTA INT'L AIR 10130             | LIVE                          |
| 32            | NEW ▶      |                                   | <b>REV. THOMAS WALKER</b> ATLANTA INT'L AIR 10137                                   | DON'T WORRY BE HAPPY          |
| 33            | NEW ▶      |                                   | <b>AL GREEN</b> A&M 5228  | I GET JOY                     |
| 34            | 27         | 17                                | <b>RON WINANS</b> SELKA 7502/SPARROW  | FAMILY & FRIENDS CHOIR        |
| 35            | 34         | 61                                | <b>THE JACKSON SOUTHERNAIRES</b> MALACO 4426  | POWER PACT                    |
| 36            | 38         | 9                                 | <b>C.NICKS/EAST ST. LOUIS GMWA</b> SOUND OF GOSPEL SOG-176                          | C.NICKS/EAST ST. LOUIS GMWA   |
| 37            | NEW ▶      |                                   | <b>ARVIS STRICKLING-JONES</b> SOUND OF GOSPEL SOG-906                               | "LIVE" IN CONCERT             |
| 38            | 28         | 5                                 | <b>PILGRIM JUBILEES</b> MALACO MAL 4431   | BACK TO BASICS                |
| 39            | 29         | 13                                | <b>R. TURNER/SILVER HEART GOSPEL SINGERS</b> SOUND OF GOSPEL SOG-169                | OLD TIME RELIGION             |
| 40            | 30         | 65                                | <b>THE NEW JERSEY MASS GOSPEL CHOIR</b> LIGHT 7-115-72011-8/LEXICON                 | HOLD UP THE LIGHT             |

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## Gospel LECTERN



by Bob Darden

*This is the first of a two-part interview with Lavine Hudson, a Virgin/Reprise artist whose debut album, "Intervention," has just been released.*

**LAVINE HUDSON** had it all: a rich, glorious voice, a lovely face, an irresistible English accent, expressive, arresting songwriting gifts, and representatives of several record labels knocking at her door in London. The only fly in the ointment was that she wanted to sing gospel rather than "The Lover In Me" or "Like A Prayer."

So she waited. And waited. And waited.

Today, eight years later, her wait has paid off. Hudson is signed to **Virgin** in the U.K. and **Virgin America/Reunion** in the U.S. and her electrifying debut release, "Intervention," is unadulterated gospel.

She says she never gave up hope, despite the almost total absence of gospel music in her native Great Britain. With the support of friends and family, Hudson spent years writing and recording her own songs. Eventually, she decided to study singing in the U.S.

"I went to Berklee [Univ.] in Boston to train because I didn't want to be restricted in my vocal training," she says. "In England, I could have only studied opera. When I got back, I took the tapes I'd made to all of the English labels and several were interested—but only if I'd let them market me in a pop-music image. Finally, two years ago, Virgin got interested through a tape and signed me to a publishing contract. From there, I was signed to Virgin London and Virgin America. Virgin realized it lacked experience in the gospel market in America, so they tried to pick the company in the U.S. that did the best job on the gospel scene—Reunion."

The response to "Intervention" has been gratifying to all parties concerned. Despite being virtually unknown in this country, she has already lined up several concert dates this summer, including Montreaux, Chicago Fest, and Nashville. Her performance at the Dove Awards in Nashville helped spur interest in a European tour at the end of July. She hopes to assemble a band from the Detroit area—where she first heard and met the **Winans** and **Twinkie Clark**.

"I met Twinkie when she was working with our choir in England and I met the Winans when I supported them during some concert dates—so that's how those connections got started," she says. "So when I was ready to do my own album, I called them up and said, 'Hi! Remember me? I'd like for you to produce a track on my album for me!'"

## Lavine Hudson held fast to gospel despite pop pressure

But acceptance as a gospel artist in England has been slow.

"I believe there are many artists who want to stay gospel but the pressures of the music industry here turned them to commercial pop," she says. "Once you get into that system, you can't get out. But no matter how difficult it is, someone has to stick to their guns."

"I'm just now getting any national airplay here. In England, that's success—a commercial hit single. But to me, I won't be a success until I can do what I want to do. My record has received some airplay on Radio 1 [on "The Simon Bates Show"], on Capitol Radio, on BBC-1 TV talk shows, and there was even a documentary on BBC-2. So it has taken off somewhat—if it is a little slow. Perhaps it is for the best to do it that way. This country is full of one-hit, one-fad wonders."

"At the same time, there seems to be a number of artists who are doing religious—or at least inspirational—songs. It's interesting to see this turnaround."

*Next week, Hudson talks about her album and singing "real" soul music in the U.K.*

## Jazz BLUE NOTES



by Jeff Levenson

**IN FEBRUARY** of this year, **Tuck & Patti's** debut issue, "Tears Of Joy," dropped off the Contemporary Jazz chart after an impressive 35-week run. Not a bad start for a musical duo that defies conventional categorization, forging as they have a hybrid sound marrying elements of new age, jazz, and folk music. Their follow-up album, "Love Warrior," has just been issued and it covers similar musical territories.

Guitarist **Tuck Andress** and vocalist **Patti Cathcart** have fashioned a spare, intimate style that flaunts a spiritual edge. At its best it is heartfelt and sensual, the product of obvious interactive chemistry between the two (they are married). They achieve their duo sound by simple means—without benefit of overdubbing, editing, or electronic enhancements—though the pristine clarity of their recordings is by no means accidental. They are very much attuned to exemplary sonics.

Moreover, they seem to know who's listening. The newest album has them covering songs that rough out an audience demographic—tunes by **John Lennon & Paul McCartney** ("Honey Pie"); **Carlos Santana** ("Europa"); **Jimi Hendrix** ("Castles Made Of Sand/Little Wing"); and **Stevie Wonder** ("If It's Magic"). Also included is **George & Ira Gershwin's** "They Can't Take That Away From Me," which is credited, quite erroneously, to **Philip & Carolyn Cross** on the CD liner.

As **Billboard** staffers **Ken Terry** and **Dave DiMartino** recently pointed out (May 27), many new age labels (such as **Windham Hill**, which issued the **Tuck & Patti** albums) are signing vocal acts to their rosters for the purpose of crossing into the contemporary pop market. Among other considerations, this is probably a way of

introducing personality and name recognition into a music that has oftentimes been accused of facelessness.

**Tuck & Patti's** success may certainly inspire clonings. As well, it may validate the viability of music fusions and newly configured categories that have yet to be discovered. Stay tuned.

**BY GEORGE (AND QUITE A FEW OTHERS):** The latest title from **Columbia's** series of reissue packages devoted to distinguished vocalists is "Starring **Fred Astaire**," a 36-track compilation that covers the period 1935-1940. It follows projects highlighting works by **Frank Sinatra**, **Bing Crosby**, and **Sarah Vaughan**.

Throughout his long career, **Fred Astaire** embodied the essence of style. He was one of the first truly original pop singers, an accomplished recording artist as well

## Tuck & Patti's sound is a hybrid of musical styles

as dancer and film star who was inspired by jazz and respectful of its place within American music. He introduced more standards than any other song stylist of his day, and many of those came from the pen of the **Gershwins**.

This package—featuring tracks culled from the original **Brunswick** and **Columbia** sessions—finds him in the company of some great band leaders as well: **Johnny Green**, **Ray Noble**, **Leo Reisman**, and **Benny Goodman**. Six of the tracks have never been released in the U.S.

**SPENDING CASH:** **Meet The Composer**, the **Rockefeller Foundation**, and **AT&T** have joined forces and announced the formation of a new program that will help fund works by jazz composers. The group will be awarding fellowships ranging from \$10,000-\$100,000. Application information is available from **Meet The Composer**, 212-787-3601.



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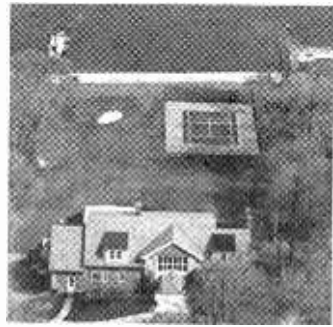
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## HMV Canada Chain Adds Computers Interactive System Gives Info, Playback

OTTAWA HMV Canada is introducing an interactive computer that provides consumers with a wide array of product information this month at its Toronto-area superstore.

The device, which is similar to merchandising devices that are already being used in the U.S., is the first of its kind in Canada and could well make its way into stores abroad.

The Canadian-developed system offers nearly 20 seconds of stereo playback on new selections, extensive catalog information, and suggestions for specific tastes.

The system, with software by St. Clair Video of Toronto, could be implemented worldwide within two years in the HMV Group, says HMV Canada president Tony Hirsch, who is about to leave Canada with human resources VP Peter Lockhurst to head up HMV's U.S. division shortly.

The system is activated by screen

touch control and will debut in HMV's superstore at the massive Square One shopping complex in Mississauga, Ontario, just west of Toronto. Another unit is scheduled for release soon.

As an example on how the system works, Hirsch said that a consumer who likes Sade might be recommended Mica Paris and other artists. By selecting one of the four-color album jackets that appear on screen, a list of songs will appear. By touching any of the selection titles, a vignette of the song will play back in stereo.

A similar, federally funded Telidon system was developed in the early '80s but failed to catch on because of limited capabilities and enormous costs. Government subsidies helped launch the hardware and software, but the industry didn't embrace the technology. There were high hopes at the time that the Telidon system would lead to an electronic jukebox using cable

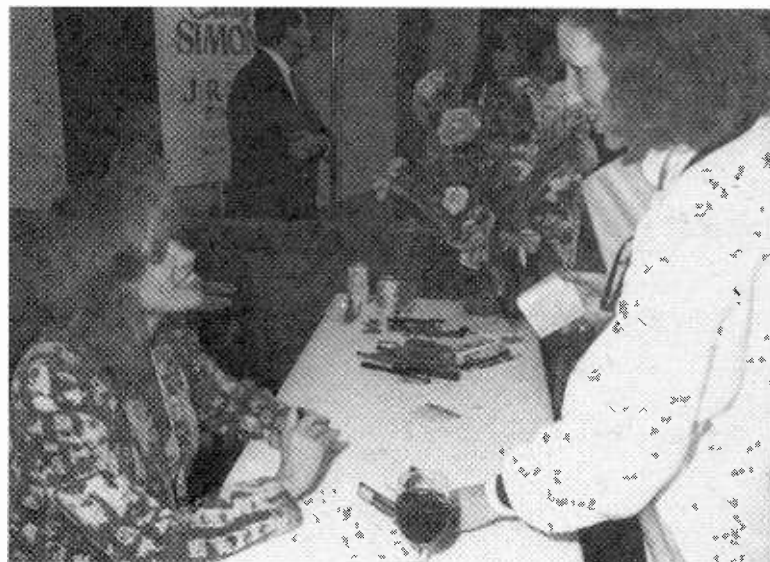
TV.

HMV also recently brought aboard a manually operated point-of-sale system, but intends to replace it with an electronic system within two years in Canada.

The 45-store chain, formerly Mister Sound/Sherman's stores, will expand by 15 units in the coming year. Among its new outlets are the Mississauga and impending Montreal superstores, the latter to be the largest in Canada.

The chain has posed significant new competition to both A&A Records and Tapes and the Sam's record chains in Canada. Among its innovations are in-store recording studios and concerts and a new 14-day refund program on selected titles that allows consumers to get their money back if they don't like the album, cassette, or CD.

No replacements have been named for Hirsch and Lockhurst, whose departure dates are not yet known.



**Working Girl.** Arista star Carly Simon greets a fan during an autograph session at superstore J&R Music World in downtown New York. (Photo: Chuck Pulin)

FOR WEEK ENDING JUNE 17, 1989

Billboard

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## NEW AGE ALBUMS™

| THIS WEEK | 2 WKS. AGO | WKS. ON CHART | Compiled from a national sample of retail store sales reports.                             |                                |
|-----------|------------|---------------|--|--------------------------------|
|           |            |               | TITLE<br>LABEL & NUMBER/DISTRIBUTING LABEL   | ARTIST                         |
| 1         | 1          | 9             | <b>★★ NO. 1 ★★</b><br><b>DANCING WITH THE LION</b><br>COLUMBIA OC 45154 7 weeks at No. One | ANDREAS VOLLENWEIDER           |
| 2         | 5          | 5             | <b>NO BLUE THING</b><br>MUSIC WEST MW-103  | RAY LYNCH                      |
| 3         | 2          | 13            | <b>WINDHAM HILL SAMPLER '89</b><br>WINDHAM HILL 1082                                       | VARIOUS ARTISTS                |
| 4         | 3          | 35            | <b>CRISTOFORI'S DREAM</b><br>NARADA LOTUS 61021/MCA  | DAVID LANZ                     |
| 5         | 4          | 19            | <b>WATERMARK ●</b><br>GEFFEN 24233   | ENYA                           |
| 6         | 6          | 35            | <b>DEEP BREAKFAST ●</b><br>MUSIC WEST MW-102   | RAY LYNCH                      |
| 7         | 8          | 15            | <b>ISLAND</b><br>NARADA EQUINOX N-63005/MCA  | DAVID ARKENSTONE               |
| 8         | 21         | 3             | <b>THE NARADA COLLECTION TWO</b><br>NARADA N-39117/MCA                                     | NARADA ARTISTS                 |
| 9         | 10         | 7             | <b>A JOURNEY HOME</b><br>GLOBAL PACIFIC ZK 45152/CBS ASSOC.                                | GEORGIA KELLY/DUSAN BOGDANOVIC |
| 10        | 7          | 35            | <b>CHAMELEON DAYS</b><br>PRIVATE MUSIC 2043  | YANNI                          |
| 11        | 9          | 19            | <b>WORLD DANCE</b><br>GLOBAL PACIFIC ZK 40734/CBS ASSOCIATED                               | DO'AH                          |
| 12        | 12         | 17            | <b>EVERY ISLAND</b><br>SILVER WAVE SW 505/OPTIMISM   | DANNY HEINES                   |
| 13        | 11         | 35            | <b>DOLPHIN SMILES</b><br>GLOBAL PACIFIC ZK 40719/CBS ASSOCIATED                            | STEVEN KINDLER & TEJA BELL     |
| 14        | 18         | 3             | <b>45TH PARALLEL</b><br>PORTRAIT OR 44465/E.P.A.   | OREGON                         |
| 15        | 14         | 17            | <b>WINTER INTO SPRING ▲</b><br>WINDHAM HILL 1019   | GEORGE WINSTON                 |
| 16        | 15         | 31            | <b>THE NARADA COLLECTION</b><br>NARADA 39100/MCA   | NARADA ARTISTS                 |
| 17        | 20         | 3             | <b>SWITCHBACK</b><br>WINDHAM HILL 1081   | SCOTT COSSU                    |
| 18        | 17         | 5             | <b>TOWARD THE CENTER OF THE NIGHT</b><br>WINDHAM HILL WH-1083                              | MICHAEL MANRING                |
| 19        | 16         | 33            | <b>DECEMBER ▲²</b><br>WINDHAM HILL 1025  | GEORGE WINSTON                 |
| 20        | 13         | 35            | <b>OPTICAL RACE</b><br>PRIVATE MUSIC 2042  | TANGERINE DREAM                |
| 21        | 23         | 9             | <b>ENYA</b><br>ATLANTIC 81842  | ENYA                           |
| 22        | RE-ENTRY   |               | <b>DUSK</b><br>MUSIC WEST MW-132   | JIM CHAPPELL                   |
| 23        | 22         | 35            | <b>RIVERS GONNA RISE</b><br>PRIVATE MUSIC 2029   | PATRICK O'HEARN                |
| 24        | 24         | 35            | <b>NEVERLAND</b><br>PRIVATE MUSIC 2036   | SUZANNE CIANI                  |
| 25        | 19         | 15            | <b>VANISHING POINT</b><br>SONIC ATMOSPHERES 80023  | DON HARRISS                    |

● 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.

## Stars Band To Record Neil Young Tunes Caroline/No. 6 Album To Benefit Autistic Children

BY BRUCE HARING

**ATTENTION NEIL YOUNG fans:** Mark July 28 on your calendar. That's the date Caroline Records, in conjunction with No. 6 Records, will release "The Bridge," an all-star compilation of Neil Young covers. A portion of the profits from the album will go to the Bridge Foundation, an autistic children's charity headed by Young's wife, Peggy. Among the bands rendering Young covers are **Sonic Youth**, the **Pixies**, **Soul Asylum**, **Dinosaur Jr.**, **Nick Cave**, **Psychic T.V.**, and **Bongwater**. Several additional cuts will be available on the CD version of the album. Sonic Youth's cover of "Computer Age" is expected to be a highlight... Rounder Records will celebrate its forthcoming 20th anniversary (October 1990) with con-

certs Aug. 3 and 4 at the Kentucky Center for the Arts in Louisville. The show will be recorded for a December broadcast on PBS. **Christine Lavin** and **Wolfman Washin-**



ton are among the acts slated for the show... The Independent Action Committee of the National Assn. of Recording Merchandisers is working on a logo to debut at the next NARM convention. Details are still sketchy, but will definitely include the initials "IN" for the independent network. The concept: If you're not "IN," you're out.

**ADVANCE WORD:** Although a

couple members of Detroit's 13 Engines are dead ringers for R.E.M.'s **Michael Stipe** and **Peter Buck**, the sound is anything but Athens-esque. 13 Engines' "Byram Lake Blues" is reminiscent of late-'60s FM radio, with "Blue Smoke Curl" the proverbial cherry on the cake. More from Nocturnal Records, 313-358-3655... Everyone in the thrash world is reaching for an anthem that will send the fists flying into the air, so along comes **Evildead** on Steamhammer/Roadrunner/Important, an L.A. band that offers four-count 'em—four anthems on "Rise Above." Check out "Sloe Death" for a brain fizz. More info from 212-219-0301... **Bill Wharton** offers some hairy-chested he-man music on "The Sauce Boss," his King Snake Records offering. Stone soul Stax leaks from "Let The Big Dog Eat." More from King Snake, 205 Lake Blvd., Sanford, Fla. 32771... The either-you-get-it-or-you-don't department: **The Gibson Brothers** return on Homestead Records with "Dedicated Fool," featuring more of the country homages that adorned last year's Okra Records release. Some anguished critics pulled out their nasal hairs over that record; you judge whether this is satire or Satan. More info at P.O. Box 800, Rockville Centre, N.Y. 11571... **The Scott Morgan Band's** "Rock Action" on Revenge Records is a gold album waiting to happen. If you didn't catch the Motor City inflection in Morgan's smoky soul vocals, he underlines it on the album-closing "Detroit," which runs down a list of the town's greatest voices. More from Raw Ltd., P.O. Box 486, Philadelphia, Pa. 19105... The guitar wars of **Mike Plant** highlight **Sword's** "Sweet Dreams" on Roadracer Records. Several breaking-the-mold cuts abound. More through Roadracer, 212-219-0301.



**Twin Cities Stronghold.** China-Polydor's **Labi Siffre**, center, pumped his debut album, "So Strong," with a visit to Minneapolis-based national accounts. Flexing their smile muscles, from left, are **Joe Pagano**, senior VP of merchandising, Lieberman Enterprises; **Doug Harvey**, director of Target Stores' internal rack division Jetco; **Van Vanyo**, VP of purchasing, Lieberman; **Reggie Blackwell**, Minneapolis local promotion manager, Polydor; **Siffre**; **Bob Henderson**, senior VP/general merchandise manager, The Musicland Group; **Dick Odette**, VP of purchasing, Musicland; **Peter Velsor**, director of national accounts, PolyGram; **Jim Urie**, PolyGram senior VP of marketing; and **Bob Theisen**, national buyer, Musicland.

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## RETAIL TRACK



by Geoff Mayfield

**PLAY IT, SELL IT:** At a time when much of the music industry has its eyes—or should we say ears—on radio as the target of the “Play It, Say It” artist-identification crusade, Denny Stilwell, marketing director at jazz-fusion indie label Nova Records, says he thinks “in-store play is almost more valuable than radio play.” Stilwell notes that “most of the stores that I walk into are playing Debbie Gibson, Bon Jovi, or some other internationally recognized act who hardly needs the exposure; these artists already saturate the airwaves. Rarely do I hear jazz being played in a retail store, and I’ve found it is vital if we want to sell records. I’ve visited a few independently owned stores that didn’t even have a tape or CD player for in-store play!

“I had a retailer in Indiana [recently] call me to tell me that he played [Nova artist] Brandon Fields’ ‘The Traveler’ one Saturday afternoon and by the time the disk finished, he’d sold every piece of ‘The Traveler’ that he had in stock,” adds Stilwell, who concludes, “I could use a few more calls like that.”

**PLAY IT, SAY IT, AGAIN:** Now let me get this straight. Many of the same radio stations that don’t have time to offer artist and/or song identification during their regular programming *did* find the time to program a half-minute of dead air during the radio industry’s controversial 30 Seconds Of Silence on the morning of May 26 (Billboard, June 3, June 10). When you consider that some radio mavens have labeled back-announcing as boring programming, the decision to “say it with silence” during a drive-time shift seems particularly

ironic.

**TO YOUR HEALTH:** RCA declared June 1 “Buster Poindexter Mental Health Day” in New York, an event inspired by the title of his May 26 release, “Buster Poindexter Goes Berserk.” The vocal stylist (and alter ego of rock vet David Johansen) made stops at key accounts throughout New York, accompanied by RCA regional marketing coordinator Julia Gallagher and Doreen Sullivan, head of specialty ad firm Post No Bills, who, in the spirit of the day’s theme, were clad in nurse outfits.

Transportation was provided by a 1969 Cadillac police ambulance, which had been lined up by Sullivan, who also corralled straightjackets, which she and Gallagher used to restrain belligerent stores managers. And this was a dedicated mission, because on a day when the mercury was bumping 90 degrees, the ambulance had no air conditioning.

The itinerary for the road trip, which snared television coverage June 2 on “Entertainment Tonight,” included a couple of area one-stops—the Brooklyn headquarters of The Wiz, both Tower Records locations, The Musicland Group’s Rockefeller Plaza Sam Goody, and a get-together with staff from Record World’s Roslyn, N.Y., home base. But, to the best of our knowledge, Poindexter’s crew did not make any house calls.

**LIVE FROM NEW YORK:** The New York branch of CBS Records has initiated a series of Conference Room Concerts, being held at its Rego Park, Queens, office. Key retailers from the branch’s territory are invited to the shows, which began May 7 with a performance by Indigo Girls. Later in the summer, the Hooters will play the next concert. The branch hopes to hold these sessions every six to eight weeks.

**NEW YORK, NEW YORK:** Musicland is invading downtown Manhattan, N.Y., in a couple of unusual settings. The chain will open a Sam Goody in the World  
(Continued on page 70)

FOR WEEK ENDING JUNE 17, 1989

Billboard

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## TOP COMPACT DISKS™

| THIS WEEK | LAST WEEK  | 2 WKS AGO | WKS. ON CHART | POP™   |                                   |
|-----------|------------|-----------|---------------|--|-----------------------------------|
|           |            |           |               | ARTIST TITLE                                 | LABEL & NUMBER/DISTRIBUTING LABEL |
|           |            |           |               | ★★ NO. 1 ★★                                  |                                   |
| 1         | 1          | 1         | 15            | FINE YOUNG CANNIBALS<br>THE RAW & THE COOKED | I.R.S. D-6273/MCA                 |
| 2         | 2          | 2         | 6             | TOM PETTY<br>FULL MOON FEVER                 | MCA MCAD 6253                     |
| 3         | 14         | —         | 2             | STEVIE NICKS<br>THE OTHER SIDE OF THE MIRROR | MODERN 91 245-2/ATLANTIC          |
| 4         | 3          | 3         | 4             | JOHN COUGAR MELLENCAMP<br>BIG DADDY          | MERCURY 838 220-2/POLYGRAM        |
| 5         | 16         | —         | 2             | THE DOOBIE BROTHERS<br>CYCLES                | CAPITOL CDP 90371                 |
| 6         | 4          | 9         | 3             | 10,000 MANIACS<br>BLIND MAN'S ZOO            | ELEKTRA 60815-2                   |
| 7         | 5          | 5         | 11            | MADONNA<br>LIKE A PRAYER                     | SIRE 2-25844/WARNER BROS.         |
| 8         | 17         | —         | 2             | TIN MACHINE<br>TIN MACHINE                   | EMI E2-91990                      |
| 9         | 6          | 4         | 5             | THE CURE<br>DISINTEGRATION                   | ELEKTRA 60855-2                   |
| 10        | 12         | 13        | 36            | BOBBY BROWN<br>DON'T BE CRUEL                | MCA MCAD 42185                    |
| 11        | 8          | 7         | 16            | SOUNDTRACK<br>BEACHES                        | ATLANTIC 2-81933                  |
| 12        | 10         | 8         | 8             | THE CULT<br>SONIC TEMPLE                     | SIRE 2-25871/REPRISE              |
| 13        | 9          | 10        | 18            | PAULA ABDUL<br>FOREVER YOUR GIRL             | VIRGIN 2 90943                    |
| 14        | 7          | 6         | 5             | RICHARD MARX<br>REPEAT OFFENDER              | EMI E2-90380                      |
| 15        | 11         | 11        | 10            | BONNIE RAITT<br>NICK OF TIME                 | CAPITOL C2-91268                  |
| 16        | 18         | 18        | 10            | MILLI VANILLI<br>GIRL YOU KNOW IT'S TRUE     | ARISTA ARCD 8592                  |
| 17        | 15         | 15        | 17            | TONE LOC<br>LOC-ED AFTER DARK                | DELICIOUS VINYL CCD 3000/ISLAND   |
| 18        | 13         | 12        | 6             | GREAT WHITE<br>TWICE SHY                     | CAPITOL C2-90640                  |
| 19        | 26         | 23        | 19            | DEBBIE GIBSON<br>ELECTRIC YOUTH              | ATLANTIC 2-81932                  |
| 20        | RE-ENTRY   |           | 3             | SIMPLY RED<br>A NEW FLAME                    | ELEKTRA 2-60828                   |
| 21        | 23         | 21        | 36            | BON JOVI<br>NEW JERSEY                       | MERCURY 836 345 2/POLYGRAM        |
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## LABELS, RETAILERS WEIGH PROS & CONS OF DEVELOPING-ARTIST CAMPAIGNS

(Continued from page 1)

ans, New Kids On The Block, Melissa Etheridge, Vanessa Williams, and Midnight Oil—to illustrate the chain programs' potential clout.

However, with the cost of placing a title in a chain program going as high as \$10,000, some record company executives worry that certain dealers are designing new-artist programs as a means to leverage additional support dollars.

Developing-artist programs vary from chain to chain, but most rely on the same basic recipe: sale pricing, prime placement in the stores, a money-back guarantee, in-store circulars, and in-store play.

The biggest variable is the amount of co-op ad support. With advertising factored in, the cost to the record companies runs from a reported \$750 per title at one chain of more than 200 stores to the aforementioned \$10,000 tab at a similarly sized chain.

Dealers describe their new-artist campaigns as vehicles that support the industry's biggest ongoing priority, but some suppliers note these efforts are not entirely altruistic. Several distribution executives characterize the programs as label-funded "profit centers" and charge that the programs are often designed more to promote a chain's visibility than to help the targeted artists.

"Really, what you're selling is: 'This chain endorses these artists,'" says one distribution chief. "They'll tell you they're selling the artist, but you really are selling the concept, not the artist."

"New-artists programs are not new," he adds, "but [chains] have found new ways to expand them because they realized there's always been absolute support from manufacturers when it comes to artist development."

Another variable in new-act programs is the number of acts a chain will push each month. For example, Hastings Books, Records, & Video, a 114-store chain based in Amarillo, Texas, runs about five titles a month in its program, "but we haven't set any number," says VP of marketing

Diane Weidling. Similarly, Torrance, Calif.-based Wherehouse Entertainment does not pin itself to a specific number of developing artist programs at any time, but several chains run as many as a dozen a month; Roslyn, N.Y.-based Record World includes 14 per month.

Not everyone on the label side likes to see so many new artists featured. "Let's not just fill slots," says one distribution VP. "Sometimes we [add a title] just to fill out [a chain's ad] layout. We have to be careful not to spend too much too early or we'll blow our wad before a record has a chance to get off the ground."

But Mitchell Imber, VP of purchasing and distribution at Record World, says his chain took its lead from the manufacturers. Three years ago, before new-artist campaigns became as widespread as they are now, Record World launched a CBS-sponsored program, and in that plan, "CBS used to have eight [per month] to themselves." Thus, Imber says it has not been hard to find 14 titles per month from all vendors.

Imber and Jim Dobbe, Wherehouse VP of sale merchandise, take issue with the charge that these programs represent a profit center for chains. Both support their campaigns with radio and/or print ads and they point to the high cost of advertising for the major markets in their territories.

"We're not pocketing it," says Imber. "The money goes into radio and into our in-store magazine and we support the title with what we consider to be a healthy buy."

EMI VP of sales Ira Derfler takes the dealers' side. "Most of the retailers are in line for what they're get-

ting," he says. "To break a new artist, you've got to spend some money."

"Some [chains] do a better job than others," says another distribution officer. "I don't think the success rate [of new-artist programs] has been that great. Just having it out there with price and position ain't going to do it."

"The problem particularly is with alternative artists," he adds. "If a chain puts one of these acts in its program before promotion gets airplay going, you could end up with returns coming back before it has a chance to get off the ground."

The jury is out over whether the dollars solicited for these programs represent "new money" over and above the co-op support an account would expect from a vendor.

Says Wherehouse's Dobbe, "I would hope that we are [seeing additional support]. We're making a commitment to artists that may not sell a lot of units for us. We're giving them prime position and giving it to them longer than we do for many of the others that we put on sale."

One distribution executive argues that the funding provided for these campaigns "is not new money. Record companies have finite resources. I guarantee there's a cap somewhere down the line."

Henry Droz, president of WEA, also objects to the phrase "new money." He prefers the term "additional funds" to describe the support thrown to both chain-initiated programs and vendor-designed efforts, like his company's Hatching The Hits promotion, and points out that dollars devoted to artist development are intended to seed long-term gains for

the market.

These concerns aside, many suppliers laud the trend that finds retailers taking a more active position in creating artist awareness.

"Just the fact that so many retailers are initiating new-artist programs is great news to me," says Droz.

"Just a few years ago, retailers only wanted the cream of the hits. That they care so much about the development of new artists and that it's such a high priority for them is ex-

ceptionally good for the whole industry," Droz adds.

EMI's Derfler says he is "delighted that all these accounts are putting in these programs."

"We're all for them," says Jeff Brodey, VP of national accounts at PolyGram. Brodey says chain programs have seeded "a lot of success stories" for his company, citing Kingdom Come, Hothouse Flowers, Vanessa Williams, and Tony! Toni! Toné! as prominent examples.

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## ALBUM RELEASES

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

### JAZZ/NEW AGE

AMERICAN JAZZ ORCHESTRA/JOHN LEWIS  
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▲ LP East-West 91423-1/NA  
CA 91423-4/NA

WILLIAM AURA AND FRIENDS  
World Keeps Turning

▲ CD Higher Octave HOMCD 7022/NA  
CA HOMC 7022/NA

RANDY BERNSEN  
Paradise Citizens

▲ LP Zebra ZEB-43132/NA  
CA ZEB-43132/NA

LARRY CARLTON  
On Solid Ground

▲ LP MCA 6237/NA  
CA MCAC-6237/NA

BUCK CLAYTON & HIS SWING BAND  
A Swingin' Dream

▲ LP Stash ST281/NA  
CA STC281/NA

TOM COSTER  
Did Jah Miss Me???

▲ LP Headfirst 604-1/NA  
CA 604-4/NA

CUSCO  
Mystic Island

▲ CD Higher Octave HOMCD 7021/NA  
CA HOMC 7021/NA

HELEN FORREST & CHRIS CONNOR  
Now And Forever/Love Being Here With You

▲ CD Stash STCD14/NA

THE CHIZ HARRIS QUARTET  
Confirmation

▲ CD Cexton 4321/NA

LEE KONITZ  
Lee Konitz In Rio

▲ LP Headfirst/MA 737-1/NA  
CA 737-4/NA

DAVID NEWMAN  
Fire! (Live At The Village Vanguard)

▲ LP Atlantic 81965-1/NA  
CA 81965-4/NA

LOREN PICKFORD  
Song For A Blue Planet

▲ CD Cexton 126457/NA

MICHAL URBANIAK  
Urban Express

▲ LP East-West 90992-1/NA  
CA 90992-4/NA

MICHAL URBANIAK  
Michal Urbaniak

▲ CA Headfirst 635-2/NA  
CA 635-4/NA

VARIOUS ARTISTS  
The Headfirst Sampler

▲ LP Headfirst 252-1/NA  
CA 252-4/NA

ALLEN VIZZUTTI  
Allen Vizzutti

▲ CA Headfirst 733-2/NA  
CA 733-4/NA

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## RETAIL TRACK

(Continued from page 68)

Trade Center, either this month or next. Later, they'll pop one on the top floor of the Fulton Market building, situated in South Street Seaport, the trendy, waterfront playground for yuppies and tourists. Most of the three-floor Fulton Market is devoted to restaurants and fast food. In fact, the level where the Sam Goody will open used to be devoted entirely to food stands, but some of that space is being converted to specialty retail.

In the meantime, Musicland has already unwrapped a new venue in midtown Manhattan, a second-floor Sam Goody unit at the corner of Fifth Avenue and 47th Street, which is south and east of its longstanding Rockefeller Plaza location.

**FAST TRACK:** Camelot Music has opened another superstore, similar to the ones it opened two years ago in Columbus, Ohio. The new 10,000-

square-footer is in the Princeton Plaza, a strip in the Greater Cincinnati area. That market also houses two mall Camelots . . . **Face The Music** in LaCrosse, Wis., drew close to 1,000 fans when the store hosted an April visit by EMI's Queensryche.

**EASTWARD MOVEMENT:** Tower Records is bolstering its presence in the East. On the drawing board are a 13,000-square-foot store in Framingham, Mass., and a similarly sized unit in Rockville, Md., both due for completion in the late part of this year. The former will be the superstore chain's second Boston-area unit, the latter marks its third in the Washington, D.C., market. Also due for completion by Thanksgiving is a 15,000-square-foot location in Atlanta, Tower's first in that market.

Later on, the web has committed itself to a third Manhattan music store.

This will be a 23,000-square-footer, located at 87th Street and Third Avenue, but it won't be open until 1990, or even as late as 1991, according to Stan Goman, senior VP.

**WOMB WITH A VIEW:** Retail Track received what could safely be described as a unique offering from Atlanta-based indie **Placenta Music**. It's a tape called "Transitions," and its package describes the program as "womb sounds with natural harmonies" and promises "soothing music for crying infants" that "lulls children to sleep." The cassette is aimed at soothing mothers, too, the liner notes say.

*There's lots of hot rumors in the mill. If you can verify any of 'em, please call Geoff Mayfield, at 212-536-5038, or fax him at 212-536-5358.*



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Compiled by Caryn Bruce

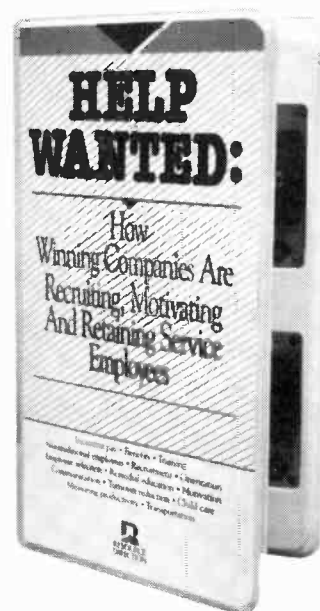
**Hi-Tech Look.** This new Soundesign system combines a CD player, dual cassette deck, and AM/FM radio in a compact unit. The unit debuts in July at a suggested retail price of \$279.95. Contact: 201-434-1050.



**Disney Digests.** Walt Disney Records adds to its line of book-and-cassette read-alongs the new "Honey, I Shrunk the Kids" read-along, coinciding with the film's release in June, plus two new "Gumby" titles and a "Peter Pan" Souvenir Story cassette that will be released when the film is rereleased this summer. Contact: 818-972-3300.



**Jukebox Saturday Night.** Magnificent Impressions goes back a few decades with its Jukebox CD cabinet. The solid pine unit stores 60 single disks or 30 double-disk sets. Contact: 213-434-3859.



**Business-Wise Tapes.** Resource Direction has released the instructional two-tape set, "Help Wanted: How Winning Companies Are Recruiting, Motivating And Retaining Service Employees." The tapes list at \$24.95 for single sets, with discounts for volume purchasers. Contact: 612-934-3545.



**CD Security.** Checkpoint Systems introduces to retailers a pilfer-proof container for merchandising CDs. The protector includes a Checkpoint radio frequency circuit plus a slot for electromagnetic EAS targets. Its spring-loaded lock releases easily with a key. Contact: 609-848-1800.

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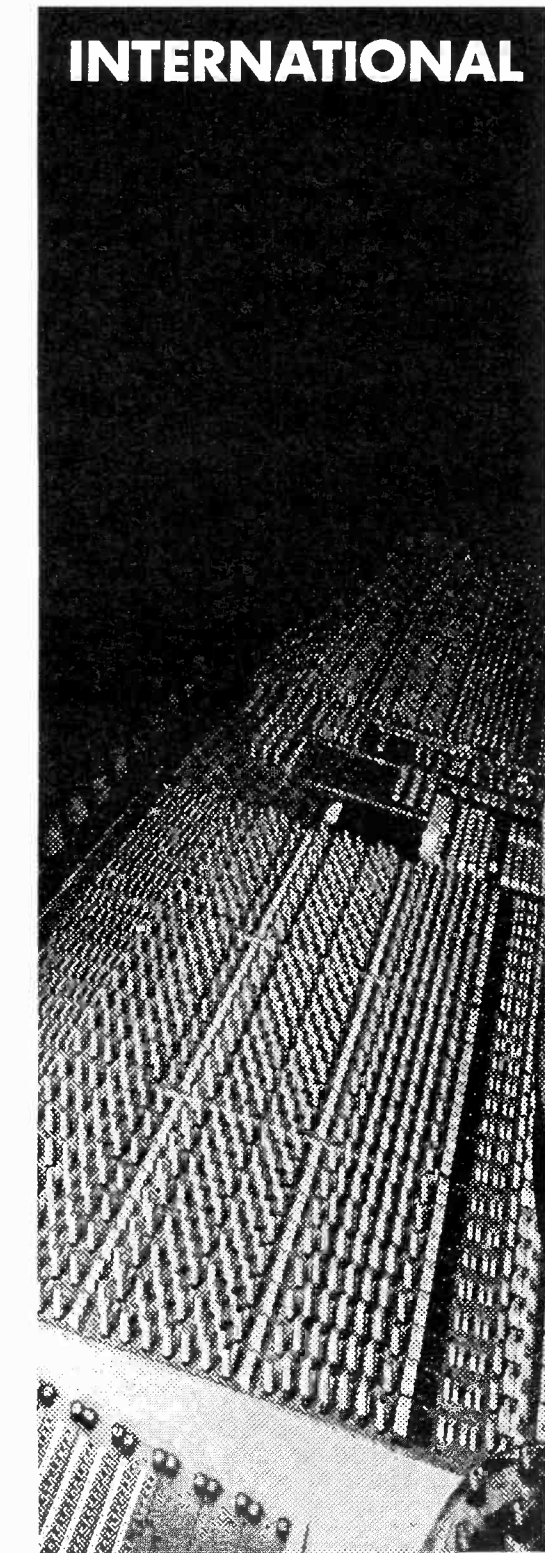
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# Australian Magistrate Rejects Obscenity Charges

BY GLENN A. BAKER

BRISBANE, Australia Obscenity charges brought against a record store stocking releases by Guns N' Roses and the Dead Kennedys have been overturned by a magistrate here.

He ruled that the particular swear word at the center of the storm "has well and truly ceased to alarm even the tenderest feelings if it is used with some circumspection" and that the general public "couldn't care less" about the music played in the privacy of other people's homes.

Acting on a complaint from South African fundamentalist clergyman the Rev. John Pasterkamp, officers

from Brisbane's Police Licensing Squad raided the premises of Rocking Horse Records Feb. 13 (Billboard, March 4) and seized about 70 items, including anything bearing a sticker warning against possibly offensive language.

The police failed to raid other stores in the city that were openly stocking the same material.

There followed an exceptionally large wave of media coverage, most of it critical of the police action. Members of the Licensing Squad admitted in court they were embarrassed by the extent of the coverage.

At one stage an overture was made to drop the charges in return for abandonment of the media cam-

paign. However, having won the moral and financial support of WEA, CBS, Virgin, and Aim Records, Rocking Horse opted to see the matter through to completion.

Says Rocking Horse proprietor Warwick Vere: "In the end, it just came down to the 'F' word. The police were too lazy to prepare a challenge on anything else, so everyone had to agree that that was what we were talking about."

Vere pleaded not guilty to having sold two indecent or obscene cassette tapes and having 10 obscene or indecent publications for sale.

Magistrate Don Fardon rejected a submission from Vere's counsel that there was no case to answer, high-

lighting the tracks "Too Drunk To F--" and "I Will Kill Children" as clearly showing there was a prima facie case to answer.

However, counsel Richard Carew pointed out that the word in question is heard in the currently popular PGR film "Beaches," then utilized testimony from the president of the Australian Book Publishers' Assn. to establish that the word was a common part of contemporary language.

When one of the officers who took part in the raid was forced to admit under oath that he personally owned records by X-rated (but huge-selling) comedian Kevin "Bloody" Wilson that he was not prepared to play in the presence of his wife and children, the magistrate dismissed all charges, albeit with no provision for cost reimbursement for the defendant.

Outside the court, Vere said he regretted that Queensland had once again become the "laughingstock of Australia," adding, "I'm just glad it's over. We've been looking over our shoulder for three months now, which hasn't been much fun. But by

standing up for ourselves, we've managed to draw attention to the way the Queensland legal system works.

"The Licensing Squad as much as admitted they had better things to do with their time. They also cheerfully admitted they were aware that other stores had the same records in stock, though we were the only one busted.

"And it was revealed that our case was listed under 'Ministerial File,' which meant it couldn't be dropped by the police."

Vere says he believes that the fundamentalist anti-rock activity in Australia's Deep North will continue, regardless of the court decision.

"You'd have to laugh if the whole thing wasn't so sadly ill-informed. One of their current targets is a track called 'Kill, Kill, Kill; Thrill, Thrill, Thrill,' by local band Painters & Dockers, which is supposed to be Satanic or something.

"Maybe somebody should tell them that the band picked up the phrase from an episode of the television show 'Get Smart!'"

## PolyGram Cuts Price On Singapore CDs

BY CHRISTIE LEO

SINGAPORE PolyGram's across-the-board price reduction here for CDs is geared toward providing fairer prices for consumers as well as curbing the growth of parallel imports, says Joe Chen, the company's managing director.

Singapore's Copyright Act, which does not provide umbrella protection against parallel imports, has encouraged retailers to import from countries where prices of cassettes and CDs are lower.

PolyGram's new recommended retail prices for CDs at 17% lower for international releases from mid-April affected sales dramatically as retailers retaliated by not buying up new stocks.

Says Chen: "We didn't intend starting a price war. Our primary motive was to synchronize the price structure of cassettes and CDs with neighboring countries like Hong Kong and also the U.S.

and Europe, so as to discourage parallel imports."

Chen says that the price reduction was also implemented to make PolyGram more competitive and to gain market share. To pacify dealers who expressed dissatisfaction with PolyGram's price restructuring,

**'Our motive was to synchronize the price structure ... to discourage parallel imports'**

ture, the company has worked out a number of attractive discount incentives valid for three months starting in May.

"When we advertised our recommended retail prices in early April, dealers claimed they didn't have enough time to adjust to our new

prices because of the stocks they carried. Our April sales were badly affected as a result.

"But we have to look to long-term goals, and I believe the benefits are mutual. We want consumers to enjoy the new pricing and also give dealers their due profit margins."

According to the PolyGram head, the firm's CD sales have been hit by almost 30% through parallel imports in the past. With the new prices, PolyGram expects local consumers will buy more and so enhance CD sales growth.

An estimated 20% of cassette and CD sales here are from tourists.

"We've explained our situation with some of the bigger dealers here and their reaction has been positive. Now sales are picking up momentum."

Chen maintains that Singapore's free-port status creates a unique and difficult situation for international record companies. Unlike other countries in the Far East where import duties are applied, Singapore's free port, along with the parallel import no-protection under the Copyright Act, enables retailers to buy stocks from other countries where prices are cheaper.

In Hong Kong, parallel imports are outlawed under the local Copyright Act there.

Chen says that rather than "suffer at the hands of the importers, we opted for a competitive price reduction. With CD hardware prices dropping significantly and more player owners, we had to price the software right to win over a new group of consumers."

Chen also cites Singapore's strong currency against those of neighboring countries. "The resultant exchange rates have also encouraged our dealers to buy cheaper cassettes from neighboring territories. Our pricing has to persuade dealers to buy instead from us."

The new CD price for international pop is now the equivalent of \$11.50 as against the previous \$14, and 20 U.S. cents have been knocked off recorded cassettes.

Now the Singapore trade expects other international companies to follow the PolyGram lead.

## Pixies, R.E.M., Reed, Etc. Expected To Sell Out Twin Festivals Set In Belgium

BY MARC MAES

BRUSSELS, Belgium For the fourth year in succession, Herman Scheuremans, organizer of the twin pop/rock festivals of Torhout and Werchter, anticipates a complete sellout, with a capacity crowd of 80,000 expected at each location.

The twin festivals, set for July 1-2, feature Texas, the Pixies, Tanita Tikaram, Nick Cave & the Bad Seeds, the Robert Cray Band, Elvis Costello, R.E.M., Joe Jackson, and Lou Reed.

Scheuremans is convinced that the success of the Torhout-Werchter events and the fact that major acts now include Belgium on their tour itineraries have reversed the trend of Belgian concertgoers crossing the border into Holland.

"At the Pink Floyd concert in May, 13,000 people came from Holland to see them perform, whereas in 1988 only 2,000 Belgians crossed the border to see Floyd in Hol-

land," Scheuremans says. "In the past, Belgium has been a bit of a forgotten country, but now our twin festivals attract a lot of visitors from abroad.

"Acts such as Simple Minds and U2 have grown up with the festivals. Simple Minds first performed at Torhout-Werchter in 1983, going on to be a major attraction in 1986, while U2 played there in 1983 and went on to headline in 1986."

The Herbert Scheuremans Group organizes some 170 shows each year, including such acts as Pink Floyd, who played the Werchter site May 13; French artist Jean-Jacques Goldman, who had 10 sellout concerts in Belgium; and Renaud, who had two capacity shows at the Forest National in Brussels.

Upcoming shows feature Mylene Farmer, with two performances set for October already sold out; Terence Trent D'Arby; Metallica; Chris Rea; and the Eurhythmics.

## Soap Spurs Song Success; Sinitta Dusts Off '70s Hit

BY CHRIS WHITE

**SOAP CELL:** Cabaret singer Lynne Hamilton finds herself in the top 10 with a record she didn't even know had been released in her home country. Hamilton left Britain several years ago to carve out a new career in Australia, where she recorded "On The Inside," featured in the late-night cult TV soap series "Prisoner: Cell Block H." The single was released on the small A1 label in the U.K. and promptly started climbing the charts while a frantic search was launched to find the missing singer. Hamilton is the latest in a long line of singers to find chart success via the TV soaps.

**RIGHT BACK IN THE CHARTS:** Disco chart name Sinitta returns to the top 10 here with '70s dance favorite "Right Back Where We Started From." The song was originally a huge trans-Atlantic hit for Maxine Nightingale, the London-born singer of whom little has been heard in recent years.

Cliff Richard also returns to the top 10 with his 100th single, "The Best Of Me." Other recording projects see the veteran singer teaming up with reggae band Aswad, which is among support acts for his upcoming 30th-anniversary gigs at Wembley Stadium, and with Van Morrison.

**DATES:** Matt Johnson's *The The*, which now features former Smiths

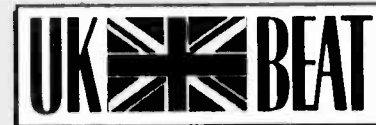
guitarist Johnny Marr, plays the second set of dates in the Four Points Of The Compass tour later this year. The band has just released "Gravitate To Me," the second single from the critically acclaimed "Mind Bomb" album on Epic ... The Indian Givers, an Edinburgh band that has been attracting media attention, support Frazier Chorus on its upcoming British tour ... Peter Perrett, who fronted the *Only Ones*, one of the leading indie bands of the late '70s and early '80s, returns to live work after almost a decade, appearing alongside

the *House Of Love* at the London ICA Week.

**GABRIEL'S** World: Peter Gabriel has launched his

own label, *Real World Records*, via Virgin. The label will concentrate on promoting world music, although the initial release is his soundtrack for the controversial *Martin Scorsese* film, "The Last Temptation Of Christ."

**POP MUSIK '89:** The huge 1979 hit "Pop Musik" by M—considered a major influence on the '80s technopop scene—has been reissued by its creator, *Robin Scott*. The disk was originally released by MCA, but the rights reverted to Scott several years ago. Since then, he has steadily refused requests for its use on album compilations or in TV commercials. Now, he feels that the time is right: "I decided that it was a good way for me to celebrate 10 years of obscurity."



by Chris White

## German Copyright Society Issues 1988 Figures—And A Warning

BERLIN German copyright society GEMA has posted a total revenue for 1988 of \$339.7 million, up \$9.6 million on the previous year. But despite the upturn, society president Erich Schulze warns that copyright remuneration in West Germany is not keeping up with the growth of music consumption here. He refers particularly to the "overproportionate" use of foreign music in the "constantly enlarging media landscape." GEMA members last year had an increase of just 2.55% of their distribution on the 1987 return, while foreign affiliates receive 16.6% more on the year. Says Schulze, "Most of our 100-plus private radio stations are using at least 90% foreign music." WOLFGANG SPAHR

## Wonder Gets Warm Welcome In Poland

WARSAW, Poland Stevie Wonder gave a spectacular show for 30,000 fans at a sports stadium here in late May. Prior to the performance, he was received by Polish Prime Minister Mieczyslaw Rakowski, the first-ever meeting of a top-level official with a visiting rock star. Wonder also met leaders of trade union Solidarity and talked with organizers of the See Through Music foundation to help musically gifted blind children worldwide. His concert was organized by the Swedish Bo Johnson agency, with TWIG, a local association for promoting economic initiatives, and the new Estra Agency here. ROMAN WASCHKO

## U.K. VCR, TV Makers Post Trade Surplus

LONDON U.K. producers of VCRs and color televisions achieved a trade surplus in the first quarter of this year after years of persistent and heavy deficits. The surplus, seen by the British Radio & Electronic Equipment Manufacturers' Assn. (BREMA) as "very good news indeed," was some \$25.25 million for the two hardware ranges. Though January-February figures aren't yet available, last year the U.K. imported \$133 million worth of music center units, as against exports of just \$37.4 million. And imports of CD players in 1988 were worth \$116 million against exports of \$8.69 million. PETER JONES

## Festivals Will Fill Finland's Summer

HELSINKI, Finland Finland has long enjoyed a reputation as a leading territory for rock and pop festivals. This summer, June-August, there are 30 major events being staged nationwide. The main "rush" period is midsummer (June 22-25) when 10 events are set (visiting acts include Womack & Womack, Meat Loaf, LaToya Jackson, Sabrina, and Jason Donovan), while July festival imports include New Model Army, Santana, Tanita Tikaram, and Jimmy Page. KARI HELOPALTIO

## Bangkok Campaign 'Sticks' It To Pirates

BANGKOK, Thailand The Bangkok IFPI group, with Peter Mary Gan re-elected chairman for a second term, has now launched a red-sticker campaign to help promote the sales of legitimate cassettes. All tapes distributed by legitimate companies carry a sticker with an IFPI log. Consumers buying 20 stickered cassettes will be offered a free tape by any artist of their choice. Heavily media-advertised, the campaign calls for a public boycott of pirate tapes. NAWARAT ACOSTA

## Austria Rakes In Revenue From Levy

VIENNA, Austria Austrian mechanical copyright society Austro-Mechanca reports a fast upturn in revenue from the national levy on blank tapes. The levy totaled \$6.7 million in 1987 and climbed to \$7.9 million last year. Most of the income is spent on cultural and social matters, including pensions or health benefits, as well as on the promotion of young talent. MANFRED SCHREIBER

## Dutch BFO Opens 1st Foreign Office

AMSTERDAM BFO, the organization that looks after the interests of Dutch classical and contemporary music, has opened its first foreign office, near Bonn, in West Germany, headed by Jeop Kempen, former cultural attache of the Dutch embassy in the German federal capital. His role will include initiating German concerts by Dutch musicians and groups. Further offices are planned, the first for France. WILLEM HOOS

## Cliff Richard Supports Relief Fund

LONDON Cliff Richard, this year celebrating his 30th anniversary as a chart star, is sending out 100,000 birthday cards to supporters of the Tear Fund, which in turn is celebrating its 21st birthday. He has supported the organization, which has thus far provided more than \$150 million for instant aid in global disasters, since 1969, when he gave his first gospel concert in London's Royal Albert Hall to raise money for the fund. This year he is giving half the proceeds of a 12-date gospel tour to Tear. PETER JONES

# Maclean Hunter Still Seeks Selkirk Firm To Forgo Profit For Federal OK

BY KIRK LAPOINTE

HULL, Quebec Maclean Hunter Ltd., attempting to gain federal approval of its takeover of Selkirk Communications Ltd. in Canada's biggest broadcasting buy ever, has promised to forgo any profit "within certain ranges" in a subsequent Selkirk asset sale.

Maclean Hunter president Ronald Osborne, at the company's appearance May 31 during a weeklong federal hearing into the \$606 million (Canadian) deal, told the Canadian Radio-television and Telecommunications Commission that he would be willing to turn over profits to the broadcast community.

But Osborne put limits on such profits, and those limits fall far short of a CRTC-ordered study by the Peat Marwick consulting firm on what Maclean Hunter stands to make now that it has agreed to sell about 35% of Selkirk's assets to three companies for about \$310.5 million.

Peat Marwick says the firm will make between \$14.6 million and \$36.6 million on the takeover and resale.

Osborne, however, pledged to forgo a range of \$2 million-\$4 million, even though acting CRTC chairman Bud Sherman suggested an upper limit of \$20 million.

He said he doesn't accept the Peat Marwick findings and is not ready to write a "blank check . . . I'm not a gambler."

Three principal concerns were explored during the exhaustive week of hearings: concentration of ownership, cross-ownership, and the more controversial issue of trafficking in licenses. The latter is the equivalent of a property flip and is held in dim view by the commission, which wants to determine if Maclean Hunter is in line for a windfall.

Rogers Communications intends to buy 11 radio stations in British Columbia and Alberta, WIC Western International Communications Ltd. wants to buy four TV and radio stations in Alberta and a Selkirk stake in British Columbia Broadcasting Co., and the Blackburn Group Inc. wants to buy CHCH-TV Hamilton.

That would leave Maclean Hunter with key cable holdings and an FM

station in Toronto. It would also retain two Montreal radio stations.

Maclean Hunter and the CRTC differ widely on their accounting of the resale. Maclean Hunter believes it will actually suffer a "shortfall" of \$1.2 million, but agrees that under certain circumstances it could wind up with a \$12 million surplus of value over costs on the Selkirk assets it wants to keep.

Part of the problem is that Maclean Hunter has left it up to the companies to which it is selling assets to provide the so-called "benefits package" in the deal. That package pledges money to the television or radio industry for program or talent development, and at present, the valuation of it by the CRTC and Maclean Hunter differs.

The Consumers' Assn. of Canada intervened at the hearing by renewing its call for wider media ownership. If the deal goes ahead, Maclean Hunter would hold a stake in newspaper ownership in four cities in which it had radio or TV outlets.

A decision on the deal is expected by the fall.

## Lana Sniderman Ordered To Pay Back-Taxes On 'Hobby' Sam The Record Man VP In Tax Trouble

OTTAWA The VP of finance for Roblan Distributors, the owner of the Sam The Record Man retail chain, has been ordered to pay back-taxes on what the Tax Court of Canada calls her "hobby"—dogs—that she tried to have designated a business.

Lana Sniderman lost more than \$25,000 on the operation in 1981 and 1982, the two years applicable to the Tax Court of Canada case, in which it was ruled that breeding, grooming, training, and showing activities had no reasonable expectation of a profit and could not even be considered a farm operation for limited deductions.

In the 1981-82 period, Sniderman tried to deduct \$5,196 on advertising and promotion, \$3,771 on general and office expenses, and total expenses of \$26,466 with no offsetting income.

In those same two years, Sniderman earned nearly \$500,000 from Roblan Distributors.

Court documents indicate that the operation totaled losses of \$307,873 up until April 30, 1988, and will continue to lose money well into the next decade.

Sniderman and partner Bobby Krol started Simca Kennels in a tiny downtown Toronto town house in 1980. Among other things the operation tried to deduct was the cost of hay and trees when the kennel moved to north of Toronto.

The court heard that in 1981 Simca acquired one foundation bitch Doberman and one borzoi puppy. Sniderman and Krol also had two pet Dobermans. No more dogs were acquired the following year.

The court found no evidence of rent or another property agreement when Sniderman moved Simca to a house she co-owned with her sister north of Toronto. "It appears Simca is only a tenant at will," the court

said in a sharply worded ruling.

The court said it has "grave doubts" about the 1981-82 expenses, but has to accept them because the federal Revenue Department had already done so.

It noted that Krol, who runs the operation, has never been given a wage or remuneration from the operation. When he was in a serious auto accident in 1986, the operation continued.

"(Sniderman) claims that these injuries have set back Simca Kennels three years," the ruling said. "The court does not accept this position . . . If Simca Kennels was a properly operating business, the business would have carried on and additional help hired to take up the slack caused by the injuries to Bobby Krol."

Sniderman originally said Simca would turn a profit in seven to 10 years, but revised that estimate to 10

15 years.

In Sniderman's defense, the court was urged to take into account the increase in value of the dogs. Sniderman said she wouldn't sell her dogs for less than \$20,000 each.

The court simply replied that Sniderman "has not established that the present value of her stock is near as high as indicated, or in fact is anything more than what it was paid for." The total price of the dogs is now: more than \$14,400.

The tax court made it clear Sniderman is by no means out of the woods yet.

The court said that the review of 1981 and 1982 "leads to the conclusion that Simca was a hobby. Whether this intention changed at some later date may be up to another court at another time to decide."

KIRK LAPOINTE

## MAPLE BRIEFS

WHILE TICKET SALES ARE flourishing in Toronto and Vancouver, the July 5 Montreal date for The Who has been scrubbed because of poor response. Only 16,000 of the 67,000 available tickets had been sold more than five weeks after they went on sale. More than \$6 million (Canadian) in sales have been chalked up for four shows in the Toronto and Vancouver markets.

OUT NOW IN CANADA and worth the listen for musical and historical purposes is the posthumous "The Ballad Of . . ." by Handsome Ned. The Virgin Canada release is a compi-

lation of material by Robin David Masyk, aka Handsome Ned, who was arguably the rawest talent of a mid-'80s Toronto music scene that produced Blue Rodeo, The Pursuit Of Happiness, Jeff Healey, and others. Masyk died of a heroin overdose in 1987, but his rockabilly recording is testament to immense talent that would have likely encountered stardom.

JOEY VENDETTA IS the new music director at CILQ (Q107) Toronto, where he has been assistant MD for the last two years.

Canadian panelists call PPV 'feasible' . . . see page 58

# HITS of the WORLD

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### BRITAIN (Courtesy Music Week/Gallup) As of 6/10/89

| This Week | Last Week | SINGLES  |
|-----------|-----------|--|
| 1         | NEW       | SEALED WITH A KISS JASON DONOVAN PWL   |
| 2         | NEW       | THE BEST OF ME CLIFF RICHARD EMI   |
| 3         | 1         | FERRY 'CROSS THE MERSEY MARSDEN/McCARTNEY/JOHNSON/CHRISTIANS PWL                     |
| 4         | 2         | MISS YOU LIKE CRAZY NATALIE COLE EMI   |
| 5         | 10        | EXPRESS YOURSELF MADONNA SIRE  |
| 6         | 19        | RIGHT BACK WHERE WE STARTED FROM SINITTA FANFARE                                     |
| 7         | 3         | ON THE INSIDE (THEME FROM 'PRISONER CELL BLOCK H') LYNNE HAMILTON A.1.               |
| 8         | 14        | SWEET CHILD O' MINE GUNS N' ROSES GEFLEN   |
| 9         | 5         | MANCHILD NENEH CHERRY CIRCA/VIRGIN   |
| 10        | 7         | I DON'T WANNA GET HURT DONNA SUMMER WARNER BROS.                                     |
| 11        | 4         | HAND ON YOUR HEART KYLIE MINOGUE PWL   |
| 12        | NEW       | BACK TO LIFE (HOWEVER DO YOU WANT ME) SOUL II SOUL FEATURING CARON WHEELER 10/VIRGIN |
| 13        | 6         | REQUIEM LONDON BOYS TELDEC/WEA   |
| 14        | 9         | EVERY LITTLE STEP BOBBY BROWN MCA  |
| 15        | 8         | BRING ME EDELWEISS EDELWEISS WEA   |
| 16        | 13        | FUNKY COLD MEDINA/ON FIRE TONE LOC DELICIOUS/4TH & B'WAY                             |
| 17        | 22        | I DROVE ALL NIGHT CYNDI LAUPER EPIC  |
| 18        | 20        | JUST KEEP ROCKIN' DOUBLE TROUBLE & THE REBEL MC DESIRE                               |
| 19        | 25        | IT IS TIME TO GET FUNKY D. MOB FEATURING LRS LONDON                                  |
| 20        | 11        | HELKOM HALIB CAPPELLA MUSIC MAN  |
| 21        | 15        | CAN I GET A WITNESS SAM BROWN A&M  |
| 22        | 24        | PINK SUNSHINE FUZZBOX WEA  |
| 23        | 35        | SONG FOR WHOEVER BEAUTIFUL SOUTH GOI   |
| 24        | 12        | THE LOOK ROXETTE EMI   |
| 25        | NEW       | THE ONLY ONE TRANSVISION VAMP MCA  |
| 26        | 30        | FOREVER YOUR GIRL PAULA ABDUL SIREN  |
| 27        | 27        | ETERNAL FLAME BANGLES CBS  |
| 28        | 16        | FERGUS SINGS THE BLUES DEACON BLUE CBS   |
| 29        | 23        | THE REAL ME W.A.S.P. CAPITOL   |
| 30        | 21        | DON'T IT MAKE YOU FEEL GOOD STEFAN DENNIS SUBLIME                                    |
| 31        | 18        | I WANT IT ALL QUEEN PARLOPHONE   |
| 32        | 17        | I'M EVERY WOMAN (REMIX) CHAKA KHAN WARNER BROS.                                      |
| 33        | NEW       | CRUEL SUMMER (SWING BEAT VERSION) BANANARAMA LONDON                                  |
| 34        | 28        | CHANGE HIS WAYS ROBERT PALMER EMI  |
| 35        | 34        | I WON'T BACK DOWN TOM PETTY MCA  |
| 36        | 39        | LOVE MADE ME VIXEN EMI USA   |
| 37        | NEW       | GREEN AND GREY NEW MODEL ARMY EMI  |
| 38        | NEW       | JOY AND PAIN DONNA ALLEN BCM   |
| 39        | NEW       | ORANGE CRUSH R.E.M. WARNER BROS.   |
| 40        | 33        | NOTHIN (THAT COMPARES 2 U) THE JACKSONS EPIC   |
| 1         | 2         | JASON DONOVAN TEN GOOD REASONS PWL   |
| 2         | 1         | QUEEN THE MIRACLE PARLOPHONE   |
| 3         | NEW       | STEVIE NICKS THE OTHER SIDE OF THE MIRROR EMI  |
| 4         | 4         | DEACON BLUE WHEN THE WORLD KNOWS YOUR NAME CBS                                       |
| 5         | 6         | BOBBY BROWN DON'T BE CRUEL MCA   |
| 6         | 7         | CLANNAD PAST PRESENT RCA   |
| 7         | 3         | TIN MACHINE TIN MACHINE EMI USA  |
| 8         | 10        | SOUL II SOUL CLUB CLASSICS VOL. 1 10/VIRGIN  |
| 9         | 16        | GUNS N' ROSES APPETITE FOR DESTRUCTION GEFLEN  |
| 10        | 8         | INNER CITY PARADISE 10/VIRGIN  |
| 11        | 9         | FINE YOUNG CANNIBALS THE RAW AND THE COOKED LONDON                                   |
| 12        | NEW       | VAN MORRISON AVALON SUNSET POLYDOR   |
| 13        | 11        | SIMPLY RED A NEW FLAME ELEKTRA   |
| 14        | 13        | NATALIE COLE GOOD TO BE BACK EMI   |
| 15        | 19        | MADONNA LIKE A PRAYER SIRE   |
| 16        | 38        | ENYA WATERMARK WEA   |
| 17        | 14        | CHAKA KHAN LIFE IS A DANCE—THE REMIX PROJECT WARNER BROS.                            |
| 18        | 17        | GLORIA ESTEFAN & MIAMI SOUND MACHINE ANYTHING FOR YOU EPIC                           |
| 20        | 21        | BANGLES EVERYTHING CBS   |
| 21        | 15        | HOLLY JOHNSON BLAST MCA  |
| 22        | 12        | THE THE MIND BOMB EPIC   |
| 23        | 18        | SHADOWS STEPPIN' TO THE SHADOWS POLYDOR  |
| 24        | 20        | HUE AND CRY REMOTE CIRCA/VIRGIN  |
| 25        | 24        | KYLIE MINOGUE KYLIE PWL  |
| 26        | 27        | SAM BROWN STOPI A&M  |
| 27        | 25        | TRANSVISION VAMP POP ART MCA   |
| 28        | 26        | INXS KICK MERCURY/PHONOGRAM  |
| 29        | 39        | TONE LOC LOC'ED AFTER DARK DELICIOUS/4TH & B'WAY                                     |
| 30        | 23        | 10,000 MANIACS BLIND MAN'S ZOO ELEKTRA   |
| 31        | 22        | SWING OUT SISTER KALEIDOSCOPE WORLD FONTANA/PHONOGRAM                                |
| 32        | 28        | THE CURE DISINTEGRATION FICTION/POLYDOR  |
| 33        | NEW       | DONNA SUMMER ANOTHER PLACE AND TIME WARNER BROS.                                     |
| 34        | 33        | PAULA ABDUL FOREVER YOUR GIRL SIREN/VIRGIN   |
| 35        | 37        | TANITA TAKIRAM ANCIENT HEART WEA   |
| 36        | NEW       | PUBLIC IMAGE LTD 9 VIRGIN  |
| 37        | 36        | MICHAEL JACKSON BAD EPIC   |
| 38        | 31        | MIDNIGHT OIL DIESEL AND DUST CBS   |
| 39        | 30        | GIPSY KINGS GIPSY KINGS TELSTAR  |
| 40        | 29        | DIANA ROSS WORKIN' OVERTIME EMI  |

### CANADA (Courtesy The Record) As of 6/12/89

|    |     | SINGLES  |
|----|-----|--|
| 1  | 2   | THE LOOK ROXETTE EMI/CAPITOL                             |
| 2  | 1   | LIKE A PRAYER MADONNA SIRE/WEA                           |
| 3  | 5   | FUNKY COLD MEDINA TONE LOC ISLAND/MCA                    |
| 4  | 6   | FOREVER YOUR GIRL PAULA ABDUL VIRGIN/A&M                 |
| 5  | 3   | GIRL YOU KNOW IT'S TRUE MILLI VANILLI ARISTA/BMG         |
| 6  | 7   | AFTER ALL CHER & PETER CETERA GEFFEN/WEA                 |
| 7  | 11  | WIND BENEATH MY WINGS BETTE MIDLER ATLANTIC/WEA          |
| 8  | 9   | ROCK ON MICHAEL DAMIAN VIRGIN/A&M                        |
| 9  | 10  | POP SINGER JOHN COUGAR MELLENCAMP MERCURY/POLYGRAM       |
| 10 | 8   | REAL LOVE JODY WATLEY MCA/MCA                            |
| 11 | 4   | SHE DRIVES ME CRAZY FINE YOUNG CANNIBALS I.R.S./MCA      |
| 12 | 18  | SOLDIER OF LOVE DONNY OSMOND CAPITOL/CAPITOL             |
| 13 | 12  | I ONLY WANT TO BE WITH YOU SAMANTHA FOX JIVE/BMG         |
| 14 | NEW | PATIENCE GUNS N' ROSES GEFLEN/WEA                        |
| 15 | 19  | ELECTRIC YOUTH DEBBIE GIBSON ATLANTIC/WEA                |
| 16 | NEW | I'LL BE THERE FOR YOU BON JOVI MERCURY/POLYGRAM          |
| 17 | NEW | IKO IKO BELLE STARS CAPITOL/CAPITOL                      |
| 18 | 16  | STRAIGHT UP PAULA ABDUL VIRGIN/A&M                       |
| 19 | 14  | LOVE MAKES NO PROMISES CANDI I.R.S./MCA                  |
| 20 | NEW | EVERLASTING LOVE HOWARD JONES WEA/WEA                    |
| 1  | 1   | THE RAW AND THE COOKED FINE YOUNG CANNIBALS I.R.S./MCA   |
| 2  | 2   | MADONNA LIKE A PRAYER SIRE/WEA                           |
| 3  | 3   | THE CULT SONIC TEMPLE BEGGARS BANQUET/POLYGRAM           |
| 4  | 5   | JOHN COUGAR MELLENCAMP BIG DADDY MERCURY/POLYGRAM        |
| 5  | 4   | PAULA ABDUL FOREVER YOUR GIRL VIRGIN/A&M                 |
| 6  | 7   | MILLI VANILLI GIRL YOU KNOW IT'S TRUE ARISTA/BMG         |
| 7  | 8   | BLUE RODEO DIAMOND MINE RISQUE DISQUE/WEA                |
| 8  | 10  | ROXETTE LOOK SHARP EMI/CAPITOL                           |
| 9  | 11  | TOM PETTY FULL MOON FEVER MCA/MCA                        |
| 10 | 13  | VARIOUS ARTISTS BEACHES SOUNDTRACK ATLANTIC/WEA          |
| 11 | 6   | TONE LOC LOC-ED AFTER DARK ISLAND/MCA                    |
| 12 | 9   | TRAVELING WILBURYS TRAVELING WILBURYS VOL. 1 WILBURY/WEA |
| 13 | 14  | LIVING COLOUR VIVID EPIC/CBS                             |
| 14 | 12  | ROY ORBISON MYSTERY GIRL VIRGIN/A&M                      |
| 15 | 15  | GUNS N' ROSES APPETITE FOR DESTRUCTION GEFLEN/WEA        |
| 16 | 19  | GUNS N' ROSES G'N'R LIES GEFLEN/WEA                      |
| 17 | NEW | DISINTEGRATION THE CURE ELEKTRA/WEA                      |
| 18 | NEW | BOBBY BROWN DON'T BE CRUEL MCA/MCA                       |
| 19 | 16  | SIMPLE MINDS STREET FIGHTING YEARS VIRGIN/A&M            |
| 20 | 17  | DEBBIE GIBSON ELECTRIC YOUTH ATLANTIC/WEA                |

### WEST GERMANY (Courtesy Der Musikmarkt) As of 6/5/89

|    |     | SINGLES   |
|----|-----|---|
| 1  | 1   | THE LOOK ROXETTE EMI  |
| 2  | 3   | AMERICANOS HOLLY JOHNSON MCA                                      |
| 3  | 2   | LOOKING FOR FREEDOM DAVID HASSELHOFF WHITE RECORDS                |
| 4  | 4   | LULLABY THE CURE METRONOME  |
| 5  | 6   | ETERNAL FLAME THE BANGLES CBS                                     |
| 6  | 5   | LIKE A PRAYER MADONNA SIRE  |
| 7  | 7   | THE WAY TO YOUR HEART SOULSISTER EMI                              |
| 8  | 10  | IBEG YOUR PARDON KON KAN ATLANTIC                                 |
| 9  | NEW | I WANT IT ALL QUEEN PARLOPHONE                                    |
| 10 | 8   | GOOD THING FINE YOUNG CANNIBALS LONDON/METRONOME                  |
| 11 | 9   | FUNKY COLD MEDINA TONE LOC ISLAND                                 |
| 12 | 13  | DAS OMEN (TEIL 1) MYSTERIOUS ART CBS                              |
| 13 | 11  | AROUND MY HEART SANDRA VIRGIN                                     |
| 14 | 14  | KEEP ON MOVING SOUL II SOUL VIRGIN                                |
| 15 | 17  | THIS TIME I KNOW IT'S FOR REAL DONNA SUMMER WARNER BROS.          |
| 16 | 12  | STRAIGHT UP PAULA ABDUL VIRGIN                                    |
| 17 | 19  | HAND ON YOUR HEART KYLIE MINOGUE PWL                              |
| 18 | 16  | ORDINARY LIVES BEE GEES WARNER BROS.                              |
| 19 | NEW | ELECTRIC YOUTH DEBBIE GIBSON ATLANTIC                             |
| 20 | 20  | HELP BANANARAMA/LANANEENEENOONOO LONDON/METRONOME                 |
| 1  | 1   | SIMPLE MINDS STREET FIGHTING YEARS VIRGIN                         |
| 2  | 2   | THE CURE DISINTEGRATION METRONOME                                 |
| 3  | 3   | SOUNDTRACK RIVALEN DER RENNBahn HANSA                             |
| 4  | NEW | QUEEN THE MIRACLE PARLOPHONE                                      |
| 5  | 4   | MADONNA LIKE A PRAYER SIRE  |
| 6  | 5   | HOLLY JOHNSON BLAST MCA   |
| 7  | 6   | BEE GEES ONE WARNER BROS.   |
| 8  | 7   | SIMPLY RED A NEW FLAME WEA  |
| 9  | 8   | FINE YOUNG CANNIBALS THE RAW AND THE COOKED LONDON                |
| 10 | 15  | ROXETTE LOOK SHARP EMI  |
| 11 | 10  | MUNICH SYMPHONIC SOUND ORCHESTRA POP GOES CLASSIC VOL. 2 POLYSTAR |
| 12 | 9   | DIE FLIPPERS LIEBE IST... EINO                                    |
| 13 | 13  | TANITA TAKIRAM ANCIENT HEART WEA                                  |
| 14 | 12  | ORIGINAL NAABAT DUO PATRONA BAVARIAE ARIOLA                       |
| 15 | 14  | RAINBIRDS CALL ME EASY MERCURY/PHONOGRAM                          |
| 16 | 11  | HARRY BELAFONTE BELAFONTE '89 EMI                                 |
| 17 | 17  | ROY ORBISON BLUE BAYOU CBS  |
| 18 | 16  | GUNS N' ROSES APPETITE FOR DESTRUCTION GEFLEN                     |
| 19 | 18  | BLACK SABBATH HEADLESS CROSS EMI                                  |
| 20 | NEW | TONE LOC LOC-ED AFTER DARK ISLAND                                 |

### JAPAN (Courtesy Music Labo) As of 5/22/89

|    |     | SINGLES   |
|----|-----|---|
| 1  | 1   | ARASHINO SUGAO SHIZUKA KUDO PONY/CANYON/FUJI PACIFIC              |
| 2  | NEW | FADE OUT KYOKO KOIZUMI VICTOR/BURNING PRO                         |
| 3  | 3   | LIAR AKINA NAKAMORI WARNER/PIONEER/MC CABIN                       |
| 4  | 2   | GOMENYO NAMIDA TOSHIIHIKO TAHARA PONY/CANYON/FUJI PACIFIC/JOHNNYS |
| 5  | 5   | DIAMONDS PRINCES PRINCES CBS/SONY/SHINKO MUSIC                    |
| 6  | 7   | RETURN TO MYSELF MARI HAMADA VICTOR/FUJI PACIFIC/BEING            |
| 7  | 9   | YUMENO NAKAE YUKI SAITO PONY/CANYON/FIRE/ONGAKU/SHUPPAN           |
| 8  | 4   | SOMEBODY'S NIGHT EIKICHI YAZAWA TOSHIBA/EMI/SUNRISE/LUCKY         |
| 9  | 8   | TOMODACHI AYUMI NAKAMURA HUMMING BIRD/BIRDLAND/NOSIDE             |
| 10 | 6   | NAMIDAO MISENAIDE WINK POLYSTAR/FUJIPACIFIC                       |
| 1  | NEW | TM NETWORK DRESS EPIC/SONY  |
| 2  | 1   | COMPLEX COMPLEX TOSHIBA/EMI                                       |
| 3  | 2   | WINK ESPECIALY FOR YOU POLYSTAR                                   |
| 4  | 3   | MADONNA LIKE A PRAYER WARNER/PIONEER                              |
| 5  | 6   | JUNICHI INAGAKI HEART AND SOUL PUN HOUSE                          |
| 6  | NEW | MARI IJIMA MY HEART IN RED MOON                                   |
| 7  | 5   | TSUYOSHI NAGABUCHI SHOWA TOSHIBA/EMI                              |
| 8  | 4   | SADISTIC MICA BAND APPARE TOSHIBA/EMI                             |
| 9  | 8   | SOUNDTRACK COCKTAIL WARNER/PIONEER                                |
| 10 | 7   | X BLUE BLOOD CBS/SONY   |

### MUSIC & MEDIA PAN-EUROPEAN CHARTS 6/10/89

|    |     | HOT 100 SINGLES   |
|----|-----|---|
| 1  | 1   | LIKE A PRAYER MADONNA SIRE  |
| 2  | 2   | THE LOOK ROXETTE PARLOPHONE   |
| 3  | 7   | AMERICANOS HOLLY JOHNSON MCA  |
| 4  | 4   | ETERNAL FLAME THE BANGLES CBS   |
| 5  | 5   | FERRY 'CROSS THE MERSEY' VARIOUS ARTISTS PWL                          |
| 6  | 6   | MEGAMIX (EXTENDED VERSION) BONEY M HANSA/BMG ARIOLA                   |
| 7  | 3   | HAND ON YOUR HEART KYLIE MINOGUE PWL                                  |
| 8  | 9   | MISS YOU LIKE CRAZY NATALIE COLE EMI USA                              |
| 9  | 8   | LOOKING FOR FREEDOM DAVID HASSELHOFF WHITE RECORDS/BMG ARIOLA         |
| 10 | NEW | ON THE INSIDE LYNNE HAMILTON A.1                                      |
| 11 | 11  | JOHNNY JOHNNY COME HOME AVALANCHE WEA                                 |
| 12 | 14  | I WANT IT ALL QUEEN EMI   |
| 13 | 13  | ESPECIALY FOR YOU KYLIE MINOGUE & JASON DONOVAN PWL                   |
| 14 | 10  | LULLABY THE CURE FICTION/POLYDOR                                      |
| 15 | NEW | MANCHILD NENEH CHERRY VIRGIN  |
| 16 | NEW | FUNKY COLD MEDINA TONE LOC DELICIOUS/VINYL/ISLAND                     |
| 17 | 17  | IBEG YOUR PARDON KON KAN ATLANTIC                                     |
| 18 | 18  | THE WAY TO YOUR HEART SOULSISTER EMI                                  |
| 19 | 12  | REQUIEM LONDON BOYS TELDEC/WEA  |
| 20 | 20  | STOPI SAM BROWN A&M   |
| 1  | 1   | SIMPLE MINDS STREET FIGHTING YEARS VIRGIN                             |
| 2  | 2   | MADONNA LIKE A PRAYER SIRE  |
| 3  | NEW | QUEEN THE MIRACLE PARLOPHONE  |
| 4  | 4   | THE CURE DISINTEGRATION FICTION/POLYDOR                               |
| 5  | 3   | SIMPLY RED A NEW FLAME WEA  |
| 6  | 8   | TANITA TAKIRAM ANCIENT HEART WEA                                      |
| 7  | 5   | JASON DONOVAN TEN GOOD REASONS PWL                                    |
| 8  | 7   | FINE YOUNG CANNIBALS THE RAW AND THE COOKED LONDON                    |
| 9  | 6   | HOLLY JOHNSON BLAST MCA   |
| 10 | 10  | GUNS N' ROSES APPETITE FOR DESTRUCTION GEFLEN                         |
| 11 | NEW | TIN MACHINE TIN MACHINE EMI   |
| 12 | 11  | BEE GEES ONE WARNER BROS.   |
| 13 | 15  | ROXETTE LOOK SHARP PARLOPHONE   |
| 14 | 9   | DEPECHE MODE 101 MUTE   |
| 15 | 12  | JEAN-JACQUES GOLDMAN TRACES EPIC                                      |
| 16 | 13  | SOUNDTRACK—RIVALEN DER RENNBahn RIVALEN DER RENNBahn HANSA/BMG ARIOLA |
| 17 | 18  | DEACON BLUE WHEN THE WORLD KNOWS YOUR NAME CBS                        |
| 18 | 17  | FRANCIS CABREL SARBACANE CBS  |
| 19 | 16  | INNER CITY PARADISE 10 RECORDS  |
| 20 | 14  | ROY ORBISON MYSTERY GIRL VIRGIN                                       |

### AUSTRALIA (Courtesy Australian Record Industry Assn.) As of 5/28/89

|    |     | SINGLES   |
|----|-----|---|
| 1  | 6   | ETERNAL FLAME THE BANGLES CBS   |
| 2  | 1   | LIKE A PRAYER MADONNA WEA   |
| 3  | 2   | THE LIVING YEARS MIKE + THE MECHANICS WEA                               |
| 4  | 3   | STUCK ON YOU PAUL NORTON FESTIVAL                                       |
| 5  | 5   | RING MY BELL COLETTE CBS  |
| 6  | 9   | WIND BENEATH MY WINGS BETTE MIDLER WEA                                  |
| 7  | 4   | STOPI SAM BROWN FESTIVAL  |
| 8  | 11  | NOW YOU'RE IN HEAVEN JULIAN LENNON VIRGIN/EMI                           |
| 9  | 8   | LOST IN YOUR EYES DEBBIE GIBSON WEA                                     |
| 10 | 7   | SHE DRIVES ME CRAZY FINE YOUNG CANNIBALS POLYGRAM                       |
| 11 | 16  | BEDROOM EYES KATE CEBERANO FESTIVAL                                     |
| 12 | 10  | CRY IN SHAME JOHNNY DIESEL & THE INJECTORS FESTIVAL                     |
| 13 | 12  | CHAINED TO THE WHEEL THE BLACK SORROWS CBS                              |
| 14 | 14  | COMPULSORY HERO 1927 WEA  |
| 15 | 18  | GOOD THING FINE YOUNG CANNIBALS POLYGRAM                                |
| 16 | 13  | I'M ON MY WAY THE PROCLAIMERS FESTIVAL                                  |
| 17 | 15  | ONE SUMMER DARYL BRAITHWAITE CBS  |
| 18 | 17  | WILD THING TONE LOC FESTIVAL  |
| 19 | 20  | I ONLY WANNA BE WITH YOU SAMANTHA FOX CBS                               |
| 20 | NEW | IKO IKO THE BELLE STARS EMI   |
| 1  | 3   | DARYL BRAITHWAITE EDGE CBS  |
| 2  | 1   | 1927 ...ISH WEA   |
| 3  | 4   | JOHNNY DIESEL & THE INJECTORS JOHNNY DIESEL & THE INJECTORS FESTIVAL    |
| 4  | 16  | GEORGE THOROGOOD AND THE DESTROYERS THE GEORGE THOROGOOD COLLECTION EMI |
| 5  | 2   | LONDON CAST PHANTOM OF THE OPERA POLYGRAM                               |
| 6  | 6   | FINE YOUNG CANNIBALS THE RAW AND THE COOKED POLYGRAM                    |
| 7  | 8   | BLACK SORROWS HOLD ON TO ME CBS   |
| 8  | 5   | TRAVELING WILBURYS VOLUME ONE WEA                                       |
| 9  | 9   | THE PROCLAIMERS SUNSHINE ON LEITH FESTIVAL                              |
| 10 | 19  | VARIOUS HOT METAL CBS   |
| 11 | 12  | SIMPLE MINDS STREET FIGHTING YEARS VIRGIN/EMI                           |
| 12 | 10  | MIKE + THE MECHANICS THE LIVING YEARS WEA                               |
| 13 | 13  | MADONNA LIKE A PRAYER WEA   |
| 14 | 18  | BETTE MIDLER BEACHES (SOUNDTRACK) WEA                                   |
| 15 | 7   | ROY ORBISON MYSTERY GIRL VIRGIN/EMI                                     |
| 16 | 15  | SAM BROWN STOPI FESTIVAL  |
| 17 | 17  | THE CULT SONIC TEMPLE VIRGIN/EMI  |
| 18 | 14  | VARIOUS HITS OF '89 VOLUME 1 EMI  |
| 19 | NEW | GUNS N' ROSES APPETITE FOR DESTRUCTION WEA                              |
| 20 | NEW | JULIAN LENNON MR. JORDAN VIRGIN/EMI                                     |

### NETHERLANDS (Courtesy Stichting Nederlandse Top 40) As of 6/2/89

|    |     | SINGLES  |
|----|-----|--|
| 1  | 1   | ME MYSELF AND I DE LA SOUL INDISC                          |
| 2  | 5   | I WANT IT ALL QUEEN PARLOPHONE                             |
| 3  | 4   | IF YOU DON'T KNOW ME SIMPLY RED ELEKTRA                    |
| 4  | 2   | ETERNAL FLAME THE BANGLES CBS                              |
| 5  | 3   | IBEG YOUR PARDON KON KAN ATLANTIC                          |
| 6  | 9   | AMERICANOS HOLLY JOHNSON MCA                               |
| 7  | NEW | NO MORE BOLEROS GERARD JOLING MERCURY                      |
| 8  | 8   | LOLLY LOLLY WENDY & LISA VIRGIN                            |
| 9  | NEW | I'M EVERY WOMAN CHAKA KHAN WARNER BROS.                    |
| 10 | NEW | MANCHILD NENEH CHERRY VIRGIN                               |
| 1  | 1   | SIMPLE MINDS STREET FIGHTING YEARS VIRGIN                  |
| 2  | 2   | VARIOUS ARTISTS SYNTHESIZER GREATEST ARCADE                |
| 3  | 3   | THE CURE DISINTEGRATION POLYDOR                            |
| 4  | 4   | SIMPLY RED A NEW FLAME WEA                                 |
| 5  | NEW | QUEEN THE MIRACLE PARLOPHONE                               |
| 6  | 5   | GLORIA ESTEFAN & MIAMI SOUND MACHINE ANYTHING FOR YOU EPIC |
| 7  | 7   | GUNS N' ROSES APPETITE FOR DESTRUCTION WEA RECORDS         |
| 8  | 9   | WENDY & LISA FRUIT AT THE BOTTOM VIRGIN                    |
| 9  | 6   | THE BANGLES EVERYTHING CBS                                 |
| 10 | NEW | JEFF WAYNE THE WAR OF THE WORLDS CBS                       |

## CEMA Hoists Sales At Palm Springs Meet

CEMA Distribution held its branch managers/sales managers/labels conference and awards dinner May 6-9 at the Wyndham Hotel in Palm Springs, Calif. Hosted by Russ Bach and chaired by Joe Mansfield, the four-day event featured meetings, open discussions, and product presentations, and welcomed participants from affiliated labels Angel, Capitol, Chrysalis, EMI, Enigma, Orpheus, Rhino, and SBK.



Top CEMA brass gather for a group photo at the Palm Springs meet. Pictured, from left, are Simon Potts, senior VP of A&R worldwide, Capitol; Tom Whalley, VP of A&R, Capitol; Lou Mann, VP of sales, Capitol; Ron McCarrell, VP of marketing, Capitol; Joe Mansfield, VP of marketing, CEMA; Joe Smith, president and CEO, Capitol-EMI Music; Hank Talbert, VP of promotion, black music, Capitol; Russ Bach, president, CEMA; David Berman, president, Capitol; and Joe McFadden, VP of sales, CEMA.



Vince Hans is honored as field marketing representative of the year at the Palm Springs conference. Pictured, from left, are Russ Bach, president, CEMA; Joe McFadden, VP of sales, CEMA; Joe Mansfield, VP of marketing, CEMA; Hans; Joe Smith, president and CEO, Capitol-EMI Music; Michael Roden, Los Angeles sales manager; and Vyto Lazauskas, Los Angeles branch manager.



Awards dinner attendees recognize the outstanding performance of Gene Rumsey as branch manager of the year and Paul Lanning as sales representative of the year. Shown, from left, are Russ Bach; Joe Mansfield; Rumsey, New York branch manager; Lanning, New York sales representative; Joe McFadden; and Joe Smith.



High-level executives from newly affiliated labels Chrysalis and SBK Records share a light moment with CEMA conferees. Shown, from left, are Daniel Glass, senior VP of promotion, SBK; Mike Bone, president, Chrysalis; Scott Folks, VP of A&R, black music, Capitol; Earl Jordan, national director, black music marketing, CEMA; and Joe Smith.



Angel Records' VP of sales Renny Martini displays some of the label's upcoming yuletide product.



CEMA's San Francisco office receives the branch of the year award, accepted by branch manager Terry Sautter. Pictured, from left, are Joe Mansfield; Russ Bach; Sautter; Joe McFadden; and Joe Smith.



Conference attendees meet with executives from the new CEMA-distributed label, Orpheus Records. Shown, from left, are Joe Mansfield, VP of marketing, CEMA; Kevin Harewood, VP/GM, Orpheus; Robert Smith, VP of marketing, EMI; Ron Urban, senior VP/GM, EMI; Ira Derfler, VP of sales, EMI; Russ Bach, president, CEMA; Joe McFadden, VP of sales, CEMA; and Walter Lee, VP of marketing and operations, Orpheus.

## LIFELINES

### BIRTHS

Girl, Bianca, to **Ollie and Teri Brown**, May 3 in Los Angeles. He is a producer with Brown Sugar Productions. She is with SBK Songs.

Girl, Alexandra Caroline, to **Michael and Pamela Toorook**, May 9 in New York. He is an entertainment attorney. She is VP of the Hertz Corp.

Boy, Max Dylan, to **Mark and Meri Siegel**, May 15 in Coral Springs, Fla. She is manager and buyer at Peaches Music and Video, Boca Raton, Fla.

Boy, Robert James, to **Robert E. and Gail L. Janeczek**, May 21 in Bronxville, N.Y. He is corporate controller for Front Row Video Inc.

Boy, James Lynn, to **Lynn and Mary Fuston**, May 23 in Nashville. He is an independent recording engineer.

Boy, Michael Christopher, to **Terry and Kelly Sautter**, May 25 in

Walnut Creek, Calif. He is branch manager for CEMA Distribution, San Francisco.

Girl, Nicole Stone, to **Tom and Jill Goodkind**, June 1 in New York. He is a member of Gold Castle Recording act the Washington Squares. She is a professional photographer for the music/entertainment industry.

Boy, Decland, to **Kirk and Nancy Dyer**, June 4 in Madison, Wis. He is road manager for Cheap Trick.

### MARRIAGES

**Prince Stanislas "Stash" Klossowski de Rola to Tressa Ann Switzer**, April 30 in Las Vegas. He is owner of Thrill Entertainment Inc.

### DEATHS

**Dave Peaslee**, 31, of complications from bronchial asthma, May 24 in New York. Peaslee was the editor of D.J. Direct magazine, founder of the Urban Teen Music Awards, a contributing writer to a number of music publications, including Billboard, and was heavily involved in the rap community. He is survived by his parents, three sis-

ters, and a brother.

**John Cipollina**, 45, of emphysema, May 29 in Mill Valley, Calif. Cipollina was guitarist in the well-known San Francisco band Quicksilver Messenger Service from 1965-70, and later played with his own band, Copperhead; the British band Man with Electric Flag member Nick Gravenites; and most recently with the Dinosaurs—consisting of former members of such bands as the Jefferson Airplane, Country Joe & the Fish, and Big Brother & the Holding Company. His younger brother Mario is a member of Huey Lewis & the News.

Send information to Lifelines, Billboard, 1515 Broadway, New York, N.Y. 10036.

## CALENDAR

A weekly listing of trade shows, conventions, award shows, seminars, and other notable events. Send information to Calendar, Billboard, 1515 Broadway, New York, N.Y. 10036.

### JUNE

June 10, **Sheila Davis' Songwriting Seminar**, The New School, New York. 212-674-1143.

June 12, **National Academy of Songwriters' Talk Seminar**, At My Place, Hollywood, Calif. Bruce U.R. Walker, 213-463-7178.

June 13, **All Music's Discussion Seminar**, Count Basie Theatre, Red Bank, N.J. Rosemary Conte, 201-583-4959.

June 13-15, **Licensing '89 Seminar**, Jacob K. Javits Convention Center, New York. Susan Reuter, 203-374-1411.

June 13-15, **Ninth International Licensing Show And Merchandising Conference And Exposition**, Jacob K. Javits Convention Center, New York. Greg King, 203-259-5734.

June 15, **Video Software Dealers Assn. Educational Seminar**, Hyatt Regency, Milwaukee. Linda Lauer, 609-596-8500.

June 21-24, **Broadcast Promotion And Marketing Executives and Broadcast Design Assn. Seminar**, Cobo Center, Detroit. Gregg Balko, 213-465-3777.

June 23-24, **Bobby Poe Pop Music Survey**, Sheraton Premier, Tyson's Corner, Va. 301-951-1215.

June 24, **Sheila Davis' Songwriting Seminar**, The New School, New York. 212-674-1143.

June 25-29, **American Federation of Musicians**, Stouffers Hotel, Nashville. 212-869-1330.

June 27, **B'nai B'rith Music & Performing Arts Unit 25th Annual Dinner Dance**, Sheraton Centre Hotel, New York. Joe Cohen, 212-582-1116.

June 28, **Songwriters Guild Of America Second Annual Aggie Awards**, Vanderbilt Plaza Hotel, Nashville. Kathy Hyland, 615-329-1782.

June 28-29, **Nat'l Assn. Of Recording Merchandisers/Video Software Dealers Assn. Operations Conference**, Hyatt Regency, Deerfield, Ill. Joanna Baker, 609-596-8500.

June 29-July 2, **Cornerstone Festival '89**, Lake County Fairgrounds, Chicago. Jane Hertenstein, 312-

## FOR THE RECORD

An error in the title for Roy Orbison's Virgin single "California Blue" appeared on the Single Reviews page as a Pop Pick in the May 27 issue.

"Flubber" is Souled American's second full-length album on Rough Trade, not its first, as was stated in a May 27 album review.



**Standing Pat.** Pat Leonard, co-writer and co-producer of Madonna's hit album "Like A Prayer," signs a new long-term agreement with Warner/Chappell Music. Pictured, from left, are Michael Sandoval, VP/director of creative operations, USA, Warner/Chappell; Jay Morgenstern, VP/GM, Warner/Chappell; Leonard; Les Bider, president and chief operating officer, Warner/Chappell; and Leonard's manager, Mark Hartley, of Fitzgerald Hartley Co.

989-2080.

### JULY

July 5-9, **R&B Report Forum '89**, Hyatt Regency Hotel, Chicago. Wink Sims, 818-843-7225.

July 11, **Miller/Viglione's Music Business Monthly Career Workshop II**, Holiday Inn, Somerville, Mass. Joe Viglione, 617-935-5386.

July 13-16, **Upper Midwest Communications Conclave**, Sheraton Park Place, Minneapolis. 612-927-4487.

July 15-19, **New Music Seminar 10**, Marriott Marquis Hotel, New York. 212-473-4343.

July 22, **Sheila Davis' Songwriting Seminar**, The New School, New York. 212-674-1143.

### AUGUST

August 6-9, **1989 VSDA Convention**, Las Vegas Hilton, Las Vegas. 609-596-8500.

August 17-20, **Jack The Rapper's 13th Annual Family Affair**, Atlanta Airport Marriott, Atlanta. Bilye Love, 407-423-2328.

## NEW COMPANIES

**Speak No Evil Records**, formed by Sheryl Monaghan-Carr. Company specializes in rap, R&B, and dance music. 5751 Rodeo Rd., Los Angeles, Calif. 90016; 213-956-7066.

**SBS/Confidential Records**, formed by Drazen Premate and David Pensado. Company specializes in dance, alternative rock, contemporary country, and progressive rock. Suite 26, 478 Ballard Drive, Melbourne, Fla. 32935; 407-242-9933.

**Folsom Productions Inc.**, a production, artist management, and publishing company, formed by Mick Taylor and Edward Feldsott. 43 McKee Drive, Mahwah, N.J. or c/o Jacobson & Colfin, Room 1103, 150 Fifth Ave., New York, N.Y. 10011; 212-691-5630.

**Agency 2000**, formed by William Bell and Angela Kessler. Company is an entertainment booking agency. Suite 418, 3960 Peachtree Rd., Atlanta, Ga. 30319; 404-365-8933.

**The Music City Talent Group**, a management firm, formed by Keny Brent. Suite 327, 107 Music City Drive, Nashville, Tenn. 37214; 615-643-7721.

**Sound Entertainment Systems Inc.**, formed by George J. Walls III and Steven M. Talerico. Company emphasis is on providing entertainment for weddings, reunions, etc. Services include DJ format, video recording, background music, and sound consultation. P.O. Box 447, Fairmont, W. Va. 26554; 304-367-0358 or 304-363-7239.

**Starks Management Co.**, formed by Terry B. Starks. Company specializes in personal management of

recording artists. 1639 Madison Ave., Memphis, Tenn. 38104; 901-272-9380.

**Baby Ann Music Co.**, formed by Terry B. Starks. 1639 Madison Ave., Memphis, Tenn. 38104; 901-272-9380.

**KittyKat Records/KittyKat Music**, formed by C.G. Butler and Jojo St. Mitchell. Currently accepting material on unsigned artists. 96 McGregor Downs, West Columbia, S.C. 29169; 803-791-4137.

**GilCon Music**, a production and publishing company, formed by Audre Miller and Cornell Ward. Company also offers composing and arranging for film and television. P.O. Box 57, LaGrange, Ill. 60525; 312-759-4271 or 921-7568.

**Presto Records**, formed by Chris Porter. Company is currently accepting material (guitar-oriented rock'n' roll). P.O. Box 1081, Lowell, Mass. 01853.

**J&J Records and Tapes**, formed by Rob McInnis and Rita Van. First signing is Bob's Night Off. P.O. Box 256577, Chicago, Ill. 60625; 312-631-8782.

**Daniston Entertainment Group**, a music publishing company, formed by Larry Dramas, David Stone, and Robert Raymond. 1568 No. Gower St., Hollywood, Calif. 90028; 213-463-8806.

**Creative Associates**, a public relations/communication organization, formed by Jeff Katz. Company specializes in writing press releases, personality bios, and preparing press kits. 7133 Castor Ave., Philadelphia, Pa. 19149-1104; 215-742-7220.

Send information to New Companies, Billboard, 1515 Broadway, New York, N.Y. 10036.

## 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/<br>1000's | Open<br>5/30 | Close<br>6/5 | Change  |
|---|-----------------|--------------|--------------|---------|
| <b>NEW YORK STOCK EXCHANGE</b>          |                 |              |              |         |
| Blockbuster Entertainment               | 2255.3          | 31 1/2       | 15 1/2       | -16 1/2 |
| CBS Inc.                                | 244.2           | 198 1/2      | 201 1/2      | +3 1/2  |
| Capital Cities Communications           | 101.4           | 442 1/2      | 450          | +7 1/2  |
| Carolco Pictures                        | 190.5           | 12 1/2       | 12 1/2       | -1/2    |
| Coca-Cola                               | 2620.7          | 58 1/2       | 58 1/2       | -1/2    |
| Columbia Pictures                       | 1426.9          | 20           | 19 1/2       | -1/2    |
| Walt Disney                             | 1704.1          | 93 1/2       | 94           | +1/2    |
| Eastman Kodak                           | 10576.6         | 45 1/2       | 46 1/2       | +1      |
| Handleman                               | 431.3           | 34 1/2       | 33 1/2       | -1 1/2  |
| MCA Inc.                                | 776.7           | 55 1/2       | 54 1/2       | -1 1/2  |
| MGM/UA                                  | 232             | 18 1/2       | 18 1/2       | -1/2    |
| Orion Pictures Corp.                    | 261             | 20 1/2       | 21 1/2       | +1 1/2  |
| Paramount Communications Inc.           | 2884.7          | 55 1/2       | 53           | -2 1/2  |
| Pathe Communications                    | 52.7            | 4            | 4            | .....   |
| Sony Corp.                              | 182.4           | 53           | 54 1/2       | +1 1/2  |
| TDK                                     | 12.5            | 72 1/2       | 75           | +2 1/2  |
| Vestron Inc.                            | 23.2            | 4 1/2        | 4 1/2        | -1/2    |
| Warner Communications Inc.              | 4703.9          | 52           | 52           | .....   |
| Westinghouse                            | 1740.6          | 61 1/2       | 63 1/2       | +1 1/2  |
| <b>AMERICAN STOCK EXCHANGE</b>          |                 |              |              |         |
| Commtron                                | 53.7            | 7 1/2        | 8 1/2        | +1/2    |
| Electrosound Group Inc.                 | 4.6             | 1 1/2        | 1 1/2        | -1/2    |
| Nelson Holdings Int'l                   | 300.9           | 1/2          | 1/2          | -1/2    |
| New World Pictures                      | 5               | 8 1/2        | 8 1/2        | .....   |
| Price Communications                    | 68.5            | 8 1/2        | 7 1/2        | -1/2    |
| Prism Entertainment                     | 17.4            | 2 1/2        | 2 1/2        | .....   |
| Unitel Video                            | 8.9             | 13 1/2       | 13 1/2       | .....   |
| <b>OVER THE COUNTER</b>                 |                 |              |              |         |
| Acclaim Entertainment                   | 3 1/2           | 3 1/2        | .....        | .....   |
| Certron Corp.                           | 1 1/2           | 1 1/2        | .....        | .....   |
| Dick Clark Productions                  | 4 1/2           | 5            | .....        | +1/2    |
| LIN Broadcasting                        | 106 1/2         | 102 1/2      | .....        | -4      |
| LIVE Entertainment                      | 20 1/2          | 19 1/2       | .....        | -1/2    |
| Recoton Corp.                           | 5 1/2           | 5 1/2        | .....        | +1/2    |
| Reeves Communications                   | 5 1/2           | 5 1/2        | .....        | .....   |
| Rentrak                                 | 1 1/2           | 1 1/2        | .....        | .....   |
| Satellite Music Network, Inc.           | 5 1/2           | 5 1/2        | .....        | .....   |
| Scripps Howard Broadcasting             | 70 1/2          | 70 1/2       | .....        | +1/2    |
| Shorewood Packaging                     | 24 1/2          | 23 1/2       | .....        | -1/2    |
| Sound Warehouse                         | .....           | .....        | .....        | .....   |
| Specs Music                             | 9 1/2           | 9 1/2        | .....        | -1/2    |
| Starstream Communications Group, Inc.   | 1 1/2           | 1 1/2        | .....        | .....   |
| Trans World Music                       | 26 1/2          | 26 1/2       | .....        | -1/2    |
| Video Jukebox Network                   | 3 1/2           | 3 1/2        | .....        | .....   |
| Wall To Wall Sound And Video            | 3 1/2           | 3 1/2        | .....        | .....   |
| Westwood One                            | 12 1/2          | 12 1/2       | .....        | +1/2    |
| <b>LONDON STOCK EXCHANGE (In Pence)</b> |                 |              |              |         |
| Chrysalis                               | 201             | 196          | .....        | -5      |
| Pickwick                                | 220             | 222          | .....        | +2      |
| Really Useful Group                     | 655             | 630          | .....        | -25     |
| Thorn EMI                               | 704             | 687          | .....        | -17     |

## POP

### PICKS

#### JACKSON BROWNE

**World In Motion**  
PRODUCERS: Scott Thurston & Jackson Browne  
Elektra 60830

Great singer/songwriter's first album in three years is a well-balanced collection that presents both subtly crafted personal reflections and hard-hitting political songs. The latter—reggae-styled "When The Stone Begins To Turn," "The Word Justice," and a biting cover of Little Steven's "I Am A Patriot"—will probably garner most attention. Fine contributions by David Crosby, Bonnie Raitt, Sly & Robbie, David Lindley, and others highlight a superior set.

#### VAN MORRISON

**Avalon Sunset**  
PRODUCER: Van Morrison  
Mercury 839262

Latest from the Celtic soul man continues in the uniformly excellent tradition of his past Mercury releases. No big stylistic innovations here—just Van the Man holding forth on topics both sacred ("Whenever God Shines His Light," "Then Will I Ever Learn To Live In God") and secular ("I'd Love To Write Another Song," cover of "Have I Told You Lately That I Love You"). Morrison maniacs will adore it.

#### MARIA McKEE

PRODUCER: Mitchell Froom  
Geffen 24229

On her solo debut, McKee rises to the talent that her stint in Lone Justice only hinted at. Blessed with an extremely strong voice, she has learned that a whisper can often mean much more than a shout. "Nobody's Child," co-written with Robbie Robertson, is touching in its loving nuances and "I've Forgotten What It Was In You (That Put The Need In Me)" is a song (and title) definitely worthy of country airplay as well as album rock.

#### QUEEN

**The Miracle**  
PRODUCERS: Queen & David Richards  
Capitol 92357

God knows they don't release albums often, but when they do the four guys in Queen seem so glad to be set free that they burst forth with unrestrained, bombastic enthusiasm. Here the performances and production are flawless, but the band seems to have lost its knack for writing good songs that made them instantly recognizable and memorable. Among the better ones here are rave-up "Party," "Breakthru," and "Was It All Worth It."

#### ACCEPT

**Eat The Heat**  
PRODUCER: Dieter Dierks  
Epic 44368

Teutonic metal quintet is sonically efficient (producer Dierks should take a bow), but group's sound is ultimately prosaic, and sometimes unintentionally humorous lyrics don't help the band's case. Still, German act enjoys a good rep on these shores, and set should perform decently as a result.

#### SANDRA BERNHARD

**Without You I'm Nothing**  
PRODUCERS: Sandra Bernhard, John Boscovich & Joe Chiccarelli  
Enigma 73369

Album recorded at lippy comedienne's Broadway "cabaret" show will please fans of her ironic and often mean-spirited comedy, and turn off those

whose tastes don't run to bitter laughter. Bernhard yuks her way through a variety of musical numbers (her voice isn't bad), runs through typically stiletto-pointed routines, and baits her concert audience. An acquired taste that will make biggest inroads with David Letterman regulars.

#### DASH RIP ROCK

**Ace Of Clubs**  
PRODUCER: George Pappas  
Mammoth 0014

Sophomore slab by frenetic New Orleans roots-rock trio proves anew that group is ready for the big time. Group burns rubber through 12 punchy tracks; biggest spins should be garnered by burning lament "Leave Me Alone (With My Bottle)," which guest stars Dan Baird of the Georgia Satellites. Sign 'em up—they're hot! Contact: 919-834-5977.

#### NATIVE

**No Boundaries**  
PRODUCER: Lou Adler  
Ode/A&M 5248

West Indian trio offers a lilting, melodic, often reggae-based sound in label debut. Best, most airworthy material here is derived from Jah music: original "We Were Younger Than" and cover of Jimmy Cliff's version of the Sam Cooke standard "What A Wonderful World." Not for purists, but light, sweet sound could stir those with a taste for pop Jamaican sounds.

#### BAND OF SUSANS

**Love Agenda**  
PRODUCER: Robert Ross  
Restless/Blast First 71425

Clanging gusts of monolithic guitar firepower fuel New York quintet's second Blast First album. Seductive power of group's three-axe attack is mated to disciplined song structures and disquieting lyrics for a potent audio cocktail sure to garner plaudits from the left wing of the modern rock axis.

#### BILL FRISELL

**Before We Were Born**  
PRODUCERS: Peter Scherer & Arto Lindsay, Lee Townsend, John Zorn  
Elektra Musician 60843

Guitarist Frisell is heard in a variety of group settings on his first Elektra stanza. His bell-like tone and wideranging imagination are heard to good effect on forward-looking compositions featuring his working band (augmented on one track by three saxophonists, including soloist Julius Hemphill) and quartet sides co-starring Ambitious Lover Lindsay.

## BLACK

### PICKS

#### THE JACKSONS

**2300 Jackson St.**  
PRODUCERS: Various  
Epic 40911

An homage to their Gary, Indiana, home, the Jacksons release their first album sans Michael (who does put in a cameo on the title track). Jermaine handles lead vocals on most of the tunes, including the first single, "Nothin' (That Compares 2 U)," which is zooming up the Hot Black Singles chart. Other contenders on both the black and pop singles charts are the new jack swing of "She," the dance groove of "Harley," and the funk of "Art Of Madness."

## DANCE

#### INNER CITY

**Big Fun**

## SPOTLIGHT

### PAUL McCARTNEY FLOWERS IN THE DIRT



**PAUL McCARTNEY**  
**Flowers In The Dirt**  
PRODUCERS: Paul McCartney and others  
Capitol 91653

It's been too long since McCartney has showed this much spirit and guts. Though not every song here is a masterpiece, "Flowers" is by far his best and most inspired work in years. From the four tracks written by McCartney and MacManus, of which the first single, "My Brave Face," is the peppiest, to the eight other self-penned compositions with their lovely orchestrations ("Distractions" and "Put It There"), this album proves Paul is definitely not dead. Other treats: "Figure Of Eight," "Rough Ride," and "You Want Her Too."

WHITE LION      BIG GAME



**WHITE LION**  
**Big Game**  
PRODUCER: Michael Wagener  
Atlantic 81969

Back with the follow-up to their double-platinum Atlantic debut, these Brooklyn, N.Y., boys are more confident than ever. They've got that easy-to-take hard rock formula down pat. Lead singer Michael Tramp is in fine form, and first single, "Little Fighter," should start the trek down the platinum-lined path. Don't overlook "Goin' Home Tonight" and "Baby Be Mine."

PRODUCERS: Kevin Saunderson, Juan Atkins  
Virgin 91242

Saunderson and Paris Grey have delivered a tasty dance dish helping on what's sure to be one of the hottest albums of the summer. Already spearheaded by three No. 1 singles (title cut, "Good Life," and "Ain't Nobody Better"), the Detroit techno-house barrage has only just begun. "Do You Love What You Feel," "Paradise," and "Set Your Body Free" should be next in line.

## JAZZ

#### RICHARD ELLIOT

**Take To The Skies**  
PRODUCER: Richard Elliot  
Intima 73348

Saxist-keyboardist Elliot continues in the lightweight mode of his previous releases, offering up fusion souffles and pop-oriented vocals that are tastefully played but ultimately unfulfilling. This will definitely

perform well at lite-jazz and adult alternative outposts, but it will go in one ear and out the other among veteran jazz listeners.

#### GEORGE ADAMS

**Nightingale**  
PRODUCERS: Kazunori Sugiyama & Hitoshi Namekata  
Blue Note 91984

Reed man Adams, a mainstay of Charles Mingus' '70s band and longtime partner to pianist and fellow Mingus grad Don Pullen, soars brightly through a diverse repertoire ranging from Louis Armstrong's "What A Wonderful World" to part of Dvorak's New World Symphony on this eloquently played quartet session. Special credit is due for pianist Hugh Lawson's lyrical support.

#### MARK MORGANELLI & THE JAZZ FORUM ALL-STARS

**Five Is Bliss**  
PRODUCER: Mark Morganelli  
Jazz Forum 002

Gotham-based trumpeter/songwriter/arranger—with ace sidemen Harold Land, Jimmy Cobb, and Guilherme Franco—creates a thoroughly enjoyable set, from the graceful swing of "Happenin'" and the title track to the punchy, funky "Pearls For Ellen." Also included are excellent, spirited covers of Miles Davis' "So What," Wayne Shorter's "Footprints," and Antonio Carlos Jobim's "One Note Samba" and "Triste." Contact: 212-662-5944.

## COUNTRY

#### ORIGINAL MOTION PICTURE SOUNDTRACK

**Pink Cadillac**  
PRODUCERS: Various  
Warner Bros. 25922

In the tradition of "Bronco Billy" and "Every Which Way But Loose," Clint Eastwood again chooses country music as the soundtrack mainstay for his latest action comedy. A noncountry highlight is Dion's "Drive All Night." Hottest cuts include J.C. Crowley's "Beneath The Texas Moon," as well as Michael Martin Murphey's "Never Givin' Up On Love" and Southern Pacific's "Any Way The Wind Blows," both of which are already climbing the country singles chart.

#### RUSSELL SMITH

**This Little Town**  
PRODUCERS: Steve Buckingham, Russell Smith  
Epic 40918

This is Smith's best country effort to date. By accenting strong country themes and sounds, he mines that still-rich traditional vein, especially with "Writing On The Wall," "Anger And Tears," "I Wonder What She's Doing Tonight," and the title cut.

## CLASSICAL

### PICKS

#### A DISNEY SPECTACULAR

**Erich Kunzel, Cincinnati Pops Orch.**  
PRODUCER: Robert Woods  
Telarc 80196

This is something like a recording legendary movie director Cecil B. DeMille might have made. Big and sprawling—48 Disney songs played by a big orchestra and, at various points, four singing ensembles—and yet it all comes off as a unified, sumptuous-sounding whole. Probably the big winner among a recent bevy

## NEW AND NOTEWORTHY

#### SOUL II SOUL

**Keep On Movin'**  
PRODUCERS: Jazzie B, Nellee Hooper  
Virgin/Atlantic 91267

U.K. "sound system" known collectively as The Funki Dreds have one of the hottest singles in town with the title cut and a batch of likely candidates waiting in the wings. Album's refreshing club mix of vintage R&B, island, and dance rhythms, which feature guest vocalists and the Reggae Philharmonic Orchestra, charms with ingenuity and a groovy flair.

#### GAIL ANN DORSEY

**The Corporate World**  
PRODUCER: Nathan East  
Sire/WB 25913

25-year-old native Philadelphian, who has garnered much critical acclaim in the U.K., makes a stellar stateside debut with 10-song collection that provides a happy medium between Joni Mitchell and Stevie Wonder. Poignant lyrics, thoughtful production and performance make Dorsey a fine new talent to watch.

#### 24-7 SPYZ

**Harder Than You**  
PRODUCERS: Robert Musso & Jimi Hazel  
In-Effect/Relativity 88561

Debut from Bronx bombers inevitably invites comparisons to Living Colour, Fishbone, and Bad Brains, but quartet manages to build its own sound around the astonishing melange of hard rock, speed metal, rap, and reggae found here. There's even an improbable cover of Kool & the Gang's "Jungle Boogie." Get in at the ground floor. Contact: 718-740-5700.

of salutes to the songs associated with the master of animation.

#### PROKOFIEV: PIANO SONATAS, VOL. 1

**Barbara Nissman**  
Newport Classic 60092

The first five sonatas, the last in two versions, played with great flair by an artist who has made a specialty of performing the complete cycle live. Study opportunities abound for those with special interest in these works. Would you believe more than 125 index points? Almost every compositional twist and turn can be accessed . . . or ignored.

#### DVORAK: PIANO QUINTET, OP. 81; STRING QUARTET NO. 12 ('AMERICAN')

**Hiroko Nakamura, Tokyo String Quartet**  
CBS 44920

More recording attention is being paid to Dvorak's chamber music, but no recent or past entries come to mind that spin out these wonderful melodies more eloquently. A recording that should become a catalog staple, serving as a model for future forays into this repertoire.

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.

# 51 X 5

# 1

1. TAXING
2. I GOT IT MADE
3. I'M THE MAGNIFICENT
4. CLUB SCENE
5. HOEDOWN
6. THINK ABOUT IT
7. AK-SHUN
8. MONSTER JAM
9. THE BUSH
10. FLY M.C
11. HEDS AND DREDS
12. I GOT IT MADE (BUSINESSLIKE VERSION)

## SPECIAL ED "YOUNGEST IN CHARGE"

The debut LP from 17 year old Special Ed is both musically eclectic and lyrically astonishing. It proves once again that knowledge is power. Sales now over 200,000!



PRO-1280

# 2

13. DO IT TO THE CROWD
14. FOR THOSE WHO LIKE TO GROOVE
15. MY METAPHORS
16. TALES OF THE TWINS
17. SMOOTH
18. SUCKERS NEVER CHANGE
19. TWIN HYPE
20. LORI
21. FANATICS
22. SERIOUS ATTITUDE

## TWIN HYPE

Sometimes it definitely takes two, and this time they're twins. 19 years old and bound to make you believe the hype! Includes the hit single and video, "Do It To The Crowd."



PRO-1261

# 3

23. ON THE CLUB TIP
24. LETHAL WEAPON
25. ALL IN
26. COMING SOON
27. FAT TAPE
28. IT'S A HEAT UP
29. SNAKES
30. HEY LOVE
31. DO I LOVE YOU

## KING SUN "XL"

Includes the hit "On The Club Tip" plus nine more cool and deadly rap tracks! You thought you were livin' large, but now there's "XL"!



PRO-1270

# 4

33. ON THE SMOOTH TIP
34. LET'S DANCE
35. I GOT DA FEELIN'
36. SHOW AND PROVE
37. WORK OUT
38. IT'S MY BEAT
39. AS THE BEAT GOES ON
40. IT'S LIKE THAT Y'ALL
41. WHY DID IT HAVE TO BE ME

## SWEET TEE "IT'S TEE TIME"

"One of the most prominent women in rap music," according to the Philadelphia Inquirer. The debut album, produced by Hurby Luv Bug, features the hit single "Let's Dance." Watch for the new video: "Why Did It Have To Be Me."



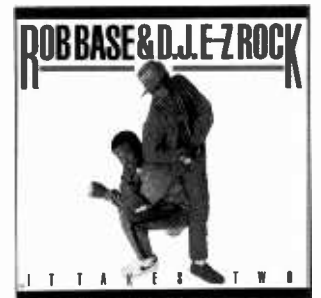
PRO-1269

# 5

42. IT TAKES TWO
43. JOY AND PAIN
44. DON'T SLEEP ON IT
45. CHECK THIS OUT
46. CRUSH
47. GET ON THE DANCE FLOOR
48. TIMES ARE GETTIN' ILL
49. KEEP IT GOING NOW
50. MAKE IT HOT
51. CREATIVITY

## ROB BASE & D.J. E-Z ROCK "IT TAKES TWO"

Album sales now over 1 million! 3 hit videos and 3 hit singles including the multi-format smash "Joy and Pain," and "It Takes Two," which Spin Magazine ranked "the #1 single of all time."



PRO-1267

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# PETE TOWNSHEND

# “A FRIEND IS A FRIEND”

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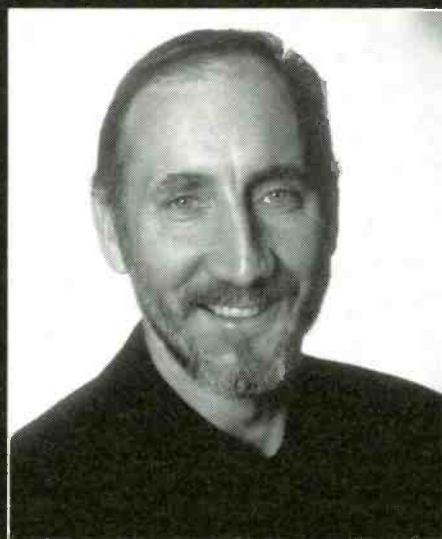


The first single  
from his eagerly  
anticipated new album  
**THE IRON MAN**  
(81996)

THE IRON MAN also includes THE WHO on two songs: “Dig,” an all-new Pete Townshend composition, and a unique remake of Arthur Brown’s “Fire.”

The release of *The Iron Man* coincides with the start of this summer’s most talked-about tour: the return of the legendary rock band The Who. Selections from *The Iron Man* will be performed in concert for the first time.

Produced by Pete Townshend



On Atlantic Records, Cassettes and Compact Discs

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## HOT 100 SINGLES SPOTLIGHT



by Michael Ellis

**NEW KIDS ON THE BLOCK** score their first No. 1 single as “I’ll Be Loving You (Forever)” (Columbia) hits the top in both airplay and sales points. “Loving You,” the third single from the Kids’ second album—not their first album, as erroneously stated in a previous column—was a former combined Power Pick/Sales & Airplay. The track record for combined picks is now as follows: 100% have gone top five, and 91% of them have gone on to hit No. 1. Next week should see a battle for the top between the Kids and the fast-rising “Satisfied” by **Richard Marx** (EMI), with **Neneh Cherry**’s “Buffalo Stance” (Virgin) close behind.

**IT IS A STRANGE**, topsy-turvy week: While one record drops on the chart despite gaining points, others take jumps of seven to nine places without a bullet, and still another earns a bullet without moving up. “Cuddly Toy” by new U.K. group **Roachford** (Epic) gains strongly on the sales side and gains a little on the airplay side, but falls three places to No. 28, pushed down by even stronger records jostling for position. “Cuddly” has 10 top five reports, including 5-3 at KKSS Albuquerque, N.M., and 2-1 at 95XXX Burlington, Vt. Another jam occurs between positions 34 and 46, with 12 bullets out of 13 slots. As a result, “Send Me An Angel ‘89” by **Real Life** (Curb) only moves up two places to No. 38 despite 25 radio adds and great jumps, such as 13-9 at KIIS-FM Los Angeles and 8-4 at KITY San Antonio, Texas. Right behind, “Down Boys” by **Warrant** (Columbia) holds at No. 39 despite 13 radio adds and two No. 1 reports: KHTY Santa Barbara, Calif., and OK95 Tri-Cities, Wash.

**OTHER STRANGE MOVES INCLUDE** a jump from 58-50 without a bullet for **Queen**’s “I Want It All” (Capitol), which continues to gain sales points but stalls in radio points. It is top 20 at 13 reporting stations, including KXXR Kansas City (12-10) and WROQ Charlotte, N.C. (No. 9). “Moonlight On Water” by **Kevin Raleigh** (Atlantic) gains points but is held at No. 65 nationally because of a chart jam. It is especially strong in markets across Ohio, Pennsylvania, and West Virginia. “Right Next To Me” by **Whistle** (Select) moves seven places to No. 72 without gaining enough points to bullet; it is strongest in the West and South, with jumps of 7-5 at Y95 Phoenix, 29-18 at KLUC Las Vegas, and 13-7 at B97 New Orleans. “You Are The One” by **TKA** (Warner Bros.), after slipping to No. 100, turns around and leaps nine places to No. 91—without enough points to bullet—on the strength of such upward radio moves as 13-11 at FM102 Sacramento, Calif., and 13-10 at WFMF Baton Rouge, La.

**THE NINE NEW ENTRIES** include an outstanding debut by **Prince** with “Batdance” (Warner Bros.), at No. 53, and three artists making their Hot 100 bows. **Holly Johnson**, ex-lead singer of **Frankie Goes To Hollywood**, makes his solo debut at No. 82 with “Love Train” (Uni), a cover of the **O’Jays**’ No. 1 hit from 1973. The **Jeff Healey Band**, led by the Canadian singer/guitarist, enters with “Angel Eyes” (Arista). U.K. duo **Q-Feel** debuts with “Dancing In Heaven” (Jive), originally released in 1982 but charting for the first time on the strength of renewed interest in places like Denver (11-7 at Y108) and Phoenix (10-7 at KZZP).

## HOT 100 SINGLES ACTION

### RADIO MOST ADDED

|  | PLATINUM/<br>GOLD<br>ADDS<br>22 REPORTERS | SILVER<br>ADDS<br>56 REPORTERS | BRONZE/<br>SECONDARY<br>ADDS<br>165 REPORTERS | TOTAL<br>ADDS<br>243 REPORTERS | TOTAL<br>ON<br>CHART |
|--|---|--------------------------------|---|--------------------------------|----------------------|
| <b>BATDANCE (FROM “BATMAN”)</b><br>PRINCE WARNER BROS. | 10  | 34                             | 86  | 130                            | 130                  |
| <b>NO MORE RHYME</b><br>DEBBIE GIBSON ATLANTIC         | 8   | 21                             | 51  | 80                             | 81                   |
| <b>ON OUR OWN</b><br>BOBBY BROWN MCA                   | 5   | 10                             | 52  | 67                             | 141                  |
| <b>SACRED EMOTION</b><br>DONNY OSMOND CAPITOL          | 2   | 11                             | 32  | 45                             | 63                   |
| <b>HEADED FOR A HEARTBREAK</b><br>WINGER ATLANTIC      | 0   | 6                              | 29  | 35                             | 86                   |
| <b>I LIKE IT</b><br>DINO 4TH & B’WAY                   | 3   | 3                              | 28  | 34                             | 129                  |
| <b>FRIENDS</b><br>JODY WATLEY MCA                      | 2   | 6                              | 26  | 34                             | 50                   |
| <b>SO ALIVE</b><br>LOVE AND ROCKETS RCA                | 3   | 8                              | 19  | 30                             | 178                  |
| <b>I’M THAT TYPE OF GUY</b><br>L.L. COOL J DEF JAM     | 4   | 4                              | 19  | 27                             | 57                   |
| <b>COVER OF LOVE</b><br>MICHAEL DAMIAN CYPRESS         | 2   | 5                              | 20  | 27                             | 53                   |

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



# Billboard. Hot 100. SALES & AIRPLAY™

A ranking of the top 40 singles by sales and airplay, respectively, with reference to each title's composite position on the main Hot 100 Singles chart.

| THIS WEEK | LAST WEEK | TITLE                          | ARTIST                  | HOT 100 POSITION |
|-----------|-----------|--------------------------------|-------------------------|------------------|
| 1         | 2         | I'LL BE LOVING YOU (FOREVER)   | NEW KIDS ON THE BLOCK   | 1                |
| 2         | 3         | EVERY LITTLE STEP              | BOBBY BROWN             | 3                |
| 3         | 1         | WIND BENEATH MY WINGS          | BETTE MIDLER            | 2                |
| 4         | 7         | BUFFALO STANCE                 | NENEH CHERRY            | 5                |
| 5         | 4         | CLOSE MY EYES FOREVER          | LITA FORD/OZZY OSBOURNE | 8                |
| 6         | 10        | SATISFIED                      | RICHARD MARX            | 4                |
| 7         | 11        | BABY DON'T FORGET MY NUMBER    | MILLI VANILLI           | 6                |
| 8         | 14        | THIS TIME I KNOW IT'S FOR REAL | DONNA SUMMER            | 9                |
| 9         | 15        | CRY                            | WATERFRONT              | 10               |
| 10        | 17        | GOOD THING                     | FINE YOUNG CANNIBALS    | 7                |
| 11        | 13        | MISS YOU LIKE CRAZY            | NATALIE COLE            | 12               |
| 12        | 12        | POP SINGER                     | JOHN COUGAR MELLENCAMP  | 15               |
| 13        | 6         | ROCK ON                        | MICHAEL DAMIAN          | 11               |
| 14        | 18        | I WON'T BACK DOWN              | TOM PETTY               | 18               |
| 15        | 21        | I DROVE ALL NIGHT              | CYNDI LAUPER            | 13               |
| 16        | 9         | WHERE ARE YOU NOW?             | JIMMY HARNEN WITH SYNCH | 16               |
| 17        | 5         | PATIENCE                       | GUNS N' ROSES           | 14               |
| 18        | 20        | COMING HOME                    | CINDERELLA              | 21               |
| 19        | 22        | VERONICA                       | ELVIS COSTELLO          | 23               |
| 20        | 25        | IF YOU DON'T KNOW ME BY NOW    | SIMPLY RED              | 17               |
| 21        | 8         | SOLDIER OF LOVE                | DONNY OSMOND            | 19               |
| 22        | 28        | WHAT YOU DON'T KNOW            | EXPOSE                  | 22               |
| 23        | 26        | INTO THE NIGHT                 | BENNY MARDONES          | 27               |
| 24        | 30        | THE DOCTOR                     | THE DOOBIE BROTHERS     | 25               |
| 25        | 32        | ROOMS ON FIRE                  | STEVIE NICKS            | 29               |
| 26        | 27        | CUDDLY TOY (FEEL FOR ME)       | ROACHFORD               | 28               |
| 27        | 19        | FOREVER YOUR GIRL              | PAULA ABDUL             | 20               |
| 28        | 38        | CRAZY ABOUT HER                | ROD STEWART             | 30               |
| 29        | —         | ONCE BITTEN TWICE SHY          | GREAT WHITE             | 40               |
| 30        | —         | MY BRAVE FACE                  | PAUL MCCARTNEY          | 36               |
| 31        | 40        | BE WITH YOU                    | BANGLES                 | 31               |
| 32        | 16        | EVERLASTING LOVE               | HOWARD JONES            | 33               |
| 33        | —         | TOY SOLDIERS                   | MARTIKA                 | 26               |
| 34        | —         | EXPRESS YOURSELF               | MADONNA                 | 24               |
| 35        | —         | I WANT IT ALL                  | QUEEN                   | 50               |
| 36        | —         | ME MYSELF AND I                | DE LA SOUL              | 49               |
| 37        | —         | WHO DO YOU GIVE YOUR LOVE TO?  | MICHAEL MORALES         | 34               |
| 38        | 39        | FASCINATION STREET             | THE CURE                | 46               |
| 39        | 33        | FUNKY COLD MEDINA              | ZONE                    | 68               |
| 40        | 34        | IKO IKO (FROM "RAIN MAN")      | THE BELLE STARS         | 59               |

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| 2         | 5         | SATISFIED                      | RICHARD MARX            | 4                |
| 3         | 2         | WIND BENEATH MY WINGS          | BETTE MIDLER            | 2                |
| 4         | 3         | EVERY LITTLE STEP              | BOBBY BROWN             | 3                |
| 5         | 7         | BUFFALO STANCE                 | NENEH CHERRY            | 5                |
| 6         | 10        | BABY DON'T FORGET MY NUMBER    | MILLI VANILLI           | 6                |
| 7         | 14        | GOOD THING                     | FINE YOUNG CANNIBALS    | 7                |
| 8         | 4         | ROCK ON                        | MICHAEL DAMIAN          | 11               |
| 9         | 16        | THIS TIME I KNOW IT'S FOR REAL | DONNA SUMMER            | 9                |
| 10        | 13        | CRY                            | WATERFRONT              | 10               |
| 11        | 6         | FOREVER YOUR GIRL              | PAULA ABDUL             | 20               |
| 12        | 20        | IF YOU DON'T KNOW ME BY NOW    | SIMPLY RED              | 17               |
| 13        | 21        | EXPRESS YOURSELF               | MADONNA                 | 24               |
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| 21        | 22        | COMING HOME                    | CINDERELLA              | 21               |
| 22        | 27        | WHAT YOU DON'T KNOW            | EXPOSE                  | 22               |
| 23        | 28        | THE DOCTOR                     | THE DOOBIE BROTHERS     | 25               |
| 24        | 11        | REAL LOVE                      | JODY WATLEY             | 32               |
| 25        | 23        | POP SINGER                     | JOHN COUGAR MELLENCAMP  | 15               |
| 26        | 26        | CUDDLY TOY (FEEL FOR ME)       | ROACHFORD               | 28               |
| 27        | 30        | I WON'T BACK DOWN              | TOM PETTY               | 18               |
| 28        | 31        | ROOMS ON FIRE                  | STEVIE NICKS            | 29               |
| 29        | 33        | VERONICA                       | ELVIS COSTELLO          | 23               |
| 30        | 32        | INTO THE NIGHT                 | BENNY MARDONES          | 27               |
| 31        | 29        | BE WITH YOU                    | BANGLES                 | 31               |
| 32        | 34        | WHO DO YOU GIVE YOUR LOVE TO?  | MICHAEL MORALES         | 34               |
| 33        | —         | SO ALIVE                       | LOVE AND ROCKETS        | 35               |
| 34        | 17        | EVERLASTING LOVE               | HOWARD JONES            | 33               |
| 35        | 40        | LAY YOUR HANDS ON ME           | BON JOVI                | 37               |
| 36        | 35        | CRAZY ABOUT HER                | ROD STEWART             | 30               |
| 37        | 37        | DOWN BOYS                      | WARRANT                 | 39               |
| 38        | 38        | SEND ME AN ANGEL '89           | REAL LIFE               | 38               |
| 39        | —         | I LIKE IT                      | DINO                    | 41               |
| 40        | —         | DRESSED FOR SUCCESS            | ROXETTE                 | 43               |

## HOT 100 A-Z PUBLISHERS/PERFORMANCE RIGHTS/SHEET MUSIC

| TITLE (Publisher - Licensing Org.)  | Sheet Music Dist.  |
|---|--|
| 47 AFTER ALL (LOVE THEME FROM "CHANCES ARE")  | Hope, BMI/Virgin Songs, BMI) CPP   |
| (Snow, BMI/Pitchford, BMI/Triple Star, BMI) CPP   | 44 HEY BABY (Leesum, BMI/Virgin Songs, BMI) CLM  |
| 85 ANGEL EYES (Lilybilly, BMI/Bug, BMI/Lucrative, BMI)  | 13 I DROVE ALL NIGHT (Billy Steinberg, ASCAP/Denise Barry, ASCAP) WBM  |
| 6 BABY DON'T FORGET MY NUMBER (FMP/Ed.Intro) HL   | 97 I LIKE (Cal-Gene, BMI/Virgin Songs, BMI/Zomba, ASCAP) CPP   |
| 53 BATDANCE (FROM "BATMAN") (Controversy, ASCAP)  | 41 I LIKE IT (Island, BMI/Onid, BMI) WBM   |
| 31 BE WITH YOU (SBK Blackwood, BMI/Bangophile, BMI/Perfect Circle, ASCAP) HL  | 70 I WANNA BE THE ONE (Saja, BMI/Mya-T, BMI) HL  |
| 5 BUFFALO STANCE (Virgin Music/SBK Songs/Warner Chappell Music/Warner-Tamerlane, BMI/Copyright Control) HL/WBM            | 18 I WON'T BACK DOWN (Gone Gator, ASCAP/SBK April, ASCAP) HL/PPP   |
| 79 CALLING IT LOVE (SBK April, ASCAP/Desmobile, ASCAP/Kajab, ASCAP/Rare Blue, ASCAP) HL/CLM                               | 17 IF YOU DON'T KNOW ME BY NOW (Assorted, BMI/Mighty Three, BMI)   |
| 8 CLOSE MY EYES FOREVER (Lisabella, ASCAP/Virgin, ASCAP/SBK April, ASCAP) CLM/PPP   | 59 IKO IKO (FROM "RAIN MAN") (Trio, BMI/Melder, BMI) HL/WBM  |
| 80 CLOSER THAN FRIENDS (Colgems-EMI, ASCAP) WBM   | 1 I'LL BE LOVING YOU (FOREVER) (SBK April, ASCAP) HL   |
| 21 COMING HOME (Eve, ASCAP/Chappell, ASCAP) HL  | 42 I'LL BE THERE FOR YOU (Bon Jovi, ASCAP/New Jersey Underground, ASCAP/Songs of Polygram, BMI) WBM                |
| 84 COVER OF LOVE (St.Cecelia, BMI/Weir Brothers, ASCAP)   | 63 I'M THAT TYPE OF GUY (Def Jam, ASCAP/LL Cool J, ASCAP/D And D, ASCAP)   |
| 30 CRAZY ABOUT HER (Rod Stewart, ASCAP/Intersong, ASCAP/Hitchings, ASCAP/BMG, ASCAP) HL/PPP                               | 61 IN MY EYES (Saja, BMI/Mya-T, BMI) HL  |
| 10 CRY (SBK Blackwood, BMI) HL  | 48 IN YOUR EYES (THEME FROM "SAY ANYTHING") (Ciofline, BMI/Hidden Pun, BMI)  |
| 28 CUDDLY TOY (FEEL FOR ME) (Polygram, PRS) HL  | 27 INTO THE NIGHT (Papa Jack, BMI/Conus, BMI) WBM  |
| 83 CULT OF PERSONALITY (Dare To Dream, ASCAP/Famous, ASCAP) CPP   | 67 JOY AND PAIN (Protons, ASCAP/Hikim, ASCAP)  |
| 96 DANCING IN HEAVEN (ORBITAL BE-BOP) (Zomba, ASCAP)  | 37 LAY YOUR HANDS ON ME (Bon Jovi, ASCAP/New Jersey Underground, ASCAP/Pri, ASCAP) WBM                             |
| 88 DARLIN' I (Race-Rex, ASCAP/PolyGram International, ASCAP/Tocep, BMI/Jumpin' Off, BMI/Virgin Songs, BMI) CPP/WBM        | 56 LIKE A PRAYER (Webo Girl, ASCAP/WB, ASCAP/Johnny Yuma, BMI) WBM   |
| 25 THE DOCTOR (Windecor, BMI/SBK Blackwood, BMI/Janiceps, BMI/High Frontier, BMI/SBK Blackwood (Canada), BMI) HL          | 75 LITTLE JACKIE WANTS TO BE A STAR (Forceful, BMI/Willesden, BMI/MyMy, BMI)                                       |
| 39 DOWN BOYS (Virgin Songs, BMI/Dick Dragon, BMI/Crab Salad, BMI/Likite Split, BMI/Rich Mcbitch, BMI/Great Lips, BMI) CPP | 93 THE LOOK (Jimmy Fun, BMI)   |
| 95 DOWNTOWN (Djo, BMI) HL/PPP   | 82 LOVE TRAIN (Mangoward Ltd., ASCAP/WB, ASCAP)  |
| 43 DRESSED FOR SUCCESS (Jimmy Fun, BMI)   | 49 ME MYSELF AND I (Tee Girl, BMI/Bridgeport, BMI)   |
| 71 ELECTRIC YOUTH (Creative Bloc, ASCAP/Deborah Ann's, ASCAP) HL  | 12 MISS YOU LIKE CRAZY (Prince Street, ASCAP/Lauren Wesley, BMI/Screen Gems, ASCAP/Irving, BMI/Gemla, BMI) CPP/WBM |
| 33 EVERLASTING LOVE (Hojo, BMI)   | 65 MOONLIGHT ON WATER (Nonpareil, ASCAP/SBK April, ASCAP/Stephen A. Kipner, ASCAP) HL                              |
| 3 EVERY LITTLE STEP (Kear, BMI/Hip Trip, BMI) CPP   | 37 MY BRAVE FACE (MPL, ASCAP/Plangent Visions, ASCAP) HL   |
| 24 EXPRESS YOURSELF (WB, ASCAP/Bleu Disque, ASCAP/Webo Girl, ASCAP/Black Lion, ASCAP) WBM                                 | 66 NO MORE RHYME (Deborah Ann's, ASCAP/Walden Music, ASCAP)  |
| 46 FASCINATION STREET (Fiction, BMI)  | 77 NOTHIN' (THAT COMPARES 2 U) (Kear, BMI/Hip Trip, BMI) CPP   |
| 54 FIRE WOMAN (Chappell Ltd./Chappell & Co., ASCAP) HL  | 45 ON OUR OWN (FROM "GHOSTBUSTERS II") (Kear, BMI/Hip Trip, BMI/Green Skirt, BMI) CPP                              |
| 20 FOREVER YOUR GIRL (Virgin, ASCAP/Oliver Leiber, ASCAP) CPP   | 40 ONCE BITTEN TWICE SHY (SBK April, ASCAP/Ian Hunter, ASCAP) HL   |
| 76 FRIENDS (SBK April, ASCAP/Ultrawave, ASCAP/A Diva, ASCAP/Rightsong, BMI/SBK Blackwood, BMI/Eric B & Rakim, ASCAP)      | 14 PATIENCE (Guns N' Roses, ASCAP) CLM   |
| 68 FUNKY COLD MEDINA (Varry White, ASCAP)   | 15 POP SINGER (Riva, ASCAP) WBM  |
| 73 GIRL YOU KNOW IT'S TRUE (MCA, ASCAP/Two Pieters, BMI) HL   | 87 POP SONG '89 (Night Garden, BMI/Unichappell, BMI)   |
| 100 GIVING UP ON LOVE (All Boys USA, BMI) CPP   | 64 PRAYING TO A NEW GOD (Chong, BMI/Warner-Tamerlane, BMI) WBM   |
| 7 GOOD THING (Walt Disney, ASCAP) HL  | 32 REAL LOVE (SBK April, ASCAP/Ultrawave, ASCAP/Rightsong, BMI) HL   |
| 6 HEADED FOR A HEARTBREAK (Verseau, BMI/Small   | 72 RIGHT NEXT TO ME (ADRA, BMI/Guinea Farm, BMI)   |
|   | 11 ROCK ON (FROM "DREAM A LITTLE DREAM") (Rock   |

## VID DISTRIBUTOR METRO SUES VESTRON

(Continued from page 1)

in Dallas, Big State Distributing has filed a countersuit against Vestron under two Texas anti-trust statutes, seeking what could add up to \$1.7 million. In the original suit brought by Vestron against Big State, the video supplier is seeking collection of \$189,000. Big State is headed by Billy Emerson, current president of the National Assn. of Recording Merchandisers.

The third case is a countersuit brought by M.S. Distributing in U.S. District Court for the Northern District of Illinois, where Vestron is trying to collect \$200,000 and M.S. Distributing is seeking \$15 million in trebled damages.

Earlier, Vestron settled a suit brought by Win Records and Video Inc., Elmhurst, N.Y., according to Sam Weiss, president, who declined to identify the amount of the settlement.

Vestron attorney David Bargman says the Metro suit "is without merit and we will defend." He declines to comment on the two countersuits against Vestron.

All these legal disputes stem from Vestron's action in paring its distributor roster—a move that was mirrored in similar actions last year by MCA, HBO, and RCA/Columbia Pictures Home Video.

The Metro complaint refers personally to Morowitz, the company's co-founder. At one point, Morowitz's awareness "of possible abuses" by vendors is cited as a reason for his decision to help found the Video Software Dealers Assn., the trade group he headed as president for two terms (1986-88) and in which, the suit states, he "many times [assumed] positions

which were unpopular with the manufacturers."

The Metro suit acknowledges that, prior to 1987, the firm owed Vestron \$3.5 million "as a result of unfulfilled returns, unissued credits, and an embezzlement by an employee" but contends Metro's account was current by December 1987.

The suit also asserts that Morowitz, during the widely publicized "Platoon" dispute in late 1987, was advised to "change his position" concerning his sworn statement "if he valued his relationship with Vestron."

The conspiracy allegations include Metro's charge that Vestron "discussed Metro's condition and its decision to terminate Metro's credit with its competitors," resulting in Metro losing "its good name and credit standing in the industry" and "valuable distribution rights from other manufacturers."

The Big State action was brought in 68th District Court in Dallas County, under the Texas Deceptive Trade Practices Consumer Protection Act and the Texas Free Enterprise and Antitrust Act, naming, in addition to Vestron, its local regional sales director, Richard Lucas.

Big State's suit, while arguing it was unfairly cut as a distributor, focuses on a restraint-of-trade argument. "The Vestron distribution program and its enforcement procedures are intended to eliminate Big State and other distributors as competitors in the distribution of Vestron products in Texas," the document asserts.

Assistance in preparing this story was provided by Jim McCullaugh.

## RENTRAK REPORTS \$2.6 MILLION LOSSES

(Continued from page 4)

million, Rentrak also confirmed it is actively seeking additional financing through a private investor. A spokesman says discussions are in progress with more than one undisclosed investor, with Rentrak leaning toward one of the parties in particular.

The company says losses were actually smaller than it had originally estimated. And, the Portland, Ore.-based distributor continues to point to installation problems as a factor that has stymied its growth. More than 500 stores are said to be ordering product through the company, but Rentrak says computer deficiencies at many of its client stores have slowed company growth.

"Signing up people has gone pretty

much as we expected it would," says the company spokesman. "Getting the system on line was more costly than we thought it would be because we thought stores were more computer friendly than they are. We need to have a substantial infusion of money... millions of dollars."

Rentrak says it expects to announce an investor within weeks. The additional capital will be earmarked to allow the company to hire more support staff to iron out the breakdowns in its delivery of service, the spokesman says. He adds that a planned road trip to sign up new customers has been delayed. "We've stopped pushing for new sign-ups until we can deliver," he says.

## HOME ENTERTAINMENT GROWTH FORECAST

(Continued from page 4)

five-year period, with albums rising 2.5% to \$8.50 and cassette singles prices jumping 6.5% to \$3.50.

"There's a large discrepancy between the price of CDs and cassettes," Suhler says. "It's in the industry's best interest to narrow the spread."

The report predicts that "the demise of the LP will be nearly complete by 1993." Veronis, Suhler forecasts sales of \$32.5 million on vinyl disks in that year, compared with \$532 million in 1988.

Home video is expected to continue its explosive growth, according to Veronis, Suhler, principally because more Americans will own VCRs. It

forecasts that 82 million households will have VCRs in 1993, an 84% penetration rate, compared with 51.7 million or 58.4% penetration in 1988.

Suhler says that the music and video projections are based on talks with producers and distributors as well as on the data generated by various trade organizations.

The report also studies the radio industry. It asserts that network radio programs will continue to decline in share of advertising revenue. "Radio is a special-interest medium," says Suhler. "Advertisers are relatively disinclined to invest in general-interest, undifferentiated national markets."

## HASTINGS STICKERS 'EXPLICIT' PRODUCT

(Continued from page 1)

the mailing are the new '18 To Purchase' stickers, to be used to implement our program in restricting the sale of product with explicit lyrics, graphics, or satanic references in both music and books to minors."

The directive went on to instruct personnel to place the 1-inch-wide, green oval stickers on the chain's computer tear tags on the backs of album jackets.

A list of 74 restricted album titles by 30 artists was attached to the memo.

Rap acts appear to be a focal point of the stickering campaign; albums by 2 Live Crew, Too Short, NWA, Eazy-E, L.L. Cool J, King Tee, Ice-T, and Players are among those hit with the 18-and-over prohibition.

Other bands whose product carries the sticker include the Sex Pistols, Suicidal Tendencies, WASP, Pussy Galore, the Butthole Surfers, the Meatmen, Sodom, Scraping Foetus Off The Wheel, and Alien Sex Fiend.

Some artists with a number of albums in their catalogs had only a lone title singled out for restriction. These include Motorhead's "Orgasmatron," Sonic Youth's "Confusion Is Sex," the Circle Jerks' "Group Sex," and Overkill's "Fuck You."

Some of the other albums in question—"Nothing's Shocking" by Jane's Addiction and "Bummer" by Happy Mondays—feature nudity on their jacket or liner art.

Also forbidden to minors are comedy albums by such artists as Richard Pryor (who led the list with nine restricted titles), George Carlin, Cheech & Chong, Sam Kinison, Eddie Murphy, Gene Tracy, and Blowfly.

Books specified for stickering were Anton LeVey's "The Satanic Bible," Sarah Lyndon Morrison's "Modern Witch Spell Book," Draja Mickaharic's "Spiritual Cleansing," and Murray Terry's "The Ultimate Evil."

Western Merchandisers president John Marmaduke telegraphed the current Hastings move almost four years ago at the 1985 Retailers Advisory Conference of the National Assn. of Recording Merchandisers in San Diego.

On that occasion, Marmaduke and Camelot executive VP Jim Bonk addressed the confab regarding the heat that record stores were suffering as the Parents' Music Resource Center raised its cause to national prominence. Marmaduke endorsed the use of parental-guidance stick-

ers, taking a stance that was not widely held by other merchandisers.

Marmaduke says "obviously a lot of customer complaints" sparked the over-18 sales policy, but he hesitates to comment further. "We want to head the waters and not make too big a deal out of it on either side of the fence."

Asked if other records would come under similar restrictions in the future, Marmaduke says, "I don't think we've thought about it that much."

Western retail executive VP Walter McNeer declines comment, other than to say, "It's an internal program, of which we have many... I think it's a very positive program. When the controversy dies down, it will be a better time to contact us."

One Hastings store manager indicates that complaints about the content of the 2 Live Crew and Eazy-E albums spurred the chain's decision to sticker the records.

"John [Marmaduke] and Walter [McNeer] were getting calls—parents were calling the home office," the manager says. "John, being a parent, said he could understand that."

The manager adds that he believes Western management restricted certain albums because "they were scared of the names of the bands. They haven't really gotten into content... Just any band that uses the word 'fuck' isn't on the list. But if it was, we'd be getting into a world of hurt."

Another manager says that misgivings about certain records sold by the chain were voiced not only by parents, but in the company's internal retail newsletter as well. "It almost came from our own ranks," he says. "We almost brought it on ourselves."

A third Hastings employee indicates that the May 11 directive was probably only the first of other similar restrictions on music sales: "When this was first discussed in our newsletter about two months ago, they told us there was going to be an initial rollout, and then there would be other titles as they did further research."

Hastings, the eighth largest U.S. music retailer by store count, serves what might be considered a conservative marketplace: Located in 13 states, the company's stores are concentrated primarily in the lower Midwest and Southwest, with approximately half of its outlets in Texas.

Other retail chains have stopped

short of the labeling program instituted by Hastings but have placed less rigidly formalized restrictions on sales to minors.

The 235-store Camelot Music chain has been prohibiting sales of certain albums to minors for "well over a year," according to senior VP Joe Bressi. He says the chain's action was prompted by complaints from parents.

"We restrict anything with a warning sticker," Bressi says. "That's what we use as a benchmark. Obviously, if there is nudity on the cover or the sleeve, we also restrict that to minors."

Bressi isn't about to provide a list of specific albums or groups. "It's always a fluid amount [that are restricted], depending on what's out there," he says.

Bressi defends the practice, saying that Camelot is "not out to censor anybody. The labels do that with the warning stickers." He also states that the practice of restricting sales to minors is legal.

The 92-store Disc Jockey chain also restricts certain albums, but leaves the matter to the discretion

of individual store managers, according to Harold Guilfoil, record buyer for parent company Wax-Works.

Albums deemed objectionable by community standards are kept behind the counter and restricted to those 18 and over with identification, Guilfoil says.

"Right now, there are probably about 20 to 30 stores that have been [restricting sales] on a selected-title basis," Guilfoil says. "All in all, we ask the stores to be a little responsible."

Label reaction to the Hastings move ranges from astonishment to lack of concern.

"It's news to me," says Lou Dennis, senior VP/director of sales for Warner Bros., which issued the Sam Kinison and Jane's Addiction albums and some of the Richard Pryor titles restricted by Hastings. "I'm surprised."

While he called the Hastings effort "a scary precedent," Priority Records president Brian Turner, whose company distributes the NWA and Eazy-E albums on the Ruthless label, does not appear

alarmed by the policy.

"If it suddenly becomes more widespread, I'll be concerned," Turner says. "But the more you tell kids not to buy [certain records], the more they'll buy them."

Howard Bloom, founder of the anti-censorship group Music In Action, attacked the Hastings move in a prepared statement, which runs as follows:

"The self-styled 'decency' groups, most of them right-wing fundamentalists, have been pressuring the record industry for years to voluntarily censor music they consider 'offensive.' The Hastings Records policy is a step in that direction. Unfortunately, we've had reports of other moves to keep rock and rap records away from minors in states as far apart as Connecticut and Louisiana. The tactic gives those who have misrepresented the content of contemporary music one more weapon in their battle for control over the content of pop culture."

*Assistance in preparing this story was provided by Bruce Haring and Geoff Mayfield in New York.*

## EMI'S LICATA: IN THE BLACK AND RIGHT ON TRACK

(Continued from page 6)

hit a monthly record, besting last September's previous high by 25%. For April and May, of 10 albums released, seven have charted.

The gold and platinum story also reflects the label's well-being. During Licata's tenure, EMI Records has seen 10 albums go gold, two platinum, and one double platinum. The label also has scored two gold singles.

And this year's Grammy Awards reflected similar success, with 10 nominations and four awards for Bobby McFerrin (best record, best song, and best pop performance) and Robert Palmer (best male rock vocal).

Other EMI artists key to the label's winning ways include Richard Marx, Natalie Cole, Roxette, Tin Machine, the O'Jays, Stray Cats, Queensryche, Vixen, Najee, Christopher Max, Mikki Bleu, and, from the Hush Productions' Orpheus label, Z'Looke and Alex Bugnon.

To Licata, the label has gotten more mileage with less in terms of staffers (92 vs. a pre-Licata total of 114) and acts (48 vs. 92).

Licata's philosophy of operating a "streamlined" label is borne out, he says, by his analysis of the industry's recently charted albums, which reveal that about 40% of the top 40 have been distributed by small to midsize labels.

As an early supporter of the cassette single when he headed BMG's distribution unit, Licata has seen it "come on strong." But, he adds, "not enough people know about its availability."

To alert a broader consumer base about the cassette single, Licata says the Recording Industry Assn. of America and CEMA are working on a "generic counter piece," among other approaches, to get the message across. "This is a perfect time of the year to stress the portability of this configuration," Licata says.

Licata says the end of the vinyl single is fast approaching. "I'd like to get out of 45s, possibly by the end of the year, limiting 45 servicing to one-stops and urban stations."

Licata is not a fan of A&M's lower-

price-no-returns approach to 45s. His view is that if a label believes it can't sell singles, "then don't sell them at all."

As for the 3-inch compact disk, Licata says it is "not even worth entertaining. The 5-inch CD single is not on my agenda either. The idea is to make the cassette single as powerful as we can. It's the future."

Vinyl LP volume has diminished to a point as low as 6%, says Licata, although he adds that on urban/black product, the LP can claim "as much as 20% of sales of a particular release."

Licata, addressing an issue rarely, if ever, articulated by a music industry executive, claims that the business is facing a "morale crisis" be-

cause of a tendency in recent years to recruit key executives from other companies rather than promote from within.

While acknowledging that there are times when raiding other labels to bring in executive talent is necessary, Licata says he believes that more junior executives should be groomed from within to assume greater responsibilities.

"[Consistently hiring from the outside] actually weakens the industry. It hurts your morale and that of the other company. Junior executives are not well educated by labels. We must always have backups. A top priority at EMI is that we fill positions with our own people. And most of the time, we do."

## EMI MUSIC HAS PEAK FISCAL YEAR

(Continued from page 6)

improvement on its current margin on sales of 5.6%. "We expect to increase this margin this year, but my ultimate aim is to achieve a return on sales of between 9% and 10%."

Fifield said that industrywide, international pop repertoire currently accounts for 62% of global record sales, compared with EMI Music's figure of 56%. "We intend to increase this this year," said Fifield, "but not at the expense of national repertoire, which continues to make an important contribution to our profits."

"EMI Music's share of the total world record market is around 11%, making the company the fifth largest. The Chrysalis acquisition would add 1.5% to this share. EMI's U.S. market share is around 8%, taking only its own repertoire into account."

Growth from repertoire expansion remains EMI's operating philosophy, and Fifield indicated that the company is still in the market for sources of good product.

Fifield also said that the \$310 million SBK/Combine acquisition brought EMI Music's copyright total to 750,000, distributed among 22 companies, putting it on a par with

Warner-Chappell. He predicted that the publishing division is on the way to becoming the No. 1 operation in the world.

EMI's policy is to draw management for the affiliates of the merged publishing operations from whichever side has the best potential. He predicted about 200 job losses, representing a total savings of \$20 million.

Referring to the Chrysalis deal, Fifield said that the point of the joint venture is to give Chrysalis the opportunity to sustain its own personality and to operate autonomously. He also noted there is a limited liability of \$2 million on EMI in the event of the joint venture going into a loss situation.

Fifield said that in common with all other companies, EMI has benefited from the CD sales boom, which has contributed 24% of total sales last year. "The figure for this year should be 30%," he said. He noted that the Swindon U.K. plant is working at full capacity, producing 20 million CDs a year, and that EMI is planning to open a new plant in Europe in the summer of 1990 with a potential capacity equal to that of Swindon.

## Net Profits, Sales Up In 1st Quarter Recoton Corp. Posts Gains

NEW YORK Recoton Corp., a distributor of accessories for home electronics products, has reported a 10% rise in net profit, to \$105,000, for the fiscal first quarter, which ended March 31. Sales for the period were up 5% to \$9.6 million.

Joseph H. Massot, VP/treasurer of the Long Island City, N.Y.-based company, says demand for Recoton's nearly 1,000 products was "strong across the board."

He says profits rose because a "changing product mix" im-

proved gross margins.

Recoton was expected to unveil such new products as wireless stereo headphones and accessories for wireless speakers at the Summer Consumer Electronics Show in Chicago this month.

For all of 1988, Recoton reported an \$861,000 net profit on \$39.7 million in sales. The previous year the company had a loss of \$217,150, mainly due to increased costs of imported goods.

DON JEFFREY

# ARE THERE TOO MANY RADIO CONVENTIONS?

(Continued from page 1)

a long time." He also says that Elektra has not had suites at trade meetings for at least six years. "So we haven't altered what we're doing... We're visible, and that's about it."

Hunt adds that "most of the time we have somebody" at the Bobby Poe, Gavin, and Radio & Records meets and black radio conventions such as Black Radio Exclusive, Impact, and Jack The Rapper.

While organizers for the major black radio conventions indicate that Elektra is still involved with their meetings, other confab planners have differing stories. At the Bobby Poe convention—where Elektra did sponsor a hospitality suite last year—there are currently no label registrations, despite a start date that is less than three weeks away. And New Music Seminar executive director Tommy Silverman says Hunt has pulled out of a scheduled role as panel moderator and the label's presence has been otherwise scaled down. However, he adds, 11 Elektra people are still registered for his July convention and one is on a panel.

In any event, Hunt is not particularly fond of radio gatherings. While noting their value for making personal contacts, he observes, "At a lot of conventions, the record companies probably outnumber the radio community by three to one. And there's nothing worse than record people hyping each other on their records—which often happens at 3 a.m."

Also, while most of the meetings are better run than they used to be, he says, too much socializing goes on at some. Moreover, he notes, "You turn around every other day and someone's got another convention."

Similarly, Capitol VP of promotion John Fagot notes, "I think there's a lot of [conventions]. What I do is treat them selectively. I let local people decide which two of them are most important."

For example, he says, the Bobby Poe meet is most significant on the East Coast and in the South, so local reps from those regions attend Poe. Likewise, Midwest Capitol reps go to the Midwest Conclave. But national reps will attend Poe as well as next year's Gavin and Radio & Records meetings.

RCA is also selective about who it sends where. Butch Waugh, the label's VP of promotion, sends national and appropriate local reps to Gavin, R&R, Poe, and the Midwest Conclave. "We feel they're very useful to our people in terms of meeting all the PDs in one place, presenting our music, and spending quality time with those people."

There are some smaller confabs that Waugh also respects, including the Jeff Pollack seminar and the Joint Communications gathering. But he agrees with Fagot that there are too many conventions. "It is hard to keep up with them and hard to prepare for them," he says, noting that it takes "hours and hours" of preparation work to make the conventions pay off.

Steve Meyer, senior VP of promotion for MCA, is more bullish on radio meetings than his compere. Professing himself "baffled" by the rumored Elektra move, Meyer says, "It would be negligent on my part not to attend a convention with several hundred radio people present. It's there that radio and record people get down together and talk together..."

"People say [attending conventions] is bullshit," he remarks. "May-

be it is, maybe it isn't. But if I can go to a convention and talk to the radio people one on one, it's worth the money that it costs. It's my job to be with those people."

For their part, most of the radio people contacted for this story say they're scaling down their convention travel at least slightly, or not participating at all. Many complain about being outnumbered by record people and about the refusal of panel participants to share most of their programming secrets. And a few PDs say that the only conventions they find particularly useful are their group owners' meetings.

One complaint that surfaced from several PDs was the jockeying for their attention between record companies at radio conventions. "The record company presence isn't a deterrent, but the popularity contest about who's going to dinner is," says WKTI Milwaukee PD Todd Fisher.

"It's unfortunate that record companies come in and try to hoard the biggest programmer for egotistical reasons," agrees KCMO/KCPW Kansas City, Mo., OM Dene Hallam.

Many PDs concur with KHYS Houston PD Steve Hegwood, who

says, "I would prefer to make conventions a place where we didn't just get beat up by record folks about the songs we weren't playing." Nevertheless, most still say they'd be sorry to see labels reduce their presence.

"You spend a whole year talking to somebody on the telephone; it's nice to have the one time a year when you can meet face to face," says WTIC-FM Hartford, Conn., PD Dave Shakes. And EZ Communications regional PD Russ Morley allows that "the record people know how to entertain. They always have the best suites and the great entertainment. If record companies did pull out, it would probably affect the attendance."

The format where the convention crunch is perhaps most notable is in urban radio. In addition to such general-purpose conventions as Gavin and the National Assn. of Broadcasters radio meet that also do black-oriented sessions, there are at least five major conventions specifically targeted to the black music industry—more than any other format. Four of those are sponsored by rival trade publications and held during the late spring and summer.

While WJLB Detroit PD James Alexander says that "as with everyone, I'll be more selective about conventions as we go into the '90s," he also thinks that the various urban radio conventions may survive because they fill different niches. That is what Graham Armstrong, co-publisher of the R&B Report and sponsor of the newest addition to the field, is counting on. "I think all the labels are concerned [about the proliferation of events], including the ones that are participating. But we feel we can offer something different." Armstrong says his convention will concentrate on teaching sessions similar to the ones offered at the Young Black Programmers Coalition convention.

The extent to which the convention glut will impact the black confabs is yet to be determined. While format observers feel that the number of sessions had something to do with a lower-than-usual label presence at Black Radio Exclusive, they also say the convention had other organizational problems. And Jack The Rapper organizer/publisher Jack Gibson says that his convention has booked its first hotel solid several weeks ahead of his usual schedule.

FOR WEEK ENDING JUNE 17, 1989

## HOT CROSSOVER 30™

| THIS WEEK | LAST WEEK | 2 WKS. AGO | WKS. ON CHART | TITLE<br>LABEL & NUMBER/DISTRIBUTING LABEL                                | ARTIST                             |
|-----------|-----------|------------|---------------|---|------------------------------------|
|           |           |            |               | ★★ NO. 1 ★★   |                                    |
| 1         | 1         | 1          | 11            | I'LL BE LOVING YOU (FOREVER) ♦ NEW KIDS ON THE BLOCK<br>COLUMBIA 38-68671 | 4 weeks at No. One                 |
| 2         | 4         | 4          | 11            | BUFFALO STANCE<br>VIRGIN 7-99231  | ◆ NENEH CHERRY                     |
| 3         | 2         | 2          | 14            | EVERY LITTLE STEP<br>MCA 53618  | ◆ BOBBY BROWN                      |
| 4         | 5         | 6          | 7             | BABY DON'T FORGET MY NUMBER<br>ARISTA 1-9832                              | ◆ MILLI VANILLI                    |
| 5         | 3         | 3          | 13            | FOREVER YOUR GIRL<br>VIRGIN 7-99230                                       | ◆ PAULA ABDUL                      |
| 6         | 8         | 12         | 6             | ME MYSELF AND I<br>TOMMY BOY 926  | ◆ DE LA SOUL                       |
| 7         | 11        | 13         | 5             | I LIKE IT<br>4TH & B'WAY 7483/ISLAND                                      | ◆ DINO                             |
| 8         | 9         | 15         | 4             | SECRET RENDEZVOUS<br>WARNER BROS. 7-27863                                 | ◆ KARYN WHITE                      |
| 9         | 7         | 7          | 7             | THIS TIME I KNOW IT'S FOR REAL<br>ATLANTIC 7-88899                        | ◆ DONNA SUMMER                     |
| 10        | 13        | 16         | 4             | WHAT YOU DON'T KNOW<br>ARISTA 1-9836                                      | ◆ EXPOSE                           |
| 11        | 12        | 19         | 3             | EXPRESS YOURSELF<br>SIRE 7-22948/WARNER BROS.                             | ◆ MADONNA                          |
| 12        | 10        | 8          | 8             | MISS YOU LIKE CRAZY<br>EMI 50185  | ◆ NATALIE COLE                     |
| 13        | 15        | 18         | 4             | IN MY EYES<br>LMR 74004   | ◆ STEVIE B                         |
| 14        | 6         | 5          | 14            | REAL LOVE<br>MCA 53484  | ◆ JODY WATLEY                      |
| 15        | 18        | 25         | 3             | IF YOU DON'T KNOW ME BY NOW<br>ELEKTRA 7-69297                            | ◆ SIMPLY RED                       |
| 16        | 25        | —          | 2             | TOY SOLDIERS<br>COLUMBIA 38-68747   | ◆ MARTIKA                          |
| 17        | NEW ▶     | —          | 1             | ON OUR OWN (FROM "GHOSTBUSTERS II")<br>MCA 53662                          | BOBBY BROWN                        |
| 18        | 27        | —          | 2             | KEEP ON MOVIN'<br>VIRGIN 7-99205  | SOUL II SOUL                       |
| 19        | 14        | 14         | 12            | CLOSER THAN FRIENDS<br>COLUMBIA 38-08537                                  | SURFACE                            |
| 20        | 20        | 21         | 5             | WIND BENEATH MY WINGS<br>ATLANTIC 7-88972                                 | ◆ BETTE MIDLER                     |
| 21        | 17        | 10         | 9             | LITTLE JACKIE WANTS TO BE A STAR<br>COLUMBIA 38-68674                     | ◆ LISA LISA                        |
| 22        | 26        | 30         | 3             | SEND ME AN ANGEL '89<br>CURB 10531  | ◆ REAL LIFE                        |
| 23        | NEW ▶     | —          | 1             | I'M THAT TYPE OF GUY<br>DEF JAM 38-68902/COLUMBIA                         | ◆ L.L. COOL J                      |
| 24        | 29        | —          | 2             | GOOD THING<br>I.R.S. 53639/MCA  | ◆ FINE YOUNG CANNIBALS             |
| 25        | 21        | 20         | 5             | MY FIRST LOVE<br>WARNER BROS. 7-27525                                     | ◆ ATLANTIC STARR                   |
| 26        | 24        | 29         | 3             | NOTHING (THAT COMPARES 2 U)<br>EPIC 34-68688/E.P.A.                       | ◆ THE JACKSONS                     |
| 27        | NEW ▶     | —          | 1             | FRIENDS<br>MCA 53660  | ◆ JODY WATLEY WITH ERIC B. & RAKIM |
| 28        | NEW ▶     | —          | 1             | HOOLED ON YOU<br>ATCO 7-99210   | SWEET SENSATION                    |
| 29        | NEW ▶     | —          | 1             | JOY AND PAIN<br>PROFILE 5247  | ◆ ROB BASE & D.J. E-Z ROCK         |
| 30        | NEW ▶     | —          | 1             | YOU ARE THE ONE<br>WARNER BROS. 7-22946                                   | TKA                                |

○ Products with the greatest airplay gains this week. ♦ Videoclip availability. Billboard, copyright 1989.

## Billboard POWER PLAYLISTS

FOR WEEK ENDING JUNE 17, 1989

Sample Playlists of the Nation's Largest Crossover Radio Stations

| STATION                             | PROGRAM   | ARTIST | TITLE   |
|-------------------------------------|---|--------|---|
| New York<br><b>HOT 97 FM</b>        | P.D.: Steve Ellis                               | 1      | Donna Summer, This Time I Know It's For Real    |
|                                     |   | 2      | Pajama Party, Yo No Se                          |
|                                     |   | 3      | Bobby Brown, Every Little Step                  |
|                                     |   | 4      | Neneh Cherry, Buffalo Stance                    |
|                                     |   | 5      | New Kids On The Block, I'll Be Loving You (Fore |
|                                     |   | 6      | The Belle Stars, Iko Iko (From "Rain Man")      |
|                                     |   | 7      | Paula Abdul, Forever Your Girl                  |
|                                     |   | 8      | Milli Vanilli, Baby Don't Forget My Number      |
|                                     |   | 9      | Karyn White, Secret Rendezvous                  |
|                                     |   | 10     | Expose, What You Don't Know                     |
|                                     |   | 11     | Edelweiss, Bring Me Edelweiss                   |
|                                     |   | 12     | Dino, I Like It                                 |
|                                     |   | 13     | Johnny D, Highways Of Love                      |
|                                     |   | 14     | Madonna, Express Yourself                       |
|                                     |   | 15     | Jody Watley, Real Love                          |
|                                     |   | 16     | Real Life, Send Me An Angel '89                 |
|                                     |   | 17     | Soul II Soul, Keep On Movin'                    |
|                                     |   | 18     | Cynthia, Endless Nights                         |
|                                     |   | 19     | TKA, You Are The One                            |
|                                     |   | 20     | Alta Dustin, One Man Woman                      |
|                                     |   | 21     | Surface, Closer Than Friends                    |
|                                     |   | 22     | Madonna, Like A Prayer                          |
|                                     |   | 23     | De La Soul, Me Myself And I                     |
|                                     |   | 24     | Stevie B, In My Eyes                            |
|                                     |   | 25     | Diana Ross, Workin' Overtime                    |
|                                     |   | 26     | Maurice, This Is Acid                           |
|                                     |   | 27     | Simply Red, If You Don't Know Me By Now         |
|                                     |   | 28     | Sa-Fire, Gonna Make It                          |
|                                     |   | 29     | Sweet Sensation, Hooked On You                  |
|                                     |   | 30     | Lisa Lisa & Cult Jam, Just Git It Together      |
|                                     |   | A31    | Bobby Brown, On Our Own                         |
|                                     |   | 32     | Jody Watley, Friends                            |
|                                     |   | 33     | Paula Abdul, Cold Hearted                       |
|                                     |   | 34     | Joey Kid, Everything I Own                      |
| A35                                 | Delbie Gibson, No More Rhyme                    |        |   |
| A                                   | Natalie Cole, Miss You Like Crazy               |        |   |
| A                                   | Judy Torres, Love Story                         |        |   |
| A                                   | Prince, Baldance                                |        |   |
| EX                                  | Heartbrake, Never Stop Loving You               |        |   |
| EX                                  | Buster Poindexter, All Night Party              |        |   |
| Los Angeles<br><b>Power 106 FM</b>  | P.D.: Jeff Wyatt                                | 1      | New Kids On The Block, I'll Be Loving You (Fore |
|                                     |   | 2      | Paula Abdul, Forever Your Girl                  |
|                                     |   | 3      | Jody Watley, Real Love                          |
|                                     |   | 4      | Bobby Brown, Every Little Step                  |
|                                     |   | 5      | Donna Summer, This Time I Know It's For Real    |
|                                     |   | 6      | Neneh Cherry, Buffalo Stance                    |
|                                     |   | 7      | Sa-Fire, Thinking Of You                        |
|                                     |   | 8      | Stevie B, I Wanna Be The One                    |
|                                     |   | 9      | Sandee, Notice Me                               |
|                                     |   | 10     | Dino, I Like It                                 |
|                                     |   | 11     | Boy George, Don't Take My Mind On A Trip        |
|                                     |   | 12     | De La Soul, Me Myself And I                     |
|                                     |   | 13     | Waterfront, Cry                                 |
|                                     |   | 14     | Expose, What You Don't Know                     |
|                                     |   | 15     | Real Life, Send Me An Angel '89                 |
|                                     |   | 16     | Milli Vanilli, Baby Don't Forget My Number      |
|                                     |   | 17     | Karyn White, Secret Rendezvous                  |
|                                     |   | 18     | The Boys, Lucky Charm                           |
|                                     |   | 19     | Michael Damian, Rock On                         |
|                                     |   | 20     | Fine Young Cannibals, Good Thing                |
|                                     |   | 21     | Sheena Easton, Days Like This                   |
| 22                                  | Donny Osmond, Soldier Of Love                   |        |   |
| 23                                  | Madonna, Express Yourself                       |        |   |
| 24                                  | Stevie B, In My Eyes                            |        |   |
| 25                                  | Delbie Gibson, Electric Youth                   |        |   |
| 26                                  | Raiana Paige, Open Up Your Heart                |        |   |
| 27                                  | Lisa Lisa & Cult Jam, Little Jackie Wants To Be |        |   |
| 28                                  | The Belle Stars, Iko Iko (From "Rain Man")      |        |   |
| 29                                  | Bobby Brown, On Our Own                         |        |   |
| 30                                  | Simply Red, If You Don't Know Me By Now         |        |   |
| A31                                 | Jody Watley, Friends                            |        |   |
| A32                                 | Prince, Baldance                                |        |   |
| A33                                 | Rod Stewart, Crazy About Her                    |        |   |
| A                                   | Royalty, Baby Gonna Shake                       |        |   |
| A                                   | Sweet Sensation, Hooked On You                  |        |   |
| EX                                  | Sa-Fire, Gonna Make It                          |        |   |
| EX                                  | Pajama Party, Yo No Se                          |        |   |
| EX                                  | The Jacksons, Nothing (That Compares 2 U)       |        |   |
| Philadelphia<br><b>Q102</b>         | P.D.: Elvis Duran                               | 1      | New Kids On The Block, I'll Be Loving You (Fore |
|                                     |   | 2      | Rob Base & D.J. E-Z Rock, Joy & Pain            |
|                                     |   | 3      | Paula Abdul, Forever Your Girl                  |
|                                     |   | 4      | Bobby Brown, Every Little Step                  |
|                                     |   | 5      | Jimmy Harnen + Synch, Where Are You Now?        |
|                                     |   | 6      | De La Soul, Me Myself And I                     |
|                                     |   | 7      | Neneh Cherry, Buffalo Stance                    |
|                                     |   | 8      | Natalie Cole, Miss You Like Crazy               |
|                                     |   | 9      | Benny Mardones, Into The Night                  |
|                                     |   | 10     | Donna Summer, This Time I Know It's For Real    |
|                                     |   | 11     | Jody Watley, Real Love                          |
|                                     |   | 12     | Donny Osmond, Soldier Of Love                   |
|                                     |   | 13     | Dino, I Like It                                 |
|                                     |   | 14     | Real Life, Send Me An Angel '89                 |
| 15                                  | Martika, Toy Soldiers                           |        |   |
| 16                                  | Stevie B, In My Eyes                            |        |   |
| 17                                  | Milli Vanilli, Baby Don't Forget My Number      |        |   |
| 18                                  | Fine Young Cannibals, Good Thing                |        |   |
| 19                                  | Expose, What You Don't Know                     |        |   |
| 20                                  | Lisa Lisa & Cult Jam, Little Jackie Wants To Be |        |   |
| 21                                  | The Belle Stars, Iko Iko (From "Rain Man")      |        |   |
| 22                                  | Cynthia, Endless Nights                         |        |   |
| 23                                  | Karyn White, Secret Rendezvous                  |        |   |
| 24                                  | Sweet Sensation, Hooked On You                  |        |   |
| 25                                  | Madonna, Express Yourself                       |        |   |
| 26                                  | Simply Red, If You Don't Know Me By Now         |        |   |
| 27                                  | The Jacksons, Nothing (That Compares 2 U)       |        |   |
| 28                                  | Pajama Party, Yo No Se                          |        |   |
| A29                                 | Prince, Baldance                                |        |   |
| 30                                  | Maurice, This Is Acid                           |        |   |
| 31                                  | Chuckii Booker, Turned Away                     |        |   |
| 32                                  | Soul II Soul, Keep On Movin'                    |        |   |
| 33                                  | Rozette, Dressed For Success                    |        |   |
| 34                                  | Mica Paris, My One Temptation                   |        |   |
| A35                                 | Michael Damian, Rock On                         |        |   |
| EX                                  | L.L. Cool J, I'm That Type Of Guy               |        |   |
| EX                                  | Holly Johnson, Love Train                       |        |   |
| EX                                  | Slick Rick, Children's Story                    |        |   |
| A                                   | Sa-Fire, Gonna Make It                          |        |   |
| A                                   | Bobby Brown, On Our Own                         |        |   |
| A                                   | Kon Kan, Harry Houdini                          |        |   |
| EX                                  | Vanessa Williams, Darling I                     |        |   |
| San Francisco<br><b>KMEL 106 FM</b> | P.D.: Keith Naftaly                             | 1      | De La Soul, Me Myself And I                     |
|                                     |   | 2      | Guy, Piece Of My Love                           |
|                                     |   | 3      | Karyn White, Secret Rendezvous                  |
|                                     |   | 4      | TKA, You Are The One                            |
|                                     |   | 5      | Guy, I Like                                     |
|                                     |   | 6      | Stevie B, In My Eyes                            |
|                                     |   | 7      | Milli Vanilli, Baby Don't Forget My Number      |
|                                     |   | 8      | Soul II Soul, Keep On Movin'                    |
|                                     |   | 9      | Expose, What You Don't Know                     |
|                                     |   | 10     | Dino, I Like It                                 |
|                                     |   | 11     | Vanessa Williams, Darling I                     |
|                                     |   | 12     | Bobby Brown, Every Little Step                  |
|                                     |   | 13     | Martika, Toy Soldiers                           |
|                                     |   | 14     | Natalie Cole, Miss You Like Crazy               |
| 15                                  | L.L. Cool J, I'm That Type Of Guy               |        |   |
| 16                                  | Mica Paris, My One Temptation                   |        |   |
| 17                                  | Troop, Still In Love                            |        |   |
| 18                                  | Simply Red, If You Don't Know Me By Now         |        |   |
| 19                                  | Seduction, True Love                            |        |   |
| 20                                  | Love And Rockets, So Alive                      |        |   |
| 21                                  | Chuckii Booker, Turned Away                     |        |   |
| 22                                  | Tony! Tony! Tanel, For The Love Of You          |        |   |
| 23                                  | Madonna, Express Yourself                       |        |   |
| 24                                  | Paula Abdul, Forever Your Girl                  |        |   |
| 25                                  | The Jacksons, Nothing (That Compares 2 U)       |        |   |
| 26                                  | Bobby Brown, On Our Own                         |        |   |
| 27                                  | Surface, Shower Me With Your Love               |        |   |
| A28                                 | Neneh Cherry, Kisses On The Wind                |        |   |
| 29                                  | Slick Rick, Children's Story                    |        |   |
| 30                                  | Swing Out Sister, Waiting Game                  |        |   |
| EX                                  | Sweet Sensation, Hooked On You                  |        |   |
| EX                                  | Real Life, Send Me An Angel '89                 |        |   |
| EX                                  | Alta Dustin, One Man Woman                      |        |   |
| A                                   | Prince, Baldance                                |        |   |
| A                                   | Jody Watley, Friends                            |        |   |
| A                                   | Donny Osmond, Sacred Emotion                    |        |   |
| A                                   | Sa-Fire, Gonna Make It                          |        |   |

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# TOP POP ALBUMS™

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| THIS WEEK | LAST WEEK | 2 WKS. AGO | WKS. ON CHART | ARTIST<br>LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*                     | TITLE   |
|-----------|-----------|------------|---------------|--|---|
|           |           |            |               | Compiled from a national sample of retail store, one-stop, and rack sales reports. |   |
|           |           |            |               | ★★ NO. 1 ★★  |   |
| 1         | 1         | 1          | 15            | FINE YOUNG CANNIBALS ▲<br>I.R.S. 6273/MCA (9.98) (CD)                              | THE RAW & THE COOKED<br><small>3 weeks at No. One</small> |
| 2         | 2         | 3          | 22            | SOUNDTRACK ▲ ATLANTIC 81933 (9.98) (CD)  | BEACHES   |
| 3         | 3         | 2          | 11            | MADONNA ▲ <sup>2</sup> SIRE 25844/WARNER BROS. (9.98) (CD)                         | LIKE A PRAYER   |
| 4         | 4         | 5          | 48            | BOBBY BROWN ▲ <sup>4</sup> MCA 42185 (9.98) (CD)                                   | DON'T BE CRUEL  |
| 5         | 6         | 6          | 48            | PAULA ABDUL ▲ VIRGIN 90943 (9.98) (CD)   | FOREVER YOUR GIRL   |
| 6         | 7         | 9          | 6             | TOM PETTY MCA 6253 (9.98) (CD)   | FULL MOON FEVER   |
| 7         | 9         | 13         | 4             | JOHN COUGAR MELLENCAMP MERCURY 838-220-1/POLYGRAM (CD)                             | BIG DADDY   |
| 8         | 5         | 4          | 27            | GUNS N' ROSES ▲ <sup>2</sup> GEFEN GHS 24198 (8.98) (CD)                           | G N' R LIES   |
| 9         | 8         | 7          | 43            | NEW KIDS ON THE BLOCK ▲ COLUMBIA FC 40985 (CD)                                     | HANGIN' TOUGH   |
| 10        | 10        | 10         | 8             | THE CULT SIRE 25871/REPRISE (9.98) (CD)  | SONIC TEMPLE  |
| 11        | 13        | 14         | 13            | MILLI VANILLI ● ARISTA AL 8592 (9.98) (CD)   | GIRL YOU KNOW IT'S TRUE                                   |
| 12        | 12        | 16         | 5             | THE CURE ELEKTRA 60855 (9.98) (CD)   | DISINTEGRATION  |
| 13        | 15        | 17         | 5             | RICHARD MARX EMI 90380 (9.98) (CD)   | REPEAT OFFENDER   |
| 14        | 11        | 8          | 18            | TONE LOC ▲ <sup>2</sup> DELICIOUS VINYL DV 3000/ISLAND (8.98) (CD)                 | LOC-ED AFTER DARK   |
| 15        | 17        | 18         | 7             | GREAT WHITE CAPITOL C1-90640 (9.98) (CD)   | TWICE SHY   |
| 16        | 14        | 12         | 37            | BON JOVI ▲ <sup>5</sup> MERCURY 836 345 1/POLYGRAM (CD)                            | NEW JERSEY  |
| 17        | 16        | 11         | 42            | LIVING COLOUR ▲ EPIC BFE 44099/E.P.A. (CD)   | VIVID   |
| 18        | 18        | 15         | 19            | DEBBIE GIBSON ▲ <sup>2</sup> ATLANTIC 81932 (9.98) (CD)                            | ELECTRIC YOUTH  |
| 19        | 19        | 19         | 95            | GUNS N' ROSES ▲ <sup>7</sup> GEFEN GHS 24148 (8.98) (CD)                           | APPETITE FOR DESTRUCTION                                  |
| 20        | 20        | 20         | 10            | JODY WATLEY ● MCA 6276 (8.98) (CD)   | LARGER THAN LIFE  |
| 21        | 93        | —          | 2             | STEVIE NICKS MODERN 91245/ATLANTIC (9.98) (CD)                                     | THE OTHER SIDE OF THE MIRROR                              |
| 22        | 22        | 24         | 10            | BONNIE RAITT CAPITOL C1-91268 (8.98) (CD)  | NICK OF TIME  |
| 23        | 34        | 68         | 3             | 10,000 MANIACS ELEKTRA 60815 (9.98) (CD)   | BLIND MAN'S ZOO   |
| 24        | 24        | 31         | 12            | DE LA SOUL TOMMY BOY 1019 (9.98) (CD)  | 3 FEET HIGH AND RISING                                    |
| 25        | 21        | 22         | 19            | SKID ROW ● ATLANTIC 81936 (9.98) (CD)  | SKID ROW  |
| 26        | 109       | —          | 2             | THE DOOBIE BROTHERS CAPITOL C1-90371 (9.98) (CD)                                   | CYCLES  |
| 27        | 27        | 28         | 47            | GUY ▲ UPTOWN 42176/MCA (8.98) (CD)   | GUY   |
| 28        | 23        | 21         | 32            | TRAVELING WILBURYS ▲ <sup>2</sup> WILBURY 25796/WARNER BROS. (9.98) (CD)           | TRAVELING WILBURYS  |
| 29        | 33        | 37         | 49            | LITA FORD ● RCA 6397-1-R (8.98) (CD)   | LITA  |
| 30        | 30        | 33         | 16            | WARRANT COLUMBIA FC 44383 (CD)   | DIRTY ROTTEN FILTHY STINKING RICH                         |
| 31        | 31        | 35         | 22            | SLICK RICK ● DEF JAM FC 40513/COLUMBIA (CD)  | THE GREAT ADVENTURES OF SLICK RICK                        |
| 32        | 25        | 26         | 53            | MELISSA ETHERIDGE ● ISLAND 90875/ATLANTIC (8.98) (CD)                              | MELISSA ETHERIDGE   |
| 33        | 29        | 29         | 55            | ROD STEWART ▲ WARNER BROS. 25684 (9.98) (CD)                                       | OUT OF ORDER  |
| 34        | 39        | 46         | 5             | LOVE AND ROCKETS RCA 9715-1-R (9.98) (CD)  | LOVE AND ROCKETS  |
| 35        | 148       | —          | 2             | TIN MACHINE EMI 91990 (9.98) (CD)  | TIN MACHINE   |
| 36        | 44        | 47         | 15            | SIMPLY RED ELEKTRA 60828 (9.98) (CD)   | A NEW FLAME   |
| 37        | 36        | 34         | 40            | WINGER ● ATLANTIC 81867 (9.98) (CD)  | WINGER  |
| 38        | 38        | 39         | 29            | M.C. HAMMER ● CAPITOL C1-90924 (8.98) (CD)   | LET'S GET IT STARTED                                      |
| 39        | 28        | 25         | 96            | DEF LEPPARD ▲ <sup>9</sup> MERCURY 830 675 1/POLYGRAM (CD)                         | HYSTERIA  |
| 40        | 40        | 40         | 16            | N.W.A. ● RUTHLESS 57102/PRIORITY (8.98) (CD)                                       | STRAIGHT OUTTA COMPTON                                    |
| 41        | 37        | 38         | 17            | TOO SHORT ● JIVE 1149-1-J/RCA (8.98) (CD)  | LIFE IS... TOO SHORT                                      |
| 42        | 26        | 23         | 18            | ROY ORBISON ▲ VIRGIN 91058 (9.98) (CD)   | MYSTERY GIRL  |
| 43        | 46        | 52         | 4             | CYNDI LAUPER EPIC OE 44318/E.P.A. (CD)   | A NIGHT TO REMEMBER                                       |
| 44        | 35        | 32         | 39            | METALLICA ▲ ELEKTRA 60812 (9.98) (CD)  | ... AND JUSTICE FOR ALL                                   |
| 45        | 45        | 45         | 48            | CINDERELLA ▲ <sup>2</sup> MERCURY 834 612 1/POLYGRAM (CD)                          | LONG COLD WINTER  |
| 46        | 32        | 27         | 39            | EDIE BRICKELL & NEW BOHEMIANS ▲<br>GEFFEN GHS 24192 (8.98) (CD)                    | SHOOTING RUBBERBANDS AT THE STARS                         |
| 47        | 42        | 41         | 17            | ELVIS COSTELLO WARNER BROS. 25848 (9.98) (CD)                                      | SPIKE   |
| 48        | 41        | 30         | 33            | BANGLES ▲ COLUMBIA OC 44056 (CD)   | EVERYTHING  |
| 49        | 49        | 50         | 37            | ROB BASE & D.J. E-Z ROCK ● PROFILE 1267 (8.98) (CD)                                | IT TAKES TWO  |
| 50        | 43        | 43         | 28            | EAZY-E ▲ RUTHLESS SL 57100/PRIORITY (8.98) (CD)                                    | EAZY-DUZ-IT   |
| 51        | 53        | 65         | 10            | INDIGO GIRLS EPIC FE 45044/E.P.A. (CD)   | INDIGO GIRLS  |
| 52        | 48        | 42         | 30            | R.E.M. ▲ WARNER BROS. 25795 (9.98) (CD)  | GREEN   |
| 53        | 51        | 51         | 36            | KARYN WHITE ▲ WARNER BROS. 25637 (8.98) (CD)                                       | KARYN WHITE   |
| 54        | 54        | 60         | 6             | DONNY OSMOND CAPITOL C1-92354 (8.98) (CD)  | DONNY OSMOND  |

| THIS WEEK | LAST WEEK | 2 WKS. AGO | WKS. ON CHART | ARTIST<br>LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*  | TITLE                                |
|-----------|-----------|------------|---------------|---|--------------------------------------|
| 55        | 55        | 62         | 5             | ARETHA FRANKLIN ARISTA AL 8572 (9.98) (CD)                      | THROUGH THE STORM                    |
| 56        | 56        | 63         | 5             | DONNA SUMMER ATLANTIC 81987 (9.98) (CD)                         | ANOTHER PLACE AND TIME               |
| 57        | 47        | 36         | 20            | ENYA ● GEFEN 24233 (9.98) (CD)                                  | WATERMARK                            |
| 58        | 50        | 44         | 9             | ROXETTE ● EMI 91098 (9.98) (CD)                                 | LOOK SHARP!                          |
| 59        | 61        | 72         | 4             | NATALIE COLE EMI 48902 (9.98) (CD)                              | GOOD TO BE BACK                      |
| 60        | 52        | 49         | 6             | KINGDOM COME POLYDOR 839 192 1/POLYGRAM (CD)                    | IN YOUR FACE                         |
| 61        | 62        | 79         | 4             | SWING OUT SISTER FONTANA 838-293-1/POLYGRAM (CD)                | KALEIDOSCOPE WORLD                   |
| 62        | 65        | 74         | 7             | SOUNDTRACK WTG SP 45140/E.P.A. (CD)                             | SAY ANYTHING                         |
| 63        | 87        | —          | 2             | BADLANDS ATLANTIC 81966 (9.98) (CD)                             | BADLANDS                             |
| 64        | 64        | 76         | 5             | BARRY MANILOW ARISTA AL 8570 (9.98) (CD)                        | BARRY MANILOW                        |
| 65        | NEW ▶     | —          | 1             | THE JACKSONS EPIC OE 40911/E.P.A. (CD)                          | 2300 JACKSON ST.                     |
| 66        | 66        | 66         | 11            | THE NEVILLE BROTHERS A&M SP 5240 (8.98) (CD)                    | YELLOW MOON                          |
| 67        | NEW ▶     | —          | 1             | KOOL MOE DEE JIVE 1182/RCA (8.98) (CD)                          | KNOWLEDGE IS KING                    |
| 68        | 60        | 54         | 33            | ANITA BAKER ▲ <sup>3</sup> ELEKTRA 60827 (9.98) (CD)            | GIVING YOU THE BEST THAT I GOT       |
| 69        | 57        | 48         | 31            | MIKE + THE MECHANICS ● ATLANTIC 81923 (9.98) (CD)               | LIVING YEARS                         |
| 70        | 73        | 67         | 19            | SWEET SENSATION ATCO 90917 (8.98) (CD)                          | TAKE IT WHILE IT'S HOT               |
| 71        | 69        | 78         | 10            | HOWARD JONES ELEKTRA 60794 (9.98) (CD)                          | CROSS THAT LINE                      |
| 72        | 78        | 86         | 6             | BLUE MURDER GEFEN 24212 (9.98) (CD)                             | BLUE MURDER                          |
| 73        | 59        | 59         | 35            | KENNY G ▲ <sup>2</sup> ARISTA AL 8457 (9.98) (CD)               | SILHOUETTE                           |
| 74        | 68        | 56         | 10            | THE OUTFIELD COLUMBIA OC 44449 (CD)                             | VOICES OF BABYLON                    |
| 75        | 63        | 57         | 57            | POISON ▲ <sup>4</sup> ENIGMA C1-48493/CAPITOL (9.98) (CD)       | OPEN UP AND SAY... AH!!              |
| 76        | 70        | 70         | 5             | SIMPLE MINDS A&M SP 3927 (9.98) (CD)                            | STREET FIGHTING YEARS                |
| 77        | 58        | 53         | 9             | THE JUDDS CURB 9595-1-R/RCA (9.98) (CD)                         | RIVER OF TIME                        |
| 78        | 71        | 61         | 7             | JOE JACKSON A&M SP 5249 (8.98) (CD)                             | BLAZE OF GLORY                       |
| 79        | 86        | 97         | 3             | REBA MCENTIRE MCA 6294 (9.98) (CD)                              | SWEET 16                             |
| 80        | 83        | 89         | 11            | EXTREME A&M SP 5238 (8.98) (CD)                                 | EXTREME                              |
| 81        | 132       | 177        | 3             | SOUNDTRACK ARISTA AL 8576 (9.98) (CD)                           | ROAD HOUSE                           |
| 82        | 88        | 93         | 8             | SARAYA POLYDOR 837-764-1/POLYGRAM (CD)                          | SARAYA                               |
| 83        | 72        | 55         | 18            | TESLA ● GEFEN GHS 24224 (9.98) (CD)                             | THE GREAT RADIO CONTROVERSY          |
| 84        | 85        | 71         | 10            | ANDREAS VOLLENWEIDER COLUMBIA OC 45154 (CD)                     | DANCING WITH THE LION                |
| 85        | 76        | 83         | 19            | NEW ORDER QWEST 25845/WARNER BROS. (9.98) (CD)                  | TECHNIQUE                            |
| 86        | 89        | 91         | 15            | SURFACE COLUMBIA FC 44284 (CD)                                  | 2ND WAVE                             |
| 87        | 77        | 77         | 6             | LISA LISA & CULT JAM COLUMBIA OC 44378 (CD)                     | STRAIGHT TO THE SKY                  |
| 88        | 94        | 102        | 15            | STEVIE B LMR 5531 (8.98) (CD)                                   | IN MY EYES                           |
| 89        | 74        | 64         | 35            | THIRTY EIGHT SPECIAL A&M SP 5218 (8.98) (CD)                    | ROCK & ROLL STRATEGY                 |
| 90        | 75        | 80         | 10            | PHOEBE SNOW ELEKTRA 60852 (9.98) (CD)                           | SOMETHING REAL                       |
| 91        | 67        | 58         | 21            | COWBOY JUNKIES RCA 8568-1-R (8.98) (CD)                         | THE TRINITY SESSION                  |
| 92        | 82        | 81         | 14            | XTC GEFEN GHS 24218 (9.98) (CD)                                 | ORANGES AND LEMONS                   |
| 93        | 96        | 107        | 4             | HENRY LEE SUMMER CBS ASSOCIATED OZ 45124/E.P.A. (CD)            | I'VE GOT EVERYTHING                  |
| 94        | 79        | 73         | 6             | ERASURE SIRE 25904/REPRISE (6.98) (CD)                          | CRACKERS INTERNATIONAL               |
| 95        | 84        | 84         | 36            | QUEENSRYCHE ● EMI 48640 (9.98) (CD)                             | OPERATION: MINDCRIME                 |
| 96        | 97        | 95         | 16            | BEBE & CECE WINANS CAPITOL 90959 (8.98) (CD)                    | HEAVEN                               |
| 97        | 119       | 161        | 3             | SPECIAL ED PROFILE 1280 (8.98) (CD)                             | YOUNGEST IN CHARGE                   |
| 98        | 98        | 140        | 4             | NITTY GRITTY DIRTY BAND<br>UNIVERSAL 12500/MCA (12.98) (CD)     | WILL THE CIRCLE BE UNBROKEN, VOL. II |
| 99        | 81        | 87         | 12            | DEPECHE MODE SIRE 25853/WARNER BROS. (15.98) (CD)               | 101                                  |
| 100       | 80        | 69         | 9             | W.A.S.P. CAPITOL C1-48942 (8.98) (CD)                           | THE HEADLESS CHILDREN                |
| 101       | 110       | —          | 2             | RIPPINGTONS FEATURING RUSS FREEMAN<br>GRP GRD 9588 (9.98) (CD)  | TOURIST IN PARADISE                  |
| 102       | 107       | 120        | 6             | MICA PARIS ISLAND 90970/ATLANTIC (8.98) (CD)                    | SO GOOD                              |
| 103       | 91        | 88         | 50            | VANESSA WILLIAMS ● WING 835 694 1/POLYGRAM (CD)                 | THE RIGHT STUFF                      |
| 104       | 100       | 99         | 45            | SOUNDTRACK ▲ <sup>4</sup> ELEKTRA 60806 (9.98) (CD)             | COCKTAIL                             |
| 105       | 116       | 145        | 5             | WATERFRONT POLYDOR 837-970-1/POLYGRAM (CD)                      | WATERFRONT                           |
| 106       | 92        | 85         | 15            | TAKE 6 REPRISE 25670 (8.98) (CD)                                | TAKE 6                               |
| 107       | NEW ▶     | —          | 1             | K.D. LANG & THE RECLINES<br>SIRE 25877/WARNER BROS. (9.98) (CD) | ABSOLUTE TORCH AND TWANG             |
| 108       | 95        | 82         | 19            | TANITA TIKARAM REPRISE 25839 (8.98) (CD)                        | ANCIENT HEART                        |
| 109       | NEW ▶     | —          | 1             | TODD RUNDGREN WARNER BROS. 25881 (9.98) (CD)                    | NEARLY HUMAN                         |

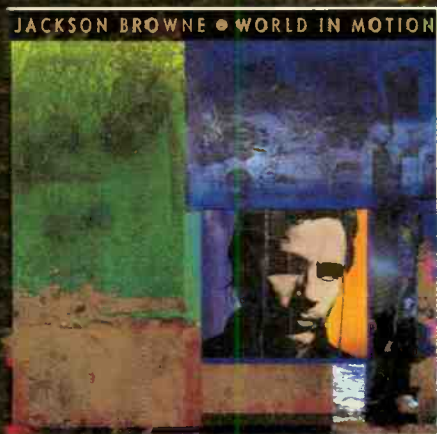
Albums with the greatest sales gains this week. (CD) Compact disk available. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units, with each additional million indicated by a numeral following the symbol. \*CBS Records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

JACKSON BROWNE



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*Produced by Scott Thurston & Jackson Browne  
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# RIAA Ready To Raise Royalty Issue At DAT Meet

BY BILL HOLLAND

WASHINGTON The record industry was planning to introduce discussion of a DAT home-copying royalty at the latest round of meetings between officials from the Recording Industry Assn. of America and the International Federation of Phonogram and Videogram Producers and representatives of Japanese and European manufacturers of DAT machines.

"We plan to put it on the table, yes," said RIAA president Jay Berman before departing for the June 9 meeting in Athens, Greece. "And yes, IFPI will introduce discussion of the issue as well."

The meeting is a result of a private April meeting in Amsterdam in which both parties finally presented formal proposals for the solution of DAT copyright problems. RIAA and IFPI proposed only technological solutions to the much-discussed concerns of digital home copying.

In November, the first breakthrough in discussions between the two sides came when the electronics companies indicated a technological solution was acceptable, and acknowledged the need to "take full account of copyright issues and the interests of all sides affected" in any recommendations on digital technology.

"I think it's appropriate that we bring up the discussion of a royalty," said Hilary Rosen, RIAA's VP for government relations. "With the development of new formats, there's still no absolute way to depend on a technological solu-

tion to copying." Rosen mentioned the emergence of recordable CDs as one example of the limitations of a so-called black-box solution to the nagging concerns about displaced sales in an era of master-quality home copies.

However, the hardware manufacturers, as well as the Electronic Industries Assn., the U.S. trade group that represents the U.S. divisions of many of those overseas firms as well as U.S. companies, have been adamant about refusing to consider a royalty solution. Their position has remained the same ever since the record industry first introduced the concept in Congress in 1981 as a way to deal with home copying on analog machines.

Gary Shapiro, the EIA's VP and assistant general counsel, will be attending the meetings for the first time, in an "observer" capacity.

Shapiro, a longtime critic of the industry's home taping complaints, most recently accused RIAA of trying to grab extra profit from the issue and stated the industry has not been financially hurt by home taping habits.

His most recent comments came at a meeting April 25 at the Congress' Office of Technology Assessment to discuss the preliminary findings of its major study on home taping.

Those findings, while subject to final approval and changes, showed that home taping has increased and that the industry has experienced some lost revenue because of displaced sales due to home copying.

## HARDWARE ASSN. TO JOIN DAT MEET

(Continued from page 4)

enough to fit in the pocket of an overcoat and will retail for about \$1,500.

• Nintendo drew thousands to its cavernous exhibit area, where eager showgoers tried out the latest hardware—including advanced hand-held games. Nintendo's display, which included exhibits from more than 50 licensees, was said to be the largest booth in CES history, with more than 52,000 square feet devoted to video games.

• Samsung announced a timetable for the marketing of Go-Video's controversial dual-well VCR.

Though some showgoers had anticipated a high profile for erasable/recordable compact disks, such systems had virtually no presence at this show. In fact, a panel session that was set to discuss the future of this infant technology was canceled at the last minute, when several planned participants failed to show.

Apparently, the only hint of the recordable CD was on a videotape displayed by Japanese blank-media maker Taiyo Yuden that featured a recordable disk. The tape depicted the making of the special CD, which featured music recorded direct to optical disk by guitarist Carlos Alomar during a 48-hour session in Japan. No actual hardware was on display at the booth, however.

While little in the way of DAT hardware was on display, RIAA president Berman's speech brought the long-stymied digital tape configuration again to the forefront.

Proclaiming that he came to CES "in the spirit of reconciliation," Berman broke new ground by proposing the creation of a "working group" to attempt to break the stalemate over the introduction of DAT machines to the

U.S. consumer market. Such a group, he said, "should have no trade organization officials" as members, but rather, should be composed of label and hardware executives.

Gary Shapiro, VP and assistant general counsel of the EIA, confirmed that he will attend the June 9 meeting "as an observer, and a representative of the EIA." But he said that his presence at the gathering does not connote any shift in EIA policy toward DAT. "The EIA and the manufacturers' position has not changed," he said. "Any discussions must be focused on congressional legislation."

After years of standing firm on total opposition to the introduction of non-copyguard-equipped DAT decks (unless a tape tax was levied at the same time), why is the RIAA making gestures of compromise?

Some attendees suggested that until recently, DAT opponents feared the new configuration might hurt CD sales. Now, however, with lower CD prices and ever-increasing market penetration, sources say a "window of opportunity" may exist for an agreement on DAT.

On the home video front, there was the usual smattering of sell-through specialists pitching product priced for less than \$15. Though several major suppliers were on hand around the convention center, none took booths.

Bud O'Shea, president and CEO of MGM/UA Home Video, delivered an upbeat appraisal of the industry during a keynote address. "Are we a no-growth business? Have we chewed through our inventories to reach a point where we will find revenues progressing from year to year as a straight line? The answer is no," he said.

According to O'Shea, new VCR buyers and multiset owners will maintain the growth in revenues.

Still, he added, "It doesn't take a rocket scientist to realize that eventually you must run out of the number of rental customers necessary to maintain the pace of the growth we've seen to date."

O'Shea said that if those in the video industry "put the blinders on" and only focus on rental instead of sell-through, "they will find their opportunities are limited."

The video-game market, having come into its own again over the past two years to become a nearly \$3.5 billion industry, was the center of great attention, both on the show floor and in the hotel suites, with high-resolution 16-bit systems shown by several competing manufacturers.

Both Nintendo and Atari introduced hand-held, portable game units. Nintendo's unit, called Game Boy and priced at \$80-\$90, features its own 6-inch-by-4-inch dot matrix video screen, as well as digital sound with separate volume and contrast controls. And Sega showed a unique new game system that features a built-in computer modem, allowing users to compete with other players in different cities, via telephone hookup.

Finally, the first dual-well VCR is due in time for Christmas. The machine, dubbed VCR-2, is manufactured by Samsung under license from its developer, Go-Video. According to Go-Video representatives, an initial order of 30,000 units has been placed by D&H Distributing Co. of Savage, Md., which will be handling distribution of the unit. The price is expected to be about \$1,000.

Despite the 30,000-unit initial order, however, there will likely be only about 10,000 machines available by December, due to production shortages at Samsung's factory.

## CONVENTION CAPSULES

**POINT, COUNTERPOINT:** Jack Waymen, the founder of the Consumer Electronics Show, and John McDonald, president of Casio, offered strikingly different assessments of this year's event. In accepting an award for service to the industry from the CES Daily News, McDonald said: "Look around [the show]; there is nothing people literally need." In his acceptance speech, Waymen commented: "We're selling products that literally change people's lives." McDonald had the best quip of the evening. It seems he ran into an old friend who now is working for a nonprofit organization. McDonald's comment: "Good to see you're still in



the industry."

**NUMBERS GAME:** Now that showgoers must actually show up to be counted as attendees, show officials are not as quick to release attendance figures. When the total was based on the number of badges sent out, figures were given daily. Now that the days of 100,000-plus attendance are history, organizers say it will take a few days to arrive at the total.

**WHERE HAS ALL THE PORNO GONE?** The usual gripes about long cab lines and high-priced food were accompanied by another one this year: No adult video section. "If I knew that I would've stayed home," fumed one showgoer. (Note: The porn players will be on hand in Las Vegas.)

**BRIAN MILLER** may have the best job in the industry. The 26-year-old native of Seattle is a game counselor for Nintendo. His job is to play video games and determine if they are worth marketing. The company has 80 such counselors. "It's a great job," beamed Miller as he

clutched a joy stick and was transfixed by the new "Dragon Warrior" game unveiled by the company here.

**AMONG THE HIGHLIGHTS** of this year's show was a shindig thrown by Enigma Records and Fuji at the Gatz 223, a posh Chicago nightspot. The two companies were celebrating a joint marketing agreement designed to woo young people into the Fuji fold while exposing them to new Enigma acts. While the female dance duo Bardeux entertained, Ralph King, senior VP/GM of Enigma, noted, "This deal lets us do what a record company should do—promote new acts."

**NINTENDO** unveiled a hands-free controller designed for handicapped players who do not have use of their arms. A "puff and sip" tube allows the player to control the game action with slight head and neck movements.

**LO-TECH I:** Amid all the hi-tech, there were some decidedly simple products drawing interest—and laughs. One firm, Opsin, showed something called the Eyeopener, a small piece of plastic—about the size of a postage stamp—that fits on a camcorder's viewfinder and allows the user to keep both eyes open when shooting. Some showgoers said at a cost of \$10, they'd rather squint.

**LO-TECH II:** They call them Serious Listeners, but most who saw them had to chuckle. Two pieces of leather are fitted around the ears to improve the audio quality of whatever you are listening to. While admitting that a user looks like a cross between Dumbo and Mr. Spock, Serious Listeners president Paul Edmundson took the ribbing in stride. "I'd only feel silly if they didn't work, and believe me they work!" The cost: \$24.95 a pair.

Convention Capsules was compiled by Al Stewart.

## 'ROGER RABBIT,' 'BAMBI' VIDS TO GET MAJOR PUSH

(Continued from page 4)

ing special standees, which are being sent directly to retail.

In addition, the campaigns will benefit from multimillion-dollar ad efforts from promotional partners Procter & Gamble, McDonald's, and M&M Mars.

Touchstone and Disney are expected to announce the inclusion of other titles in their promotions; no commercials will be featured on any of the tapes.

Disney has also set up a special 1-800-XMASVID hotline to give dealers information on all aspects of the various programs.

The Touchstone campaign has three major components, says Disney, including the presell "rebate," a national tie-in with McDonald's, and a multimillion-dollar holiday media blitz beginning Nov. 7.

To be eligible to buy "Who Framed Roger Rabbit" for \$19.99, consumers will have to rent three Touchstone videos or else demonstrate that they have seen a current Touchstone theatrical release. The offer, which Disney claims is the first of its kind, includes titles seen or rented from June 26-Dec. 31.

Dealer point-of-purchase material includes a Roger Rabbit Event Kit, which features an interactive standee based on a scene from the movie.

The modular kit allows dealers to customize their own Toon Towns. Forty-eight-piece prepacks, which can be made to look like standees, are also available to dealers.

The presell element of the "Bambi" campaign will allow dealers to purchase specially created, limited-edition "Bambi" T-shirts at a nominal price, which they can sell to their customers as a prebuy incentive. Shirts can be ordered June 26-Aug. 1; the studio will ship them to dealers in mid-August, six weeks prior to street date. Again, the studio claims this is an industry first.

Disney's \$3 refund on the title will be a tie-in with Procter & Gamble's Crest toothpaste. The promotion is similar to last year's link with P&G, which the studio claims had an extraordinarily high fulfillment rate. This promotion runs Sept. 28-Nov. 30.

Lastly, the M&M Mars tie-in, which runs Nov. 15-Jan. 31 with a focus on holiday shoppers, will offer a free, specially created Bambi plush toy, redeemable with proof-of-purchase of the cassette and of four different types of candy bars.

"Bambi" is also available in 48-piece prepacks that fit inside a special standee.

# Billboard® TOP POP ALBUMS™ continued

| THIS WEEK | LAST WEEK | 2 WKS. AGO | WKS. ON CHART | ARTIST<br>LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*  | TITLE                          |
|-----------|-----------|------------|---------------|---|--------------------------------|
| 110       | 114       | 108        | 18            | LYLE LOVETT MCA/CURB 42263/MCA (8.98) (CD)                      | LYLE LOVETT AND HIS LARGE BAND |
| (111)     | 118       | 110        | 7             | PIXIES ELEKTRA 60856 (9.98) (CD)                                | DOOLITTLE                      |
| 112       | 112       | 113        | 6             | DAVID BENOIT GRP GRD 9587 (9.98) (CD)                           | URBAN DAYDREAMS                |
| (113)     | 131       | 131        | 70            | BASIA ● EPIC BFE 40767/E.P.A. (CD)                              | TIME AND TIDE                  |
| 114       | 105       | 101        | 27            | GIPSY KINGS MUSICIAN 60845/ELEKTRA (9.98) (CD)                  | GIPSY KINGS                    |
| 115       | 106       | 106        | 29            | JOURNEY ▲ COLUMBIA OC 44493 (CD)                                | JOURNEY'S GREATEST HITS        |
| 116       | 101       | 92         | 17            | HANK WILLIAMS, JR. ● WARNER/CURB 25834/WARNER BROS. (9.98) (CD) | GREATEST HITS III              |
| (117)     | NEW ▶     |            | 1             | MICHAEL DAMIAN CYPRESS YL 90130/A&M (9.98) (CD)                 | WHERE DO WE GO FROM HERE       |
| 118       | 102       | 94         | 21            | RICK ASTLEY RCA 8589-1-R (9.98) (CD)                            | HOLD ME IN YOUR ARMS           |
| 119       | 108       | 109        | 27            | KID 'N PLAY ● SELECT 21628 (8.98) (CD)                          | 2 HYPE                         |
| 120       | 120       | 137        | 4             | THE O'JAYS EMI 90921 (9.98) (CD)                                | SERIOUS                        |
| 121       | 90        | 75         | 15            | SOUNDTRACK CAPITOL C1-91866 (9.98) (CD)                         | RAIN MAN                       |
| 122       | 104       | 100        | 30            | SAMANTHA FOX ● JIVE 1150-1-J/RCA (9.98) (CD)                    | I WANNA HAVE SOME FUN          |
| 123       | 122       | 111        | 13            | HIROSHIMA EPIC OE 45022/E.P.A. (CD)                             | EAST                           |
| 124       | 111       | 112        | 7             | CAROLE KING CAPITOL C1-90885 (8.98) (CD)                        | CITY STREETS                   |
| 125       | 115       | 116        | 6             | BLACK SABBATH I.R.S. 82002/MCA (9.98) (CD)                      | HEADLESS CROSS                 |
| (126)     | 138       | —          | 2             | LARRY CARLTON MCA 6237 (9.98) (CD)                              | ON SOLID GROUND                |
| (127)     | 129       | 147        | 4             | KWAME ATLANTIC 81914 (8.98) (CD)                                | BOY GENIUS FEATURING KWAME     |
| (128)     | 152       | 152        | 4             | BOB MOULD VIRGIN 91240 (9.98) (CD)                              | WORKBOOK                       |
| (129)     | 135       | 151        | 5             | ROACHFORD EPIC FE 45097/E.P.A. (CD)                             | ROACHFORD                      |
| 130       | 130       | —          | 2             | CLINT BLACK RCA 9668-1-R (8.98) (CD)                            | KILLIN' TIME                   |
| 131       | 99        | 96         | 39            | K.T. OSLIN ● RCA 8369-1-R (8.98) (CD)                           | THIS WOMAN                     |
| 132       | 103       | 90         | 21            | LOU REED SIRE 25829/WARNER BROS. (9.98) (CD)                    | NEW YORK                       |
| (133)     | NEW ▶     |            | 1             | THE RAMONES SIRE 25905/WARNER BROS. (9.98) (CD)                 | BRAIN DRAIN                    |
| 134       | 136       | 134        | 35            | SIR MIX-A-LOT ● NASTYMIX 70123 (8.98) (CD)                      | SWASS                          |
| 135       | 127       | 105        | 37            | SA-FIRE CUTTING/MERCURY 834 922 1/POLYGRAM (CD)                 | SA-FIRE                        |
| 136       | 137       | 191        | 3             | PUBLIC IMAGE LTD. VIRGIN 91062 (9.98) (CD)                      | 9                              |
| 137       | 124       | 124        | 12            | DEON ESTUS MIKA 835 713-1/POLYDOR (CD)                          | SPELL                          |
| 138       | 126       | 127        | 6             | OAKTOWN'S 3-5-7 CAPITOL C1-90926 (8.98) (CD)                    | WILD AND LOOSE                 |
| 139       | 139       | 149        | 5             | DION ARISTA AL 8549 (9.98) (CD)                                 | YO FRANKIE                     |
| 140       | 128       | 128        | 8             | ANDREW DICE CLAY DEF AMERICAN DEF 24214/GEFFEN (9.98) (CD)      | DICE                           |
| (141)     | 143       | 143        | 4             | KENNY ROGERS REPRISE 25792 (9.98) (CD)                          | SOMETHING INSIDE SO STRONG     |
| (142)     | 160       | —          | 2             | WANG CHUNG GEFFEN GHS 24222 (9.98) (CD)                         | THE WARMER SIDE OF COOL        |
| (143)     | 146       | —          | 2             | UTFO SELECT SEL 21629 (8.98) (CD)                               | DOIN' IT                       |
| 144       | 125       | 125        | 5             | ATLANTIC STARR WARNER BROS. 25849 (9.98) (CD)                   | WE'RE MOVIN' UP                |
| (145)     | RE-ENTRY  |            | 15            | MARTIKA COLUMBIA SC 44290 (CD)                                  | MARTIKA                        |
| 146       | 121       | 121        | 3             | KEITH WHITLEY RCA 6494-1-R (8.98) (CD)                          | DON'T CLOSE YOUR EYES          |
| 147       | 134       | 115        | 12            | JULIAN LENNON ATLANTIC 81928 (9.98) (CD)                        | MR. JORDAN                     |
| 148       | 141       | 117        | 34            | U2 ▲3 ISLAND 91003/ATLANTIC (14.98) (CD)                        | RATTLE AND HUM                 |
| 149       | 133       | 114        | 15            | METAL CHURCH ELEKTRA 60817 (9.98) (CD)                          | BLESSING IN DISGUISE           |
| (150)     | 166       | 190        | 3             | CUTTING CREW VIRGIN 91239 (9.98) (CD)                           | THE SCATTERING                 |
| 151       | 117       | 98         | 18            | THE REPLACEMENTS SIRE 25831/REPRISE (9.98) (CD)                 | DON'T TELL A SOUL              |
| (152)     | 172       | 182        | 13            | DINO 4TH & B'WAY BWAY 4011/ISLAND (8.98) (CD)                   | 24/7                           |
| 153       | 145       | 129        | 10            | JOE SAMPLE WARNER BROS. 25781 (9.98) (CD)                       | SPELLBOUND                     |
| 154       | 113       | 104        | 18            | ALABAMA RCA 8587-1-R (9.98) (CD)                                | SOUTHERN STAR                  |
| 155       | 123       | 103        | 34            | BULLETTYOYS WARNER BROS. 25782 (8.98) (CD)                      | BULLETTYOYS                    |

| THIS WEEK | LAST WEEK | 2 WKS. AGO | WKS. ON CHART | ARTIST<br>LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)* | TITLE                        |
|-----------|-----------|------------|---------------|--|------------------------------|
| (156)     | 161       | 167        | 4             | SKYY ATLANTIC 81853 (9.98) (CD)                                | START OF A ROMANCE           |
| 157       | 142       | 130        | 16            | GEORGE STRAIT ● MCA 42266 (8.98) (CD)                          | BEYOND THE BLUE NEON         |
| (158)     | 176       | —          | 2             | THE NYLONS WINDHAM HILL WH 1085/A&M (9.98) (CD)                | ROCKAPELLA                   |
| 159       | 155       | 144        | 30            | THE BOYS ▲ MOTOWN 6260 (8.98) (CD)                             | MESSAGES FROM THE BOYS       |
| 160       | 154       | 148        | 92            | SOUNDTRACK ▲10 RCA 6408-1-R (9.98) (CD)                        | DIRTY DANCING                |
| (161)     | 190       | 160        | 8             | STRAY CATS EMI 91401 (9.98) (CD)                               | BLAST OFF                    |
| 162       | 147       | 135        | 7             | THE FABULOUS THUNDERBIRDS CBS ASSOCIATED OZ 45094/E.P.A. (CD)  | POWERFUL STUFF               |
| (163)     | RE-ENTRY  |            | 77            | PETER GABRIEL ▲2 GEFFEN GHS 24088 (8.98) (CD)                  | SO                           |
| 164       | 156       | 139        | 10            | TOM TOM CLUB SIRE 25888/REPRISE (9.98) (CD)                    | BOOM BOOM CHI BOOM BOOM      |
| 165       | 149       | 119        | 83            | GEORGE MICHAEL ▲7 COLUMBIA OC 40867 (CD)                       | FAITH                        |
| (166)     | 181       | 154        | 7             | HOUSE OF FREAKS RHINO 70846 (8.98) (CD)                        | TANTILLA                     |
| 167       | 158       | 141        | 9             | THREE TIMES DOPE ARISTA AL 8571 (8.98) (CD)                    | ORIGINAL STYLIN'             |
| 168       | 144       | 118        | 36            | WAS (NOT WAS) CHRYSALIS 41664 (CD)                             | WHAT UP, DOG?                |
| 169       | 165       | 162        | 37            | THE JEFF HEALEY BAND ARISTA AL 8553 (8.98) (CD)                | SEE THE LIGHT                |
| 170       | 151       | 132        | 8             | SARAH MCLACHLAN ARISTA AL 8594 (8.98) (CD)                     | TOUCH                        |
| 171       | 153       | 126        | 30            | LEVERT ● ATLANTIC 81926 (9.98) (CD)                            | JUST COOLIN'                 |
| (172)     | NEW ▶     |            | 1             | DANGEROUS TOYS COLUMBIA FC 45031 (CD)                          | DANGEROUS TOYS               |
| 173       | 140       | 123        | 8             | LEATHERWOLF ISLAND 91072/ATLANTIC (8.98) (CD)                  | STREET READY                 |
| 174       | 174       | 156        | 28            | TIFFANY ▲ MCA 6267 (9.98) (CD)                                 | HOLD AN OLD FRIEND'S HAND    |
| 175       | 157       | 122        | 38            | VIXEN ● EMI 46991 (9.98) (CD)                                  | VIXEN                        |
| (176)     | 192       | —          | 2             | MILES JAYE ISLAND 91235/ATLANTIC (8.98) (CD)                   | IRRESISTIBLE                 |
| (177)     | 182       | 184        | 4             | DR. JOHN WARNER BROS. 25889 (9.98) (CD)                        | IN A SENTIMENTAL MOOD        |
| 178       | 162       | 164        | 8             | DORO PESCH MERCURY 838-016-1/POLYGRAM (CD)                     | FORCE MAJEURE                |
| (179)     | 195       | 197        | 3             | KING SWAMP VIRGIN 91069 (9.98) (CD)                            | KING SWAMP                   |
| 180       | 167       | 153        | 60            | TRACY CHAPMAN ▲3 ELEKTRA 60774 (9.98) (CD)                     | TRACY CHAPMAN                |
| (181)     | 188       | 169        | 9             | FASTWAY GWR 75411/ENIGMA (8.98) (CD)                           | ON TARGET                    |
| 182       | 187       | 174        | 5             | THE GODFATHERS EPIC FE 45023/E.P.A. (CD)                       | MORE SONGS ABOUT LOVE & HATE |
| 183       | 171       | 155        | 11            | RED SIREN MERCURY 836-776-1/POLYGRAM (CD)                      | ALL IS FORGIVEN              |
| (184)     | NEW ▶     |            | 1             | MICHAEL MORALES WING 835 810 1/POLYGRAM (CD)                   | MICHAEL MORALES              |
| (185)     | NEW ▶     |            | 1             | 24-7 SPYZ IN-EFFECT 3006/RELATIVITY (8.98) (CD)                | HARDER THAN YOU              |
| 186       | 175       | 166        | 13            | ANIMATION POLYDOR 837 314 1/POLYGRAM (CD)                      | ANIMATION                    |
| 187       | 168       | 146        | 50            | NEW EDITION ▲ MCA 42207 (8.98) (CD)                            | HEART BREAK                  |
| (188)     | NEW ▶     |            | 1             | SOUNDTRACK CAPITOL C1-91583 (9.98) (CD)                        | BEAUTY & THE BEAST           |
| 189       | 180       | 158        | 9             | E.U. VIRGIN 91021 (9.98) (CD)                                  | LIVIN' LARGE                 |
| 190       | 179       | 157        | 17            | EXODUS COMBAT 2001/IMPORTANT (8.98) (CD)                       | FABULOUS DISASTER            |
| 191       | 150       | 150        | 5             | EARL KLUGH WARNER BROS. 25902 (9.98) (CD)                      | WHISPERS AND PROMISES        |
| 192       | 191       | 165        | 13            | GUADALCANAL DIARY ELEKTRA 60848 (9.98) (CD)                    | FLIP FLOP                    |
| (193)     | NEW ▶     |            | 1             | MILES DAVIS WARNER BROS. 25873 (9.98) (CD)                     | AMANDLA                      |
| 194       | 194       | —          | 2             | VARIOUS ARTISTS TVT 1400 (8.98) (CD)                           | TV TOONS - THE COMMERCIALS   |
| 195       | 177       | 163        | 7             | THE CONNELLS TVT 2550 (8.98) (CD)                              | FUN & GAMES                  |
| 196       | 159       | 159        | 11            | THE PROCLAIMERS CHRYSALIS 41668 (CD)                           | SUNSHINE ON LEITH            |
| 197       | 173       | 142        | 6             | FOSTER & LLOYD RCA 9587-1-R (8.98)                             | FASTER & LLOUDER             |
| 198       | 183       | 173        | 7             | MOJO NIXON & SKID ROPER ENIGMA 73335 (8.98) (CD)               | ROOT HOG OR DIE              |
| 199       | 170       | 170        | 6             | CONCRETE BLONDE I.R.S. 82001/MCA (9.98) (CD)                   | FREE                         |
| 200       | 198       | 172        | 40            | BAD COMPANY ATLANTIC 81884 (9.98) (CD)                         | DANGEROUS AGE                |

## TOP POP ALBUMS A-Z (LISTED BY ARTISTS)

|                                   |                        |                              |                             |                              |                         |                          |
|-----------------------------------|------------------------|------------------------------|-----------------------------|------------------------------|-------------------------|--------------------------|
| 10,000 Maniacs 23                 | Andrew Dice Clay 140   | Dr. John 177                 | Sarah McLachlan 170         | Doro Pesch 178               | Skyy 156                | Tanita Tikaram 108       |
| 24-7 SPYZ 185                     | Natalie Cole 59        | Howard Jones 71              | John Cougar Mellencamp 7    | Tom Petty 6                  | Slick Rick 31           | Tin Machine 35           |
| Paula Abdul 5                     | Concrete Blonde 199    | Journey 115                  | Metallica 44                | Pixies 111                   | Phoebe Snow 90          | Tom Tom Club 164         |
| Alabama 154                       | The Connells 195       | The Judds 77                 | George Michael 149          | Poison 75                    | SOUNDTRACKS             | Tone Loc 14              |
| Animotion 186                     | Elvis Costello 47      | Kid 'N Play 119              | George Michael 165          | The Proclaimers 196          | Beaches 2               | Too Short 41             |
| Rick Astley 118                   | Cowboy Junkies 91      | King Swamp 179               | Mike + The Mechanics 69     | Public Image Ltd. 136        | Beauty & The Beast 188  | Traveling Wilburys 28    |
| Atlantic Starr 144                | The Cult 10            | Carole King 124              | Milli Vanilli 11            | Queensryche 95               | Cocktail 104            | U2 148                   |
| Bad Company 200                   | Def Leppard 39         | Aretha Franklin 55           | Michael Morales 184         | R.E.M. 52                    | Dirty Dancing 160       | UTFO 143                 |
| Badlands 63                       | The Cure 12            | Earl Klugh 191               | Bob Mould 128               | Bonnie Raitt 22              | Rain Man 121            | VARIOUS ARTISTS          |
| Amita Baker 68                    | Cutting Crew 150       | Kool Moe Dee 67              | N.W.A. 40                   | The Ramones 133              | Road House 81           | TV Toons/Commercials 194 |
| Bangles 48                        | Michael Damian 117     | Kwame 127                    | The Neville Brothers 66     | Red Siren 183                | Say Anything 62         | Vixen 175                |
| Rob Base & D.J. E-Z Rock 49       | Dangerous Toys 172     | K.D. Lang & The Reclines 107 | New Edition 187             | Lou Reed 132                 | Special Ed 97           | Andreas Vollenweider 84  |
| Basia 113                         | Miles Davis 193        | Cyndi Lauper 43              | New Kids On The Block 9     | The Replacements 151         | Stevie B 88             | W.A.S.P. 100             |
| David Benoit 112                  | De La Soul 24          | Leatherwolf 173              | New Order 85                | Rippingtons/Russ Freeman 101 | Rod Stewart 33          | Wang Chung 142           |
| Black Sabbath 125                 | Def Leppard 39         | Julian Lennon 147            | Nitty Gritty Dirt Band 98   | Roachford 129                | George Strait 157       | Warrant 30               |
| Clint Black 130                   | Depeche Mode 99        | LeVert 171                   | Mojo Nixon & Skid Roper 198 | Kenny Rogers 141             | Stray Cats 161          | Was (Not Was) 168        |
| Blue Murder 72                    | Dino 152               | Living Colour 17             | The NyLons 158              | Roxette 58                   | Donna Summer 56         | Waterfront 105           |
| Bon Jovi 16                       | Dion 139               | Love And Rockets 34          | The O'Jays 120              | Todd Rundgren 109            | Henry Lee Summer 93     | Jody Watley 20           |
| The Boys 159                      | The Doobie Brothers 26 | Lyle Lovett 110              | Oaktown's 3-5-7 138         | Sa-Fire 135                  | Surface 86              | Karyn White 53           |
| Eddie Brickell & New Bohemians 46 | E.U. 189               | Madonna 3                    | Roy Orbison 42              | Joe Sample 153               | Sweet Sensation 70      | Keith Whitley 146        |
| Bobby Brown 4                     | Eazy-E 50              | Barry Manilow 64             | K.T. Oslin 131              | Saraya 82                    | Swing Out Sister 61     | Hank Williams, Jr. 116   |
| BulletBoys 155                    | Enya 57                | Martika 145                  | Donny Osmond 54             | Simply Red 36                | Take 6 106              | Vanessa Williams 103     |
| Larry Carlton 126                 | Erasure 94             | Richard Marx 13              | The Outfield 74             | Simple Minds 76              | Tesla 83                | BeBe & CeCe Winans 96    |
| Tracy Chapman 180                 | Deon Estus 137         | Reba McEntire 79             | Mica Paris 102              | Sir Mix-A-Lot 134            | Thirty Eight Special 89 | Winger 37                |
| Cinderella 45                     | Melissa Etheridge 32   |                              |                             | Skid Row 25                  | Three Times Dove 167    | XTC 92                   |
|                                   | Exodus 190             |                              |                             |                              | Tiffany 174             |                          |
|                                   | Extreme 80             |                              |                             |                              |                         |                          |

## RCA/COL MOVE ON DISTRIBS: WE'RE LISTENING

(Continued from page 1)

TV programs on the studio's product.

Other recent examples of industry-wide response to dealer concerns, say observers, include Paramount's new policy of refusing co-op funds to dealers who advertise its new \$14.95 listed product below a certain price point; MGM/UA Home Video's and other studios' policies of charging rackjobbers distributor prices—without a functional discount—if those rackjobbers do nothing more than deliver product to price club-type discounters; Warner Home Video dropping the direct-mail solicitation inserts it had inside cassette boxes; the institution of ongoing regional dealer focus groups by such studios as MGM/UA and Virgin Vision; and

Buena Vista's dealer hotline (see story, page 4).

RCA/Columbia's elimination of territorial restrictions, which takes effect June 29 with the release of "Torch Song Trilogy," means the studio's authorized wholesalers can once again sell and service RCA/Columbia product from all of their branches nationwide.

According to Khammar, the studio will maintain its current roster of 10 U.S. wholesalers and does not plan to reinstate distributors that were pared. "We will continue to look at distribution, as all the studios are," says Khammar, "but we're not planning any additional changes at this time."

Authorized RCA/Columbia distributors are Artec, Baker & Taylor, Best, Commtron, Ingram, Major, Schwartz Bros., Sight & Sound, Video Trend, and Waxworks. The number of branches nationwide carrying RCA/Columbia product will increase from approximately 60 to 70.

BMG remains the studio's exclusive distributor of RCA/Columbia's MusicVision music video product.

The RCA/Columbia move is hailed by those dealers who complained that the prohibition against transshipping had closed their options or made it difficult to buy the studio's titles. Some observers say the modification also has broader significance: an increasing willingness on the part of all studios to respond to the voice of the independent dealer.

One distributor comments: "There's no question that the lines of communications among studios, distributors, and retailers have opened up quite a bit during the last year." In fact, he points out, "communication was the primary focus" of the re-

cent National Assn. of Video Distributors meet.

Groundwork for the RCA/Columbia policy, the only one of its kind from any software vendor, was set in motion a year ago at NAVD, when the studio cut seven independent wholesaler representatives.

Subsequently, the studio imposed exclusive territorial limits on its remaining 10 distributors and vigorously restrained transshipment of its product.

Overall, says Khammar, "we've learned that it is very difficult, if not impossible, to try to change the buying arrangement of the video retail community. This business has been around for 10 years, and you can't put the genie back in the bottle."

Khammar, after discussions with current distributors, indicates that "in general, they were positive about the change. I fully realize that there were negative perceptions toward us by retailers, and we did realize that we did make it a little too difficult for some dealers to get our product in

some instances. That was not our goal.

"Half our distributors seem pleased by the move, while the other half are sorry to see the change but appear to understand."

Observers say those distributors who experienced any sort of exclusive RCA/Columbia advantage in key markets will once again find themselves vying with other distributors' outlets for the same accounts.

But Khammar points out that only 15% of the country had one RCA/Columbia distributor during the past year, while the rest of the country always had two to three options.

"The issue from retail," says Khammar, "was never the number of distributors, but the territories. Most video retailers buy from multiple sources anyway."

There had been reports that certain dealers had either threatened or were engaged in a boycott of RCA/Columbia B titles, but Khammar says the company did not experience a sales dropoff.

## IRVING AZOFF QUOTES IT

## DAVE MARSH EDITS IT

## THE INDUSTRY READS IT

**Rock & Roll Confidential**, the monthly newsletter that has become known as the conscience of the music industry. Subscriptions are \$24 for one year, \$39 for two years (US funds only). Send to RRC, Dept. BB, Box 15052, Long Beach, CA 90815.



(Continued from page 90)

established an L.A. underground club, the Boneyard, as an informal spot for BRC jam sessions and discussions. For further information on the L.A. BRC chapter, contact 213-960-7730.

**ELECTRIC YOUTH PLUGS IN:** Last year, ABC Watermark's "American Top 40" brought in Daryl Hall & John Oates when then-host Casey Kasem went on vacation. Now, with new host Shadroe Stevens taking his first vacation in a year, Debbie Gibson will count 'em down June 24-25.

**VETERAN RADIO AD MAN Dick Orkin** is the keynote of this year's Upper Midwest Communications Conclave, to be held July 13-16 in Minneapolis. For more information, call 612-927-4487.

**PITTER PATER DIDN'T MATTER:** Oldies WWSW (3WS) Pittsburgh had some weather problems on the day of its outdoor concert. While Martha & the Vandellas and Three Dog Night made it through the rain, by the time it was headliner Jerry Lee Lewis' turn, stadium officials felt it was unsafe to continue. So Lewis did his 45-minute solo concert from the broadcast booth of Three Rivers Stadium. His performance was broadcast via the station and the stadium's replay system.

**NEW VENTURE:** George Spitzer, formerly director of Book-of-the-Month Club's Record and Video unit, will open his own consulting firm, effective June 30. Spitzer, who will continue as a consultant to BOMC, can be reached at 914-591-5511.

**WITH MUSIC FROM** Mozart's "Magic Flute" serving as a soundtrack, the producers of the well-received 1986 Hungarian film, "A Hungarian Fairy Tale," are looking for a U.S. outlet for the score. After a few openings in other cities, the film runs June 7-14 at the Los Angeles Nu Art Theatre. Its director, Gyula Gazdag, teaches at the Univ. of California-Los Angeles.

**EVERYTHING OLD IS NEW AGAIN:** "Jerome Robbins's Broadway," with an original cast album on RCA Victor, was the big winner at the Tony Awards this year, winning in six of 10 categories in which it was nominated. The show won the top award, that of best musical, at ceremonies in New York June 4, telecast by CBS. Veteran blues/R&B artist Ruth Brown of "Black And Blue" (no cast album yet) was voted best actress in a musical.

**KID SHOOT:** The new Kool Moe Dee video on "They Want Money" has a little extra added attraction: He's Harrison Weiss, the 3-month-old son of Jive label chief Barry Weiss. Harrison is also the grandson of longtime music man Hy Weiss.

**TWO STATES** have joined California and Virginia in adopting felony legislation regarding piracy and counter-

feiting of recordings. Infringers can get up to five years in prison and up to \$250,000 in fines. Similar penalties can be meted out to those who deceive consumers by not stating the proper name and address of the manufacturer. In March, a California man was sentenced to one year in jail and three years' probation and was fined \$5,000 under the tough California law, which went into effect Jan. 1.

**AN AGENT-OF-THE-YEAR AWARD** has been bestowed on Phil Ernst of International Creative Management by the Ritz nightclub, the third year the venue has honored the agent who books the most sold-out shows into the hall. John Scher of the Monarch Entertainment Bureau, exclusive promoter for the Ritz, and Chuck Beardsley, who books the room for Monarch, presented Ernst with a plaque incorporating a neon version of the Ritz logo. Among the acts Ernst brought to the Ritz were Guns N' Roses, Stevie Ray Vaughan, Little Feat, Mission U.K., and White Lion. The runner-up for the award was Mitch Rose of Creative Artists Agency. Previous winners were former FBI agent Rick Shoor in 1988 and Rob Light of CAA in 1987.

**ENTER PARAMOUNT:** Paramount Communications, the film, video, and publishing conglomerate, confirmed Wall Street speculation June 6 that the proposed Time-Warner merger was no done deal when it bid \$175 a share, or \$10.7 billion cash, for Time Inc. Shareholders of Warner Communications Inc. and Time were expected to vote June 23 on their stock swap, valued at \$18 billion.

**SOLD: LIVE Entertainment** finalized its acquisition of BeckZack Corp., the parent of Morris Levy's Strawberries Records & Tapes chain, on June 5. For \$40.5 million, LIVE will hold 96% of the chain, with the other 4% being earmarked for two senior Strawberries executives.

**RETAIL NOTES:** Citing \$860,000 in past-due debts, five Crazy Eddie suppliers asked a Federal bankruptcy judge in New York to dissolve the publicly held hardware/software combo chain. In a New York Times story, Crazy Eddie president Peter Martosella said he would ask the court to dismiss the petition and warned that he would seek protection from debts under Chapter 11... A new incarnation of New York's erstwhile Disc-O-Mat chain has surfaced. Two new units, called Disc-O-Mart, have bowed. Alan Bailey, who was a principal of Disc-O-Mat's four stores, is involved in the new operation.

**FOR DADS:** Former Capricorn artist Marcia Waldorf wrote a song for her father, and it's become a hot one for the Home Shopping Club. The song, sold on a specially packaged cassette single, moved more than 12,000 units during the first three days that it aired on the home-shopping TV network. Sadly, the man for whom she wrote the song, Louis Waldorf, died just before the tribute started its sales spurt. Waldorf says HSC is handling all sales for the project via a toll-free number, 800-274-DADS.

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**Slick Operators.** Def Jam/Columbia artist Slick Rick meets with management and label brass to mark the gold certification of his album, "The Great Adventures Of Slick Rick." Pictured, from left, are Russell Simmons, Slick Rick's manager; Don Jenner, president, Columbia Records; Tommy Mottola, president, CBS Records Division; Slick Rick; Lindsey Williams, tour director; and Ruben Rodriguez, senior VP, black music, Columbia Records.

## EXECUTIVE TURNTABLE

**RECORD COMPANIES.** WEA International Inc. in New York appoints **Finn Work** managing director for Denmark, and **Marita Kaasalainen** managing director for Finland. They were, respectively, managing director for Gramofone A-S Electra and managing director for K-Tel International.

**Eddie Reeves** is promoted to VP/GM for Warner Bros. Records in Nashville. He was GM for the label.

Columbia Records in New York names **Steve Tipp** VP, alternative music (story, this page). He was national dance club promotion manager for Warner Bros. Records. CBS Records Inc. in Los Angeles appoints **Marjorie Gayle** manager, personnel, West Coast. She was personnel supervisor for KHJ-TV Los Angeles. CBS Records Nashville appoints **Wayne Martin** coordinator, media. He was college marketing representative for the label.



WORK



KAASALAINEN



REEVES



TIPP

**Zack Vaz** is named VP, A&R, and **Beverly Lias** is named national promotion coordinator for Motown Records in Los Angeles. Vaz was studio director for Hush Productions; Lias was national promotions coordinator for MCA Records.

Elektra Records in London names **Annie Roseberry** VP, A&R. She was director of A&R for CBS Records. Elektra in New York promotes **Sue Stillwagon** to national album radio promotion coordinator, and Elektra in Los Ange-



VAZ



ROSEBERRY



SANDA



VELEZ

les promotes **Linde Thurman** to West Coast promotion coordinator. They were, respectively, assistant to the director of album rock promotion, and promotion assistant, both for the label.

Chameleon Music Group in Los Angeles appoints **Al Sanda** chief financial officer and **Barbara Shelley** director, national publicity. They were, respectively, studio controller for Universal and an independent publicist.

Island Records in New York promotes **Debbie Howard** to sales manager, black music, and appoints **Fred Kelly** sales manager, special projects; **Linda Engbrenghof** alternative marketing manager in the Los Angeles office; and **Rachel Eraca** director, merchandising and advertising. Howard was national director of secondary urban promotion for the label; Kelly was an independent publicist and promotion coordinator for Antilles/New Directions; Engbrenghof was with record retailer The Warehouse; and Eraca was marketing coordinator for the label.

**PUBLISHING.** **William Velez** is named senior director, Latin music, and **Daniel P. Gold** is named legal counsel, licensing, for BMI in New York. They were, respectively, director of operations for PolyGram U.S. publishing and senior attorney for RCA American Communications Inc.

TRF Production Music Libraries and Alpha Music Inc. in New York name **Allan J. Tepper** GM. He was VP for Shapiro, Bernstein Music.

MCA Music Publishing in New York promotes **Susan Henderson** to director of creative services, East Coast, and names **Tita Gray** manager of creative services, East Coast. They were, respectively, manager of creative services for the company and national director of dance promotion for Elektra Records.

# Reed Int'l Agrees To Take Over MIDEM Organization

BY NIGEL HUNTER

LONDON Reed International, the multinational publishing and information group, has agreed to acquire the MIDEM Organization, plus other exhibition and publishing interests, from TVS Entertainment for \$47.5 million (taking an exchange rate of \$1.56 to the pound sterling).

Apart from the MIDEM international music fair, which takes place every January in Cannes, France, the package includes MIP-COM and MIP-TV, television programming trade shows that also are held in Cannes. A fourth exhibition, MIPIM, centered on industrial property development, is in the planning stage.

The other main assets in the deal are Bostree, which publishes TV-related books; 21st Century Publishing, which specializes in trade magazines and newsletters; and Button Design Contracts, an exhibition, stand-fitting, and design operation. These companies and the MIDEM Organization were run by Telsco International, a subsidiary of TVS Entertainment.

The acquisitions from TVS Entertainment, a U.K. independent TV program contractor and production company, are the latest in a series of recent buyouts by Reed International that have included the \$176 million purchase of TV Times, the U.K. independent TV

program listings magazine, and Rupert Murdoch's U.S. travel publishing interests.

Peter Davis, Reed chief executive, comments: "The MIDEM exhibitions are premier international events, ideally placed to benefit from the considerable expansion of the worldwide broadcasting industry."

Davis notes that Reed already is involved in the entertainment business through the U.S. trade magazine Variety and U.K. publications New Musical Express and Melody Maker.

TVS Entertainment acquired the MIDEM Organization in 1986 from Bernard Chevy, its founder, for \$16.7 million. Chief executive James Gatward said June 5 that he had no intention of putting MIDEM up for sale, but the price Reed offered was one that could not be refused "in the interests of our shareholders."

Some industry observers are still surprised at TVS Entertainment's decision to divest itself of the MIDEM Organization, which has been a useful sounding board and monitor of the TV industry for the company through the MIP-TV event.

An influence behind the sale is believed to be the formidable \$320 million paid by TVS Entertainment last July in order to acquire MTM, the U.S. TV production company.

## Columbia Faces Alternatives Tipp Tops New Marketing Sector

NEW YORK Columbia Records is ready to launch its alternative marketing department with Steve Tipp, former national dance club promotion manager at Warner Bros., directing the label's new promotional drive (Billboard, May 20).

Tipp, who will hold the title of VP for alternative marketing at Columbia, will oversee a regional promotion staff targeting college radio and smaller, trend-setting retail outlets. No other staff appointments have been announced.

In addition, the department will have a West Coast-based national staff member who will coordinate promotional efforts at commercial alternative radio, Tipp says.

"Our regional people are going to be able to poll what's happening at radio and retail," says Tipp. "We're

going to work on establishing relationships with these people."

At the same time, he emphasized, the alternative staffers are "not going to be sales people; we're going to be promotion people."

The department will coordinate its efforts with the existing CBS college promotion staff and the CBS branch sales staff.

Tipp's arrival—as well as the appointment of new senior VPs Rick Chertoff and Dave Novik in Columbia's A&R department (Billboard, June 3)—display a new concern at the label with breaking younger acts, according to label executives. The Columbia moves follow similar efforts at other majors, including Warner Bros., Atlantic, and the BMG-distributed labels.

THOM DUFFY

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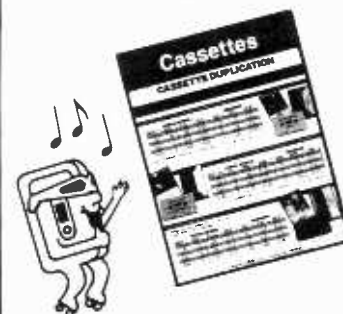
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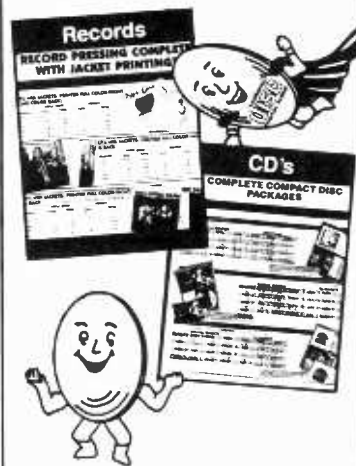
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and WINGER**

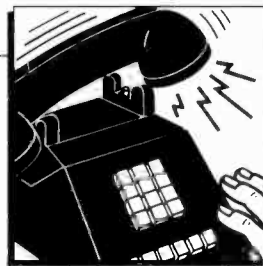
Single Release Date: June 12, 1989  
Single Produced By: Dennis Lambert  
for Tuneworks Records, Inc.

Album Release Date: June 26, 1989  
Album Executive Producer: Jerry Weintraub

Music Supervisor: Brooks Arthur

MCA RECORDS  
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# INSIDE TRACK



Edited by Irv Lichtman

**A SALE OF ISLAND RECORDS** is not imminent, says label president **Lou Maglia**, although he admits "there are rumors and talks about it." Regarding a press report that **CBS** and **WEA** lead the bidding for all or part of Island, Maglia comments, "There are no offers on the table yet. Nothing's firm." Island owner **Chris Blackwell** was not available for comment... Blackwell, by the way, is one of two industry figures who will receive the 1989 **Joel Webber Prizes for Excellence in Music and Business** at the **New Music Seminar** in New York July 17. The other recipient will be **Luther Campbell**, aka **Luke Skyywalker**, who runs Miami-based **Skyywalker Records**, home of the controversial **2 Live Crew**.

**THANKS:** A day after partners in **SBK's** music publishing interests closed on a \$310 million sale—including **Combine Music**, which had other shareholders—to **Thorn-EMI**, special bonuses totaling \$6 million went out to 250 current and former staffers—from top executives to mail room staffers—who, in the words of SBK partner **Marty Bandier**, "built the best publishing company in the world" during the three years Bandier, **Charlie Koppelman**, and **Stephen Swid** ran the company. According to Bandier, the top payout to one current executive was \$1 million, with a minimum of \$250. Koppelman and Bandier stay on at **EMI/SBK** to run the operation and are about to launch the **SBK** label via **CEMA** distribution. Swid, among other activities, is running **Cinecom**, a film production/distribution unit acquired by SBK but not part of the Thorn-EMI buyout. The deal was closed June 1.

**NMS HOTEL TO FACE PICKETS?** The **Marriott Marquis Hotel** in New York, which will host the 10th **New Music Seminar** July 15-19, may be targeted during the convention by several labor unions aiming to spotlight the hotel's alleged anti-union stance. Informational picketing and other actions may take place during the convention, according to **Ted Jacobsen**, secretary of the **New York City Central Labor Council of New York**. Jacobsen says his organization has requested that **Local 802 of the American Federation of Musicians** and its affiliates boycott the show. A seminar spokeswoman indicates the **NMS** organizers have not been contacted

about the situation, and have no comment.

**'MAGIC' FOR EVERYONE:** **CBS-TV** has set a June 22 airing (9-11 p.m. EST) for "The Magic Of Music," the show taped May 11 at **Radio City Music Hall** in honor of the 20th anniversary of **The Songwriters Hall of Fame**. **Dick Clark** and **Anita Baker** are MCs for the show, which features more than 30 performers singing more than 50 songs penned through the years by many of the 247 members elected to the hall.

**KEEPERS:** **PolyGram** has implemented two returns-policy revisions. Classical product cannot be returned during the first 120 days of a title's release. A monthly list of pop titles will also be designated as nonreturnables, according to company priorities. The first such pop list includes obvious hot sellers, like **Bon Jovi** and **Def Leppard**, but some accounts are irked because developing artists have also been added. Defective units for either category are exempted from both new policies.

**WEA INTERNATIONAL HAS ESTABLISHED** affiliate companies in Denmark and Finland, effective July 1. In Denmark, the managing director is **Finn Work**, while **Bent Fabricius-Bjerre**, president of **Metronome**, WEA's former licensee, takes a seat on WEA Denmark's board. In Finland, the new affiliate's managing director is **Marita Kaasalainen**, the first female MD at WEA. WEA Finland will concentrate on sales and marketing while maintaining its distribution arrangement with **Fazer**, WEA's former licensee.

**PUTTING A LABEL ON IT:** **Cherry Lane Music** is forming a label, **Guitar Recordings**, as an offshoot of the music print company's consumer mag, **Guitar For The Practicing Musician**. The label is being introduced by three releases on cassette and CD: one featuring blues guitarist **Blues Saraceno**, one on bassist **Randy Coven**, and a compilation album called "Guitar's Practicing Musicians." **Peter Primont**, president of **Port Chester, N.Y.-based Cherry Lane**, says he's in negotiation with several labels to handle distribution, with **Enigma** and **Relativity** among the prime contenders.

**BRC LOS ANGELES:** The **Black Rock Coalition**, the New York-based organization devoted to the independent production, promotion, and distribution of black alternative music and to fighting racial stereotypes in the music industry, has launched its Los Angeles chapter. The 4-year-old group, which counts **Living Colour** guitarist **Vernon Reid** among its founding members, includes film producer **Konda Mason**, **9T9** bassist **Rayfield Jarvis**, and **Fishbone** bassist **John Norwood Fisher** among its L.A. chapter directors. Jarvis has  
*(Continued on page 88)*

## Florida Firm Claimed Trademark Violation Sound Warehouse Gives Up Peaches Logo

BY MELINDA NEWMAN

**NEW YORK** Hialeah Gardens, Fla.-based **Peaches Entertainment Corp.** and **Sound Warehouse** reached an agreement May 31 concerning the latter's use of the **Peaches** name.

Under the accord, Dallas-based **Sound Warehouse** has relinquished its right to the **Peaches** trademark in Texas, Oklahoma, Colorado, Kansas, and Missouri. In fact, all of the stores in those states had already ceased using the **Peaches** name, and are instead operating under the **Sound Warehouse** banner or as **Buttons**, a **Sound Warehouse** trademark.

"We were concerned about the abandonment of the use of the name," says **Peaches'** attorney **Robert Churchill**, of the New York firm **Gerstein & Churchill**. "That was a violation of the circumstances in which they had acquired the use of the name and we felt they'd lost the right to the trademark. This is just them conceding those rights. It was a very amicable deal." No payment will be made by either company to the other. **Sound Warehouse** was one of three

companies to obtain royalty-free use of the trademark from **Peaches Entertainment** in 1981 when the original **Nehi**-operated **Peaches** chain was reorganized into four parcels through bankruptcy proceedings. At that time, **Peaches Entertainment** got national control of the **Peaches** logo.

In that same reorganization, **Sound Warehouse** acquired 11 stores; all 11 were run as **Peaches** until the Texas-based chain began gradually phasing out the name. **Sound Warehouse** president **Terry Worrell** was unavailable for comment at press time.

**Peaches** will now be responsible for monitoring the use of the name in the involved states. "This simply means that if an infringement happens in those areas, it comes under **Peaches'** responsibility to take care of it rather than **Sound Warehouse**," **Churchill** says.

Following this decision, and the recent ruling that barred **Trans World Music Corp.**'s right to use the **Peaches** name (**Billboard**, April 1), **Churchill** says only one party continues to breach the trademark

agreement. **Neil Heiman**, brother of **Peaches** co-founder **Tom Heiman**, operates two stores in Washington state under the **Peaches** name, but **Churchill** claims that **Neil Heiman's** company has never properly executed a license agreement with **Peaches Entertainment**. **Churchill** adds that his client hopes to settle the matter before pursuing litigation against the **Seattle** operation.

Industry speculation has been that **Peaches** is curtailing use of its trademark by other chains so that it may enter those markets under its name or license it again for a fee. **Churchill**, however, denies such a plan. "Of course, **Peaches** is already operating in Florida and other Southeastern states, but it currently has no precise intention of expanding into other states outside of a new store opening in **Mobile, Ala.**"

According to its agreement with **Sound Warehouse**, **Peaches Entertainment** cannot use or authorize the use of its trademark in the five states where **Worrell's** chain owned **Peaches** stores for a period of five years.

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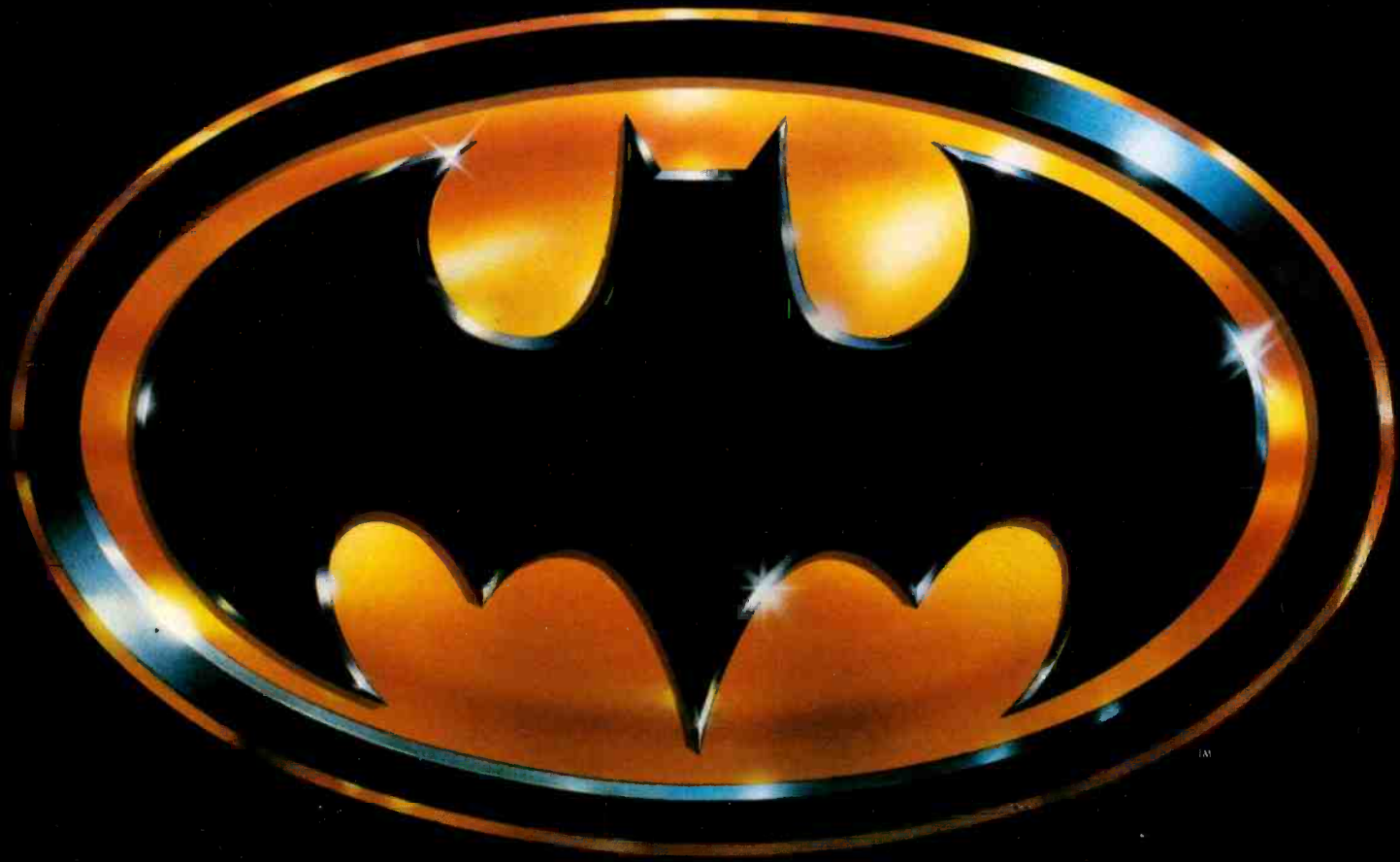


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# Living Colour



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