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THE INTERNATIONAL NEWSWEEKLY OF MUSIC AND HOME ENTERTAINMENT

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FROM RAINBOWS,



Billboard

NEWSPAPER

THE INTERNATIONAL NEWSWEEKLY OF MUSIC AND HOME ENTERTAINMENT

Blockbuster Sets Plans To Sell, Rent Videodisks
See page 7

Do Cassette Singles Cut Into Album Sales?
See page 7

Senate Expected To Approve FCC Nominees
See page 7

Sell-Thru Up, Prices Down, Billboard Retail Poll Shows

BY JIM McCULLAUGH

LOS ANGELES Sell-through appears to be up significantly in video specialty and music/video combo chains, according to a nationwide poll conducted by Billboard.

In addition, feature films are unquestionably the top sell-through genre, and price points between \$15 and \$20 are dominant in the sell-through market.

Increased sales, say an overwhelming majority of dealers, stem directly from recent reductions in sell-through prices. The majority of respondents also believe that sales of feature film product would rise much further if all titles were eventually repriced to the \$14.99 range after their rental runs.

CD-Box Dispute Begets Canada Dealer Assn.

BY KIRK LaPOINTE

OTTAWA Leading retailers and rackjobbers have agreed to form the first-ever Canadian trade group, promising to fight label plans to discontinue CD long-box packaging and to examine ways to work with the U.S.-based National Assn. of Recording Merchandisers.

A meeting is expected to be held in mid-August in Toronto to formally establish the organization, tentatively called the Retail Music Assn. of Canada. At that time, a "mission statement" will be produced.

Already, however, the fledgling organization has served notice it intends to be active. Its founding mem-

(Continued on page 79)

A total of 27 retail operations representing 1,914 stores were included in the survey. The data, however, reflects input from the Waldenbooks chain, which accounts for about 1,200 of those store fronts, and Camelot Entertainment, which numbers 345 units.

(Continued on page 10)

NMPA Says Home Taping Royalty Is The Answer Publishers Assail DAT Agreement

BY KEN TERRY

NEW YORK Only a few days after the consumer electronics and recording industries announced their long-awaited agreement on digital audiotape, the National Music Publishers' Assn. and its licensing subsidiary, the Harry Fox Agency, vigorously as-

sailed the pact, claiming that it does not sufficiently protect copyright holders from home taping and piracy and does not provide for a compensatory levy.

The BMG label group has also denounced the agreement, but it is the only major record company to oppose it (see story, page 85).

Both the Recording Industry Assn. of America and the Electronics Industries Assn. have already approached Congress with proposals that would legislatively mandate the technical safeguards spelled out in the DAT pact. While it is not certain that the music publishers' opposition will derail this effort, Ralph Peer II, head of the Peer-Southern Organization, noted in an open letter to label branch managers, "It seems to me improbable that the required national legislation will be easily achieved."

In a letter to the trade released July 31, the NMPA used stronger language: "NMPA and HFA constituents—music copyright owners and administrators, and the songwriters they represent—have an enormous

(Continued on page 85)

It's A Soft Summer On Concert Trail

BY BRUCE HARING

NEW YORK Although the big disasters that marked last year's prime touring season are absent, this summer's concert business is mediocre in most markets, according to a survey of regional promoters.

The Who and the Grateful Dead have been the big moneymakers of the season, playing to sold-out stadiums across the country. Other winners include Metallica, Neil Diamond, the Beach Boys/Chicago pairing, and the triple bill of New Order, Public Image Ltd., and the Sugarcubes.

On the down side, concerts by Bon Jovi, Jackson Browne, the Doobie Brothers, and Jody Watley are reportedly doing slack business in many areas of the country.

Many promoters note that even the profitable amphitheater shows are

(Continued on page 79)

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"WITCHBOARD" took video by storm! Now Kevin Tenney, Writer/Director of "WITCHBOARD" shows us his latest stuff with "WITCHTRAP", starring America's sweetheart, Linnea Quigley. Just as "WITCHBOARD" rapidly rode up the rental charts, "WITCHTRAP" is a sure thing to follow suit—it's in the cards. From Magnum Entertainment.



TANGIER is the first signing and "ON THE LINE" (PRCD 2730) is the first single—already Top 10 at album radio, and now breaking at Top 40. Don't miss Tangier on tour with Cinderella starting August 18th and running through the fall. FOUR WINDS (91251) is the first album, produced by Andy Johns. On Atco Compact Discs, Cassettes and Records. Division of Atlantic Recording Corporation.

Island To P'Gram For A Reported \$300 Million

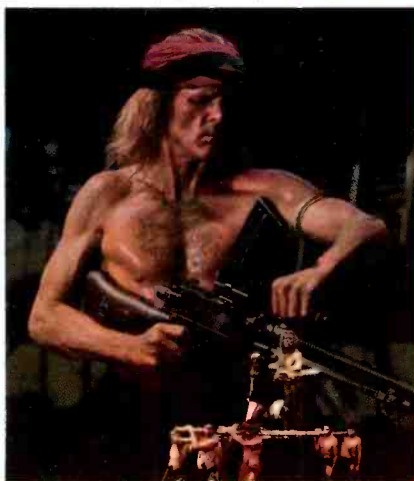
BY MIKE HENNESSEY

LONDON In the face of fierce competition from the other multinationals, PolyGram has planted its corporate flag on the music industry's most sought-after Island.

At a press conference at the company's headquarters here Aug. 1, PolyGram president David Fine announced the acquisition of Island Records, Island Music Publishing, and Island Visual Arts, but declined to indicate the price tag.

Although sources say PolyGram paid at least \$300 million for the Island group, Island Entertainment head Chris Blackwell last week termed the \$300 million figure "ridic-

(Continued on page 87)



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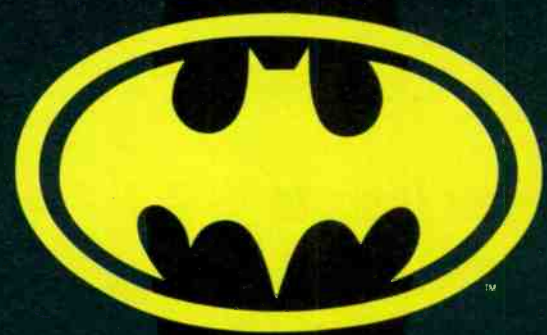
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BATMAN

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VOLUME 101 NO. 32

AUGUST 12, 1989

PRE-VSDA READING: VID INDUSTRY NEWS

As the industry gathers in Las Vegas for the Video Software Dealers' Assn. meet, Billboard offers a roundup of related information. Bruce Har- ing has news on the state of video franchising and a list of vital statistics on major franchises (page 49). Geoff Mayfield reports on the VSDA board-of-directors election (page 8). And Jim Bessman profiles Peter Balner, the Billboard/Time home video "Man Of The Year" (page 48A).

MORE FROM THE NEW MUSIC SEMINAR

Billboard's coverage of the recent New Music Seminar in New York con- tinues this week with reports on sampling (page 24), sexism (page 30), Soviet music (page 30), and independent labels (page 30).

MELLENBAMP: A RELUCTANT 'POP SINGER'

John Cougar Mellencamp discusses his album, his frustrations, and his plans in a frank interview with Gary Graff. **Page 31**

BACH TALK: CEMA PREZ TACKLES ISSUES

Russ Bach, president of CEMA, called for a more retail-sensitive ap- proach to possibly offensive lyrics and album artwork in his address to the National Record Mart management team July 21 in Pennsylvania. Geoff Mayfield reports. **Page 60**

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Labels Considering Price Hikes To Combat Effect Do Tape Singles Steal Album Sales?

This story was prepared by Ken Terry in New York and Chris Morris in Los Angeles.

NEW YORK Are the booming sales of cassette singles cutting into cas- sette album sales? No one has any hard data to prove it, but some major labels suspect that they are.

Partly in response to this concern, PolyGram is considering a hike in its list price on cassette singles from \$2.49 to \$2.99, and other majors are said to be testing retail waters on a price increase. In addition, EMI and WEA are conducting market surveys to determine whether or not cassette singles—which are barely profitable

or money-losers for labels—are, in fact, detracting from cassette album sales, their meat and potatoes.

Ira Derfler, VP of sales for EMI Records, says, "I believe the cassette single is taking away from cassette sales, and so do a lot of retailers."

Derfler's point is supported by Cindy Barr, director of purchasing for the 45-store, Miami-based Spec's chain. "Recently, cassette sales haven't risen in proportion to other configurations," she notes, "and we're thinking it's possible that cas- sette singles sales have cut into that business."

As a result, she says, Spec's has stopped offering "three for \$6" cas- sette singles sales in its mall loca- tions.

A number of other retailers, how- ever, express the opposite view. "I just don't see it happening," says Steve Marmaduke, VP of purchasing for 117-store Hastings Books & Mu- sic/Western Merchandisers in Ama- rillo, Texas. "I don't see singles on cassette eroding albums on cassette at all."

Similar comments are heard from executives at Sound Warehouse, Dal- las; Tower Records, Sacramento, Calif.; Music Plus, Los Angeles; and Rose Records, Chicago.

Other chain execs, including those from The Musicland Group, Minne- apolis, The Record Bar, Durham, N.C., Record World, Roslyn, N.Y., (Continued on page 87)

Senate Grills FCC Nominees, Expected To OK Choices

BY BILL HOLLAND

WASHINGTON The U.S. Senate, in the last hours of session before the August recess, was poised to approve the nomination of Presi- dent Bush's moderate choices for the Federal Communications Com- mission, including new chairman Alfred Sikes.

Insiders expect few major changes in FCC direction if the cur- rent nominees are confirmed al- though Sikes has said he will make a point to patch up strained rela- tions with Congress.

Successful Capitol Hill lobbying from the religious right also makes it almost certain that the Sikes-led commission will have to pay closer

attention to complaints about inde- cent programming on radio and TV, although what action the new chair- man—known in broadcast circles as a pragmatist—may take is still un- known.

The Senate Commerce Commit- tee approved the FCC nominations Aug. 1 by a vote of 15 to 2. During the preceding hearing, several leg- islators made it clear to the nomi- nees that they want a firm hand when it comes to indecent and vio- lent programming on the radio and TV, and are fed up with the free- market deregulation philosophy that has guided FCC policies for the last eight years under outgoing chairman Dennis Patrick and (Continued on page 86)

Blockbuster Renting, Selling Videodisks Move Stirs Retail Fears Of Rising Software Prices

BY EARL PAIGE

LOS ANGELES Blockbuster Enter- tainment, the largest U.S. video retail chain, is beginning to sell and rent la- ser videodisks aggressively, stirring fears among rival chains that the slowly developing format will shift from sales-only to rental.

Blockbuster is the first major re- tailer to move strongly into rental of laserdisks. Its competitors worry that if this strategy catches on, sup- pliers will raise the wholesale price of the videodisks, now list-priced as low as \$24.95.

Suppliers currently favor sales of videodisks and frown on rental. At Laserdisc Corp. of America, the Pio- neer subsidiary that is one of two U.S. distributors of videodisks, Rick Bueler, director of sales, contends that the laserdisk market is geared toward sales and predicts that Block- buster will ultimately find sales out- performing rental.

"What we're seeing so far is that sales run 40% ahead [in units]. In one week [Blockbuster] sold 142 and rented 62," says Bueler of activity in the corporate test store near Blockbus- ter's Fort Lauderdale, Fla., headquar- ters. "We knew in front that if we were to convince Blockbuster to en- ter the market, it would have to in- clude rental, especially with the ren- tal-oriented clientele they have."

Blockbuster plans to add laser- disks for sale and rental in five more Florida stores within 45 days and in New York and Long Island, N.Y. units after that, says Ron Castell, se- nior VP programming, communica- tions, and development. The firm will

also explore laserdisk sections in Dal- las, Chicago, San Francisco, and here, he adds.

The giant web, with 790 stores in 42 states, Canada, and the U.K., plans to stock 1,200 disks for sale and the same amount for rental. The ren- tal fee will be the same as for video cassettes: \$3 for three evenings.

Throughout the U.S., a number of small retail operations have rented vid- eodisks for some time, but have not had the market impact that Block- buster is expected to have.

Among retailers concerned that rental will push prices up is a Block- buster franchisee firm, New Jersey Blockbuster, where Frank Slugaski, VP, says rental "could affect the price point." The 12-store chain is testing sell-through in two stores, but has no plans to institute rentals. "We'll have to see if there's demand for rental."

Also cautious is Tower Records/ Tower Video, according to Jennifer Birner, VP of video operations. "[The (Continued on page 78)]

'Batman' Could Wing Into Vid Stores By Christmas

LOS ANGELES Holy sell-through bombshell!

Will Warner Home Video drop a \$19.95 or \$24.95 "Batman"—only the 10th film in motion picture history to surpass \$200 million in U.S. and Canadian box office grosses—into the Christmas selling season?

The company is mum, but such an announcement would be no joke at Warner Home Video's Wednes- day (9) luncheon during the Video Software Dealers' Assn. conven- tion, Aug. 6-9 in Las Vegas.

Several independent video whole- salers confirm that the studio has quietly asked them how many units they might be able to move at those hypothetical price points. A Warner spokesperson would only confirm

that the scenario has been dis- cussed.

"They would have to start talk- ing about it immediately to the trade if they are going to release it. Releasing it now, however, in my opinion, is a mistake. That film still has a lot of theatrical legs, and the video could very well cannibalize theatrical grosses. I think it can be a \$275 million film easily," says one executive at a rival home video com- pany.

He also claims that there are al- ready "some pretty potent sell- through titles on the way and there would unquestionably be a canni- balization effect on home video as well. They won't get their full pop (Continued on page 87)

Blockbuster Up In 2nd Quarter But Wall St. Doubts Still Rock Stocks

BY DON JEFFREY

NEW YORK Blockbuster Entertainment Corp., expanding rapidly by opening about one new store every day, has reported big gains in both sales and profits. But Wall Street's lingering doubts about the company continue to buffet its volatile stock.

For the second quarter, which ended June 30, Blockbuster's net profit soared to \$8 million—more than double last year's figure—as revenue shot up 111% to \$74 million. For the six-month period, net profit and revenue both went up more than 140%, to \$14.5 million and \$138 million, respectively.

Securities analysts said the results were what they expected. Blockbuster reported earnings per share of 12 cents for the second quarter, up from 6 cents in the same period last year.

Despite the strong numbers, however, Blockbuster's stock continues to be subject to wide swings. In the two-week period from July 18 through Aug. 1—during which its positive second-quarter results were released—the company's shares, which are traded on the New York Stock Exchange, lost 15% of their value, falling from \$16.375 to \$13.875 each. The 52-week price range is \$7.75-\$18.25.

Gary Jacobson, analyst with Kidder, Peabody, said second-quarter results were "right on target." But he said controversy over the company was "still lingering."

In May, the Fort Lauderdale, Fla.-based video retailer was the center of a storm on Wall Street after the securities firm Bear, Stearns released a report that criticized Blockbuster's accounting practices, charging that its method of depreciating assets inflated earnings. The stock immediately fell, but then rallied after the company undertook an effective public

relations campaign.

Despite that effort, Jacobson said, "I think there's a cloud that will gradually disperse over the remainder of the year."

However, analyst Miriam Meglan of Johnson, Rice said that "too much emphasis was placed on" the accounting report. She added, "The fact re-

(Continued on page 10)

Smaller Retailers Nab VSDA Board Positions

BY GEOFF MAYFIELD

NEW YORK Five video retailers who each run five stores or less grabbed the available seats on the Video Software Dealers' Assn. board in the trade group's recently concluded mail-ballot election.

At-large candidate Jim Salzer, president of Ventura, Calif., store Salzer's Video, was successful in his re-election bid, retaining a spot on the 15-member board.

The new additions to the board, in alphabetical order, are Bill Acheson, president of four-store Bill's Video, based in Winnipeg, Manitoba; Jane DeMasse, owner of Exeter, N.H., store Video Place; Ken Dorrance, president of three-store

Video Station, based in Alameda, Calif.; and Tom Keenan, president of two Everybody's Records, Tapes & Video stores, based in Portland, Ore. (For more election coverage, see Store Monitor, page 48A).

All but Dorrance, who is filling out two years of an unexpired term, will have three-year terms.

Of the five, DeMasse and Dorrance were the only ones who were on the slate chosen by VSDA's Nominating Committee (Billboard, April 15).

The three losing candidates all hail from the Southeast. Incumbent Steven Rosenburg, president of Atlanta-area web Premiere Video, and Ed Chamblee, president of Mobile, (Continued on page 84)



Convention-al Wisdom. Chrysalis Records held a three-day convention in New York during the New Music Seminar that included marketing and promotion presentations, as well as previews of new material from Kevin Paige, World Party, the Blue Aeroplanes, Tony Stone, Boo Hewerdine & Darden Smith, Slaughter, Sonia, the Angels, and the Sea Hags, who performed at CBGB. Pictured, from left, are the Sea Hags' Chris Schlosshardt and Adam Maples; Joe Kiener, executive VP, Chrysalis PLC; the Sea Hags' Frank Wilsey; Chris Wright, chairman, Chrysalis; the Sea Hags' Ron Yocum; Mike Bone, president, Chrysalis; and Jeff Aldrich, senior VP, Chrysalis International.

EXECUTIVE TURNTABLE

RECORD COMPANIES. BMG Music International in New York makes the following appointments: **Chris Stone**, VP, A&R/marketing, Europe; **Nancy Farbman**, director, international artist development and publicity; **Lori Piteo**, international product manager; **Valerie Jack**, manager, international A&R/marketing; and **Carol Tatarian**, international press officer. Stone was senior director of international A&R/marketing, Europe; Farbman was director of artist relations; Piteo was administrator of international product management; Jack was coordinator of A&R marketing; and Tatarian was an assistant in publicity, all for the label.



STONE



HEATHERLY



KAHANEK



KIRKSEY

Bob Heatherly and **Elroy Kahanek** are named national promotion directors for Atlantic Records in Nashville. Heatherly was with Radio & Records, and Kahanek was an independent record promoter.

Enigma Entertainment Corp. in Los Angeles appoints **John Kirksey** VP, rock promotion, Enigma Records, and promotes **James Martone** to executive VP. They were, respectively, director of rock promotion for Epic Records, and VP for Enigma.



SCHLOSBERG



ANDERSON



SHAPIRO



FOWLER

Ivor Schlosberg is named chief executive and chairman for The Pickwick Group in London. He was managing director for the label.

EMI Records U.K. in London appoints **Terri Anderson** public relations director. She was a public relations executive for EMI Music Worldwide.

Geffen Records in New York appoints **Michael Alago** to the A&R department and **Frederick Traube** promotion manager, Washington, D.C. region. They were, respectively, VP of A&R for Uni Records, and national secondaries manager for Atco Records.

SST Records in Los Angeles names **Kevin Staton** director, international affairs. She was a VP for Mallard Management.

CBS Records Division appoints **Colin Willis** and **David Walsh** sales managers in Los Angeles and the Southeast, respectively. They were, respectively, West Coast marketing manager for CBS Masterworks, and retail merchandising manager for the Records Division.

PUBLISHING. **Ron Shapiro** is promoted to senior director, media and writer/publisher relations, for BMI in Los Angeles. He was director of public relations, West Coast, for the company.

RELATED FIELDS. **Don Fowler** is named executive VP and partner for booking agency Top Billing International. He was an officer with World Class Talent.

•VIDEO PEOPLE on the move, see page 46

Nation's Largest Retailer Scoops Up 34 Midwest Locations Musicland Group Buys Out Yorktown Chain

BY GEOFF MAYFIELD

NEW YORK The Musicland Group, already the music industry's largest retail chain, has scooped up the 34 Midwest locations of Yorktown Music Shop Inc. Musicland now boasts a whopping 740 stores.

Yorktown's purchase price was not disclosed. In buying the company, Minneapolis-based Musicland assumes its assets and debts. Not included in the sale, however, is York-

town's 25,500-square-foot office and warehouse facility in the Chicago suburb of Schaumburg, Ill. That building will be sold at a later date.

The deal, announced Aug. 1, had long been anticipated. A purchase agreement was signed within 30 days prior to the announcement. On July 27, 36 Musicland field management staffers were briefed on the Yorktown buyout and the coming transition.

Yorktown chairman and CEO Bob

Kennedy—one of three partners who owned the venture—says the sale of his Midwest company frees him to build his 3 1/2-year-old J.R.'s Music Shop of Hawaii. He notes that his desire to pursue growth in Hawaii, where he now has seven stores and plans to expand to 12 by year's end, prompted him to put Yorktown on the block.

Yorktown's mainland stores have operated under three names—J.R.'s Music Shop, Oranges Records & Tapes, and Y.E.S.—in four states. Of the 34 current units, 13 are in Wisconsin, two are in Michigan, and one is in Indiana, with the balance located in Illinois. Not counting the Hawaiian units, Yorktown began the year with 36 stores, but two of those have been closed since March.

Keith Benson, Musicland's chief financial officer, says that most of the acquired stores will be converted to either Musicland or Sam Goody logos, but the company is also leaning toward retaining the J.R.'s name in some situations. Of the Minneapolis giant's two logos, Musicland is the one most frequently seen in the markets where Yorktown had stores. Benson says that the Y.E.S. banner will definitely be canned, and that the Oranges name will probably also be phased out over time.

Benson adds that eight or nine of the locations are in malls where Musicland already has a store. He anticipates that in several of those situations, the Sam Goody logo will be used on the acquired stores.

It appears that most, if not all, of (Continued on page 84)

Conroy Leaving WEA For Chrysalis Int'l Presidency

LONDON Paul Conroy is leaving his post as managing director of the U.S. division of WEA Records U.K. to join Chrysalis Aug. 14 as president of Chrysalis Records International, reporting directly to chairman Chris Wright.

He succeeds Doug D'Arcy, a founding member of Chrysalis 21 years ago. D'Arcy's future plans are understood to include setting up his own label, possibly within the aegis of Chrysalis.

Conroy, a 20-year veteran of the record business, began as an artist manager and went on to Charisma and Stiff Records before joining WEA seven years ago.

Comments Wright: "The arrival of Paul Conroy at Chrysalis marks

the last and most important step in the restructuring and regeneration of the label, which has been evolving during the last few months and in the wake of the announcement of the joint venture with EMI, which started in early July."

Wright adds that Conroy's reputation as "a brilliant creative record executive" and "a music person through and through" makes for a dynamic partnership.

Conroy will be responsible for Chrysalis Records activities outside the U.S. and Canada, where his counterpart is executive VP and CEO Joe Kiener.

He sees his new role as "a really exciting challenge" entailing even harder work. NIGEL HUNTER

Cassette Still Prevails In India And South Africa CDs Gain on LPs In Australia

In this sixth and final installment of an international survey of sound carriers, *Billboard* looks at Australia, South Africa, and India. The series was compiled by Nigel Hunter in London from reports filed by *Billboard* correspondents in the major territories.

SYDNEY, Australia During 1988, the member companies of the Australian Record Industry Assn. (which account for 90%-95% of all records sold in this country) posted total music

sales of 35.85 million units. Of this figure, 47.6% were cassettes, 21% LPs, 15.9% CDs, and 15.7% vinyl singles (7-inch and 12-inch).

In 1984, by comparison, 27.63 million pieces of prerecorded product were sold. At that time, the cassette and LP were almost equal in popularity, accounting for 37.8% and 36.4% of unit sales, respectively.

Singles accounted for a particularly healthy 24.3% of the pie, while the largely unknown CD claimed a meager 1.4% share. In round terms, 1989

will probably see sales of 16 million cassettes, 7 million CDs, and 6 million albums.

The CD has now overtaken vinyl singles, and by the end of the decade will almost certainly have unseated the LP as the second major sound carrier.

However, the LP is unlikely to disappear here at quite the same dramatic rate as it did in Japan or even the U.S. While PolyGram managing director Michael Smellie sees it becoming "a curiosity, a collectors' item," Festival Records managing director Jim White points out that every home in Australia has a record player, whereas CD hardware exists in only 12%-15% of households. He insists "it is commercially unsound to push for the demise of the [LP]."

Says EMI Australia managing director David Snell: "For us, the CD officially overtook the LP record in September 1988. It continues to make
(Continued on page 84)



Warrant Officers. Columbia Records group Warrant is joined by label and management brass to mark the gold certification of its debut album, "Dirty Rotten Filthy Stinking Rich." Shown standing, from left, are Beau Hill, producer; Don Ienner, president, Columbia; Warrant's Jani Lane and Jerry Dixon; Warrant manager Tom Hulett, Weintraub Entertainment Group; Ron Oberman, VP, A&R, Columbia; Warrant's Erik Turner; and Bob Wilcox, VP, marketing, West Coast. Shown kneeling, from left, are Warrant's Steven Sweet and Joey Allen; and Eddie Wenrick, Weintraub Entertainment Group.

GN'R Have Hearty 'Appetite' For Platinum In July Certs

BY PAUL GREIN

LOS ANGELES Guns N' Roses' "Appetite For Destruction" last month became the third metal album in less than two years to be certified for sales of 8 million copies by the Recording Industry Assn. of America. It follows Bon Jovi's pop/metal blockbuster, "Slippery When Wet," which reached the 8 million mark in August 1987, and Def Leppard's "Hysteria," which advanced to the 9 million plateau in January.

Also in July, teen sensations New

Kids On The Block topped the 3 million mark with their smash album, "Hangin' Tough." Paula Abdul's debut album, "Forever Your Girl," topped the 2 million plateau, as did Metallica's 1988 top 10 breakthrough, "And Justice For All."

Also, current albums by Richard Marx and John Cougar Mellencamp went gold and platinum simultaneously, while Great White landed a platinum album and a gold single.

Most of July's certifications were for back catalog. Eight of the
(Continued on page 86)

Justice Dept. Fires Rudnick Handled Pisello Tax Rap Case

BY CHRIS MORRIS

LOS ANGELES U.S. special attorney Marvin Rudnick, who successfully prosecuted the income tax evasion case of record industry middleman and alleged mobster Salvatore Pisello in 1988, has been fired by the Justice Department.

On March 30, Rudnick was suspended with pay by the agency, pending a final decision to terminate him (*Billboard*, April 15).

Word of Rudnick's firing surfaced at last week's hearings in Washington of the House government operations committee's subcommittee on commerce, consumer, and monetary

affairs, which were televised on the C-SPAN cable network. Rudnick was called to testify about his knowledge of alleged improprieties committed by Ronald Saranow, the former head of the Internal Revenue Service's Criminal Investigation Division in Los Angeles. In his role at the CID, Saranow spearheaded the IRS' music industry payola investigations.

Under questioning by Rep. Steven Schiff, R-N.M., Rudnick said he was terminated after he refused his superiors' request that he leave the Justice Department. Asked if the department gave him a reason for his firing, Rudnick replied, "They said I was in-
(Continued on page 10)

Stones Throw A Few Curves Into 'Steel Wheels' Track

BY THOM DUFFY

NEW YORK The Rolling Stones' "Steel Wheels" tour keeps laying new track. The latest news includes a revised opening date in Philadelphia, record ticket sales outside Boston, shows added with Guns N' Roses in Los Angeles, and questions surrounding the band's booking in the New York area.

The city-ordered closing of the deteriorated John F. Kennedy Stadium in Philadelphia (*Billboard*, Aug. 5) caused the cancellation of a Sept. 21 Stones show at the 102,000-capacity venue. Electric Factory Concerts of Philadelphia negotiated an agreement with the producers of the Stones tour, Concert Productions In-

ternational of Toronto, to present the band instead for two nights at the adjacent 55,000-seat Veterans Stadium.

But mid-September scheduling conflicts led promoters to move the Philadelphia shows to Aug. 31 and Sept. 1, making that city the start of the tour and scotching plans for a Buffalo concert Sept. 1. The promoter for the canceled Buffalo show, John Scher of Metropolitan Entertainment Bureau, expects to pick up another upstate New York date in Syracuse, N.Y., later in the tour, as well as possible indoor shows at Nassau Coliseum on Long Island, N.Y., in December.

The Nassau Coliseum shows are expected to be filmed for a pay-per-view
(Continued on page 10)

No Question Marx On New No. 1 Single; Beasties Quiet Skeptics With Solid Album

RICHARD MARX lands his third consecutive No. 1 single as "Right Here Waiting" bumps Prince's "Batdance" out of the top spot on the Hot 100. Only four other male vocalists in the rock era have topped the chart with three straight singles. **Elvis Presley** and **Michael Jackson** each landed five No. 1 hits in a row; **George Michael** had four straight in 1987-88; and **Andy Gibb** scored with his first three singles in 1977-78.

Marx first topped the Hot 100 in July 1988 with "Hold On To The Nights," the fourth and final single from his debut album. He returned to the top spot just seven weeks ago with "Satisfied," the lead-off single from his second album.

That seven-week gap is the shortest interval between No. 1 hits for any act since Michael Jackson shot to No. 1 with "Bad" just five weeks after he topped the chart with "I Just Can't Stop Loving You," a 1987 duet with **Siedah Garrett**.

"Right Here Waiting" rings the bell in its sixth week on the Hot 100, matching the pace set by **Madonna's** "Like A Prayer" as the fastest-climbing No. 1 hit of the year. The song also holds at No. 1 on the Hot Adult Contemporary chart for the second week.

Marx's "Repeat Offender" album jumps to No. 3 on the Top Pop Albums chart. Look for it to battle **New Kids On The Block's** "Hangin' Tough" for the top spot for the next few weeks.

With his mix of pop craftsmanship and rock texture, the Chicago-bred singer/songwriter has been called the new **Kenny Loggins**. But Loggins was never *this* hot. His highest-charting solo album, "Nightwatch," peaked at No. 7, and his only No. 1 single, the theme from "Footloose," took 10 weeks to reach the top spot.

Thanks to Steve Abramson of Bayside, N.Y., for help with this section.

THE BEASTIE BOYS' second album, "Paul's Boutique," is the top new entry on the pop albums chart at No. 42. The strong debut suggests that skeptics who predicted that the Beasties would be discarded as a media sensation may have to eat their words.

Even though the Beasties' debut album, "Licensed To Ill," logged seven weeks at No. 1 in 1987, many viewed the rap'n'metal trio as a glorified novelty act, some suggesting they were unlikely to return to the top 10. But the group—now on Capitol after bowing on Def Jam/Columbia—appears headed in that direction: "Hey La-

dies," the first single from the album, jumps to No. 57 in its second week on the Hot 100.

FAST FACTS: Prince's "Batman" soundtrack logs its fourth week at No. 1 on the pop albums chart, becoming his longest-sustaining No. 1 album since the 1984 "Purple Rain" soundtrack... **Don Henley's** "The End Of The Innocence" jumps to No. 12, becoming the highest-charting of his three solo albums. His last album, "Building The Perfect Beast," peaked at No. 13 in 1985.

Alice Cooper's Epic debut, "Trash," enters the pop albums chart at No. 161. The godfather of shock rock had five straight top 10 albums in the early to mid-'70s, but by 1976 was being outgrossed by **Kiss**. Cooper shifted to MCA in 1986, cracking the top 60 with his "Constrictor" album.

Donny Osmond's "Sacred Emotion"—his follow-up to the No. 2 smash "Soldier Of Love"—jumps to No. 20 on the Hot 100. This is the first time Osmond has had back-to-back top 20 solo hits since he scored in 1972-73 with remakes of "Why" and "The Twelfth Of Never."

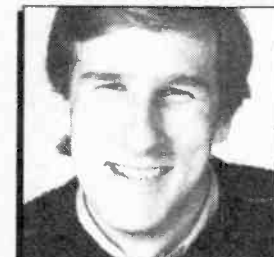
The **Bee Gees'** "One" jumps to No. 40 in its third week on the Hot 100. It's the veteran trio's first top 40 hit in more than six years.

The **Cure's** "Love Song" is the top new entry on the Hot 100 at No. 58. It's the second single from the group's "Disintegration" album, which spent two months in the top 20. The first single, "Fascination Street," peaked at No. 46 in June.

John Cougar Mellencamp's "Jackie Brown" jumps to No. 48 on the Hot 100, but loses its bullet. That's the strongest sign yet of pop radio resistance to the hit maker, whose "Pop Singer" stalled at No. 15 in June.

Paul Shaffer's "When The Radio Is On" enters the Hot 100 at No. 97. It's the first chart hit for the hip musical director of "Late Night With David Letterman."

WE GET LETTERS: Mike Perini of Ypsilanti, Mich., notes that this marks the 52nd consecutive week that **Bobby Brown** has had a single in the top 40 on the Hot 100. The last act to spend one full year in the top 40 was **Genesis**, which was represented for 58 straight weeks, from June 1986 to July 1987... Perini adds that this is the third week in a row that rap acts have held down the top three slots on the Hot Black Albums chart—something that had never happened before.



by Paul Grein

Swiss Jazz Fest Lineup Ranges From Mainstream To Avant-Garde

BY NEIL TESSER

MONTREUX, Switzerland As usual, the Swiss threw one helluva party.

After 17 days of music-making, the 23rd Montreux Jazz Festival concluded July 22 with a 13-hour marathon concert that began at 7:30 p.m. and ran into mid-morning on the 23rd. This enormous spectacle featured artists as diverse as the Modern Jazz Quartet, Lady-smith Black Mambazo, Ray Barretto, the Manhattan Transfer, and Albert King.

The finale's wide-ranging lineup mirrored the festival at large. This year, Montreux managed to encompass George Benson, Eddie Palmieri, the legendary Brazilian musician Joao Gilberto, the Blues Brothers Band, a low-key tribute to music industry executive/jazz producer Nesuhi Ertegun (who died July 15), and even the Bulgarian Radio/Television Women's Choir—aka "The Mystery Of The Bulgarian Voices"—under the

banner of its finely tuned eclecticism.

By the close of this year's festival, an estimated 47,000-50,000 people had paid their way in during the event's 2½-week run. Those numbers are impressive given the modest dimensions of the main Montreux venue, a 3,600-capacity room.

This year's standouts included sets by Elvis Costello, Herbie Hancock's new Headhunters (with saxist Bill Evans and guitarist Wah-Wah Watson), the 19-year-old saxophone sensation Christopher Hollyday, Van Morrison (with big band), the Manhattan Transfer, the Australian brass wizard James Morrison, and Miles Davis, who surprised and delighted his audience by playing a lot more trumpet than his current norm.

In addition, the 1989 MJF featured two "singers-in-residence" who appeared as guest artists in a variety of contexts. Chaka Khan offered entr'acte duets with George Duke—revealing an un-

pected affinity for standard ballads—but also enlivened the fusion set by Duke and Stanley Clarke. Then she popped in to jam separately with Hancock, with Dizzy Gillespie, and with Davis (on Michael Jackson's "Human Nature").

But the real hit of this festival was Diane Reeves, who arrived as a virtual unknown in Europe and departed with a year's worth of accolades. Reeves was originally scheduled only for the Blue Note Records 50th Anniversary night, but she was so dynamic that festival organizer Claude Nobs kept her on, finding spots throughout the last week in which to showcase her full-tilt style.

Throughout that last week, the memory of the just-departed Ne-

suhi Ertegun was almost palpable in the festival office. Ertegun, who had had significant creative input at Montreux, was to have produced a record from the concert featuring Benson, Gillespie, Carmen McRae, and the Generations Sextet.

"He was a little like my spiritual father," said Nobs of Ertegun, who brought him to WEA International in 1973. (Nobs is currently managing director of WEA for Switzerland.)

Nonesuch Records staged an evening that bristled with the label's breadth and disturbed the expectations of many attendees: the jazz avant-garde World Saxophone Quartet was followed by the new music Kronos Quartet—playing a new Steve Reich work—and final-

ly the Bulgarian Voices. The evening given over to the RCA/Novus label combined the serpentine logic of Steve Lacy's Sextet, Christopher Hollyday's crackling hard-bop revival, and the British fusion unit Roadside Picnic.

The Novus show took place two stories above the main Casino concert hall at the Platinum Club, a 200-seat space that serves as home for the B&W Montreux Music Festival.

Over the course of 10 days, the B&W program offered a number of Swiss groups, experimental electric and avant-garde bands, sprinklings of new age music, and even some mainstream jazz—Ray Brown's trio and Kenny Burrell's quartet—that work best in a smaller setting.

BLOCKBUSTER GAINS

(Continued from page 8)

mains that the stores are doing very well."

In a statement accompanying the recent earnings report, chairman H. Wayne Huizenga said, "Blockbuster's record performance was based on increased volume of movie rentals at existing stores and on the increased number of stores in the system."

But analyst Fran Bernstein of Merrill Lynch Capital Markets, commenting on the stock's recent performance, said that some investors were "disappointed about the mix of earnings." She said they expected sales at existing stores—those that were open during the same period last year—to be higher.

The company would not disclose its same-store sales, but industry sources have estimated year-to-year increases from 5% to "the high single digits."

Bernstein also noted that a Wall Street investor service had issued a sell recommendation on the stock, which may have contributed to the

price decline.

During the quarter, the company and its franchisees opened 86 stores, according to Vans Stevenson, director of corporate affairs. In the same quarter last year, 32 units debuted.

The company now operates or franchises nearly 800 stores in 42 states, Canada, and the U.K. Roughly 360 are company-owned and 440 are franchised outlets. Stevenson said the company's goal was 1,000 units by year's end.

Blockbuster said that its 1988 data were restated to reflect the acquisition of the 175-unit Major Video Corp. chain at the beginning of this year. Many of these stores have been converted to Blockbusters.

Blockbuster is in the process of acquiring its largest franchisee, the 100-store Video Superstore Master Limited Partnership, for 8.2 million shares of common stock. That is worth about \$132 million, based on the price of shares on June 1, when the definitive purchase agreement was signed.

JUSTICE DEPT. FIRES RUDNICK

(Continued from preceding page)

subordinate."

The Justice Department had no comment on Rudnick's termination.

Reached at a Long Beach, Calif., law office, the former prosecutor confirmed his dismissal. "I'm disappointed at the outcome," he said. "I don't think it was warranted."

Rudnick would not disclose when his termination actually took place, other than to say, "It just happened recently."

He added, "I'm making plans to go into private practice. Nothing is finalized yet."

Rudnick's dismissal ends a long history of controversy regarding the prosecutor's conduct during the Pisello trial. Before and during the proceeding, Rudnick came under fire from attorneys for MCA Records, which carried out several transactions with Pisello that were the focal point of the government's tax case. Rudnick's repeated attempts to delin-

erate ties between MCA and Pisello in the courtroom spurred complaints from the label lawyers.

Rudnick also faced conflict within the Justice Department. During the Pisello trial, he often wrangled in the courthouse halls with his superior, L.A. Organized Strike Force chief John Newcomer. A letter from acting attorney general of the criminal division Edward S. G. Dennis, mailed to organized crime unit chief David Margolis prior to Rudnick's suspension, reportedly accused the attorney of insubordination.

While plainly hesitant to discuss his firing, Rudnick took evident pride in citing the words of House subcommittee chairman Doug Barnard, D-Ga., at the Washington hearings: "[Mr. Rudnick,] I am advised... that whenever they mention your name to anyone, in response it is always that you are a man of honesty and integrity, and I compliment you."

BILLBOARD SURVEY: SELL-THROUGH IS SURGING AHEAD

(Continued from page 5)

Camelot claims its sell-through volume has increased 50% during the past year, while an 11-unit Blockbuster franchisee indicates a 16% hike. One three-store chain, Dog Ear Records & Video, says sell-through volume is up 150%. One Tower outlet in El Cajon, Calif., reports a 40% increase.

The survey was conducted by the Billboard chart department, which sent questionnaires to 80 retail operations that report to Billboard's weekly Top Videocassettes Sales and Rental charts on a regular basis.

Four of the responding retail operations said sell-through was up more than 50%. One said it was up between 31%-50%; four, 21%-30%; one, 16%-20%; two, 11%-15%; two, 6%-10%; and one, 0%-5%.

More detailed findings include:

- Feature films accounted for 37.8% of sell-through sales among respondents, followed by music video, 19.1%; children's video, 14.5%; exercise, 14.4%; sports, 4.4%; and how-to, 2.1%.

- The \$15-\$19.99 price point accounted for 47.5% of overall sales, followed by \$20-\$29.95, 19.7%; \$10-\$14.99, 17.5%; \$9.99 and under, 7.2%; and \$30 and over, 5.7%.

- Specialty stores were viewed as the respondents' main type of sell-through competition, followed by mass merchandisers and price clubs.

Only four respondents indicated that they bought from a rack service, while two-thirds of respondents indicated that they would not consider a rack service.

However, rackjobbing has begun to move in the direction of video specialty stores, as evidenced by recent activity on the part of Handleman and Video Channels (Billboard, May 13).

It is now estimated that the major studios will move in the neighborhood of 40 million theatrical sell-through titles in the fourth quarter and perhaps an equal number of non-theatrical titles. For the entire year, the industry is expected to rack up 120 million-150 million units.

"The industry has been running ahead in units during the first half of the year, which bodes well for the fourth quarter," says analyst Bob Alexander of New York-based Alexander & Associates. "The fourth-quarter home video purchase market will be great, mitigated only by external economic factors such as a weak economy."

Despite the fact that there is no major locomotive title this fall like "E.T. The Extra-Terrestrial," which has sold about 14 million copies, "one movie does not make an industry," says Alexander. "The sell-through business has been steadily widening and deepening. In addition, suppliers have gotten very sophisticated in marketing and promoting purchase titles."

Industry analysts are predicting that the fall's big guns will be "Who Framed Roger Rabbit," expected to move at least 6 million-8 million units; "Bambi," projected at 5 million-6 million; and "The Land Before Time," projected to be in the 3 million-5 million range.

One indicator of sell-through's strength is the fact that MGM/UA Home Video is anticipating preorders of about 2 million units on the re-promoted "The Wizard Of Oz," a 50-year-old title, according to distributors.

Sell-through, add observers, should also get a surge when \$15 catalog product from such suppliers as Paramount, HBO, and IVE begins to kick in.

STONES ROLL OUT NEW DATES FOR 'WHEELS' TOUR

(Continued from preceding page)

view event for which the band's representatives are reportedly seeking \$6.5 million from PPV programmers, including the World Wrestling Federation, DIR Broadcasting, and Showtime Event Television.

Scher passed on the Stones at Shea Stadium in New York for a flat fee of \$25,000 (Billboard, Aug. 5), which leaves Ron Delsener as the most likely New York promoter for those dates. Delsener could not be reached for comment. At press time, Scher was still trying for dates at Giants Stadium in New Jersey.

Meanwhile, the site of the New York stadium shows has not yet been confirmed. The Stones had requested use of Giants Stadium for concerts Oct. 20-22, with Oct. 18 and 19 required for stage construction. The New York Giants, who have exclusive use of the stadium during the football season, declined an offer of expenses from the Stones camp to move their practice during those days to San Diego, the site of their next road games.

As discussions continue, the New Jersey Sports and Exhibition Author-

ity might yet get a locomotive title if Warner Home Video elects to drop "Batman" into the holiday selling season at \$19.95 or \$24.95 (see story, page 7).

Noting his company's sell-through business may double in the fourth quarter, Herb Fischer, MGM/UA Home Video executive VP, says, "Consumers have been experiencing the 'collectible' price point this year and apparently they like it."

"We've been talking about video utopia, which is half the business being rental and half the business being sale. Guess what? It's here. Sell-through used to be thought of as a stepchild. Now companies are nourishing it."

Besides the steady wave of titles that are being reduced to the \$14.95, \$19.95, \$24.95, and \$29.95 marks, one key to sell-through growth is the increased attention being given to the marketing of videocassettes for sale. While MGM/UA and other studios are devoting millions of dollars to TV ads for rental titles, MGM/UA and others also have stepped up TV and print advertising specifically for sell-through.

Stones stands to lose \$1 million in rentals if the concerts are not held at Giants Stadium. Shea Stadium management is reportedly holding Oct. 25-28 for Stones shows, but the dates have not yet been confirmed.

On another front, the Stones have become the first act to sell out three shows at Sullivan Stadium in Foxboro, Mass.—and to do so in record time. According to Frank Russo of Concerts East/Gemini Productions in Providence, R.I., promoter of the Foxboro shows, 165,000 tickets for the Sullivan Stadium shows Sept. 29, Oct. 1, and Oct. 3 sold out in six hours and 37 minutes. Numbered wrist bracelets distributed to fans beforehand allowed more orderly ticket sales, Russo noted.

In Los Angeles, Avalon Attractions announced Stones dates Oct. 21 and 22 at the Los Angeles Memorial Coliseum with Guns N' Roses and Living Colour as opening acts. Other confirmed shows have been added Oct. 7 at Cyclone Stadium in Ames, Iowa, Nov. 25 at the Gator Bowl in Jacksonville, Fla., and in December at the Skydome in Toronto.

FOR WEEK ENDING MAY 24, 1986

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TOP CLASSICAL ALBUMS™

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THIS WEEK	LAST WEEK	TITLE	ARTIST
1	14	HOROWITZ: THE LAST ROMANTIC DG 419 045 (CD) 1 week at No. One	VLADIMIR HOROWITZ
2	8	SONGS FROM "LIQUID DAYS" CBS FM 39564 (CD) PHILIP GLASS	
3	3	SWING, SWING, SWING PHILIPS 412 626 (CD) BOSTON POPS (WILLIAMS)	

FOR WEEK ENDING OCTOBER 11, 1986

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THIS WEEK	LAST WEEK	TITLE	ARTIST
1	2	HOROWITZ: THE STUDIO RECORDINGS *** NO. 1 *** DG 419 217 (CD) 1 week at No. One	VLADIMIR HOROWITZ
2	1	HOROWITZ: THE LAST ROMANTIC DG 419 045 (CD) VLADIMIR HOROWITZ	
3	4	KATHLEEN BATTLE SINGS MOZART ANGEL DS 38297 (CD) KATHLEEN BATTLE	

FOR WEEK ENDING NOVEMBER 22, 1986

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THIS WEEK	LAST WEEK	TITLE	ARTIST
1	4	HOROWITZ IN MOSCOW *** NO. 1 *** DG 419 499 (CD) 1 week at No. One	VLADIMIR HOROWITZ
2	1	HOROWITZ: THE STUDIO RECORDINGS DG 419 217 (CD) VLADIMIR HOROWITZ	
3	2	HOROWITZ: THE LAST ROMANTIC DG 419 045 (CD) VLADIMIR HOROWITZ	

FOR WEEK ENDING DECEMBER 19, 1987

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TOP CLASSICAL ALBUMS™

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THIS WEEK	LAST WEEK	TITLE	ARTIST
1	2	HOROWITZ PLAYS MOZART *** NO. 1 *** DG 423 287 (CD) 1 week at No. One	VLADIMIR HOROWITZ
2	1	BEETHOVEN: PIANO CONCERTO NO. 5 CBS M-62330 (CD) MURRAY PERAHIA	
3	3	HOROWITZ IN MOSCOW DG 419 499 (CD) VLADIMIR HOROWITZ	



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Editorial

HOME VIDEO INDUSTRY ENTERS ERA OF GOOD WILL

AS THE HOME VIDEO industry continues to wrestle with any number of issues—ranging from defectives and First Amendment concerns to pay-per-transaction, pay-per-view, and sell-through pricing—a subtle but profound change is occurring within the ranks of suppliers, distributors, and retailers.

In contrast to the combativeness that suppliers and retailers displayed toward each other a year ago, a new spirit of dialog and cooperation is emerging among all segments of the industry.

Consider: It wasn't that long ago that retailers viewed studios as being avaricious and insensitive to their needs. At the same time, studio executives said they couldn't understand why specialty retailers didn't readily embrace their programs.

Meanwhile, for most of 1988, wholesalers were living in a twilight zone of fear and uncertainty, the residue of a middleman purge begun by Vestron in the fall of 1987 and continued by several vendors through much of last year.

After the 1988 VSDA convention, however, a series of occurrences began to change attitudes and opinions on all sides. Interestingly, these events started with unpopular actions and subsequent retreats by two suppliers.

Last fall, Warner Home Video's efforts to solicit consumer purchases directly through product inserts sparked a flurry of negative responses from retailers. Shortly thereafter, RCA/Columbia Pictures Home Video drew dealer fire by promoting three new fall NBC-TV programs with a 60-second spot on three rental titles. Both RCA/Columbia and Warner backed down.

In the meantime, studios such as MGM/UA Home Video and Virgin Vision began to organize ongoing series of dealer focus groups around the country to improve their relations with retailers and solicit input from accounts. Other efforts to upgrade communication with retailers include Walt Disney's dealer hotline for its Christmas campaign and CBS/Fox's Account Executive Program, in which the studio is actively soliciting one-on-one meetings with accounts.

In response to holiday price wars on such titles as "E.T. The Extra-Terrestrial" and "Cinderella," such suppliers as MGM/UA and Vestron said they would charge rackjobbers distributor prices—without a functional discount—if those rackjobbers did nothing more than deliver product to price-club-type discounters.

Paramount also recognized the destructive effects of retail price wars. When the studio an-

nounced its Sweet 15 campaign, pegging catalog titles at \$14.95 list, a key component was a policy of refusing co-op funds to dealers who advertised below a certain price point.

Another sign of the times was the National Assn. of Video Distributors conclave in Palm Springs, Calif., last May, which focused on improving communication among vendors, wholesalers, and dealers. While some expected more distributor bloodletting around that time, it never materialized.

RCA/Columbia, which had taken flak for the territorial restrictions in its controversial 9-month-old U.S. distributor policy, eliminated them in June after a series of meetings with video dealers.

What does all of this mean? In a nutshell, retailers have expressed their concerns, and studios appear to be much more willing now to hear them out and, in some cases, to modify their activities accordingly.

Yes, the day-to-day problems and issues remain, but one gets the feeling now that the era of unilateral actions is over and that the solutions to those problems will be worked out on a cooperative basis.

MISSION (ALMOST) IMPOSSIBLE Marketing Special-Interest Videos

BY LESLI ROTENBERG

Your mission—should you decide to accept it—is to market special-interest video programming to a highly competitive sell-through marketplace. This will not be easy, but it is necessary to your survival. With A titles dominating the rental market and distribution sharpening its focus on the proven hits, sell-through has become an increasingly important area, especially for the independent video company.

The introduction of "E.T." and "Cinderella" at sell-through prices has helped more retailers open up to the idea of sell-through in general, but they continue to show resistance to special-interest programming.

Special-interest programming must compete in a difficult marketplace where prices on quality, hit theatrical titles are as low as \$14.95. The preponderance of lower prices decreases the consumer's perception of a video's value and weakens the more profitable price points of \$19.95-\$39.95 on special-interest product.

This price erosion—which affects manufacturers, distributors, and retailers—represents a tremendous challenge to the video independent who must mount an expensive campaign to create awareness for a new video product. Faced with retailer resistance and competition from hit theatrical titles with built-in "presold" quality, the video independent must wisely choose and aggressively market special-interest video products in order to achieve success.

So here are some tried-and-true tactics to keep in mind during your perilous mission:

Rule No. 1: There Are No Rules

When it comes to genres of special-interest video, there are no rules. The industry has learned the hard way that there are no sure things in the made-for-video ballpark. When Ves-

tron released "Making Michael Jackson's Thriller" and sold close to 1 million units, video producers jumped on the bandwagon, releasing music videos by the score. But the Jackson title raised false expectations, and many of the video companies that paid high prices to acquire music videos, expecting similar success, were disappointed with the results.

The same is true for comedy, exercise, and children's video; products in-

da's Workout," HBO's "Sports Illustrated," CBS/Fox's "Faerie Tale Theatre," J2's "Dorf On Golf" (with Tim Conway), and Vestron's "Arnold Palmer: Play Great Golf" are good examples of the weight a "name" can pull.

Besides guaranteeing attention from distributors and retailers, a recognizable name offers the added benefits that come from high-profile publicity. As I've learned from expe-

instance, by setting up scores of in-stores for Callan Pinckney.

Rule No. 3: A Sponsor Is Worth A Thousand Words

A corporate sponsor is like a fairy godmother for a made-for-video product. A sponsor can help cover your production costs and increase exposure for your product through additional advertising and promotion, impressions on packaged goods, rebates, sweepstakes, and in-store displays in such outlets as grocery stores and gas stations.

A few examples: Volvo sponsored Vestron's "Jimmy Connors' Tennis" series; Dodge supported HBO's "Sports Illustrated" series; and Anheuser-Busch helped promote CBS/Fox's "Wide World Of Sports" series.

Sponsors can also lend credibility and prestige. In some cases, sponsors are magazines or organizations with a reputed background in the subject covered by a particular video. For example, the American Cancer Society sponsored Simon & Schuster's "Freshstart: 21 Days To Stop Smoking"; Tabasco Hot Sauce backed J2's "Chef Paul Prudhomme's Louisiana Kitchen"; and Rod & Reel magazine supported Vestron's "Fly Fishing Success" series.

Rule No. 4: Premiums—Get 'Em While They're Hot

Many packaged-goods companies are looking to video as an innovative promotional opportunity. Striking a rich premium deal is a quick way to the bank for a special-interest video. Media Home Entertainment scored a touchdown when it sold 2.3 million premium copies of "NFL Films Video: The History Of The Super Bowl" to R.J. Reynolds. CBS/Fox sold at least 50,000 copies of "Michael Jordan: Come Fly With Me" to Sports Illustrated.

Because of its versatility and high perceived value, video has become to (Continued on page 78)



'Even when you follow all the rules, success is not guaranteed'

Lesli Rotenberg is the publicity manager of Vestron Video.

these areas flood the video landscape, but only a select few make it to the top. Experience has taught us some lessons about specific genres, though: Golf videos, for example, tend to sell better than most other sports how-to's. Perhaps this is because golf players are more affluent and have more leisure time and disposable income than do athletes in other fields. On the other hand, in the music genre, successes are skewed to bands that appeal to younger audiences, such as heavy metal groups.

Rule No. 2: The Name Game

Choose a product with a brand name or celebrity attached. The awareness, credibility, and pre-promotability that a "name" offers is essential in the competitive sell-through marketplace, as the most notable successes prove. Warner's "Jane Fon-

rience, it is a lot easier to book Shirley MacLaine on "The Tonight Show" and "The Oprah Winfrey Show" than a fitness instructor nobody has heard of; and one hour on "Oprah" is worth millions more than any ad you can buy.

Another thing a celebrity can offer is additional exposure for your product through another medium. For example, fans of J2's "Teen Steam" star Alyssa Milano see her every week on the TV show "Who's The Boss." Her popularity helped J2 to launch a merchandising line and a very lucrative promotional telephone hot line to support the video. (The hot line has received more than 1 million calls in eight months.)

Celebrity in-store appearances can also be a boon. MCA overcame resistance to its "Callanetics" video, for

GMs Clear The Air On Broadcasting Without A PD

BY CRAIG ROSEN

LOS ANGELES Unqualified PD or no PD? That is the question facing GMs trying to fill vacant PD positions. While at least three major-market GMs opted to hold out for the right candidate during the spring book, they admit that the waiting is the hardest part.

"I don't think my station did that well in the absence of a program director," says Dave McDonald, GM of classic rock KMJK Portland, Ore. That station went without a PD from March, when Mark Capps went across town to KKRZ (Z100), to July, when Bill Stairs was hired. And after the experience, McDonald says, "I know one thing, I am not that good at programming a radio station."

KMJK was up slightly this spring (3.5-3.8 12-plus). While McDonald is quick to praise interim PD/air talent Craig Johnson, he also says, "The fact that we didn't suffer in the ratings doesn't necessarily mean that there wasn't some degree of intellectual suffering, which I think there always is when a key role is vacant at a radio station."

So why did it take so long? "Because of me," McDonald says. "I defined the qualities that I was after early on, and I just decided that I wasn't going to compromise. I knew

that there was someone out there that would light me up and say the things I believe in and the things I thought were important."

At a time when escalating station values have made the stakes higher, "you don't want a bimbo at the controls," says McDonald. "You want to be careful that the person pulling the trigger in the PD's chair knows what they are doing and are passionate about doing it."

Longtime album-rocker KLOS Los Angeles has been without a PD since mid-January, following Charlie West's departure. GM Bill Sommers says he would like to have filled the position long ago, but doesn't see the lack of a programmer as a major problem. "Our people have been on staff for . . . so many years, they have so much experience that you don't have to have a program director sitting on them," he says.

Although Sommers admits the extended period with no PD has not been "in the station's best interest," he insists there is no correlation with KLOS's 4.6-3.8 drop this spring. In fact, he says, "One of the reasons we can get away with [not having a PD] is that you have a KQLZ (Pirate Radio) spending \$3 million, so you have the curiosity factor and button pushers. You have Evergreen [owners of KFAC] coming in, so you have more

button-pushers," he says.

"The same thing happened when KLSX came on the air. People tuned in to hear the new format, and then they came back. Even if we had a PD, I don't think there is much we could do to stop listener curiosity."

Not only must Sommers find a qualified candidate, he also has to locate someone willing to deal with all the "inherent problems of moving into a larger market," such as high housing costs and long commutes.

At press time, Sommers was on the verge of finally appointing a PD. In

the interim, MD Stephanie Mondello and program assistant Rosemary Jimenez have taken on a few added responsibilities while the search continues, but for the most part, it has been business as usual at KLOS, Sommers says.

This isn't the first time KLOS has been without a PD for a long period. In early 1987, the station didn't have a PD for four months and went from a 3.7 to a 2.3. "Either way, you can't really say we took a dip because we didn't have a program director," Sommers insists.

San Francisco's top 40 KXXX-FM (X100) recently went PD-less for more than four months. GM Jim Smith is glad that period is over. "You can operate without a program director, without a general sales manager, for any period of time, but these are essential people," he says. "When you do that, even if you have excellent backup people who can move into that area, there is still an element missing. We were delighted the day Bill Richards came into the radio station and took control."

(Continued on page 16)

FCC Relaxes Ownership Rules Sets Waiver For Market Combos

BY BILL HOLLAND

WASHINGTON The Dennis Patrick-less FCC, in probably its last major broadcast action, ruled to relax its multiple-ownership rules by retaining its one-to-a-market rule but establishing a new waiver policy for common radio/TV ownership in the same market.

The FCC will now "look with fa-

WASHINGTON ROUNDUP

vor" on waiver applications involving radio/TV combos in the top 25 markets where there are at least 30 other "voices"—separately owned, operated, and controlled broadcast licenses—in the market. The commission also opened the possibility of waivers for proposed combos involving at least one "failed" station—one that has been dark "for a substantial period of time" or involved in bankruptcy proceedings.

In the reconsideration proceeding, the FCC styled its action a "careful approach," and added it would also consider other waivers that could meet public interest standards. Commissioner Patricia Diaz Dennis concurred with the continued limit on the top 25 market, but dissented on the relaxation, saying such combo waivers would decrease diversity.

CATOCTIN TOLD NO AGAIN

The FCC on Aug. 2 denied Catoctin Broadcasting Corp. reconsideration of its denied license renewal for

WBUZ Fredonia, N.Y. The commission had found that Catoctin principal Henry Serafin had discriminated against a job applicant on racial grounds, had kept prizes in promotional contests, and had misrepresented these and other violations with intent to deceive. Catoctin lawyers asked the FCC to reconsider in light of recent "lenient" RKO General settlements. The commission said that public interest considerations in the RKO case "are not present in this case."

FRITTS ASKS FOR LESS DEREGULATION?

Not only is Sen. Albert Gore unhappy with the deregulated FCC (see commission hearings story, page 7), so is National Assn. of Broadcasters president Eddie Fritts. In an unlikely salvo, Fritts went on record for the first time against FCC policy under Reaganite chairmen Patrick and Mark Fowler, telling the Idaho Broadcasters Assn. that the present FCC is "obsessed" with marketplace economic theory.

While the NAB and broadcasters were enchanted throughout most of the decade by the red-tape chopping of Patrick and Fowler, and the well-publicized repeals of outdated, time-consuming rules, the trade group in the last few years has asked the FCC to rethink its positions on issue after issue.

Some of the broadcaster reaction is political, since lawmakers are not happy about the "people's airwaves" turning into just another commodity to be bought and sold, and some of it a fear that the FCC is getting close to harming existing stations with plans

(Continued on page 16)

Docket '89: KROY Sued Over Bath-Dance; Kiley To KFAC; Toronto Changes Continue

AFTER A FEW PLACID MONTHS, Docket '89 swings back into action this week with a case involving top 40 KROY Sacramento, Calif. According to local news reports, Cathy Bailargean has sued the local Black Angus restaurant and KROY's previous owners, Commonwealth Broadcasting, for invasion of privacy. Bailargean claims that during the station's weekly live broadcast from the Angus, one of KROY's jocks barged into the bathroom stall she was using and "proceeded to capture [her] screams of humiliation and embarrassment for the entertainment of KROY and Black Angus listeners." The suit further claims that after she fled the bathroom, KROY's jock identified her as the winner of a "Best Buns" contest. Both KROY and the Angus are declining comment.

Meanwhile, classic rock KLZZ Salt Lake City and album rival KRSP-FM have come to terms over morning team John Carter & Dan Bammes, which had joined the former station before their noncompete with the latter ran out. Although neither station can discuss terms, Carter & Bammes will reportedly stay off-air until late September—roughly a week after the noncompete would have run out anyway. KRSP is expected to retain the rights to the duo's popular Timmy character; Carter & Bammes will continue to do their other voices.

PROGRAMMING: After more than six years with AC KOST Los Angeles, assistant PD/MD Liz Kiley is headed for Evergreen's KFAC as PD in mid-August. Kiley, who previously programmed top 40 WFIL Philadelphia (now WXTU) replaces Bob Goldfarb. Currently a classical station, KFAC's format direction should be determined in the next 3-4 weeks and will be something "with adult appeal," according to Evergreen principal Scott Ginsburg.

Both of Standard Broadcasting's Toronto stations acquire new PDs this week. At full service AC CFRB, John Keogh comes aboard from similarly formatted CHML Hamilton, Ontario, where he was PD for the last 3½ years. At AC CKFM, where Don Stevens recently moved to mornings, Marty Forbes is now PD. He was, until recently, PD of AC CHUM. In Forbes' previous market, Vancouver, British Columbia, John Boudoin—who was most recently in the syndication business—returns to active PD duty at country CJJR. Boudoin previously programmed album CFOX in that market.

Longtime country outlet WSUN Tampa, Fla., which was already running Talknet at night, has finished its transition to N/T, adding four hours of news—which may eventually be expanded—and filling its remaining hours with Talknet repeats . . . Business N/T combo WFNS/WFNW Hartford, Conn., is now simulcasting Spanish FM WLVH, which is in the process of being sold. In addition, WFNS has picked up the calls WLVH-AM.

At adult alternative WBBY Columbus, Ohio, OM Mike Perkins has added PD duties following Bill Har-

man's move to Cleveland (Billboard, Aug. 5). Weekender Tony Coles is promoted to MD and also becomes part of the morning team . . . PD Warren Epps is leaving urban WQMG Greensboro, N.C.; no replacement has yet been named.

A lot of names were mentioned in conjunction with the OM opening at top 40 WKSE Buffalo, N.Y., but the person who got the job wasn't one of them. Mike Edwards programmed top 40 WDCG (G105) Raleigh, N.C., for three years; he'll start at the end of August . . . After three years in top 40, KCPW (Power 95) Kansas City, Mo., is now KCMO-FM (Oldies 95)—K.C.'s first oldies FM in several years. Programmer Dene Hallam remains, as do all the staffers except for night jock Hurricane Wayne. Hallam does, however, need a sports host for N/T KCMO-AM to replace Ed "Superfan" Bieler, who returns to KABC Los Angeles.

At modern XETRA-FM (91X) San Diego, acting PD Kevin Stapleford—who began at the station as the first request operator when 91X entered the format six years ago—gets the official nod to replace Trip Reeb. In addition, night jock Mike Haloran is now MD, replacing Oz Medina, who stays for afternoons . . . Oldies WMYS Providence, R.I., has become Country 98.1—the market's first FM country outlet. PD Joanie Pfeiffer and the entire air staff remain. The station has applied for new calls WCTK.

Ken McGrail is promoted from MD to PD at top 40 WQQY Albany, N.Y., replacing Ken Benson, who leaves to program WTHT Portland, Maine. McGrail previously programmed WSPR Springfield, Mass. . . . Terry Matthews is the new PD of AC WIVY (Y103) Jacksonville, Fla. Despite rumors elsewhere that Y103's PD change would portend a switch to top 40, Matthews' background is as the PD/p.m. driver of AC WFMK Lansing, Mich.

In Columbia, S.C., a frequency/ownership swap has taken place between R&B/oldies WOIC and oldies WODE. The former now becomes the AM of top 40 WNOK and will be programmed by Don Hambrick. The latter is now the AM of oldies WOMG and will simulcast . . . At country CJBX (BX93) London, Ontario, Ian McCallum has been named PD; he was previously assistant PD of similarly formatted CHAM Hamilton, Ontario, and replaces Dave Collins, who heads to AC CIQM London for mornings.

Consultant Alan Mason is relocating from Sacramento, Calif., to Portland, Ore.; he can be reached at 503-632-3541 . . . Lee Chambers, who was headed for the PD post at KTHT Fresno, Calif., isn't going; MD Keith Stanley will remain acting PD of the hot AC. Call him at 805-664-9191.

PEOPLE: Although the station emphasizes that it's not a permanent arrangement yet, longtime New York morning man Ken "Spider" Webb showed up as part of

(Continued on page 19)



by Sean Ross

SPRING '89 ARBITRONS

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

Call	Format	'88	'88	'89	'89	Call	Format	'88	'88	'89	'89	Call	Format	'88	'88	'89	'89
TULSA, OKLA.—(57)						AKRON, OHIO—(65)						OMAHA, NEB.—(70)					
KWEN	country	9.1	8.4	8.1	11.7	WPCX	country	.4	2.2	2.3	4.0	WEZK	easy	10.2	10.1	8.2	8.9
KMOD	album	12.2	14.4	11.0	10.6	WEZG	easy	4.8	4.2	4.6	2.7	WKNF	oldies	1.0	1.3	.7	2.1
KAYI	top 40	9.8	9.0	8.0	9.3	WNDR	country	1.7	.4	2.5	2.6	WKGN	urban	1.2	1.1	.6	2.0
KRMG	AC	10.1	9.2	11.0	9.3	WMHR	religious	1.7	1.4	.6	1.8	WCKS	AC	—	—	1.0	1.5
KBEZ	easy	9.1	8.0	9.4	8.2	WSGO-FM	AC	—	.4	.7	1.0	WRJZ	religious	1.2	1.2	1.5	1.3
KVOO	country	8.6	7.2	7.4	7.2							WGAP	country	1.1	2.2	2.3	1.1
KMYZ-AM-FM	top 40	5.6	6.2	5.4	6.3							WQBB	adult std	.6	1.8	1.1	1.1
KVLT	oldies	3.6	3.2	6.4	4.9												
KVOO-FM	country	4.4	4.0	4.6	4.7												
KRAV	AC	5.1	6.1	3.7	4.2												
KQMJ	AC	4.0	4.9	3.5	4.1												
KTFX	country	3.2	4.3	4.0	2.5												
KBLK	urban	1.2	.9	2.3	1.8												
KXOJ	religious	1.2	—	1.5	1.2												
AUSTIN, TEXAS—(58)						ALLEN TOWN, PA.—(61)						MONTEREY, CALIF.—(75)					
KASE	country	12.6	14.9	13.4	13.4	WLEV	AC	7.9	10.9	11.0	13.5	KDON	top 40	9.2	8.7	8.7	11.2
KBTS	top 40	8.0	9.1	9.4	11.0	WFMZ	easy	13.4	16.0	14.6	12.8	KGO	n/t	7.5	7.5	7.9	6.6
KLBJ-FM	album	10.1	9.9	9.6	8.7	WZZO	album	10.7	11.1	12.2	11.1	KTOM-AM-FM	country	5.8	5.8	7.4	5.9
KKMJ	AC	9.5	8.9	9.4	7.2	WAEB-FM	top 40	14.0	9.8	10.8	10.9	KWSS	top 40	8.8	6.8	6.3	5.8
KHFI	top 40	9.5	5.4	6.3	7.0	WAEB	AC	5.6	6.3	4.6	5.5	KBAY	easy	4.0	3.4	5.9	4.9
KEYI	AC	4.2	6.8	6.4	5.5	WEST	adult std	3.6	3.6	2.9	4.2	KMBY	album	4.2	5.0	5.3	4.8
KPEZ	album	4.1	3.5	2.4	4.5	WXXW	country	3.1	3.4	3.4	3.0	KLFA	Spanish	3.5	1.5	2.7	3.8
KQFX	oldies	4.3	4.5	3.2	4.4	WXTU	country	1.0	1.1	1.4	2.8	KOCN	AC	3.0	5.2	4.0	3.8
KLBJ	N/T	5.3	5.3	4.5	4.3	WEAZ-FM	AC	1.8	.8	1.2	2.2	KWAV	AC	3.0	5.9	5.3	3.8
KGSR	adult alt	—	—	—	2.4	WKAP	adult std	5.1	3.2	4.5	2.0	KCTY	Spanish	3.1	3.3	2.1	3.1
KLTD	oldies	—	—	3.0	2.3	WYSP	cls rock	2.4	2.6	2.9	2.0	KBOQ	classical	2.5	3.4	3.8	2.8
KVET	country	2.8	2.4	2.7	2.3	WUGL	oldies	.6	.3	1.2	1.8	KCBS	N/T	3.4	2.9	2.8	2.7
KAPT	easy	2.7	2.9	4.1	1.3	WFLN	classical	.5	.7	.5	1.3	KLRS-FM	adult alt	1.3	1.6	2.3	2.4
KOKE	easy	3.0	2.2	1.6	1.3	WOR	N/T	.9	1.6	1.0	1.0	KNBR	AC	3.5	1.1	1.4	2.3
KSAH	Spanish	2.6	—	—	1.3	SAN DIEGO NORTH—(62)						KOME	album	1.0	1.7	2.2	2.0
KTXZ	Spanish	.5	.7	1.4	1.3	KJQY	easy	10.2	6.1	9.0	6.8	KTGE	Spanish	3.5	1.1	1.4	2.0
KIXL	religious	4	1.0	—	1.1	KGB	album	5.8	4.5	6.1	6.1	KXDC-AM-FM	easy	2.3	4.3	3.1	2.0
WILKES-BARRE, PA.—(59)						KFMB-FM	AC	7.4	7.8	9.2	6.0	KSJO	album	1.0	1.1	1.4	1.5
WKRR	top 40	14.7	13.0	13.8	13.3	KKLQ-AM-FM	top 40	4.5	6.0	5.1	5.3	KHIP	Spanish	1.8	2.2	1.2	1.4
WNAK	easy	4.9	5.0	7.0	8.7	KSON-AM-FM	country	2.3	3.2	2.1	5.0	KOMY	adult std	.6	1.0	.9	1.4
WEZX	album	9.0	8.9	6.4	7.1	KGMG-FM	cls rock	5.1	5.3	4.8	4.5	KMEL	crossover	1.6	1.7	.9	1.2
WARM	AC	7.2	6.8	5.5	5.8	KYXY	AC	5.0	2.5	4.2	4.5	KRAY	Spanish	1.0	2.2	2.0	1.2
WMGS	AC	4.5	5.0	5.4	5.4	KFMB	AC	6.1	4.6	5.4	4.4	KAZA	Spanish	1.0	—	.8	1.0
WWSH	easy	5.2	4.8	5.3	5.4	XETRA-FM	modern	4.6	3.8	4.2	3.7	KPIG	country	2.5	3.2	2.1	1.0
WTLQ	top 40	5.0	3.5	4.4	3.3	KKYY	AC	2.2	3.7	3.8	3.4	McALLEN, TEXAS—(76)					
WGBI-FM	AC	4.8	5.1	3.8	2.9	KFSD	classical	2.9	2.8	2.9	3.0	KBFM	top 40	17.0	18.6	18.7	19.7
WEJL	AC	2.8	1.8	2.2	2.8	KGMG	adult std	.5	2.9	1.9	3.0	KTXF	country	9.1	8.4	13.0	13.4
WSGD	oldies	1.3	2.9	3.0	2.7	KPWR	crossover	1.5	1.9	1.7	2.7	KGBT	Spanish	18.3	17.7	16.6	11.8
WARD	N/T	2.6	1.5	2.3	2.2	KCBQ-AM-FM	oldies	3.1	1.9	1.7	2.6	KIWW	Spanish	9.7	9.7	6.8	8.8
WEAY	oldies	1.7	.6	1.7	2.2	KKOS	album	2.1	2.4	3.4	2.6	KELT	AC	8.2	5.5	5.5	6.8
WBAX	adult std	2.1	2.3	2.4	2.1	KPOP	adult std	1.0	1.7	.8	2.5	KQXX	Spanish	5.0	4.8	5.4	4.7
WICK	easy	2.0	1.8	2.1	2.1	KNX	N/T	2.2	3.0	3.1	2.1	KVLY	easy	4.9	6.0	5.4	4.3
WHLM	top 40	1.8	3.1	2.8	1.8	KSDO	N/T	3.3	2.8	2.5	2.1	KRIX	album	5.8	4.7	3.7	4.0
WQQQ	top 40	2.0	1.5	1.1	1.7	KIFM	adult alt	5.7	1.1	2.3	1.8	KIRT	Spanish	3.6	2.2	2.6	3.6
WQEQ	AC	1.0	1.0	.4	1.6	KOWF	country	1.5	2.4	.7	1.7	KBOR	Spanish	3.5	1.5	1.8	3.1
WZZO	album	.8	2.0	1.3	1.4	KFI	N/t	1.2	1.2	.9	1.6	KUBR/KJAV	religious	1.7	2.2	2.3	3.1
WGBI	country	1.4	.9	2.1	1.3	KBIG	AC	—	—	—	1.5	KRGE	oldies	2.6	2.1	.6	1.8
WILK	AC	1.8	1.6	1.5	1.3	KSWV	adult alt	.6	2.0	1.6	1.4	KURV	N/T	1.5	1.1	1.1	1.5
WSBG	top 40	1.6	1.1	1.6	1.2	XETRA	N/T	1.1	1.1	.9	1.2	KITM	Spanish	.6	.6	1.4	1.1
WLEV	AC	.5	.6	.9	1.0	KVSD	N/T	1.8	1.0	.8	1.2	KIKN	country	—	—	1.0	1.0
WCDL	adult std	—	—	—	1.0	KLOS	album	.9	2.5	.7	1.1	WILMINGTON, DEL.—(77)					
RALEIGH/DURHAM, N.C.—(60)						KPRZ	religious	.6	1.6	1.3	1.1	WSTW	top 40	—	9.1	—	9.2
WRDU	album	10.9	10.5	7.4	10.1	KABC	N/T	1.2	.7	.8	1.0	WMMR	album	—	9.7	—	8.8
WDCG	top 40	10.3	8.5	9.0	8.1	KBRT	religious	1.4	—	.7	1.0	WJBR-FM	AC	—	8.8	—	7.8
WRAL	AC	7.5	6.8	7.3	8.1	KOWA	country	1.5	1.6	.8	1.0	WUSL	urban	—	7.3	—	7.5
WPTF	AC	9.0	7.9	8.1	7.8	TUCSON, ARIZ.—(63)						WDEL	AC	—	6.2	—	6.4
WQOK	urban	7.1	8.2	7.2	7.2	KRQQ	top 40	22.4	18.0	23.0	21.5	WXTU	country	—	3.6	—	5.0
WQDR	country	6.0	8.8	9.3	6.4	KWFM	oldies	8.4	6.1	5.0	8.3	WILM	N/T	—	3.4	—	4.1
WFXC	urban	6.1	5.5	9.2	5.8	KJYK	AC	8.2	6.0	7.6	8.0	WEGX	top 40	—	4.6	—	4.0
WTRG	oldies	2.5	2.3	2.6	5.5	KLPX	album	8.8	7.6	8.9	7.9	WUOL	oldies	—	2.0	—	3.6
WYLT	AC	5.7	4.6	4.7	3.6	KIIM	country	10.2	11.6	10.4	6.9	WYSP	cls rock	—	3.8	—	3.4
WDUR	religious	2.1	2.7	1.8	3.4	KNST	N/T	3.0	4.4	4.0	4.0	WEAZ-FM	AC	—	3.9	—	3.3
WZZU	top 40	2.4	2.8	2.7	3.0	KCUB	country	2.4	3.2	2.7	3.9	WIOQ	oldies	—	1.4	—	3.2
WDNC	adult std	2.6	2.2	2.9	1.8	KMRR	adult std	1.5	5.3	3.9	3.5	WDSO	country	—	1.1	—	2.5
WNND	adult alt	.9	1.4	1.4	1.8	KUPD	album	2.9	2.0	2.7	3.0	WKSZ	AC	—	3.6	—	2.5
WLLE	urban	2.1	1.2	2.5	1.7	KGUY	adult std	2.2	5.2	3.6	2.9	WWDB	N/T	—	2.7	—	2.3
WSRC	religious	1.4	1.3	.5	1.4	KQYT	easy	1.2	1.3	2.1	2.6	WFLN	classical	—	1.5	—	2.1
WPCM	country	2.4	1.4	.5	1.1	KTKT	AC	1.9	.8	.9	2.3	WPOC	country	—	2.3	—	1.9
WYRN	oldies	.7	.3	.7	1.0	KQTL	Spanish	1.9	1.5	3.8	2.1	WDAS-FM	urban	—	2.2	—	1.8
						KTUC	N/T	1.7	1.3	1.6	1.8	WCAU	N/T	—	.8	—	1.3
						KAWV	adult alt	2.2	1.9	.9	1.7	WPEN	adult std	—	1.5	—	1.2
						KAIR	AC	2.7	1.8	.9	1.6	WAMS	oldies	—			

SPRING '89 ARBITRONS

(Continued from preceding page)

Call	Format	Su '88	Fa '88	W '89	Sp '89	Call	Format	Su '88	Fa '88	W '89	Sp '89	Call	Format	Su '88	Fa '88	W '89	Sp '89	Call	Format	Su '88	Fa '88	W '89	Sp '89									
ALBUQUERQUE, N.M.—(79)																																
KRST	country	—	9.4	—	13.3	WBBG	oldies	7.6	7.3	6.8	8.7	WJCV	religious	—	—	—	1.0	WFHN	top 40	—	—	—	3.8									
KKOB	AC	—	10.4	—	10.5	WKBN	N/T	9.0	10.6	9.0	8.0	WOKN	urban	—	—	—	1.0	WHIM	country	—	2.5	—	2.9									
KZSS/KZRR	album	—	7.2	—	7.7	WNCD	album	9.4	5.4	7.0	5.2	NEW BEDFORD, MA.—(84)				WALE	N/T	—	3.2	—	2.5	WJIB	easy	—	2.2	—	1.6					
KKOB-FM	AC	—	12.0	—	7.5	WYFM	AC	7.2	6.6	5.9	4.9	WPRO-FM	top 40	—	10.1	—	10.2	WZLX	cls rock	—	1.5	—	2.5	WBZ	AC	—	2.7	—	1.5			
KNMQ	top 40	—	2.9	—	5.8	WFMJ	AC	3.2	3.4	6.1	4.7	WHJY	album	—	8.6	—	9.4	WZOU	top 40	—	3.2	—	2.5	WBRU	modern	—	1.4	—	1.3			
KKJY	easy	—	7.5	—	5.5	WRKU	album	—	8	3.5	4.5	WBSM	N/T	—	5.9	—	6.6	WSNE	AC	—	4.9	—	2.4	WNBH	AC	—	2.2	—	1.3			
KKSS	crossover	—	7.1	—	5.1	WBBW	N/T	5.3	5.2	3.6	3.9	WLKW	easy	—	4.1	—	5.8	WPLM-AM-FM	adult std	—	3.4	—	2.1	WARA	N/T	—	—	—	1.2			
KMGA	AC	—	3.0	—	3.9	WMGZ-FM	top 40	2.5	4.3	2.9	3.9	WODS	oldies	—	3.3	—	5.2	WWKX	crossover	—	1.0	—	2.1	WHDH	N/T	—	1.0	—	1.1			
KAMX/KFMG	album	—	5.8	—	3.8	WPHR	top 40	1.5	1.2	1.5	2.4	WMYS	AC	—	7.4	—	5.0	WPRO	AC	—	1.8	—	2.0	WRKO	N/T	—	1.5	—	1.1			
KABQ	Spanish	—	8	—	3.4	WGFT	religious	.4	1.1	1.9	1.4	WWLI	AC	—	3.4	—	4.0	WXKS-FM	top 40	—	1.4	—	2.0									
KIVA	top 40	—	3.3	—	3.3	WWWE	N/T	1.1	—	8	1.2																					
KHFM	classical	—	2.7	—	3.2	WRRO	oldies	1.7	1.9	1.4	1.1																					
KLSK	adult alt	—	2.2	—	1.9	LITTLE ROCK, ARK.—(82)				KSSN	country	—	20.3	—	20.7																	
KKBR	oldies	—	1.6	—	1.8	KIPR	urban	—	9.9	—	9.7																					
KDEF	adult std	—	2.9	—	1.3	KKYK	top 40	—	9.6	—	9.4																					
KMYI	AC	—	1.8	—	1.2	KEZQ-FM	easy	—	9.0	—	8.3																					
KZKL	oldies	—	1.0	—	4.5	KARN	N/T	—	7.6	—	7.9																					
KRZY	country	—	2.0	—	1.1	KZOU-FM	top 40	—	8.2	—	6.4																					
KQEO	oldies	—	1.4	—	1.0	KHLT-FM	AC	—	5.2	—	6.0																					
KZRQ	album	—	1.6	—	1.0	KMJX	album	—	5.6	—	5.3																					
EL PASO, TEXAS—(80)																																
KPRR	crossover	11.7	12.0	13.4	14.4	KWTD	urban	—	2.6	—	3.6																					
KHEY-FM	country	8.4	11.2	10.4	11.6	KITA	religious	—	1.6	—	3.3																					
KLAQ	album	16.0	10.9	10.8	9.9	KZLR-FM	cls rock	—	3.7	—	3.3																					
KTSM-FM	easy	4.9	5.9	6.7	8.3	KHLT	AC	—	1.7	—	1.8																					
KBNA-AM-FM	Spanish	8.2	8.9	7.6	6.9	KMTL	religious	—	1.1	—	1.0																					
KOFX	oldies	6.1	4.4	4.2	6.8	COASTAL, N.C.—(83)				WIKS	urban	—	19.6	—	16.9																	
KLTO	AC	3.8	5.6	5.9	5.1	WRNS	country	—	15.0	—	14.6																					
KAMA	Spanish	6.6	4.8	4.9	4.8	WDLX	top 40	—	9.6	—	11.0																					
KAMZ	top 40	6.1	4.8	7.1	4.7	WFL-AM-FM	AC	—	6.2	—	7.4																					
KEZB-AM-FM	top 40	9.8	6.4	4.4	4.6	WNCT-FM	easy	—	7.9	—	6.1																					
KHEY	country	3.0	2.8	2.5	2.9	WZCY	album	—	8.2	—	4.7																					
KTSM	N/T	2.9	3.8	3.1	2.4	WRCM	country	—	3.9	—	3.5																					
KROD	oldies	4.2	4.4	3.9	1.9	WHTC	crossover	—	2.9	—	3.2																					
KELP	religious	.5	.6	1.2	1.7	WGTM	religious	—	1.9	—	2.1																					
YOUNGSTOWN, OHIO—(81)																																
WHOT-AM-FM	top 40	14.7	14.0	12.6	14.6	WOOW	religious	—	.6	—	2.1																					
WQXK	country	8.2	9.5	7.9	10.9	WRDU	album	—	1.7	—	1.9																					
WKBN-FM	easy	7.8	9.5	11.3	10.6	WTRG	oldies	—	.9	—	1.9																					
						WXQR	album	—	2.9	—	1.9																					

GMs CLEAR THE AIR ON BROADCASTING WITHOUT PD

(Continued from page 14)

After Stairs left X100 in early February to take the PD spot at KMJK, Smith named Gene Baxter acting PD. While Smith compliments Baxter for handling the PD duties, he admits that there were some problems. "There are always some limitations when you are acting. We tried to make it as if he was PD. He had the authority to have one-on-one sessions with the jocks and aircheck sessions. I said he had the authority, he acted like he had the authority, but still people were saying that he was not the PD."

There were also other problems. Smith and Baxter decided to hold back on certain decisions. "We knew they could take us in the direction that the [new] PD would not want to go in," he says. "We never felt it was going to be four months. Probably in February, if we did know we weren't going to have a PD until June, we would have done some advertising and contesting."

Ironically, Richards was a candidate early on and initially turned the job down. Then, several delays occurred. First, instead of flying candidates in to the Bay Area, Smith decided to wait until the Gavin Convention, which several candidates would be attending. Then he had to wait for the results from research, which could have led to the station changing directions, and thus possibly send Smith looking for a candidate with different qualifications.

The research concluded later than expected, but upon seeing the results, Smith decided to stay on the same course. After interviewing and making offers to at least two other candidates, X100 began talking to Richards again. This time he accepted the job. "It was really a series of circumstances," he says. "We always felt like [hiring a PD] was two or three weeks down the road."

X100 remained flat during its period with no PD, which, Smith says, "is a tribute to Gene." Morale at the station also managed to stay high. "One of the things Bill [Richards] noticed is that for not having a PD four months, morale was high. It is hard when people don't know who their boss is."

One factor that some suspect may have contributed to the delays in hiring at KLOS and KXXX is corporate influence—both stations are owned by large broadcast companies. Both Sommers and Smith deny that was a factor, but Smith admits that at least one candidate was concerned about the corporate structure that has Rick Cummings as national PD, Jeff Wyatt as regional PD, and Alan Burns consulting the Emmis-owned station.

Once in a great while, instead of looking for a new PD, a GM will assume the PD duties himself. That was the case with AC WBUF Buffalo, N.Y., where GM Larry White and MD Bruce Galloway have been filling the void since February, when PD Art Wander left the station. For now, White has no plans to hire a new PD.

The scenario of a GM taking the PD reins on a permanent basis is more common in smaller markets. Urban KPRS Kansas City, Mo., has been operating without a PD for nearly a decade, says president Michael Carter. At the family-owned outlet, management handles all the basic programming decisions, while the MD handles the music.

"The fact that we don't have a program director doesn't mean my station's slow," Carter says. "It means that our staff is capable of handling what we need to get done without people breathing down their neck."

Urban WWWZ (Z93) Charleston, S.C., is in a similar situation. GM/

owner Cliff Fletcher has been programming the station for more than three years. "It started off as a budget thing," he says. "We were in the process of moving our station and rebuilding the studios." Despite the fact that WWWZ was doing "extremely well," Fletcher eventually decided to look for a PD.

"It became very difficult," he says. "I expected someone to understand the business the way I did. I wanted them to understand programming, understand research, and understand sales." Fletcher, who once worked for Arbitron and has a background in sales, couldn't find that person. So he stayed in the post.

For now, Fletcher feels the arrangement is working fine. "It is a nice, neat package for someone that understands all sides of the business," he says. But there are negative sides. "It would be nice if I had a PD so I could go out and buy other radio stations and do other things."

WASHINGTON ROUNDUP

(Continued from page 14)

to open up the spectrum.

Fritts said that deregulation has harmed AM competition, caused AM and FM band crowding and interference, and destroyed the local service concept. At the same time, he said, there's a greater backlog, with FM modification applications stacked up with half-year to 18-month delays. The NAB chief said he hoped the new FCC commissioners will restore "real-world policy initiatives."

LOBBYING HARBALL PAYS OFF

The NAB, through a last-minute

grass-roots lobbying effort, has been successful in defeating an initiative in the budget reconciliation bill that would have made broadcasters fork up a yearly check to Uncle Sam for the use of his spectrum.

A spectrum fee would have been a percentage based on station size, value, and annual gross. Broadcasters had crossed their fingers and taken a compromise approach, settling for a "cost of regulation" fee that is now a fact of life in the age of deficit reduction packages.

newsline...

CBS RADIO has named Don Davis VP/GM of its WLTT Washington, D.C., replacing Jim Keating, now the executive VP/chief operating officer of Beasley Broadcasting. Davis was PD of WLTT since 1987.

DAVID HARRIS has been appointed as VP/GM of WJQY Fort Lauderdale/Miami replacing Skip Schmidt. Harris was group VP/national sales for Marlin Broadcasting.

EZ COMMUNICATIONS has announced that it will sell four of its stations as a package—WEZB New Orleans; WOKV/WAIV Jacksonville, Fla.; and WMXC Charlotte, N.C. No asking price has been made official but observers estimate it at \$40 million. The chain intends to concentrate on properties in top 15 markets.

OTHER STATION SALES: WNOE-AM-FM New Orleans from James Noe to NewMarket Media for \$7.25 million; WCOS-AM-FM Columbia, S.C., from George Buck to Ragan Henry's Bancora Broadcasting for \$12.5 million; WLK Charlotte, N.C., from Capitol Broadcasting Corp. to Trumper Communications for \$8 million.

FRED SNYDER has been named operations manager for Mutual Broadcasting, based at its Arlington, Va., headquarters. He was previously OM/ND at WMAS Springfield, Mass.

DICK YANKUS is upped from VP/operations to president of Caravelle Broadcast Group, replacing Howard Schrott.

CAPITAL CITIES/ABC has completed its purchase of the Satellite Music Network with the purchase of the remaining 86% of SMN's stock. Final purchase price was \$48 million, or \$5.60 a share.

AT FINANCIAL BUSINESS NETWORK, president/chief operating officer Joe Doron and Doug Franklin have left to set up a management consultancy. Glen Taylor remains CEO. VP/corporate communications John Darin becomes VP/network news operations.

DONALD TOOL has been named GM of Wescom's newly acquired KRLV Las Vegas, replacing former owner/GM Lorraine Arms. Tool was GM of KRNT/KRNQ Des Moines, Iowa.



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Stevens Reflects On His First Year As 'AT40' Host

LOS ANGELES "It's hard to believe a whole year has gone by, and yet it seems like it could have been four," says **Shadoe Stevens** about his first year as host of **ABC Radio Networks' "American Top 40."** This weekend (Aug. 12 and 13), Stevens celebrates his one-year anniversary as host of the countdown.

Since the onetime alter ego of frantic TV pitchman **Fred Rated** replaced original "AT40" host and co-creator **Casey Kasem**, there have been several changes. New jingles from the L.A.-based **H.L.C. Broadcast Division** were added in February. New features such as "The Way Back Machine," a musical collage of a previous year's top five, have been added. Last month, "AT40" became the first countdown show to be distributed on compact disk (Billboard, July 8). Future plans call for it to be recorded in a tapeless digital studio.

Yet some of the most significant changes during Stevens' one-year reign have been less obvious. "The show has finally found a way to consistently create an attitude," says Stevens. "We were looking for that attitude at the very beginning, but we weren't sure how we would create it and sustain it. From the very beginning we wanted to have a show that dramatically evolved from the old concept."

The transition from Kasem's friendly and informative style to Stevens' sly and smooth delivery wasn't easy. For one thing, Stevens was

coming off a self-imposed decade-long hiatus from radio. "It was much more difficult than I anticipated it would be," he admits. "I soon remembered what a fanatic I am about radio and how good enough is never good enough."

During the decade away from radio Stevens was best-known for his work as the hyper commercial spokesman for the Federated chain, who gained notoriety for his anything-but-subtle approach. "It was hard to hold myself back and not be boring," he says of his return to radio. "I could do the straight approach, but I didn't want to do that." Stevens adds that he "didn't want to get too colorful" either.

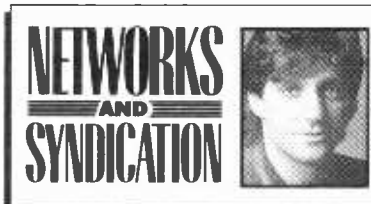
As Stevens puts it, "AT40" was "a good, informative, interesting show" with Kasem at the helm. "We wanted it to be all that and have personality, charisma, and a sense of humor without trying to be funny. The whole idea was to give it a light touch that was more fun than funny."

Fine-tuning of the program continues to take place on a regular basis. Stevens says he and other staffers still re-listen to and critique each show. One change that came about from those reviews was curbing Stevens' frequent use of alliteration—something that may have contributed to the choppiness of the first shows.

"Alliteration is fun—fun to use, fun to say, and fun to listen to, when it is not overused. When you find the right images to convey it can be real

entertaining," he says. "In our effort to inject the show with color, life, and enthusiasm, sometimes I went over the top and didn't realize it until after the fact."

Stevens also hired a vocal coach



by Craig Rosen

who worked with him for several months and says the extra effort has paid off. Today the taping of "AT40" rarely runs more than three-and-a-half to four hours, while some of the his first shows took three or four times as long.

Still, "AT40" remains a unique challenge to the television and radio veteran. "Doing a radio show is one of the most fun things. You go in with minimal preparation and just wing it. If you make a mistake, you can just laugh it off," he says. "But 'American Top 40' has to be as perfect as we can make it, being the fanatics that we are."

Although "Hollywood Squares," in which he came to national prominence as an announcer/player, has ended its run (it will rerun on the USA Network), Stevens will continue to work in television as well, starring in "Loose Cannon," a one-hour action drama series that will begin its run on CBS-TV in January.

Yet Stevens remains fully committed to "AT40." He recently sold his recording studio and TV edit bay and took an office at the North Hollywood, Calif.-offices of ABC Watermark. He has also spent a lot of time on the road promoting the show, making stops in every major city in the country and traveling as far as Norway, England, and Japan.

Reflecting on his year as host of "AT40," Stevens says he is satisfied with his performance. "I don't think there is anything I could do differently," he says. "There were some wrong steps and some right steps. If I made mistakes it was in an effort to make it more entertaining."

AROUND THE INDUSTRY

Premiere Radio Networks will celebrate its third anniversary Tuesday (15) at New York's Tower Suite Restaurant. Set to perform are the **Beach Boys**, as well as Premiere regulars **Jeff Altman, Brad Sanders, Frazer Smith, and Ronnie Schell**... **Statistical Research Inc.** has introduced **PC//PLAN**, a new form of electronic analysis for its **RADAR** service. The new system will enable subscribers to produce audience estimates instantaneously.

Former NFL great **Franco Harris** will host **STRZ Entertainment Network's "NFL Playbook,"** a daily five-minute program set to kick off Sept. 4... **Financial Media Services Inc.'s "Your Personal Finance"** has begun airing on **Willis Broadcasting** stations in Norfolk, Va.; Jacksonville, Fla.; New Orleans; and Columbia and Florence, S.C. The 90-second daily feature is now heard on more than 60 urban outlets.

American Public Radio will take over the distribution of **West Virginia Public Radio's "Mountain Stage"** Oct. 1. The program is currently distributed by **National Public Radio**... **Satellite Music Network's** marketing director **Martin Raab** has been upped to VP/Marketing... **Olympia Broadcasting Networks** recently added "**Adult Comedy Network**," an expansion of its "**Comedy Show**." The service is hosted by **ESPN's Roy Firestone**.

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.

- August 11-12, **Guns N' Roses**, On The Radio, On The Radio Broadcasting, one hour.
- August 11, **Alice Cooper**, Metalshop, MJI Broadcasting, one hour.
- August 11-13, **The Hollies**, The British Invasion Series, United Stations Programming Network special series, 90 minutes.
- August 11-13, **Spencer Davis/Tom Smothers/Donna Summer**, Cruisin' America With Cousin Brucie, CBS RadioRadio, three hours.
- August 11-13, **Natalie Cole**, On The Move With Tom Joyner, CBS RadioRadio, three hours.

(Continued on next page)

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Shadoe Stevens' ongoing promotional travel for "American Top 40" took him to Florida last spring for the grand opening of Disney World's MGM Theme Park. Stevens, center, is flanked by the morning crew from WHYI (Y100) Miami: from left, Captain Y, Athlete's Foot, Bobby Mitchell, and former producer Super Dave.

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Week of July 23, 1989

- 1. Badcase Prince
- 2. Express Yourself Madonna
- 3. On Our Own Bobby Brown
- 4. Buffalo Dance Neneh Cherry
- 5. My Soldiers Marika
- 6. Right Here Waiting Richard Marx
- 7. Mas You Like Crazy Natalie Cole
- 8. Baby Don't Forget My Number Milli Vanilli
- 9. Friends Jody Watley with Eric B & Rakim
- 10. The Doctor The Doobie Brothers
- 11. Good Thing The Young Camels
- 12. The End Of The Innocence Tom Hensley
- 13. I'm That Type Of Guy L.L. Cool J.
- 14. Happy Ever After Julie Forthman
- 15. What You Don't Know Me By Now Simply Red
- 16. If You Don't Know Me By Now Simply Red
- 17. My Brave Face Paul McCartney
- 18. Jump In Love Malcolm McLaren
- 19. No More Rhyme Debbie Gibson
- 20. Making Game Swing Out Sister
- 21. Sayonara Baby Southern All Stars
- 22. Don't Wanna Lose You Gloria Estefan
- 23. I Think I Know It's For Real Donna Summer
- 24. Handbags Kool & The Gang
- 25. Anniversary Yum Maturaya
- 26. Dressed For Success Roxette
- 27. Cold Hearted Paula Abdul
- 28. Keep On Movin' Soul U Soul
- 29. I Drove All Night Lynd Lauper

FM JAPAN
81.3 FM

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HOT ADULT CONTEMPORARY™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
★ ★ NO. 1 ★ ★					
1	1	4	6	RIGHT HERE WAITING EMI 50219	◆ RICHARD MARX 2 weeks at No. 1
2	2	3	6	DON'T WANNA LOSE YOU EPIC 34-6895/E.P.A.	◆ GLORIA ESTEFAN
3	4	8	7	THE END OF THE INNOCENCE Geffen 7-22925	◆ DON HENLEY
4	5	9	8	SOUL PROVIDER Columbia 38-68909	◆ MICHAEL BOLTON
5	3	1	13	IF YOU DON'T KNOW ME BY NOW Elektra 7-69297	◆ SIMPLY RED
6	6	2	14	THIS TIME I KNOW IT'S FOR REAL Atlantic 7-88899	◆ DONNA SUMMER
7	12	23	6	SACRED EMOTION Capitol 44379	◆ DONNY OSMOND
8	8	10	13	MY ONE TEMPTATION Island 7-99252/Atlantic	◆ MICA PARIS
9	11	15	10	TROUBLE ME Elektra 7-69298	◆ 10,000 MANIACS
10	7	6	13	WAITING GAME Fontana 874 190-7/Polygram	◆ SWING OUT SISTER
11	18	24	9	DARLIN' I Wing 871 936-7/Polygram	◆ VANESSA WILLIAMS
12	15	20	8	GOOD THING I.R.S. 53639/MCA	◆ FINE YOUNG CANNIBALS
13	9	5	15	I'LL BE LOVING YOU (FOREVER) Columbia 38-68671	◆ NEW KIDS ON THE BLOCK
14	22	25	8	SPELL Mika 889 328-7/Polygram	DEON ESTUS
15	13	14	16	CRY Polydor 871 110-7/Polygram	◆ WATERFRONT
16	35	—	2	ONE Warner Bros. 7-22899	◆ BEE GEES
17	14	12	10	EXPRESS YOURSELF Sire 7-22948/Warner Bros.	◆ MADONNA
18	26	26	9	ON THE BEACH Geffen 7-22938	◆ CHRIS REA
19	27	33	6	NO MORE RHyme Atlantic 7-88885	◆ DEBBIE GIBSON
20	16	16	12	ROOMS ON FIRE Modern 7-99216/Atlantic	◆ STEVIE NICKS
21	24	21	11	INTO THE NIGHT Polydor 889 368-7/Polygram	BENNY MARDONES
22	20	18	19	MISS YOU LIKE CRAZY EMI 50185	◆ NATALIE COLE
23	17	11	13	UNBORN HEART Columbia 38-68754	DAN HILL
24	10	7	12	MY BRAVE FACE Capitol 44367	◆ PAUL MCCARTNEY
25	19	17	19	EVERLASTING LOVE Elektra 7-69308	◆ HOWARD JONES
26	28	29	8	HOW'M I GONNA SLEEP Capitol 44339	◆ TIM FINN
27	25	22	26	SECOND CHANCE A&M 1273	◆ THIRTY EIGHT SPECIAL
28	23	19	15	WHERE ARE YOU NOW? WTG 31-68625	JIMMY HARNEN WITH SYNCH
29	31	36	5	LICENCE TO KILL MCA 53657	◆ GLADYS KNIGHT
30	21	13	12	WE CAN LAST FOREVER Reprise 7-22985	CHICAGO
★ ★ ★ POWER PICK ★ ★ ★					
31	38	49	3	IF I COULD TURN BACK TIME Geffen 7-22886	◆ CHER
32	32	38	7	DANCING WITH THE LION Columbia 38-68928	◆ ANDREAS VOLLENWEIDER
33	29	27	26	WIND BENEATH MY WINGS Atlantic 7-88972	◆ BETTE MIDLER
34	30	28	23	AFTER ALL Geffen 7-27529	CHER & PETER CETERA
35	39	—	2	AND THE NIGHT STOOD STILL Arista 1-9797	◆ DION
36	41	45	3	IF YOU ASKED ME TO MCA 53358	◆ PATTI LABELLE
37	37	39	7	TOY SOLDIERS Columbia 38-68747	◆ MARTIKA
38	33	31	9	THE DOCTOR Capitol 44376	◆ THE DOOBIE BROTHERS
39	42	42	4	SOMETHING REAL Elektra 7-69290	◆ PHOEBE SNOW
40	40	46	3	JACKIE BROWN Mercury 874 644-7/Polygram	◆ JOHN COUGAR MELLENCAMP
41	34	32	18	THINKING OF YOU Cutting 872 502-7/Polygram	◆ SA-FIRE
42	48	—	2	(SOMETHING INSIDE) SO STRONG Reprise 7-22853	◆ KENNY ROGERS
★ ★ ★ HOT SHOT DEBUT ★ ★ ★					
43	NEW ▶		1	EVERYTHING BUT MY PRIDE Virgin 7-99184	CUTTING CREW
44	NEW ▶		1	SHOWER ME WITH YOUR LOVE Columbia 38-68746	◆ SURFACE
45	44	35	18	THROUGH THE STORM Arista 1-9809	ARETHA FRANKLIN & ELTON JOHN
46	36	30	15	KEEP EACH OTHER WARM Arista 1-9838	BARRY MANILOW
47	45	41	4	NOBODY KNOWS Atlantic 7-88990	◆ MIKE + THE MECHANICS
48	43	34	17	FOREVER YOUR GIRL Virgin 7-99230	◆ PAULA ABDUL
49	NEW ▶		1	WRITING ON THE WALL A&M LP CUT	◆ ONE 2 MANY
50	46	44	4	CALIFORNIA BLUE Virgin 7-99202	◆ ROY ORBISON

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

RADIO

Lucky Listeners Get A Chance To Take The Money And Run Stations Hold \$1M 'Dash For Cash' Promos

BY CARYN BRUCE

NEW YORK It's every radio listener's fantasy: entering a bank vault glowing with \$1 million in cash, taking as much as will fit between one's hands, and dashing, and taking more, and dashing... It's called the Million Dollar Dash For Cash and, though the prize sounds tremendous, no station ever budgets more than one-tenth of that amount.

Urban WUSL (Power 99) Philadelphia set its first dash contestant loose in a vault in June. He got away with \$25,207. "The promotion uses the theater of the mind," says promotion di-



Million Dollar Dash For Cash winner Marie Dunga, left, beams with delight next to top 40 KIIS' Rick Dees in the vault of the First Interstate Bank in Hollywood, Calif.

PROMOTIONS

rector Brian Marks. "It's an illusion, but we don't mislead our listeners. We never say that they will walk away with a million dollars."

According to Marks and his ex-promotion partner, Eric Margolis of urban WRKS New York, "million" is one of those magical words that makes listeners starry-eyed. "It's the same concept as our giving away a gold Mercedes," says Margolis. "We could've given away a black one, but gold sounds richer."

This fall, WRKS will run its fourth Million Dollar Dash, which is now part of the station's identity. "It's definitely our biggest promotion of the year," says Margolis. "Listeners are already calling to see when we're doing the promotion."

Both Marks and Margolis agree that the most difficult part of the promotion is getting a bank to cooperate. "Very few banks have a million bucks hanging around," says Marks. Margolis suggests reaching out to small banks.

Although the promotion's name implies that a station could potentially surrender one million dollars, they hope, pray, and budget for that to never occur. Top 40 KIIS Los Angeles prepared for its first Million Dollar Dash by making a practice run with play money. The practice figure was close to the amount actually given away, says promotion director Karen Tobin. Likewise, for WRKS' first dash, then-GM Barry Mayo made the practice run, which came close to the listener's snatch. Marks simply used his WRKS experience to judge how much Power 99 would shell out.

In reality, stations budget the amount they can afford, using different gauges to make sure the dasher won't go over that limit. But it's risky. Top 40 KKBQ (93Q) Houston ran its first—and last—Million Dollar Bank Job in June, 1987. The station budgeted \$10,000 for the promotion, but the winner got away with \$123,885. "We were quite shocked and surprised," says assistant promotion director Jennifer Jackson, who adds that the station has since turned to creative, less-expensive promotions.

Promotion directors who have done the Million Dollar Dash agree that other media play a major role in the event's success. In promoting the dash, directors stress the importance of television, billboards, bus shelters, and other media to get the word out

to those who may not listen to the station. "It's a big event, you've got to make a big deal about it," says Margolis.

The actual dash is a great opportunity for wide press coverage. WRKS's dash three years ago made the front page of New York's Daily News. All three TV networks were witness to the dash in Los Angeles. The CBS affiliate in Philadelphia did a feature story on WUSL's dash. "Everyone is curious to see the inside of a vault with a million dollars scattered around," says Tobin.

To those planning similar promotions, dash veterans share these tips: •Make sure there is actually \$1 million, and that not only the one-dollar bills are visible. The press tends to look for ways in which the station might be cheating the dasher.

•Don't use brand new money—it sticks together more.

•The distance between the container and the vault is key: make sure it stays constant. KIIS put its receptacle 20 feet away; WUSL, 10 feet; and WRKS, about 12 feet.

•Don't let the dasher carry money against his body—just between his

hands.

IDEA MILL

Top 40 WXGT (92X) Columbus will bury its nighttime jock Baltazar alive to raise \$15,000 for the area chapter of Mothers Against Drunk Driving... oldies/classic rock combo KOMA/KRXO Oklahoma City combined morning teams to stage an ambitious "sit-in" to support the athletic department of Oklahoma University. Kent Jones of KOMA and Chad Derouin of KRXO will race to see who can sit in the most seats at the university's Owen Stadium—there are more than 75,000 seats.

The Radio Action Coalition Of The Environment is seeking promotional ideas that can be tied to ecological issues. These will be compiled and distributed free of charge to stations around the world. FAX your eco-promo ideas to 213-226-0528, or call RACE at 213-226-0466 for more information... The Carson Group is looking for radio personalities to help promote 1989 as the Year Of The Young Reader. Call Kate Burns at 412-471-1900.

NETWORKS AND SYNDICATIONS

(Continued from preceding page)

August 11, Patti LaBelle, Star Beat, MJI Broadcasting, one hour.

August 11-13, Neneh Cherry/Matt Frewer/Patsy Kensit, Party America, Cutler Productions, two hours.

August 11-13, The Gloria Estefan Story, The Weekly Special, United Stations, 90 minutes.

August 12-13, Peabo Bryson/Heavy D & the Boyz/Sharon Bryant, RadioScope, Lee Bailey Communications, one hour.

August 13, Moscow Music Peace Festival: Bon Jovi, Motley Crue, Scorpions, Gorky Park, Skid Row, Live From Lenin Stadium/Moscow, Westwood One Radio Networks Special, four hours, 15 minutes.

August 13, Don Henley/the Call/Pete Townshend, Powercuts, Global Satellite Network, two hours.

August 14, Billy Squier, Rockline, Global Satellite Network, 90 minutes.

August 14-20, Anderson, Bruford, Wakeman, & Howe, The World Of Rock With Scott Muni, DIR Broadcasting, four hours.

August 14-20, Pete Townshend, King Biscuit Flower Hour, DIR Broadcasting, one hour.

August 14-20, Moody Blues, Superstars Rock Concert Series, Westwood One Radio Networks, 90 minutes.

August 14-20, Billy Squier, Off The Record with Mary Turner, Westwood One Radio Networks, one hour.

August 14-20, Live Voltage: Extreme, High Voltage, Westwood One Radio Networks, two hours.

August 14-20, Woodstock Special: Jefferson Airplane/Joe Cocker, Classic Cuts, MJI Broadcasting, one hour.

August 14-20, Bonnie Raitt, Rock Today, MJI Broadcasting, one hour.

August 14-20, Eliane Elias, The Jazz Show with David Sanborn, Westwood One Radio Networks, two hours.

August 14-20, Steve Wariner, Listen In With Lon Helton, Westwood One Radio Networks, one hour.

August 14-20, Highway 101, Country Today, MJI Broadcasting, one hour.

August 14-20, The Bellamy Brothers, Westwood One Presents, Westwood One Radio Networks, one hour.

August 14-20, New Edition/Midnight Star, In The Spotlight, Westwood One Radio Networks, one hour.

August 18, The Yes Story: Together And Solo, United Stations Programming Network special, three hours.

VOX JOX

(Continued from page 14)

the morning show on urban WRKS last Wednesday. If Webb stays, it will be his second stint in mornings at Kiss after leaving crosstown WBLB for the second time.

In other New York news, 22-year WNEW-FM veteran Scott Muni has signed a five-year contract with the station. He also moves from OM to VP of special products/program development to create and host syndicated programs for parent company Legacy Broadcasting. And after 15 months, crossover WQHT (Hot 97) morning team Ron Stevens & Joy Grdnic will leave the station at the end of September.

After turning in an unusually high-energy guest shot on WHTZ (Z100) New York last weekend that was light-years away from his recent work on WLS Chicago, it now appears that John "Records" Landecker will be doing further air work at the top 40 station in the near future. Z100 recently held its sixth birthday party at New York's

Palladium (or as the Morning Zoo referred to it on the air, the Get-laidium), with musical acts including Hall & Oates, Paula Abdul, and Debbie Gibson.

As previewed last week, "Magic" Matt Alan from Z100 and VH1 is now doing afternoons at top 40 KIIS Los Angeles. Midday veteran Paul Freeman is gone, after 15 years with KIIS as Bruce Vidal moves to middays. Alan, a magician since his teens, debuted by sawing KIIS morning man Rick Dees in half in an effort to regain Dees' double-digit ratings.

Across town at N/T KFI, Christopher Bartlett—who worked for Australia's New World Pictures and answered a trade ad—is now doing nights, replacing Chris Roberts. Jo Anne "Mother Love" Hart, formerly of WZAK and WGCL Cleveland, joins for late nights as Larry King's program is moved to overnights.

Alex Bennett, morning man for

the last 3 1/2 years at modern KITS San Francisco, is gone as the station moves toward a more music-oriented approach in that daypart. ND Lori Thompson's role in mornings is being expanded; a new anchor will be named shortly... In an unusual piece of casting, "Diff'rent Strokes" star Gary Coleman is now hosting a weekly interview show for adult alternative KHIH Denver: "Gary Coleman's Colorado Hi."

At top 40 WMJQ (Magic 102) Buffalo, N.Y., MD Roger Christian moves from middays to late nights as Marie Bonacci leaves. Weekender Terry Lamar moves to middays. John Gorman is no longer consulting the station... Marriage leads Dayna Farris from the MD slot at urban WJLB Detroit to an AE slot at WWDB Philadelphia. Jimmy Wonder (a/k/a PD James Alexander reverting to his '60s/'70s air-name) is handling those duties for now.

Professional morning guest Jessica Hahn has changed phone numbers; call her at 602-225-8445... Research director Russ Allen adds assistant PD stripes at crossover WPGC-FM Washington, D.C.... Scott Fischer joins AC WALR Atlanta for middays from top 40 KRXY (Y108) Denver... Laura Gannon to mornings at rock 40 WLRS Louisville, Ky., from WIAL Eau Claire, Wis.... Former KATM Colorado Springs, Colo., PD Randy Stewart joins AC WRRM Cincinnati for p.m. drive.

With Julie Patterson leaving to have a baby, top 40 KEGL Dallas has a midday opening. PD Joel Folger wants T&R and picture and emphasizes that he will take tapes from any size market... Country KRPM Seattle has an MD/night opening as Ken Moultrie heads to a yet-unspecified job with the new Braiker Radio Services network. In addition, Steve Golden from KUPL Portland, Ore., is replacing Ralph Hasty in middays.

Among those looking for jobs this week: newsman Rob Williams (ex-WLVK Charlotte, N.C.), 704-529-6789; Tim Greene (moving from WCKZ Charlotte, N.C., to L.A. and looking for part-time air work) 215-224-4651; Quinn Echols (former PD urban WKWQ Columbia, S.C.), 214-257-0790; Kathy Hansen (research director, WAVA Washington, D.C.), 703-532-2574... Steven B. Williams (half of KXKL Denver's Steven B & the Hawk), 303-730-1377.

WHILE MOST OF THE consultants who do diary reviews at Arbitron's Laurel, Md., headquarters have signed the company's confidentiality agreements (Billboard, April 8), Dwight Douglas is still at odds with the company. Douglas, who was recently turned away at Laurel, has sent the company a letter which he says serves as an alternately worded agreement, and plans to go to Laurel again to show "a concerted blocking of my right to do my job." Arbitron says that it expects Douglas to sign the same agreement as everybody else.

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

ALBUM ROCK TRACKS™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
				Compiled from national album rock radio airplay reports.	
				★ ★ NO. 1 ★ ★	
1	1	1	9	CROSSFIRE EPIC LP CUT/E.P.A.	STEVIE RAY VAUGHAN & DOUBLE TROUBLE 3 weeks at No. 1
2	2	4	10	LET THE DAY BEGIN MCA 53658	THE CALL
3	3	5	8	FORGET ME NOT EPIC 34-68946/E.P.A.	BAD ENGLISH
4	4	6	15	FREE FALLIN' MCA LP CUT	TOM PETTY
5	6	9	6	I WILL NOT GO QUIETLY Geffen LP CUT	DON HENLEY
6	11	16	7	HEAVEN Columbia 38-68985	WARRANT
7	10	12	9	ON THE LINE ATCO 7-99208	TANGIER
8	8	11	13	HEADED FOR A HEARTBREAK ATLANTIC 7-88922	WINGER
9	17	19	6	DIG ATLANTIC LP CUT	PETE TOWNSHEND/THE WHO
10	29	—	2	SOMETHING TO HOLD ON TO ELEKTRA LP CUT	TREVOR RABIN
11	5	2	8	THE END OF THE INNOCENCE Geffen 7-22925	DON HENLEY
12	16	21	9	18 AND LIFE ATLANTIC 7-88883	SKID ROW
13	7	3	11	NEED A LITTLE TASTE OF LOVE CAPITOL 44441	THE DOOBIE BROTHERS
14	18	20	7	LONG WAY TO GO MODERN LP CUT/ATLANTIC	STEVIE NICKS
15	12	15	9	LITTLE FIGHTER ATLANTIC 7-88874	WHITE LION
16	20	24	4	NOTHIN' YOU CAN DO ABOUT IT EMI LP CUT	RICHARD MARX
17	27	—	2	CHEER DOWN WARNER BROS. LP CUT	GEORGE HARRISON
18	14	13	7	ALL I WANT IS YOU ISLAND 7-99199/ATLANTIC	U2
19	23	26	4	CHASING YOU INTO THE LIGHT ELEKTRA LP CUT	JACKSON BROWNE
20	24	22	6	JACKIE BROWN MERCURY 874 644-7/POLYGRAM	JOHN COUGAR MELLENCAMP
21	25	25	7	YOU DON'T GET MUCH SLASH LP CUT/REPRISE	BODEANS
22	35	—	2	★ ★ ★ POWER TRACK ★ ★ ★	
22	35	—	2	IT'S NOT ENOUGH RCA 9032	STARSHIP
23	9	7	8	A FRIEND IS A FRIEND ATLANTIC LP CUT	PETE TOWNSHEND
24	13	8	11	DON'T SAY YOU LOVE ME CAPITOL 44420	BILLY SQUIER
25	19	14	15	RUNNIN' DOWN A DREAM MCA 53682	TOM PETTY
26	31	31	4	JELLY ROLL Geffen 7-22885	BLUE MURDER
27	34	40	3	LOVE CRIES CHRYSALIS 23366	STAGE DOLLS
28	28	28	7	WALKING SHOES A&M 1425	TORA TORA
29	33	35	4	RAD GUMBO ARISTA LP CUT	LITTLE FEAT
30	22	17	14	SO ALIVE BIG TIME 8956/RCA	LOVE AND ROCKETS
31	32	32	3	NIGHTRAIN Geffen 7-22869	GUNS N' ROSES
32	21	18	8	SUN KING SIRE LP CUT/REPRISE	THE CULT
33	15	10	11	BROTHER OF MINE ARISTA 1-9852	ANDERSON, BRUFORD, WAKEMAN, HOWE
34	NEW ▶	1	1	★ ★ ★ FLASHMAKER ★ ★ ★	
34	NEW ▶	1	1	WHEN THE NIGHT COMES CAPITOL LP CUT	JOE COCKER
35	36	33	4	GET U READY POLYDOR LP CUT/POLYGRAM	SARAYA
36	41	47	3	I DON'T WANT A LOVER MERCURY 872-350-7/POLYGRAM	TEXAS
37	NEW ▶	1	1	JUST WANNA HOLD ATLANTIC LP CUT	MICK JONES
38	37	37	4	FALLING IN & OUT OF LOVE RCA 9008	LITA FORD
39	38	41	4	DREAMS IN THE DARK ATLANTIC LP CUT	BADLANDS
40	30	27	7	MISTA BONE CAPITOL LP CUT	GREAT WHITE
41	42	48	3	HARD SUN A&M 1431	INDIO
42	44	—	2	I DON'T BELIEVE IN LOVE EMI LP CUT	QUEENSRYCHE
43	40	42	3	ADDICTED TO THAT RUSH ATLANTIC LP CUT	MR. BIG
44	NEW ▶	1	1	POISON EPIC LP CUT/E.P.A.	ALICE COOPER
45	45	—	2	RADIO SILENCE Columbia LP CUT	BORIS GREBENSHIKOV
46	39	36	20	ONCE BITTEN TWICE SHY CAPITOL 44366	GREAT WHITE
47	26	23	9	SMOOTH UP WARNER BROS. 7-22876	BULLETTYOYS
48	49	—	2	ACHIN' TO BE SIRE LP CUT/REPRISE	THE REPLACEMENTS
49	NEW ▶	1	1	ORDER OF THE... ARISTA LP CUT	ANDERSON, BRUFORD, WAKEMAN, HOWE
50	NEW ▶	1	1	IF DIRT WERE DOLLARS Geffen LP CUT	DON HENLEY

FOR WEEK ENDING AUGUST 12, 1989

MODERN ROCK TRACKS™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
				Compiled from Commercial and College Radio Airplay Reports.	
				★ ★ NO. 1 ★ ★	
1	1	4	5	CHANNEL Z REPRISE LP CUT	THE B-52'S 2 weeks at No. 1
2	4	5	7	LOVE SONG ELEKTRA 7-69280	THE CURE
3	2	1	11	DISAPPOINTED VIRGIN LP CUT	PUBLIC IMAGE LTD.
4	3	3	8	HERE COMES YOUR MAN ELEKTRA 7-69287	PIXIES
5	6	7	8	LET THE DAY BEGIN MCA 53658	THE CALL
6	5	8	4	COME ANYTIME RCA LP CUT	HOODOO GURUS
7	9	—	2	LOOK WHO'S DANCING VIRGIN 7-99182	ZIGGY MARLEY/MELODY MAKERS
8	7	2	15	SO ALIVE RCA 8956	LOVE AND ROCKETS
9	11	15	6	RADIO SILENCE Columbia LP CUT	BORIS GREBENSHIKOV
10	15	22	4	DON'T CRASH THE CAR TONIGHT CHAMELEON LP CUT	MARY'S DANISH
11	14	20	6	EVERLASTING LOVE ISLAND 12-INCH	U2
12	17	25	3	EAT FOR TWO ELEKTRA LP CUT	10,000 MANIACS
13	18	21	6	HARD SUN A&M 1431	INDIO
14	NEW ▶	1	1	DON'T LOOK BACK I.R.S. 53695/MCA	FINE YOUNG CANNIBALS
15	20	17	5	YOU DON'T GET MUCH SLASH LP CUT/REPRISE	BODEANS
16	21	—	2	HEAVEN'S IN HERE EMI LP CUT	TIN MACHINE
17	8	6	9	WAITING FOR MARY FONTANA LP CUT/POLYGRAM	PERE UBU
18	19	19	6	DON'T MAKE ME DREAM ABOUT YOU REPRISE LP CUT	CHRIS ISAAK
19	10	12	12	OH DADDY ATLANTIC 7-88904	ADRIAN BELEW
20	26	—	2	I DON'T WANT A LOVER MERCURY 872-350-7/POLYGRAM	TEXAS
21	16	11	12	KING FOR A DAY Geffen 7-22953	XTC
22	24	26	3	FUTURE 40'S (STRING OF PEARLS) VIRGIN LP CUT	SYD STRAW
23	13	14	7	INTERESTING DRUG SIRE LP CUT/WARNER BROS.	MORRISSEY
24	NEW ▶	1	1	CALLING OUT TO CAROL Geffen LP CUT	STAN RIDGWAY
25	29	24	3	THE PRISONER ELEKTRA 7-69288	HOWARD JONES
26	NEW ▶	1	1	GRAVITATE TO ME EPIC LP CUT/E.P.A.	THE THE
27	22	23	7	BATDANCE (FROM "BATMAN") WARNER BROS. 7-22924	PRINCE
28	NEW ▶	1	1	LOVE CRUSHING CAPITOL LP CUT	FETCHIN BONES
29	NEW ▶	1	1	I'VE FORGOTTEN WHAT IT IS IN YOU Geffen LP CUT	MARIA MCKEE
30	12	9	13	SEE A LITTLE LIGHT VIRGIN LP CUT	BOB MOULD

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

○ 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.

Billboard POWERPLAYISTS™

FOR WEEK ENDING
AUGUST 12, 1989

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

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

PLATINUM

Z100 New York

P.D.: Steve Kingston

1	2	Prince, Balcance (From "Batman")
2	1	Martika, Toy Soldiers
3	3	Bon Jovi, Lay Your Hands On Me
4	4	Soul II Soul, Keep On Movin'
5	6	Debbie Gibson, No More Rhyme
6	7	Richard Marx, Right Here Waiting
7	8	Bobby Brown, On Our Own (From "Bust A Move")
8	10	New Kids On The Block, Hangin' Tough
9	5	Simply Red, If You Don't Know Me By N
10	8	Benny Mardones, Into The Night
11	13	Dino, I Like It
12	12	Stevie B, In My Eyes
13	16	Skid Row, 18 And Life
14	14	Cyndi Lauper, I Drove All Night
15	11	Madonna, Express Yourself
16	18	Jody Watley With Eric B. & Rakim, Fri
17	22	Surface, Shower Me With Your Love
18	20	Gloria Estefan, Don't Wanna Lose You
19	21	Love And Rockets, So Alive
20	23	Paula Abdul, Cold Hearted
21	24	Karyn White, Secret Rendezvous
22	25	Sweet Sensation, Hooked On You
23	27	Great White, Once Bitten Twice Shy
24	27	Natalie Cole, Miss You Like Crazy
25	28	L.L. Cool J, I'm That Type Of Guy
26	29	Chuckii Booker, Turned Away
27	17	Milli Vanilli, Baby Don't Forget My N
28	19	De La Soul, Me Myself And I
29	EX	Warrant, Heaven
30	EX	Buster Poindexter, All Night Party

95.5 WPLJ

New York

P.D.: Gary Bryan

1	1	Bon Jovi, Lay Your Hands On Me
2	3	Martika, Toy Soldiers
3	2	Richard Marx, Right Here Waiting
4	4	Prince, Balcance (From "Batman")
5	6	Debbie Gibson, No More Rhyme
6	2	Simply Red, If You Don't Know Me By N
7	8	Stevie B, In My Eyes
8	12	New Kids On The Block, Hangin' Tough
9	11	Dino, I Like It
10	10	Natalie Cole, Miss You Like Crazy
11	13	Sweet Sensation, Hooked On You
12	14	Soul II Soul, Keep On Movin'
13	15	Bobby Brown, On Our Own (From "Bust A Move")
14	16	Madonna, Express Yourself
15	18	Jody Watley With Eric B. & Rakim, Fri
16	22	Surface, Shower Me With Your Love
17	20	Gloria Estefan, Don't Wanna Lose You
18	19	Love And Rockets, So Alive
19	21	Paula Abdul, Cold Hearted
20	24	Karyn White, Secret Rendezvous
21	25	Sweet Sensation, Hooked On You
22	27	Great White, Once Bitten Twice Shy
23	27	Natalie Cole, Miss You Like Crazy
24	28	L.L. Cool J, I'm That Type Of Guy
25	29	Chuckii Booker, Turned Away
26	17	Milli Vanilli, Baby Don't Forget My N
27	19	De La Soul, Me Myself And I
28	EX	Warrant, Heaven
29	EX	Buster Poindexter, All Night Party
30	EX	Donny Osmond, Sacred Emotion

EAGLE-106

Philadelphia

P.D.: Charlie Quinn

1	6	Richard Marx, Right Here Waiting
2	4	Prince, Balcance (From "Batman")
3	2	Simply Red, If You Don't Know Me By N
4	1	Martika, Toy Soldiers
5	5	Bon Jovi, Lay Your Hands On Me
6	7	Bobby Brown, On Our Own (From "Bust A Move")
7	10	Soul II Soul, Keep On Movin'
8	14	Dino, I Like It
9	11	L.L. Cool J, I'm That Type Of Guy
10	12	Stevie B, In My Eyes
11	13	Sweet Sensation, Hooked On You
12	15	Karyn White, Secret Rendezvous
13	17	Paula Abdul, Cold Hearted
14	18	Gloria Estefan, Don't Wanna Lose You
15	16	Madonna, Express Yourself
16	19	Don Henley, The End Of The Innocence
17	20	Jody Watley With Eric B. & Rakim, Fri
18	21	New Kids On The Block, Hangin' Tough
19	22	Surface, Shower Me With Your Love
20	23	Skid Row, 18 And Life
21	24	Love And Rockets, So Alive
22	25	Richard Marx, Right Here Waiting
23	26	Cher, If I Could Turn Back Time
24	27	Exp. What You Don't Know
25	28	Warrant, Heaven
26	29	Chuckii Booker, Turned Away
27	30	Milli Vanilli, Girl I'm Gonna Miss Yo
28	EX	Tiffany, It's The Lover, Not The Love

B96

Chicago

P.D.: Buddy Scott

1	3	Love And Rockets, So Alive
2	1	Martika, Toy Soldiers
3	4	Bobby Brown, On Our Own (From "Bust A Move")
4	7	Dino, I Like It
5	2	Simply Red, If You Don't Know Me By N
6	10	Richard Marx, Right Here Waiting
7	9	Gloria Estefan, Don't Wanna Lose You
8	8	L.L. Cool J, I'm That Type Of Guy
9	5	Exp. What You Don't Know
10	6	Milli Vanilli, Baby Don't Forget My N
11	11	Donny Osmond, Sacred Emotion
12	12	Jody Watley With Eric B. & Rakim, Fri
13	13	Paula Abdul, Cold Hearted
14	16	Soul II Soul, Keep On Movin'
15	15	Debbie Gibson, No More Rhyme
16	19	New Kids On The Block, Hangin' Tough
17	17	Sweet Sensation, Hooked On You
18	18	Neneh Cherry, Kisses On The Wind
19	17	Neneh Cherry, Buffalo Stance
20	27	Surface, Shower Me With Your Love
21	22	De La Soul, Me Myself And I
22	20	Pajama Party, Yo No Se
23	26	Eddie Murphy, Put Your Mouth On Me
24	28	Milli Vanilli, Girl I'm Gonna Miss Yo
25	28	Cyndi Lauper, My First Night Without

KISFM 102.7

Los Angeles

P.D.: Steve Rivers

1	2	Simply Red, If You Don't Know Me By N
2	3	Prince, Balcance (From "Batman")
3	6	Bobby Brown, On Our Own (From "Bust A Move")
4	9	Richard Marx, Right Here Waiting
5	11	New Kids On The Block, Hangin' Tough
6	1	Martika, Toy Soldiers
7	12	Karyn White, Secret Rendezvous
8	4	Stevie B, In My Eyes
9	17	Surface, Shower Me With Your Love
10	5	Dino, I Like It
11	14	Seduction, (You're My One And Only) T
12	8	Exp. What You Don't Know
13	12	Young M.C., Bust A Move
14	10	Paula Abdul, Cold Hearted
15	15	Don Henley, The End Of The Innocence
16	18	Debbie Gibson, No More Rhyme
17	19	Soul II Soul, Keep On Movin'
18	23	Paula Abdul, Cold Hearted
19	24	Karyn White, Secret Rendezvous
20	20	Dead Or Alive, Come Home With Me Baby
21	22	L.L. Cool J, I'm That Type Of Guy
22	22	Natalie Cole, Miss You Like Crazy
23	26	Jody Watley With Eric B. & Rakim, Fri
24	27	Cher, If I Could Turn Back Time
25	28	The Cure, Love Song
26	29	Great White, Once Bitten Twice Shy
27	29	Young M.C., Bust A Move
28	EX	Milli Vanilli, Girl I'm Gonna Miss Yo
29	EX	Warrant, Heaven
30	EX	Sweet Sensation, Hooked On You
A	EX	Fine Young Cannibals, Don't Look Back
A	EX	Chuckii Booker, Turned Away

GOLD

Boston

P.D.: Sunny Joe White

1	3	Prince, Balcance (From "Batman")
2	4	10,000 Maniacs, Trouble Me
3	2	Bobby Brown, On Our Own (From "Bust A Move")
4	16	Richard Marx, Right Here Waiting
5	5	Karyn White, Secret Rendezvous
6	6	Jody Watley With Eric B. & Rakim, Fri
7	7	Soul II Soul, Keep On Movin'
8	8	Cher, If I Could Turn Back Time
9	9	Dino, I Like It
10	10	Sweet Sensation, Hooked On You
11	12	Paula Abdul, Cold Hearted
12	14	George Monroe, I'm Not In Love
13	13	Bon Jovi, Lay Your Hands On Me
14	18	Stevie B, In My Eyes
15	15	New Kids On The Block, Hangin' Tough
16	16	Gloria Estefan, Don't Wanna Lose You
17	21	Donny Osmond, Sacred Emotion
18	20	Michael Damian, Cover Of Love
19	25	Chuckii Booker, Turned Away
20	22	Don Henley, The End Of The Innocence
21	23	Dead Or Alive, Come Home With Me Baby
22	26	Indigo Girls, Closer To Fine
23	24	Billy Squier, Don't Say You Love Me
24	EX	Rick Astley, Am I That Type Of Guy
25	EX	The Jeff Healey Band, Angel Eyes
26	23	Surface, Shower Me With Your Love
27	27	Michael Bolton, Soul Provider
28	28	Bee Gees, One
29	EX	Neneh Cherry, Kisses On The Wind
30	EX	John Cafferty & The Beaver Brown Band
31	34	ATC, K'm For A Day
32	EX	Grayson Hugh, Talk It Over
33	EX	Katrina And The Waves, That's The Way
34	EX	The Call, Let The Day Begin
35	EX	Waterfront, Nature Of Love
A	EX	The Cure, Love Song
A	EX	Adrian Belew, On Daddy
A	EX	Starship, It's Not Enough
A	EX	The J's, You Better Dance
A	EX	Cyndi Lauper, My First Night Without
A	EX	Paul McCartney, This One
A	EX	Milli Vanilli, Girl I'm Gonna Miss Yo
A	EX	Debbie Gibson, No More Rhyme
A	EX	Bon Jovi, Lay Your Hands On Me
A	EX	Kevin Paige, Don't Shut Me Out
A	EX	Eddie Murphy, Put Your Mouth On Me
A	EX	Information Society, Lay All Your Lov
A	EX	Paul Shaffer, When The Radio Is On
A	EX	The Graces, Lay Down Your Arms

WZOU-94.5

Boston

P.D.: Tom Jeffries

1	1	Prince, Balcance (From "Batman")
2	3	10,000 Maniacs, Trouble Me
3	4	Bobby Brown, On Our Own (From "Bust A Move")
4	8	Dino, I Like It
5	4	Bon Jovi, Lay Your Hands On Me
6	7	Don Henley, The End Of The Innocence
7	6	Neneh Cherry, Kisses On The Wind
8	11	1927, That's When I Think Of You
9	9	Eddie Murphy, Put Your Mouth On Me
10	11	Bee Gees, One
11	12	Warrant, Heaven
12	13	Paula Abdul, Cold Hearted
13	13	Sweet Sensation, Hooked On You
14	16	Karyn White, Secret Rendezvous
15	17	New Kids On The Block, Hangin' Tough
16	18	Martika, Toy Soldiers
17	18	Winger, Headed For A Heartbreak
18	19	Great White, Once Bitten Twice Shy
19	20	The Jeff Healey Band, Angel Eyes
20	21	L.L. Cool J, I'm That Type Of Guy
21	22	Surface, Shower Me With Your Love
22	23	Jody Watley With Eric B. & Rakim, Fri
23	24	Michael Bolton, Soul Provider
24	25	John Cougar Mellencamp, Jackie Brown
25	26	Robert Palmer, Tell Me It's Not Dream
26	28	Tiffany, It's The Lover, Not The Love
27	29	Indigo Girls, Closer To Fine
28	30	Katrina And The Waves, That's The Way
29	31	The Call, Let The Day Begin
30	32	Neneh Cherry, Kisses On The Wind
31	33	1927, That's When I Think Of You
32	34	Eddie Murphy, Put Your Mouth On Me
33	35	Bee Gees, One
34	EX	Warrant, Heaven
35	EX	Bad English, Forget Me Not
A	EX	Grayson Hugh, Talk It Over
A	EX	Michael Morales, What I Like About Yo
A	EX	Cinderella, Gypsy Road
A	EX	Stevie Nicks, Long Way To Go
A	EX	BulletBoys, Smooth Up
A	EX	The J's, You Better Dance
A	EX	Fine Young Cannibals, Don't Look Back
A	EX	The Outfield, My Paradise
A	EX	Adrian Belew, On Daddy
A	EX	Tom Petty, Runnin' Down A Dream
A	EX	Cyndi Lauper, My First Night Without
A	EX	Beach Boys, Still Crusin'

Power Hits B94 FM

Pittsburgh

P.D.: Bill Cahill

1	3	Dino, I Like It
2	5	Great White, Once Bitten Twice Shy
3	5	Richard Marx, Right Here Waiting
4	4	Bobby Brown, On Our Own (From "Bust A Move")
5	8	Prince, Balcance (From "Batman")
6	10	The Jeff Healey Band, Angel Eyes
7	12	Paula Abdul, Cold Hearted
8	11	Skid Row, 18 And Life
9	9	Debbie Gibson, No More Rhyme
10	14	New Kids On The Block, Hangin' Tough
11	15	Karyn White, Secret Rendezvous
12	13	Henry Lee Summer, Hey Baby
13	16	Winger, Headed For A Heartbreak
14	17	Love And Rockets, So Alive
15	18	Gloria Estefan, Don't Wanna Lose You
16	1	Bon Jovi, Lay Your Hands On Me
17	21	Cher, If I Could Turn Back Time
18	22	Donny Osmond, Sacred Emotion
19	23	Surface, Shower Me With Your Love
20	6	Martika, Toy Soldiers
21	26	Soul II Soul, Keep On Movin'
22	27	Warrant, Heaven
23	7	Neneh Cherry, Buffalo Stance
24	28	L.L. Cool J, I'm That Type Of Guy
25	29	Neneh Cherry, Kisses On The Wind
26	30	Don Henley, The End Of The Innocence
27	25	Simply Red, If You Don't Know Me By N
28	19	Madonna, Express Yourself
29	20	Donna Summer, This Time I Know It's F
30	24	Rod Stewart, Crazy About Her
A	EX	Young M.C., Bust A Move
A	EX	Madonna, Cherish
A	EX	Moving Pictures, What About Me

WAVA

Washington

P.D.: Lorrin Palagi

1	5	Benny Mardones, Into The Night
2	4	Donna Summer, This Time I Know It's F
3	1	Simply Red, If You Don't Know Me By N
4	2	Henry Lee Summer, Hey Baby
5	7	Martika, Toy Soldiers
6	8	Bangies, Be With You
7	11	Prince, Balcance (From "Batman")
8	13	Donny Osmond, Sacred Emotion
9	9	Expose, What You Don't Know
10	10	Michael Morales, Who Do You Give Your
11	17	Richard Marx, Right Here Waiting
12	12	Bon Jovi, Lay Your Hands On Me
13	14	Love And Rockets, So Alive
14	16	Bobby Brown, On Our Own (From "Bust A Move")
15	18	Gloria Estefan, Don't Wanna Lose You
16	17	Dino, I Like It
17	2	Milli Vanilli, Baby Don't Forget My N
18	21	Paula Abdul, Cold Hearted
19	24	New Kids On The Block, Hangin' Tough
20	23	Great White, Once Bitten Twice Shy
21	22	L.L. Cool J, I'm That Type Of Guy
22	3	Rod Stewart, Crazy About Her
23	25	Cher, If I Could Turn Back Time
24	26	Skid Row, 18 And Life
25	27	Karyn White, Secret Rendezvous
26	28	Jody Watley With Eric B. & Rakim, Fri
27	28	The Jeff Healey Band, Angel Eyes
28	30	Surface, Shower Me With Your Love
29	EX	Bee Gees, One
30	EX	Warrant, Heaven

WAVA

Washington

P.D.: Matt Farber

1	3	Martika, Toy Soldiers
2	4	Prince, Balcance (From "Batman")
3	1	Milli Vanilli, Baby Don't Forget My N
4	8	Richard Marx, Right Here Waiting
5	2	Simply Red, If You Don't Know Me By N
6	9	Bon Jovi, Lay Your Hands On Me
7	10	Love And Rockets, So Alive
8	11	Bobby Brown, On Our Own (From "Bust A Move")
9	12	Dino, I Like It
10	5	Madonna, Express Yourself
11	6	Fine Young Cannibals, Good Thing
12	15	Paula Abdul, Cold Hearted
13	13	Gloria Estefan, Don't Wanna Lose You
14	18	Donny Osmond, Sacred Emotion
15	16	New Kids On The Block, Hangin' Tough
16	17	Surface, Shower Me With Your Love
17	12	Benny Mardones, Into The Night
18	14	Richard Marx, Right Here Waiting
19	19	Neneh Cherry, Buffalo Stance
20	25	Real Life, Send Me An Angel '89
21	27	Soul II Soul, Keep On Movin'
22	24	Michael Damian, Cover Of Love
23	24	L.L. Cool J, I'm That Type Of Guy
24	24	Bon Jovi, Lay Your Hands On Me
25	29	Cher, If I Could Turn Back Time
26	30	Karyn White, Secret Rendezvous
27	EX	Warrant, Heaven
28	EX	The Jeff Healey Band, Angel Eyes
29	EX	Chuckii Booker, Turned Away
30	EX	Katrina And The Waves, That's The Way
A	EX	Milli Vanilli, Girl I'm Gonna Miss Yo
A	EX	Madonna, Cherish
EX	EX	Skid Row, 18 And Life

POWER 96

Atlanta

P.D.: Rick Stacy

1	3	Richard Marx, Right Here Waiting
2	7	Dino, I Like It
3	7	Paula Abdul, Cold Hearted
4	1	Prince, Balcance (From "Batman")
5	8	The Jeff Healey Band, Angel Eyes
6	11	Bobby Brown, On Our Own (From "Bust A Move")
7	12	Michael Morales, Who Do You Give Your
8	9	Cher, If I Could Turn Back Time
9	17	New Kids On The Block, Hangin' Tough
10	10	Donny Osmond, Sacred Emotion
11	13	Bon Jovi, Lay Your Hands On Me
12	14	Kon Kan, Puss N' Boots
13	15	Roxette, Dressed For Success
14	2	Fine Young Cannibals, Good Thing
15	5	Simply Red, If You Don't Know Me By N
16	22	Great White, Once Bitten Twice Shy
17	19	Dead Or Alive, Come Home With Me Baby
18	20	Don Henley, The End Of The Innocence
19	21	Gloria Estefan, Don't Wanna Lose You
20	24	Whistle, Right Next To Me
21	27	Rod Stewart, Crazy About Her
22	26	Soul II Soul, Keep On Movin'
23	23	Karyn White, Secret Rendezvous
24	29	Warrant, Heaven

Q105

Tampa

O.M.: Mason Dixon

1	2	Prince
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Billboard's
PD
of the week
Russ Mottla
WIYY Baltimore



A YEAR AGO, Russ Mottla, newly installed PD of WIYY (98 Rock) Baltimore, shocked the industry by announcing that he was going to play more currents, and that library depth—the lifeblood of many album rock stations—wasn't that important. Several months ago, he announced that 98 Rock was going to play more pop-image artists—Cyndi Lauper, Michael Damian, Fine Young Cannibals. (This despite the fact that then-morning-man Bob Rivers was on the air with a parody referring to the last-mentioned group as the Frightened Young Gerbils.)

And in late July, this is what 98 Rock sounded like at night: Tangier, "On The Line"; REO Speedwagon, "Time For Me To Fly"; Mammoth, "All The Days"; Henry Lee Summer, "Hey Baby"; Pink Floyd, "Hey You"; Tora Tora, "Walking Shoes"; Peter Gabriel, "In Your Eyes"; Journey, "Walks Like A Lady"; Steve Earle, "Copperhead Road"; FYC, "Good Thing"; Bad Company, "Rock & Roll Fantasy." No Who. No Stones. At least not in this 40-minute free ride. And nothing older than 1978.

In a spring Arbitron that brought album rock stations some wildly mixed results—(WNEF-FM, KLOL, KSHE, WBCN, KGB up; KBPI, WMMR, WEBN, WLZR down)—WIYY was up 6.3-6.7 12-plus. That's a two-share improvement over a year ago, when the station's direction changed. At that time, Mottla says, 98 Rock "had a TSL problem" and was also "defending a classic rock position that really didn't exist in the market."

"In our follow-up studies," he says, "we saw the huge hole for a current-intensive rocker that a lot of these rock 40s are seeing. Being a heritage AOR, we have no interest in becoming a rock 40, but that doesn't mean we can't be a rock station that's doing the right things for the audience. The whole point was to keep a rock 40 from signing on in the market."

"Much like a top 40 station that has a dance audience and a rock audience, AOR has those two components in its makeup as well, if they're programming it right. There is the rock-leaning Cinderella/Van Halen audience, but there's also the audience that prefers our environment, but seriously likes pop music and doesn't distinguish between that and rock'n'roll."

And so far, Mottla says that there has been no backlash against WIYY for playing Benny Mardones or "I Drove All Night." "As with any records, you'll sometimes get negative calls, but in research, these songs do fine. Cyndi Lauper tested better against our audience than it did against top 40 listeners."

During the day, 98 Rock is roughly 50% current and recurrent, with that figure rising to 65%-70% at night. With WIYY already in control of the black T-shirt crowd (which, Mottla says, still very much exists in Baltimore), "The side benefit of the current-intensive approach is that the female end of the

station is coming up more than you'd expect with this format," says Mottla. "All women who would primarily use top 40 are now using us at least secondarily." Women 25-34 are up by more than a share to the mid-sixes.

Having long stated that "classic rock isn't an unfamiliar song; classic rock is 'Satisfaction,'" Mottla may go even further with his library. "I haven't made a decision not to play '60s oldies [which are already dayparted out of nights], but it may actually be coming to the point where classic rock is becoming our generation's Music Of Your Life and has little to do with the core audience anymore."

"It's dangerous to assume that you have to play classics to get an upper demo audience. Top 40 never made that assumption and always did well there. Guns N' Roses, Def Leppard, and Bon Jovi all do well upper demo. In fact, many of these songs test better there than they do against kids because kids are on to the next thing whatever it is."

Mottla began in radio in 1981 when he helped put modern WFNX Boston—one of the first KROQ Los Angeles clones—on the air as WLYN. After being APD at WAAF Worcester, Mass., in 1983-87, he programmed KTYD Santa Barbara, Calif., for a year. As with Baltimore, Mottla found an unusual coalition to play to.

"It was a very musical market. Listeners were into Oingo Boingo and the English Beat, but there was also a pretty strong thing there for Boston and Foreigner, and it didn't seem to be two different audiences."

Mottla took over WIYY last year just as Rivers' on-air Baltimore Orioles marathon was generating a massive amount of outside publicity. Although Rivers became a national hero, there wasn't a noticeable effect in the ratings until the winter '89 book, shortly before his departure was announced. (Even now, mornings and evenings essentially track with 98 Rock's overall number; its best dayparts are afternoons and middays.)

When Rivers left, longtime p.m. driver Chris Emry and overnigher Erika were teamed in mornings. And an unusual promo was cut in which a Walter Cronkite-ish voice declared, "Bob Rivers has moved on to greener pastures in search of the big bucks. For the time being, he'll be replaced by a man near and dear to the hearts of Baltimoreans everywhere." That was followed by a listener saying, "I'm sorry to see Bob go, but I don't mind the Chris show. It's pretty good, I hope you keep him on."

Emry was morning man throughout the spring and, having just risen 6.4-6.6, the station has just made the arrangement permanent. Because the station decided to confront the switch that way, Mottla says, "there wasn't the usual barrage of phone calls. The focus groups we've done since then have all brought up how the station was totally honest with them and they really liked that. There's a certain honesty a heritage station should live up to in its own marketplace." SEAN ROSS

9	3	Sweet Sensation, Hooked On You
10	11	Debbie Gibson, No More Rhyme
11	10	Donny Osmond, Sacred Emotion
12	21	New Kids On The Block, Hangin' Tough
13	15	Rod Stewart, Crazy About Her
14	18	Chucki Booker, Turned Away
15	27	Neneh Cherry, Kisses On The Wind
16	13	Karyn White, Secret Rendezvous
17	14	Dino, I Like It
18	16	Madonna, Express Yourself
19	17	Benny Mardones, Into The Night
20	31	Great White, Once Bitten Twice Shy
21	26	Michael Damian, Cover Of Love
22	32	Surface, Shower Me With Your Love
23	24	Howard Jones, The Prisoner
24	25	Michael Bolton, Soul Provider
25	22	Simply Red, If You Don't Know Me By N
26	29	Cher, If I Could Turn Back Time
27	37	Bee Gees, One
28	38	Milli Vanilli, Girl I'm Gonna Miss Yo
29	28	Robert Palmer, Tell Me I'm Not Dreami
30	30	Real Life, Send Me An Angel '89
31	34	The Jets, You Better Dance
32	35	Madonna, Cherish
33	39	Eddie Murphy, Put Your Mouth On Me
34	33	Roxette, Dressed For Success
35	40	Paul Shaffer, When The Radio Is On
36	36	Stevie B, In My Eyes
37	EX	Katrina And The Waves, That's The Way
A38	—	Young M.C., Bust A Move
A39	—	Babyface, It's No Crime



Miami P.D.: Frank Amadeo		
1	5	Richard Marx, Right Here Waiting
2	3	Simply Red, If You Don't Know Me By N
3	6	Bobby Brown, On Our Own (From
4	7	Gloria Estefan, Don't Wanna Lose You
5	8	New Kids On The Block, Hangin' Tough
6	1	Martika, Toy Soldiers
7	10	Love And Rockets, So Alive
8	12	Paula Abdul, Cold Hearted
9	2	Milli Vanilli, Baby Don't Forget My N
10	4	Prince, Baldance (From "Batman")
11	19	Dino, I Like It
12	18	Surface, Shower Me With Your Love
13	9	Real Life, Send Me An Angel '89
14	16	Rod Stewart, Crazy About Her
15	11	Madonna, Express Yourself
16	22	Cher, If I Could Turn Back Time
17	17	Bon Jovi, Lay Your Hands On Me
18	20	Skid Row, 18 And Life
19	24	Bee Gees, One
20	13	Neneh Cherry, Buffalo Stance
A21	—	Soul II Soul, Keep On Movin'
22	14	Expose, What You Don't Know
23	21	Fine Young Cannibals, Good Thing
24	25	Debbie Gibson, No More Rhyme
25	26	Michael Damian, Cover Of Love
26	29	Karyn White, Secret Rendezvous
27	EX	Neneh Cherry, Kisses On The Wind
A28	—	Warrant, Heaven
29	30	Eddie Murphy, Put Your Mouth On Me
30	EX	The Cure, Love Song
A	—	Milli Vanilli, Girl I'm Gonna Miss Yo
A	—	Adrian Belew, Oh Daddy
EX	EX	Buster Poindexter, All Night Party



Columbus P.D.: Dave Robbins		
1	5	Richard Marx, Right Here Waiting
2	1	Prince, Baldance (From "Batman")
3	2	Simply Red, If You Don't Know Me By N
4	3	Donny Osmond, Sacred Emotion
5	6	Expose, What You Don't Know
6	8	Paula Abdul, Cold Hearted
7	4	Bobby Brown, On Our Own (From
8	10	New Kids On The Block, Hangin' Tough
9	11	Gloria Estefan, Don't Wanna Lose You
10	13	Don Henley, The End Of The Innocence
11	16	Great White, Once Bitten Twice Shy
12	7	Madonna, Express Yourself
13	17	New Kids On The Block, Hangin' Tough
14	12	Howard Jones, The Prisoner
15	22	The Jeff Healey Band, Angel Eyes
16	9	Fine Young Cannibals, Good Thing
17	14	Bon Jovi, Lay Your Hands On Me
18	23	Karyn White, Secret Rendezvous
19	15	Dino, I Like It
20	21	Jody Watley With Eric B. & Rakim, Fri
21	18	Milli Vanilli, Baby Don't Forget My N
22	24	10,000 Maniacs, Trouble Me
23	27	Skid Row, 18 And Life
24	29	Cher, If I Could Turn Back Time
A25	—	Milli Vanilli, Girl I'm Gonna Miss Yo
26	30	Katrina And The Waves, That's The Way



Saginaw P.D.: Rick Belcher		
1	2	Henry Lee Summer, Hey Baby
2	3	Winger, Headed For A Heartbreak
3	4	Madonna, Express Yourself
4	5	White Lies, Little Fighter
5	1	Great White, Once Bitten Twice Shy
6	8	Martika, Toy Soldiers
7	9	Richard Marx, Right Here Waiting
8	10	Bon Jovi, Lay Your Hands On Me
9	11	Billy Squier, Don't Say You Love Me
10	14	Skid Row, 18 And Life
11	15	Warrant, Heaven
12	16	Love And Rockets, So Alive
13	17	Roxette, Dressed For Success
14	20	Paula Abdul, Cold Hearted
15	20	Michael Morales, Who Do You Give Your
16	6	Lita Ford, Fallin' In And Out Of Love
17	22	Guns N' Roses, Nighttrain
18	12	Cyndi Lauper, I Drove All Night
A20	—	Bobby Brown, On Our Own (From
A21	—	New Kids On The Block, Hangin' Tough
A22	—	Bad English, Forget Me Not
A23	—	BulletBoys, Smooth Up
24	13	The Doobie Brothers, The Doctor
25	23	Richard Marx, Satisfied
26	24	Warrant, Heaven
27	26	Milli Vanilli, Baby Don't Forget My N
28	27	Cinderella, Coming Home
29	28	Paula Abdul, Forever Your Girl
30	29	Donny Osmond, Soldier Of Love



Minneapolis P.D.: Brian Philips		
1	9	Bon Jovi, Lay Your Hands On Me
2	3	Prince, Baldance (From "Batman")
3	3	Richard Marx, Right Here Waiting
4	4	Bobby Brown, On Our Own (From
5	7	New Kids On The Block, Hangin' Tough
6	2	Dino, I Like It
7	8	Karyn White, Secret Rendezvous
8	5	Simply Red, If You Don't Know Me By N
9	11	Donny Osmond, Sacred Emotion
10	13	Eddie Money, Magic
11	14	Cher, If I Could Turn Back Time
12	15	Gloria Estefan, Don't Wanna Lose You
13	16	Great White, Once Bitten Twice Shy
14	17	Warrant, Heaven
15	20	Eddie Murphy, Put Your Mouth On Me
16	18	Don Henley, The End Of The Innocence
17	19	Debbie Gibson, No More Rhyme
18	6	Madonna, Express Yourself
19	10	Love And Rockets, So Alive
20	23	Michael Bolton, Soul Provider

21	22	Sweet Sensation, Hooked On You
22	26	The Jets, You Better Dance
23	28	Bee Gees, One
24	27	Jody Watley With Eric B. & Rakim, Fri
25	29	Milli Vanilli, Girl I'm Gonna Miss Yo
A26	—	Madonna, Cherish
27	EX	The Cure, Love Song
A28	—	Surface, Shower Me With Your Love
A29	—	Cyndi Lauper, My First Night Without
A30	—	Fine Young Cannibals, Don't Look Back
EX	EX	Michael Damian, Cover Of Love
EX	EX	Buster Poindexter, All Night Party



Minneapolis P.D.: Gregg Swedberg		
1	12	Bon Jovi, Lay Your Hands On Me
2	2	Love And Rockets, So Alive
3	3	Richard Marx, Right Here Waiting
4	4	Donny Osmond, Sacred Emotion
5	6	Prince, Baldance (From "Batman")
6	5	Bobby Brown, On Our Own (From
7	8	Paula Abdul, Cold Hearted
8	9	Great White, Once Bitten Twice Shy
9	10	Warrant, Heaven
10	11	Karyn White, Secret Rendezvous
11	14	Debbie Gibson, No More Rhyme
12	13	Don Henley, The End Of The Innocence
13	16	New Kids On The Block, Hangin' Tough
14	1	Dino, I Like It
15	15	Henry Lee Summer, Hey Baby
16	18	Jody Watley With Eric B. & Rakim, Fri
17	7	Simply Red, If You Don't Know Me By N
18	21	Howard Jones, The Prisoner
19	23	Debbie Gibson, No More Rhyme
20	26	Cher, If I Could Turn Back Time
21	25	The Jets, You Better Dance
22	24	Michael Damian, Cover Of Love
23	27	Neneh Cherry, Kisses On The Wind
24	24	Gloria Estefan, Don't Wanna Lose You
25	29	Bee Gees, One
26	EX	Surface, Shower Me With Your Love
27	EX	Katrina And The Waves, That's The Way
28	EX	Skid Row, 18 And Life
29	EX	The Jeff Healey Band, Angel Eyes
30	17	Michael Morales, Who Do You Give Your
A31	—	Madonna, Cherish
A	—	Paul Shaffer, When The Radio Is On
A	—	Milli Vanilli, Girl I'm Gonna Miss Yo
A	—	Eddie Murphy, Put Your Mouth On Me
EX	EX	Beastie Boys, Hey Ladies
EX	EX	Buster Poindexter, All Night Party



Dallas P.D.: Buzz Bennett		
1	2	Bobby Brown, On Our Own (From
2	1	Richard Marx, Right Here Waiting
3	5	Adrian Belew, Oh Daddy
4	4	Skid Row, 18 And Life
5	10	Paula Abdul, Cold Hearted
6	8	Debbie Gibson, No More Rhyme
7	11	Surface, Shower Me With Your Love
8	3	Simply Red, If You Don't Know Me By N
9	6	New Kids On The Block, Hangin' Tough
10	7	Prince, Baldance (From "Batman")
11	9	Gloria Estefan, Don't Wanna Lose You
12	10	Don Henley, The End Of The Innocence
13	13	Great White, Once Bitten Twice Shy
14	12	Martika, Toy Soldiers
15	14	Warrant, Heaven
16	15	Paula Abdul, Forever Your Girl
17	17	Bobby Brown, Forever Little Step
18	18	Milli Vanilli, Baby Don't Forget My N
19	20	Grayson Hugh, Talk It Over
20	21	The Cure, Love Song
21	22	The Jeff Healey Band, Angel Eyes
22	26	Edie Brickell & New Bohemians, Love L
23	EX	Indigo Girls, Closer To Fine
24	EX	Milli Vanilli, Girl I'm Gonna Miss Yo
25	EX	Bee Gees, One
26	29	Babyface, It's No Crime
27	23	Neneh Cherry, Buffalo Stance
28	30	BulletBoys, Smooth Up
29	EX	Karyn White, Secret Rendezvous
30	EX	Sharon Bryant, Let Go
31	27	Love And Rockets, So Alive
32	EX	Eddie Murphy, Put Your Mouth On Me
33	28	Real Life, Send Me An Angel '89
A34	—	Jody Watley With Eric B. & Rakim, Fri
A	—	Jody Watley & The Weaver Brown Band
A	—	Starship, It's Not Enough



Phoenix P.D.: Bob Case		
1	1	Richard Marx, Right Here Waiting
2	2	Bobby Brown, On Our Own (From
3	5	Surface, Shower Me With Your Love
4	3	Dino, I Like It
5	6	New Kids On The Block, Hangin' Tough
6	6	Simply Red, If You Don't Know Me By N
7	11	Paula Abdul, Cold Hearted
8	7	Donny Osmond, Sacred Emotion
9	4	Prince, Baldance (From "Batman")
10	10	George, I Don't Wanna Be Alone
11	13	Jody Watley With Eric B. & Rakim, Fri
12	12	Karyn White, Secret Rendezvous
13	15	Gloria Estefan, Don't Wanna Lose You
14	16	L.L. Cool J, I'm That Type Of Guy
15	22	Milli Vanilli, Girl I'm Gonna Miss Yo
16	19	Young M.C., Bust A Move
17	18	Stevie B, In My Eyes
18	20	Winger, Headed For A Heartbreak
19	21	Neneh Cherry, Kisses On The Wind
20	25	Bon Jovi, Lay Your Hands On Me
21	29	Cher, If I Could Turn Back Time
22	23	Don Henley, The End Of The Innocence
23	27	Zanika, Right Back Where We Started F
24	24	Chucki Booker, Turned Away
25	26	Soul II Soul, Keep On Movin'
26	28	Sweet Sensation, Hooked On You
27	30	Warrant, Heaven
28	8	Love And Rockets, So Alive
29	EX	Madonna, Cherish
30	EX	Babyface, It's No Crime
EX	EX	The Jeff Healey Band, Angel Eyes
EX	EX	Christopher Williams, Talk To Myself
EX	EX	The Graces, Lay Down Your Arms
EX	EX	Beastie Boys, Hey Ladies
EX	EX	Stage Dolls, Love Cries
EX	EX	Seduction, (You're My One And Only) T



San Diego P.D.: Garry Wall		
1	1	Martika, Toy Soldiers
2	2	Prince, Baldance (From "Batman")
3	6	Dino, I Like It
4	4	Karyn White, Secret Rendezvous
5	7	Surface, Shower Me With Your Love
6	9	Bobby Brown, On Our Own (From
7	10	L.L. Cool J, I'm That Type Of Guy
8	3	Milli Vanilli, Baby Don't Forget My N
9	13	New Kids On The Block, Hangin' Tough
10	5	Simply Red, If You Don't Know Me By N
11	11	Love And Rockets, So Alive
12	8	De La Soul, Me Myself And I
13	17	Paula Abdul, Cold Hearted
14	16	Seduction, (You're My One And Only) T
15	15	Stevie B, In My Eyes
16	19	Soul II Soul, Keep On Movin'
17	22	Richard Marx, Right Here Waiting
18	21	Young M.C., Bust A Move

19	20	Sweet Sensation, Hooked On You
20	23	Gloria Estefan, Don't Wanna Lose You
21	26	Milli Vanilli, Girl I'm Gonna Miss Yo
22	25	Jody Watley With Eric B. & Rakim, Fri
23	12	Neneh Cherry, Buffalo Stance
24	27	The Cure, Love Song
25	14	Madonna, Express Yourself
26	28	Neneh Cherry, Kisses On The Wind
27	29	Babyface, It's No Crime
28	EX	Eddie Murphy, Put Your Mouth On Me
29	EX	Chucki Booker, Turned Away
30	18	Fine Young Cannibals, Good Thing
A	—	Michael Bolton, Soul Provider
A	—	The Jets, You Better Dance



Seattle P.D.: Casey Keating		
1	3	Richard Marx, Right Here Waiting
2	1	Prince, Baldance (From "Batman")
3	4	Bobby Brown, On Our Own (From
4	5	Dino, I Like It
5	6	Great White, Once Bitten Twice Shy
6	7	Bon Jovi, Lay Your Hands On Me

WHAT TIME IS IT? ABOUT DAT TIME PIECES OF A DREAM

(56208)

The new single from the forthcoming Pieces of a Dream album "Bout Dat Time." (92050) Ships 8/12

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Billboard

TOP BLACK ALBUMS™

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FOR WEEK ENDING
AUGUST 12, 1989

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
★ ★ NO. 1 ★ ★					
1	1	1	7	LL COOL J DEF JAM OC 45172/COLUMBIA (CD) 4 weeks at No. 1	WALKING WITH A PANTHER
2	2	3	9	KOOL MOE DEE JIVE 1182/RCA (9.98) (CD)	KNOWLEDGE IS KING
3	3	6	6	HEAVY D. & THE BOYZ MCA 42302 (8.98) (CD)	BIG TYME
4	7	10	6	SOUL II SOUL VIRGIN 91267 (9.98) (CD)	KEEP ON MOVIN'
5	5	4	12	THE O'JAYS EMI 90921 (9.98) (CD)	SERIOUS
6	9	12	5	PRINCE WARNER BROS. 25936 (9.98) (CD)	SOUNDTRACK: BATMAN
7	4	2	32	SLICK RICK ● DEF JAM FC 40513/COLUMBIA (CD)	THE GREAT ADVENTURES OF SLICK RICK
8	6	5	57	GUY ▲ UPTOWN 42176/MCA (8.98) (CD)	GUY
9	10	7	41	M.C. HAMMER ● CAPITOL 90924 (8.98) (CD)	LET'S GET IT STARTED
10	8	9	16	SPECIAL ED PROFILE 1280 (8.98) (CD)	YOUNGEST IN CHARGE
11	15	34	3	2 LIVE CREW LUKE SKYWALKER 107 (9.98) (CD)	AS NASTY AS THEY WANNA BE
12	11	8	17	JODY WATLEY ● MCA 6276 (8.98) (CD)	LARGER THAN LIFE
13	17	39	3	BOOGIE DOWN PRODUCTIONS JIVE 1187/RCA (8.98) (CD)	GHETTO MUSIC: THE BLUEPRINT OF HIP HOP
14	12	13	40	SURFACE ● COLUMBIA FC 44284 (CD)	2ND WAVE
15	14	14	9	THE JACKSONS EPIC 40911/E.P.A. (9.98) (CD)	2300 JACKSON STREET
16	20	30	5	DAVID PEASTON GEFEN 24228 (9.98) (CD)	INTRODUCING... DAVID PEASTON
17	13	11	57	BOBBY BROWN ▲ MCA 42185 (8.98) (CD)	DON'T BE CRUEL
18	25	35	4	STEPHANIE MILLS MCA 6312 (9.98) (CD)	HOME
19	19	21	19	THREE TIMES DOPE ARISTA 8571 (8.98) (CD)	ORIGINAL STYLIN'
20	27	29	6	SOUNDTRACK MOTOWN 6272 (9.98) (CD)	DO THE RIGHT THING
21	24	22	12	ARETHA FRANKLIN ARISTA 8572 (9.98) (CD)	THROUGH THE STORM
22	16	17	12	MILES JAYE ISLAND 91235 (8.98) (CD)	IRRESISTIBLE
23	18	16	21	MILLI VANILLI ▲ ARISTA 8592 (8.98) (CD)	GIRL YOU KNOW IT'S TRUE
24	30	32	6	SOUNDTRACK MCA 6306 (9.98) (CD)	GHOSTBUSTERS II
25	28	28	10	CHUCKII BOOKER ATLANTIC 81947 (8.98) (CD)	CHUCKII
26	26	23	16	OAKTOWN'S 3-5-7 CAPITOL 90926 (8.98) (CD)	WILD & LOOSE
27	22	19	25	TOO SHORT ● JIVE 1149/RCA (8.98) (CD)	LIFE IS... TOO SHORT
28	21	18	31	BEBE & CECE WINANS CAPITOL 90959 (8.98) (CD)	HEAVEN
29	31	27	9	PEABO BRYSON CAPITOL 90641 (9.98) (CD)	ALL MY LOVE
30	29	24	12	NATALIE COLE EMI 48902 (9.98) (CD)	GOOD TO BE BACK
31	23	15	23	DE LA SOUL ● TOMMY BOY 1019 (9.98) (CD)	3 FEET HIGH AND RISING
32	33	25	18	KWAME ATLANTIC 81941 (8.98) (CD)	THE BOY GENIUS (FEAT. A NEW BEGINNING)
33	35	41	4	PATTI LABELLE MCA 6292 (9.98) (CD)	BE YOURSELF
34	34	37	8	THIRD WORLD MERCURY 836 952/POLYGRAM (CD)	SERIOUS BUSINESS
35	32	20	46	KARYN WHITE ▲ WARNER BROS. 25637 (8.98) (CD)	KARYN WHITE
36	71	—	2	BABYFACE SOLAR FZ 45288/E.P.A. (CD)	TENDER LOVER
37	38	40	7	STEZO FRESH 82011/SLEEPING BAG (8.98) (CD)	CRAZY NOISE
38	36	33	11	UTFO SELECT 21629 (8.98) (CD)	DOIN' IT
39	40	36	24	N.W.A. ▲ RUTHLESS 57102/PRIORITY (8.98) (CD)	STRAIGHT OUTTA COMPTON
40	37	26	38	LEVERT ● ATLANTIC 81926 (9.98) (CD)	JUST COOLIN'
41	42	43	13	LISA LISA & CULT JAM COLUMBIA OC 44378 (9.98) (CD)	STRAIGHT TO THE SKY
42	45	47	38	KID 'N PLAY ● SELECT 21628 (8.98) (CD)	2 HYPE
43	43	42	8	DIANA ROSS MOTOWN 6274 (8.98) (CD)	WORKIN' OVERTIME
44	41	44	45	ROB BASE & D.J. E-Z ROCK ▲ PROFILE 1267 (8.98) (CD)	IT TAKES TWO
45	39	31	13	ATLANTIC STARR WARNER BROS. 25849 (9.98) (CD)	WE'RE MOVIN' UP
46	68	70	3	CHUBB ROCK WITH HOWIE TEE SELECT 21631 (9.98) (CD)	AND THE WINNER IS...
47	49	60	20	DINO 4TH & B'WAY 4011/ISLAND (8.98) (CD)	24/7
48	53	63	40	VESTA A&M 5223 (8.98) (CD)	VESTA 4 U
49	46	46	9	JAMES INGRAM WARNER BROS. 25924 (9.98) (CD)	IT'S REAL

50	44	38	14	JOYCE "FENDERELLA" IRBY MOTOWN 6267 (8.98) (CD)	MAXIMUM THRUST
51	59	79	3	ENTOUCH VINTERTAINMENT 60858/ELEKTRA (9.98) (CD)	ALL NITE
52	51	58	20	ALYSON WILLIAMS DEF JAM FC 40515/COLUMBIA (CD)	RAW
53	47	56	8	ANTOINETTE NEXT PLATEAU 1015 (8.98) (CD)	WHO'S THE BOSS
54	55	61	6	MAMADO & SHE WTG FP 45205 (CD)	WILD
55	50	50	19	E.U. VIRGIN 91021 (9.98) (CD)	LIVIN' LARGE
56	52	45	59	VANESSA WILLIAMS ● WING 835 694/POLYGRAM (CD)	THE RIGHT STUFF
57	61	57	8	10DB CRUSH 224/K-TEL (8.98) (CD)	STEPPIN' OUT
58	70	84	3	TWIN HYPE PROFILE 1281 (8.98) (CD)	TWIN HYPE
59	58	59	42	NEW KIDS ON THE BLOCK ▲ ² COLUMBIA FC 40985 (CD)	HANGIN' TOUGH
60	82	81	3	KOOL & THE GANG MERCURY 838 233/POLYGRAM (CD)	SWEAT
61	54	51	38	EAZY-E ▲ RUTHLESS 57100/PRIORITY (8.98) (CD)	EAZY-DUZ-IT
62	48	48	41	ANITA BAKER ▲ ³ ELEKTRA 60827 (9.98) (CD)	GIVING YOU THE BEST THAT I GOT
63	80	—	2	SHARON BRYANT WING 837 313/POLYGRAM (CD)	HERE I AM
64	56	55	54	PAULA ABDUL ▲ ² VIRGIN 90943 (8.98) (CD)	FOREVER YOUR GIRL
65	62	65	22	ALEX BUGNON ORPHEUS 75602/EMI (8.98) (CD)	LOVE SEASONS
66	67	64	19	SIMPLY RED ELEKTRA 60828 (9.98) (CD)	A NEW FLAME
67	60	62	9	AL GREEN A&M 5228 (8.98) (CD)	I GET JOY
68	72	68	36	TODAY MOTOWN 6261 (8.98) (CD)	TODAY
69	57	49	25	TONI LOC ▲ ² DELICIOUS VINYL 3000/ISLAND (8.98) (CD)	LOC'ED AFTER DARK
70	63	54	18	BLUE MAGIC COLUMBIA FC 45092 (CD)	FROM OUT OF THE BLUE
71	77	87	3	SUCCESS-N-EFFECT ON TOP 9002 (8.98) (CD)	IN THA HOOD
72	73	77	57	SIR MIX-A-LOT ● NASTYMIX 70123 (8.98) (CD)	SWASS
73	74	75	22	EL DEBARGE MOTOWN 6264 (8.98) (CD)	GEMINI
74	66	67	42	THE BOYS ▲ MOTOWN 6260 (8.98) (CD)	MESSAGES FROM THE BOYS
75	78	71	11	VARIOUS ARTISTS HOT PRODUCTIONS 3312 (8.98) (CD)	THIS IS BASS
76	79	80	3	THE THREE DEGREES ICHIBAN 1041 (8.98) (CD)	... AND HOLDING
77	75	78	19	BOY GEORGE VIRGIN 91022 (9.98) (CD)	HIGH HAT
78	64	52	12	MICA PARIS ISLAND 90970/ATLANTIC (8.98) (CD)	SO GOOD
79	92	85	42	JONATHAN BUTLER JIVE 1136/RCA (8.98) (CD)	MORE THAN FRIENDS
80	81	95	3	BOBCAT ARISTA 8596 (8.98) (CD)	CAT GOT YA TONGUE
81	NEW ▶	1	1	BOBBY "BLUE" BLAND MALACO 7450 (8.98) (CD)	MIDNIGHT RUN
82	76	74	8	NENEH CHERRY VIRGIN 91252 (9.98) (CD)	RAW LIKE SUSHI
83	69	66	66	TONY! TONI! TONE! WING 835 549/POLYGRAM (CD)	WHO?
84	87	93	7	MILLIE JACKSON JIVE 1186/RCA (8.98) (CD)	BACK TO THE S--T!
85	65	53	20	SKYY ATLANTIC 81853 (9.98) (CD)	START OF A ROMANCE
86	85	73	19	KOOL G RAP & D.J. POLO COLD CHILLIN' 25820/WARNER BROS. (9.98) (CD)	ROAD TO THE RICHES
87	NEW ▶	1	1	TRINERE PANDISC 8804 (8.98) (CD)	GREATEST HITS
88	88	82	11	ROY AYERS ICHIBAN 1040 (8.98) (CD)	WAKE UP
89	89	94	3	KINGS OF PRESSURE NEXT PLATEAU 1017 (8.98) (CD)	SLANG TEACHER
90	NEW ▶	1	1	RENA SCOTT SEDONA 7511/JCI (8.98) (CD)	LOVE ZONE
91	NEW ▶	1	1	ERIC GABLE ORPHEUS 75603/EMI (8.98) (CD)	CAUGHT IN THE ACT
92	95	92	6	THE SYSTEM ATLANTIC 81896 (9.98) (CD)	RHYTHM AND ROMANCE
93	93	88	57	NEW EDITION ▲ MCA 42207 (8.98) (CD)	HEART BREAK
94	94	100	5	EXPOSE ARISTA 8532 (8.98) (CD)	WHAT YOU DON'T KNOW
95	90	90	22	TAKE 6 ● REPRIS 25670/WARNER BROS. (8.98) (CD)	TAKE 6
96	91	72	43	LUTHER VANDROSS ▲ EPIC OE 44308/E.P.A. (CD)	ANY LOVE
97	96	91	14	JOE SAMPLE WARNER BROS. 25781 (9.98) (CD)	SPELLBOUND
98	86	83	22	MIAMI BOYZ ON TOP 9001/JOEY BOY (8.98) (CD)	GETTING OFF
99	97	98	9	JAZ EMI 91170 (9.98) (CD)	WORD TO THE JAZ
100	98	—	2	THE MISTRESS & D.J. MADAM TECHNOKUT 2001/MACOLA (8.98)	LEATHER & LACE

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NMS Panel: Legally, There Are No 'Free' Samples

BY MELINDA NEWMAN

NEW YORK The only thing rarer than a rap record without sampling is someone who understands the rules of utilizing the medium.

Just how complicated the ramifications of sampling are was the focus of a panel here during the 10th annual New Music Seminar, held July 15-19 at the Marriott Marquis hotel.

Moderator Kendall Minter, a local entertainment and sports attorney, defined sampling as "lifting of previously recorded sounds, hooks, etc. . . . including different

types of words or sounds, like James Brown's scream."

The times have changed since sampling's infancy, when many companies turned a blind eye to it. Now, according to Minter, "people are trying to make deals instead of turning the other cheek or instead of saying no."

One of the main areas of confusion comes from the fallacy that anything less than eight bars can be used without permission. "There is no such thing as a protective umbrella," Minter cautioned. "The idea that you can use eight bars or three bars or seven

notes is a joke, or that if you only use a little snippet as opposed to an elephant chunk, it's OK. Don't think that's OK. You better ask."

"There's a difference between sampling and plagiarizing," said producer Hank Shocklee. "If you take a horn hit or a kick drum and reprogram it, that's sampling. If you take eight or two bars without permission, that's plagiarizing."

However, those rules have never been legally defined. "Sampling is not copyright piracy," said Tommy Boy Records' Larry Stanley. "But it's still new, it hasn't even been litigated yet."

The general consensus of the panel is that it is better to cover yourself from the start than get caught after the record comes out. "We've had companies say, 'If you'd cleared it up front we would have worked it out, but now we want \$20,000,'" said attorney Jamie Roberts. "So it's important to get the clearances up front because if you get nailed . . ."

Getting permission to sample involves obtaining licenses for publishing and master use. "For example, if you sample a snare drum, there's an issue as to whether that's copyrighted," said Roberts, "but the recording [that the snare drum is from] is definitely copyrighted."

Most labels expect an artist to get clearances in advance, or at least be able to turn over a full list of music sampled. "At least give them some advance warning so the clearances can be obtained," Minter said.

Recording artist Mtume pointed out one of the bigger ironies about sampling. "Isn't it interesting that George Clinton can't get played on the radio, but his sampled music can? This is something we have to deal with and rectify."

Clinton's work ("Knee Deep") was most recently heard on De La Soul's No. 1 hit, "Me, Myself And I." "We paid George Clinton 1 cent per album and 1²/₃ cents per single," said Tommy Boy's Stanley. "For smaller samples, we'll pay between \$500 and a few thousand." On the publishing side, half of the royalties go to Clinton.

"We are in the profit business and we pride ourselves on knowing

how to count," said Don Biederman of Warner-Chappell, giving a publisher's perspective. "Our sampling deals range from using the music for nothing to three-quarters of the statutory royalty rate." Biederman reiterated Minter's point. "The performer can't send the album to the publisher thinking that we'll handle the clearances. We got an album a year ago and it was full of sampling that we didn't recognize."

However, Shocklee took exception to the clearance responsibility belonging to the artist. "I don't understand why record companies can't do clearances if they're taking 25% of the publishing. I think the record company should be totally responsible for these things." Just in case the label doesn't follow through, Shocklee admitted, "We've got about 16 lawyers who make a lot of phone calls all the time."

But Was, Vanilli, Abdul, Tone-Loc Deliver Strong Sets MTV Tour Better On Paper Than On Stage

CLUB (MTV) NOTES: On a recent, sweltering Sunday evening in East Rutherford, N.J., hordes of white suburban teenagers boogied at tailgate parties in the parking lot outside the Brendan Byrne Arena. They were gearing up for Club MTV Live . . . The Tour, the 24-hour-a-day music channel's concert version of the popular dance-music program set in New York's Palladium and hosted by "Downtown" Julie Brown.

The show, which has been promoted mainly on MTV and has been struggling to rack up strong ticket sales, features Information Society, Was (Not Was), Milli Vanilli, Paula Abdul, Tone Loc, and the "Club MTV" dancers. On paper, this must have seemed a truly clever idea: Put six popular dance acts on a live tour with the staff and format of one of MTV's most popular programs. But the trouble is, this "American Bandstand"-style/video show for the young (mostly white) club set doesn't hang together very well on stage.

Chrysalis' Was (Not Was) came off best. A real band in the truest sense (a large conglomerate of professional players), the Was "brothers" and their eclectic group of singers stretched and molded themselves to the rock'n'-funk needs of its hungry young audience, jamming through hits ("A Spy In The House Of Love," "Walk The Dinosaur") and covers ("Man In The Mirror") with the panache of an old-jack R&B outfit, complete with choreography, horn section, and wailing soul singers.

Judging from the high-decibel screams that rocked the arena, Arista's Milli Vanilli, the pop-soul duo of Rob Pilatus and Fab Morvan from Germany by way of London, was the most keenly awaited act on the bill. Fueled as much by sexual hubris as by the smash success of their back-to-back hits "Girl You Know It's True" and "Baby Don't Forget My Number," the pair gave a surprisingly tight, energetic performance. Re-enacting the leaping high-fives from its videos and then pulling a young female audience member on stage to deliver a version of the new single, the ballad "Girl I'm Gonna Miss You," Milli Vanilli evinced screams from young suburban white girls that recalled the passion of the Beatles days. Why? Perhaps their European background, yards of extended braids, and Body-Glove-clad physiques make them appear to be something exotically other than what they are—two young black men making it in pop music. ("They're not just black—they're more than black," sputters the Italian character Pino, explaining his love for Prince and Magic Johnson in Spike Lee's "Do The Right Thing.")

MCA's Paula Abdul and Delicious Vinyl's Tone-Loc delivered solid sets as well, Abdul's (naturally) marked by hot choreography, cute costumes, and Abdul's thin but sly vocals.

But as a package, the Club MTV Tour disappoints. The pauses between acts were to be bridged by music/video

segments during which attendees could dance, but the DJ's selections proved less than dance-inspiring. Other intervals featuring hostess Brown in exuberant routines with the Club MTV dancers came across as overweening and joyless. This is a show without a soul, without a unifier beyond the Club MTV logo. The acts—spanning pop, club, rap, and R&B—have little in common as live acts, and despite strong individual performances, there was little continuity or sustained excitement.

So where is the tour for "Yo! MTV Raps"? The show's increased popularity suggests that a tour is the next logical step, if artists' schedules could be worked out.

TIDBITS: Speaking of the rap program, Jive/RCA has just put out "Jive Presents . . . Yo! MTV Raps," which sports remixes and extended-play versions of 10 hot

tracks by such artists as Rob Base & DJ, E-Z Rock, Salt-N-Pepa, Too Short, Ice-T, Kool Moe Dee, Kid 'N Play, and Stetsasonic. Jive/RCA has also jumped on the soundtrack bandwagon with music to "Nightmare On Elm Street Part 5: The Dream Child," which features two Full Force-produced tracks, one by Samantha Fox and a new song ("bout time!) from rap act Whodini . . . Levert and BET teamed for a "Just Coolin'" sweepstakes that gave one lucky winner and a guest a chance to cruise the Bahamas on Carnival Cruise Lines with the Atlantic Records trio. The winner, announced Monday (7), had to answer trivia questions concerning Levert's history via a postcard . . . Bobby Brown has canceled his Aug. 11 appearance at California's Irvine Meadows Amphitheatre. The date was one of 20 he canceled from July through August. According to the William Morris Agency, the recording schedule for Brown's next album is to blame . . . Nancy Wilson was in New York recently finishing work on a new Columbia album, due in late September. The first tune, "Fairy Tales," was a gift from its writer, Anita Baker. Wilson insisted that Baker perform it as a duet . . . Fave Nona Hendryx has a new one on Private Music called "SkinDiver," which bears little resemblance to her work with LaBelle or the rock-funk of her last album, "Female Trouble" (EMI). This time around, she stretches her wings as a thoughtful songwriter . . . SBK Records' first signing, Darryl Tookes, makes a strong eponymous album debut featuring a blend of piano and violins into a jazz-pop fusion with intelligent lyrics. Listen to "Lifeguard" . . . And for Nelson George fans: At this week's National Urban League Convention in Washington, D.C., George will pick up a Dan McGowan Award for his part in getting the Stop The Violence Movement off the ground. George has also begun work on a screenplay about Amateur Night at the Apollo Theater in Harlem, N.Y., for Warner Bros./Amblin Entertainment (Amblin is Steven Spielberg's production company).



by Janine McAdams

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Billboard POWER PLAYLISTS

FOR WEEK ENDING AUGUST 12, 1989

Sample Playlists of the Nation's Largest Black Radio Stations

Station	Host	Program	Track
KMOJ MAJIC 102 FM	Houston	P.D.: Mike Stradford	1 Vesta, Congratulations
			2 Prince, Baldance (From "Batman")
			3 Babyface, It's No Crime
			4 Public Enemy, Fight The Power (From "Do The Right Thing")
			5 New Edition, N.E. Heart Break
			6 29 Christopher Williams, Talk To Myself
			7 8 Heavy D. & The Boyz, We Got Our Own Thing
			8 9 The Isley Brothers, Spend The Night (Ce Soir)
			9 12 Eric Gable, Remember (The First Time)
			10 16 Jonathan Butler, Sarah, Sarah
			11 13 Stephanie Mills, Something In The Way (You Make Me Feel Like A Woman)
			12 14 Troy Johnson, The Way It Is
			13 15 Lisa Lisa & Cult Jam, Just Get It Together
			14 17 Kool Moe Dee, They Want Money
			15 19 Alton Brown, Crazy 'Bout You
			16 31 Natalie Cole (Duet With Freddie Jackson), I Do
			17 20 Special Ed, I Got It Made
			18 22 Alyson Williams (Featuring Nikki D), My Love Is
			19 21 Z'Looke, Gitchi U
			20 23 Midnight Star, Love Song
			21 24 Sharon Bryant, Let Go
			22 25 David Peaston, Two Wrongs (Don't Make It Right)
			23 26 Three Times Dope, Funky Dividends
			24 27 Teddy Riley Featuring Guy, My Fantasy (From "Do The Right Thing")
			25 28 Kool & The Gang, Raindrops
			26 30 Aretha Franklin/W. Houston, It Isn't, It Wasn't
			27 32 De La Soul, Crazy
			28 36 Eddie Murphy, Put Your Mouth On Me
			29 33 After 7, Heat Of The Moment
			30 35 The Jacksons, 2300 Jackson Street
			31 34 Flame, On The Strength (Of Your Love)
			32 38 Digital Underground, Do What You Like
			33 37 D'atra Hicks, Sweet Talk
			34 39 Debbie Allen, Special Look
			35 40 Tone Loc, I Got It Goin' On
			36 42 Entouch, I'll Hypnotize You
			37 41 Grady Harrell, Fun
			38 43 Young M.C., Bust A Move
			39 EX Kid 'N Play, 2 Hype
			40 EX Michael Cooper, Just What I Like
			41 EX Slick Rick, Hey Young World
			42 EX Joyce "Fenderella" Irby, She's Not My Lover
			43 EX The O'Jays, Out Of My Mind
			44 EX EPMD, So What Cha Savin
			45 EX Maze Featuring Frankie Beverly, Can't Get Over
46 EX Tyren Perry, What's Up			
47 EX Pieces Of A Dream, Bout Dat Time			
A — Chris Jasper, The First Time			
A — Regina Belle, Baby Come To Me			
A — L.L. Cool J., Big Of Butt			
A — Anne C., Hear Of Honor			
A — LeVert, Smilin'			
WGCI 107.5 FM AM 1390	Chicago	P.D.: Jimmy Smith	1 Vesta, Congratulations
			2 Al Green, As Long As We're Together
			3 The System, Midnight Special
			4 Prince, Baldance (From "Batman")
			5 Stephanie Mills, Something In The Way (You Make Me Feel Like A Woman)
			6 Dino, I Like It
			7 7 Teddy Riley Featuring Guy, My Fantasy (From "Do The Right Thing")
			8 8 Kool Moe Dee, They Want Money
			9 9 Jody Watley With Eric B. & Rakim, Friends
			10 10 David Peaston, Two Wrongs (Don't Make It Right)
			11 11 Bobby Brown, On Our Own (From "Ghostbusters II")
			12 12 Aretha Franklin/W. Houston, It Isn't, It Wasn't
			13 13 Babyface, It's No Crime
			14 14 Jonathan Butler, Sarah, Sarah
			15 15 Ten City, Where Do We Go?
			16 16 L.L. Cool J., I'm That Type Of Guy
			17 17 Lisa Lisa & Cult Jam, Just Get It Together
			18 18 El DeBarge, Somebody Loves You
			19 19 Entouch, I'll Hypnotize You
			20 20 Jackie Jackson, Cruzin'
			21 21 Troy Johnson, The Way It Is
			22 22 Sharon Bryant, Let Go
			23 23 Natalie Cole (Duet With Freddie Jackson), I Do
			24 24 Seduction, (You're My One And Only) True Love
			25 25 Boy George, You Found Another Guy
			26 26 The Isley Brothers, Spend The Night (Ce Soir)
			27 27 Foster/Mezlor, Gotta Be A Better Guy
			28 28 Mikki Slego, Something Real
			29 29 Guy, Bleed The Night
			30 30 D'atra Hicks, Sweet Talk
			31 31 New Edition, N.E. Heart Break
			32 32 The Jacksons, 2300 Jackson Street
			33 33 Boogie Down Productions, Why Is That?
			34 34 Eric Gable, Remember (The First Time)
			35 35 Peabo Bryson, All My Love
			36 36 Tone Loc, I Got It Goin' On
			37 37 E.U., Taste Of Your Love
			38 38 Alyson Williams (Featuring Nikki D), My Love Is
			39 39 Eddie Murphy, Put Your Mouth On Me
			40 40 Kool & The Gang, Raindrops
			41 41 Dezi Phillips, Why You Wanna
			42 42 After 7, Heat Of The Moment
			43 43 Finest Hour, Make That Move
			44 44 Terry Tate, Babies Having Babies
			45 45 Grady Harrell, Fun



TERRI ROSSI'S RHYTHM SECTION

BACK IN STRIDE AGAIN: "Can't Get Over You" by Frankie Beverly & Maze, the group's first release on Warner Bros., gets this week's Power Pick/Airplay. The single gains 22 radio reports for a total of 85. In its second week, stations around the country are reporting huge playlist jumps, and already this single is being reported in their top 30 or better. Its overwhelming acceptance at radio is reflected by such reports as 21-17 at WDKS Rochester, N.Y.; extra-27 at WNJR Newark, N.J.; 33-25 at WJMO Cleveland; and 49-30 at KJLH Los Angeles.

Kevin Brown, PD of WMYK Norfolk, Va., aptly expresses the sentiments of many Beverly fans: "The genius of this man has been overlooked for so long, someone has made an incredible mistake." Beverly has yet to receive mass-market exposure in spite of earning five gold albums while recording for Capitol Records. In the last year, the group's profile was heightened when "Joy And Pain" was covered by Donna Allen on Oceana Records, and by Rob Base & DJ. E-Z Rock in a rap version on Profile Records. (Incidentally, "Joy And Pain" was not a charted single for Maze.)

The group's chart history while on Capitol includes one No. 1 single, "Back In Stride." "Love Is The Key" and "Too Many Games" both peaked at No. 5. Their top 10 singles include "Southern Girl," "Running Away," and "Feel That You're Feelin'." "Before I Let You Go"—one single that is still regularly programmed by black radio—made it to No. 13. This week, "Can't Get Over You" leaps 68-48 on the black singles chart.

EDDIE MURPHY continues up the chart, with "Put Your Mouth On Me" (Columbia) making great gains at radio. At No. 37, "Mouth" gains six stations: WNJR Newark; WQOK Raleigh, N.C.; KWTD Little Rock, Ark.; WJMI Jackson, Miss.; WJMO Cleveland; and WIZF Cincinnati. Of 91 stations playing the record, 66 show major playlist increases, including 27-11 at WMYK Norfolk; 38-18 at WWCZ Charleston, S.C.; 35-21 at KRNB Memphis; and 55-31 at KMJM St. Louis.

LET ME COUNT THE WAYS: The Hot Shot Debut is "Back To Life" by Soul II Soul (Virgin). After the group's No. 1 single, radio was quick to respond to this one, which debuts at No. 65 with a total of 47 reporting stations. Regina Belle returns to the charts with "Come Back To Me" (Columbia) at No. 66. It is reported by 57 stations. Because records are positioned on the chart based on their total points and not on the total number of stations listing them, Soul II Soul achieves a higher position. Stations are assigned to weight categories based on audience size, therefore the point value that a record can accrue varies according to the weight of that station. As a result, a smaller number of stations may still produce a higher point total. This also explains why you may see records listed in the Hot Black Singles Action Box that are not charted even though they have a large number of radio reports.

"WHY YOU WANNA" by Dezi Phillips (Tabu) moves backward even though the single is still gaining points. The entire chart is very competitive. Six records with strong point gains leapfrogged over "Wanna," pushing it down the chart.

HOT BLACK SINGLES ACTION

RADIO MOST ADDED

	PLATINUM/ GOLD ADDS 15 REPORTERS	SILVER ADDS 29 REPORTERS	BRONZE/ SECONDARY ADDS 53 REPORTERS	TOTAL ADDS 97 REPORTERS	TOTAL ON CHART
BABY COME TO ME REGINA BELLE COLUMBIA	10	14	30	54	57
BACK TO LIFE SOUL II SOUL VIRGIN	6	13	24	43	47
SMILIN' LEVERT ATLANTIC	5	3	18	26	27
I'LL BE THERE MILES JAYE ISLAND	7	2	14	23	32
CAN'T GET OVER YOU MAZE/F. BEVERLY WARNER BROS.	1	6	15	22	85
ALL I WANT FROM YOU TEMPTATIONS MOTOWN	2	3	17	22	24
ALL MY LOVE PEABO BRYSON CAPITOL	2	8	9	19	54
I'M IN DANGER MOTHER'S FINEST CAPITOL	3	2	11	16	16
SPECIAL LOOK DEBBIE ALLEN MCA	0	2	13	15	49
BREATHE LIFE INTO ME MICA PARIS ISLAND	1	4	10	15	36

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.

WAY TO GO!

TROY JOHNSON
Here's a man who thinks, feels, and delivers a hit single. That's "THE WAY IT IS."
BILLBOARD #20
R&R #3

GRADY HARRELL
His debut single, "STICKS AND STONES," was a Top 4 smash. He's following it up with a hit that's a whole lot of "FUN."
BILLBOARD #50
R&R: BREAKER 8/4

KOOL MOE DEE
"I GO TO WORK"
THEY WANT MONEY!
was a Top 5 hit. Now Kool Moe goes to work on another chart-topper. "I GO TO WORK."



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HOT DANCE MUSIC™

CLUB PLAY

Compiled from a national sample of dance club playlists.

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
				★ ★ No. 1 ★ ★	
1	3	4	6	COME HOME WITH ME BABY EPIC 49 68777/E.P.A.	DEAD OR ALIVE 1 week at No. 1
2	4	5	7	101 MCA 23960	SHEENA EASTON
3	6	7	8	ALWAYS THERE CAPITOL V-15482	CHARVONI
4	8	11	9	(YOU'RE MY ONE AND ONLY) TRUE LOVE VENDETTA VE-7021/A&M	SEDUCTION
5	10	19	4	BATDANCE (FROM "BATMAN") WARNER BROS. 0-21257	PRINCE
6	1	2	7	LET IT ROLL ATLANTIC 0-86407	DOUG LAZY
7	7	8	6	FRIENDS MCA 23956	JODY WATLEY WITH ERIC B. & RAKIM
8	21	34	3	BACK TO LIFE VIRGIN 0-96537	SOUL II SOUL
9	11	14	7	JUST GIT IT TOGETHER COLUMBIA 44 68819	LISA LISA & CULT JAM
10	12	15	7	LET'S PLAY HOUSE BIG BEAT BB-0008	KRAZE
11	17	24	5	HAPPINESS SLEEPING BAG SLX-40147	NICOLE
12	14	16	6	ALL NIGHT PARTY RCA 9002-1-RD	BUSTER POINDEXTER
13	2	1	8	DEEP IN VOGUE EPIC 49 68801/E.P.A.	MALCOLM MCLAREN
14	13	17	6	LOVE HOUSE JIVE 1234-1-JD/RCA	SAMANTHA FOX
15	9	12	7	I'M THAT TYPE OF GUY DEF JAM 44 68792/COLUMBIA	L.L. COOL J
16	15	22	5	YOUR LOVE TAKES ME HIGHER ATLANTIC 0-86402	BELOVED
17	18	23	6	PEOPLE HOLD ON TOMMY BOY TB-124	COLD CUT FEATURING LISA STANSFIELD
18	20	27	4	ON OUR OWN (FROM "GHOSTBUSTERS II") MCA 23957	BOBBY BROWN
19	5	3	9	I LIKE IT 4TH & B'WAY 483/ISLAND	DINO
20	16	20	6	GIVE YOU ALL MY LOVE ATLANTIC 0-86410	STACEY Q
21	22	29	5	ROCK THE HOUSE OCEANA 0-96562/ATLANTIC	NICOLE
22	24	25	5	BLOW THE HOUSE DOWN CHRYSALIS 4V9 43363	LIVING IN A BOX
23	23	26	5	SCANDALOUS CAPITOL V-15478	2 PUERTO RICANS A BLACKMAN & A DOMINICAN
24	37	—	2	IT IS TIME TO GET FUNKY FFRR 886 627-1/POLYGRAM	D.MOB
25	34	43	3	PAYBACK IS A BITCH JIVE 1239-1-JD/RCA	LIZ TORRES
26	31	38	4	OH WELL CAPITOL V-15472	OH WELL
27	28	30	5	(CARMEN) DANGER IN HER EYES CAPITOL V-15474	DEBORAH SASSON & MCL
				★ ★ ★ POWER PICK ★ ★ ★	
28	45	—	2	DO YOU LOVE WHAT YOU FEEL VIRGIN 0-96539	INNER CITY
29	30	37	3	LAY ALL YOUR LOVE ON ME TOMMY BOY TB-933	INFORMATION SOCIETY
30	36	42	3	PARADISE MOTOWN MOT-4673	DIANA ROSS
31	35	41	3	WHERE DO WE GO? ATLANTIC 0-86409	TEN CITY
32	40	44	4	DO IT TO THE CROWD PROFILE PRO-7255	TWIN HYPE
33	41	39	3	GOT TO KEEP ON FFRR 886 595-1/POLYGRAM	THE COOKIE CREW
34	42	—	2	SHOUT IT OUT MERCURY 874 217-1/POLYGRAM	CLOCKWORK
35	43	—	2	THE SAME DREAM WARNER BROS. 0-21253	APOLLONIA
36	29	28	6	MY LOVE IS SO RAW DEF JAM 44 68794/COLUMBIA	ALYSON WILLIAMS (FEATURING NIKKI D)
37	47	—	2	COLD HEARTED VIRGIN 0-96546	PAULA ABDUL
				★ ★ ★ HOT SHOT DEBUT ★ ★ ★	
38	NEW ▶	1		DON'T MAKE ME OVER NEXT PLATEAU NP50107	SYBIL
39	33	35	4	MA FOOM BEY/SYNTANJEY EASY STREET EZS-7551	CULTURAL VIBE
40	NEW ▶	1		ON THE STRENGTH EPIC 49 68806/E.P.A.	FLAME (WITH TONY TERRY)
41	NEW ▶	1		LIFE IS A DANCE (LP) WARNER BROS. 25946	CHAKA KHAN
42	19	9	10	WE GOT OUR OWN THANG UPTOWN 23942/MCA	HEAVY D. & THE BOYZ
43	NEW ▶	1		HEY LADIES/SHAKE YOUR RUMP CAPITOL V-15483	BEASTIE BOYS
44	48	—	2	I GIT MINZE ARISTA ADI-9827	TOO NICE
45	27	13	11	WHAT YOU DON'T KNOW ARISTA ADI-9837	EXPOSE
46	NEW ▶	1		DO THE RIGHT THING VIRGIN 0-96552	REDHEAD KINGPIN AND THE F.B.I.
47	NEW ▶	1		BUST A MOVE DELICIOUS VINYL DV1005/ISLAND	YOUNG M.C.
48	NEW ▶	1		FALLEN ANGEL CAPITOL V-15471	MONDAY
49	25	6	10	EXPRESS YOURSELF SIRE 0-21225/WARNER BROS.	MADONNA
50	NEW ▶	1		CAN WE TAKE YOU HIGHER? WTG 41 68225/E.P.A.	MAMADO & SHE
BREAKOUTS				1. WORK IT OUT STEVE 'SILK' HURLEY ATLANTIC 2. BLIND HEARTS XYMOX WING 3. SO MANY PEOPLE, PEOPLE HUBERT KAH CURB 4. LOVE SONG THE CURE ELEKTRA	

12-INCH SINGLES SALES

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

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
				★ ★ No. 1 ★ ★	
1	1	1	8	EXPRESS YOURSELF SIRE 0-21225/WARNER BROS.	MADONNA 4 weeks at No. 1
2	2	3	6	FRIENDS MCA 23956	JODY WATLEY WITH ERIC B. & RAKIM
3	4	6	6	ON OUR OWN (FROM "GHOSTBUSTERS II") MCA 23957	BOBBY BROWN
4	7	8	7	COME HOME WITH ME BABY EPIC 49 68777/E.P.A.	DEAD OR ALIVE
5	9	9	8	(YOU'RE MY ONE AND ONLY) TRUE LOVE VENDETTA VE-7021/A&M	SEDUCTION
6	10	10	5	FIGHT THE POWER (FROM "DO THE RIGHT THING") MOTOWN MOT-4647	PUBLIC ENEMY
7	3	2	13	KEEP ON MOVIN' VIRGIN 0-96556	SOUL II SOUL
8	12	15	7	GIVE YOU ALL MY LOVE ATLANTIC 0-86410	STACEY Q
9	13	16	5	COLD HEARTED VIRGIN 0-96546	PAULA ABDUL
10	6	4	9	SECRET RENDEZVOUS (REMIX) WARNER BROS. 0-20962	KARYN WHITE
11	5	5	10	NOTHIN' (THAT COMPARES 2 U) EPIC 49 68233/E.P.A.	THE JACKSONS
12	8	7	10	WE GOT OUR OWN THANG UPTOWN 23942/MCA	HEAVY D. & THE BOYZ
13	15	18	7	I LIKE IT 4TH & B'WAY 483/ISLAND	DINO
14	11	14	10	THEY WANT MONEY JIVE 1215-1-JD/RCA	KOOL MOE DEE
15	19	25	6	DEEP IN VOGUE EPIC 49 68801/E.P.A.	MALCOLM MCLAREN
16	20	30	4	LAY ALL YOUR LOVE ON ME TOMMY BOY TB-933	INFORMATION SOCIETY
17	21	22	6	LET IT ROLL ATLANTIC 0-86407	DOUG LAZY
18	14	13	10	WHAT YOU DON'T KNOW ARISTA ADI-9837	EXPOSE
19	25	31	4	MY FANTASY (FROM "DO THE RIGHT THING") MOTOWN MOT-4643	TEDDY RILEY FEATURING GUY
20	22	23	6	WHY IS THAT? JIVE 1231-1-JD/RCA	BOOGIE DOWN PRODUCTIONS
21	28	33	5	ALWAYS THERE CAPITOL V-15482	CHARVONI
22	17	19	6	TURNED AWAY ATLANTIC 0-86430	CHUCKII BOOKER
23	18	12	12	SEND ME AN ANGEL 89 CURB CRB-1 0303/MCA	REAL LIFE
24	24	17	9	I'M THAT TYPE OF GUY DEF JAM 44 68792/COLUMBIA	L.L. COOL J
25	31	39	4	101 MCA 23960	SHEENA EASTON
26	34	37	4	BUST A MOVE DELICIOUS VINYL DV1005/ISLAND	YOUNG M.C.
				★ ★ ★ POWER PICK ★ ★ ★	
27	40	—	2	HEY LADIES/SHAKE YOUR RUMP CAPITOL V-15483	BEASTIE BOYS
28	29	36	3	PEOPLE HOLD ON TOMMY BOY TB-124	COLD CUT FEATURING LISA STANSFIELD
29	32	38	4	LOVE HOUSE JIVE 1234-1-JD/RCA	SAMANTHA FOX
30	23	20	7	GONNA MAKE IT CUTTING 874 279-1/POLYGRAM	SA-FIRE
31	16	11	10	IN MY EYES LMR 4004	STEVIE B
32	27	24	8	YOU ARE THE ONE TOMMY BOY TB-929	TKA
33	49	—	2	I NEED A RHYTHM VENDETTA VE-7023/A&M	THE 28TH ST. CREW
34	41	41	5	II HYPE VINTERTAINMENT 0-66696/ELEKTRA	ENTOUCH
35	26	21	8	GOOD THING I.R.S. 23959/MCA	FINE YOUNG CANNIBALS
				★ ★ ★ HOT SHOT DEBUT ★ ★ ★	
36	NEW ▶	1		DON'T MAKE ME OVER NEXT PLATEAU NP50107	SYBIL
37	39	44	3	SPEND THE NIGHT MCA 23958	GUY
38	35	45	3	N.E. HEART BREAK MCA 23891	NEW EDITION
39	42	—	2	EVERLASTING LOVE VIRGIN 0-96647	SANDRA
40	NEW ▶	1		PAYBACK IS A BITCH JIVE 1239-1-JD/RCA	LIZ TORRES
41	50	—	2	HAPPINESS SLEEPING BAG SLX-40147	NICOLE
42	48	—	2	I'M GLAD YOU CAME TO ME NU GROOVE NG-017	BAS NOIR
43	NEW ▶	1		IT'S NO CRIME SOLAR 429 68832/E.P.A.	BABYFACE
44	NEW ▶	1		DO IT TO THE CROWD PROFILE PRO-7255	TWIN HYPE
45	30	27	17	ME, MYSELF & I TOMMY BOY TB-926	DE LA SOUL
46	47	50	4	JUST GIT IT TOGETHER COLUMBIA 44 68819	LISA LISA & CULT JAM
47	NEW ▶	1		MACHINE GUN CURB 003	HUBERT KAH
48	36	32	13	THIS TIME I KNOW IT'S FOR REAL ATLANTIC 0-86415	DONNA SUMMER
49	43	43	4	LOVE STORY PROFILE PRO-7256	JUDY TORRES
50	44	49	4	DANCING IN HEAVEN (ORBITAL BE-BOP) JIVE 1121-1-JD/RCA	Q-FEEL
BREAKOUTS				1. FRENCH KISS LIL LOUIS DIAMOND 2. ON THE STRENGTH FLAME (WITH TONY TERRY) EPIC 3. TOO MANY BROKEN HEARTS JASON DONOVAN ATLANTIC 4. IF I EVER RED FLAG ENIGMA	

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. ©Copyright 1989, BPI Communications, Inc. All rights reserved.

New Releases: Sybil, Cover Girls, Diana, & More

BACK TO LIFE: We haven't talked about what has been happening (or should be happening) on your turntables for quite a spell, so this week we're catching up with the wealth of new releases out and about. Summer peak time finds great material surfacing in various genres—all well worth investigating.

Already proving to be a smash is "Don't Make Me Over" (Next Plateau, 212-541-7640), the latest from fave **Sybil**. The **Dionne Warwick** classic now sports a familiar Soul II Soul-ish tempo (expect *too* many more in the upcoming months), courtesy of the U.K.'s **Tony King**, and has the potential to be a multiformat smash stateside. Anyone following the Warwick remakes of the last year or so will remember both the **Smith & Mighty** ("Anyone Who Had A Heart," "Walk On By") and **Bomb The Bass** ("Say A Little Prayer") offerings... The **Cover Girls** make a strong major-label debut with "My Heart Skips A Beat" (Capitol), previewing a forthcoming album. This memorable song is masked in a variety of mixes by its producers, **Robert Clivilles & David Cole**. Best bets are the house-inspired "Paradise Garage" and the straightforward Latin/pop "Fun House" versions... "Paradise" (Motown) from **Diana Ross** can be found as the flip to the single "This House." New treatments from **Shep Pettibone** pump the already-hot house-inflected number that much more and serve up a popular Kraze-inspired bass drive. Only misgiving is the commercial 12-inch doesn't include the dub—which is fierce. Go figure... "Tears" (FFRR/PolyGram), the fab track by **Frankie Knuckles Presents Satoshi Tomiie** that features **Robert Owens** on vocals, is finally out domestically. Moody club track subtly seduces with its hooks and nuances. New mixes have been provided by **Dave Morales**, but we'll stick with the "classics"... **Neneh Cherry** keeps it kicking with "Kisses On The Wind" (Virgin), a Latin-tinged, street-smart narrative that smokes in its English- and Spanish-language mixes by **Bryan "Chuck" New & the Dynamik Duo**. Also, don't miss the flip, "Buffalo Blues," which pumps a serious hip-hop rhythm, deep bass groove, and classy lyric... Also out from Vir-

gin is a highlight from **Inner City's** album, called "Do You Love What You Feel." Song maintains the act's "good fun" message in a danceable setting. A few too many mixes for this columnist to handle (there were six in all), but **Mike "Hitman" Wilson's** version works and the original album version remains the fave.

Everyone we've played **Carole Davis's** "Serious Money" (Warner Bros.) for has loved it. Actually a remake of the **O'Jays'** classic "For The Love Of Money," Davis has re-interpreted the track with a kick-butt hip-hop rhythmic base that soars in mixes by **Jam Master Jay**. It's novel enough to click at radio but funky enough to get over at the clubs... Something that we weren't too thrilled about the first time but has grown on us considerably is "It Isn't, It Wasn't, It Ain't Never Gonna Be" (Arista) from **Aretha Franklin & Whitney Houston**. New 12-inch mixes provided by **Teddy Riley & Gene Griffin** and **Clivilles & Cole** work well with the track. Riley & Griffin connect the dots and fill in the gaps of the original while Clivilles & Cole's mixes, inspired by **Mark Rodgers'** "I Promise," work well. Love those vocal ad libs... **Hubert Kah** has returned with "So Many People" (Curb/MCA), another potential hit remixed by **Armand Volker**. Hi-NRG-paced technonumber is delivered with a driving European flavor... On the hip-house tip is **Ice Cream Tee's** "Let's Work" (Strong City/Uni), which has been reworked by **Todd Terry** with satisfying results. The new groove kicks... Also "Do The Right Thing" (Virgin) from **Redhead Kingpin & the F.B.I.** has been remixed by **Soul II Soul's Jazzy B**, who borrows his group's own track "Happiness" for the hook.

Incidentally, the underground hit "French Kiss" by **Li'l Louis** (yeah, that's the one that slows down in the middle), has been picked up by Epic for stateside release immediately. Nothing that special about this cut, but it is great for mixing, keeps the crowd happy, and will probably be a major smash here (it's already top five on the U.K.'s *pop* charts).

ALTERED IMAGES: One album we can't seem to get enough of these days is "Pop Said..." (Columbia) from the **Darling Buds**. The four-



by Bill Coleman

piece outfit delivers some of the most infectious and easily danceable pop tunes we've heard this year. Very similar to another U.K. export, the **Primitives**, the Buds charm more and more with each listen on this healthy 12-song (all but one under 3:00) collection. Simple, straightforward, and raw in its approach with drums, bass, guitar, and vocals, all the tracks win, but in particular don't miss: "Burst," "Big Head," "The Other Night," "Shame On You," "Uptight," "Let's Go Round There" and "When It Feels Good"... **The The's** latest commentary collection, "Mind Bomb" (Epic), is yet another well-produced offering from **Matt Johnson** and friends. Spiritually moody and moving best bets are the funky "Gravitate To Me," brilliantly remixed by **Francois Kevorkian** for U.K. single release; "Armageddon Days Are Here (Again)" which owes quite a bit to **Sweet's** classic "Ballroom Blitz"; the first single, "The Beat(en) Generation"; and "Kingdom Of Rain," a beautiful duet featuring **Sinead O'Connor**... New kids on the block, **The Ocean Blue** makes an impressive debut with its self-titled album on Sire/Reprise. Harking back to the days of **Echo & the Bunnymen** with hints of **Haircut 100** tossed in, this well-produced effort shows signs of promise for the foursome, especially on our favorite cuts: "Between Something And Nothing," "Drifting, Falling," "The Office Of A Busy Man," "Vanity Fair," and "Just Let Me Know"... Also just released from Sire is "Counterfeit EP," a solo effort from **Martin L. Gore**, better known as the chief songwriter of **Depeche Mode**. Obscure collection of covers (similar to **Siouxie & the Banshees'** "Through The Looking Glass" project) is led off by the retro-sounding "Compulsion."

Those missing a few Euro-inflected techno dance grooves in the Depeche Mode fashion should immediately seek out "Naive Art" (Enigma, 213-

390-9969), the album debut of **Red Flag**. The collection features the club hits "Russian Radio," "Broken Heart," and the new single, "If I Ever." Besides the aforementioned, programmers should discover "Give Me Your Hand," "Count To Three," and "Pretty In Pity," which are easily workable... "All Saints Day" (Netwerk, 604-687-8649) is the great new one from **Severed Heads**. Techno track drives a winding bass line at a frantic pace and marries previous offerings with a house-inflected twist. Production by **Robert Racic** is excellent and sole Head **Tom Ellard's** delivery is devilishly coy. Don't miss... **Beggars Banquet/RCA** has released a two-record set of **Bauhaus** tracks recorded for a radio broadcast, titled "Swing The Heartache—The BBC Sessions." The fab collection includes such great cuts as "Telegram Sam," "She's In Parties," "Terror Couple Kill Colonel," and "Ziggy Stardust." A must for any Bauhaus fan, but hey, where's "Bela Lugosi's Dead," and "Stigmata Martyr"?

And now for something completely different: **Pop Will Eat Itself**, which makes its stateside premiere with the album "This Is The Day... This Is The Hour... This Is This!" (RCA). U.K. act is definitely a sign of the times. Potpourri of stylings are unlike most anything you've heard—a bit industrial, approached with a hip-hop edge, megasamples, and some wicked musical ideas. "Inject Me," "Wise Up Sucker," "Can U Dig It," "Def Cone One," and "Not Now James" are highlights... All should seek out the track "Around The World In 80 Beats," a jammin' cut from **Foster McElroy's** album "FM" (Atlantic). From an album most alternative jocks would over-

look, this funky, primarily instrumental jam features a healthy slice of "Love Song" by **Ofra Haza** over a groove that really pumps.

RIDDIM METHOD: "One Bright Day" (Virgin) is the fab new release from **Ziggy Marley & the Melody Makers**. The album is a much stronger collection than the last and just brims with crossover potential without forsaking the act's integrity. Stellar production from **Ziggy, Glenn Rosenstein, Chris Frantz, and Tina Weymouth**, while the songwriting of both Ziggy and brother **Stephen** continues to mature. Fave cuts are the first single, "Look Who's Dancing," "When The Lights Go Out," "Who Will Be There," "All Love," and the title track... **Lieutenant Starchie** kicks some serious dance hall rhythms on his Atlantic album, "The Governor." The cut "Body Body" is a highlight... Also worth looking into is "The Lion" (Virgin) by **Youssou N'Dour**; "Serious Business" (Mercury) by **Third World**; "Crucial Tracks—The Best Of" (Mango, 212-995-7800) by **Aswad**; "Visions Of The World" (I.R.S.) by **Pato Banton**; and the new import ska collections "Club Ska '67," "Intensified '62-66," and "More Intensified '63-67," all courtesy of Mango U.K.

CHART CHAT: An unusual occurrence on the Club Play chart this week was pointed out by dance chart manager **Sharon Russell**. "Love House" (Jive) by **Samantha Fox** and "Your Love Takes Me Higher" (Atlantic) by **The Beloved** gain almost enough points to sustain their bullets but are pushed down one position each due to stronger competition around them.

Duo Doesn't Have To 'Beg' For Attention After Spoof Smash Kon Kan Is On The 'Move' With New Album

BY JIM RICHLIANO

NEW YORK An excursion to Portugal is what inspired Kon Kan's brainchild, Barry Harris, to write "I Beg Your Pardon," a song that became an international smash and established his recording career.

"I got frustrated not getting anywhere as a DJ, so I went to Portugal to clear my head. That's where the idea for 'Beg' came. I heard the Pet Shop Boys' version of 'Always On My Mind' and thought I could do the same thing with a familiar country song, but make it a little more alternative and twisted," says the Toronto native.

The 12-inch of "Beg" sold a reported 120,000 units, cracked the top five in England, and soared to No. 1 on Billboard's 12-Inch Singles

Sales chart (it later crossed over to the Hot 100 and peaked at No. 15). This is quite an accomplishment considering the record was Harris' first studio project, and that it was initially released on an unknown independent label in Toronto.

After its worldwide acceptance, "Beg" (which is, as Harris puts it, "the question to Lynn Anderson's '71 'Rose Garden' answer") earned him and his partner, Kevin Wynne, the opportunity to choose the album option Atlantic Records had offered. That project, titled "Move To Move," was released in June.

Kon Kan's album debut is mostly Harris' creation—he produced and is writer or co-writer of all but one cut. Wynne functions as lead vocalist, although Harris does step in for the title track and the ballad "Am I

In Love."

"Move To Move" defines the duo as much more than a novelty act. Although it does sport a few eccentricities throughout, the album contains two straight-ahead pop offerings that Jon Linde ("Crazy For You") and Bob Mitchell ("The Flame") co-wrote with Harris.

For those who couldn't get enough of Kon Kan's first spoof, Harris concedes, "A lot of people were expecting clones of 'Beg.' The closest one to that would be our version of 'These Boots Are Made For Walking.' It was a concept I couldn't resist—getting Nancy Sinatra together with Led Zeppelin."

That spoof, titled "Puss N' Boots," is already creating a stir at radio stations. The single is being rush released this week.

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Indies Wary Of Majors' Interest In Alternative Market

BY EVELYN McDONNELL

NEW YORK For representatives of the alternative music industry, the recent splurge of major-label interest in their product is both good news and bad news. That was the gist of several panels at the recent New Music



Seminar here, in which independent record companies, college radio stations, and the alternative press noted with ironic dread the success

of their programs and artists.

While no one argued that there is anything inherently wrong with alternative artists entering the mainstream, there was widespread resentment against the majors, who are perceived as having jumped on the indies' bandwagon, using the smaller labels as often unpaid trainers and then effectively shutting them out of radio and retail with superior marketing resources.

"The major labels have ransacked the indies' domain," said Craig Marks, co-manager of the Homestead label and moderator of the panel on rock indies.

According to indies, among the problems caused by the majors' infiltration of the grass-roots market are the dominance of major-label acts on progressive radio charts, the flooding of the market with alternative product, stylistic compromises made by artists signed to major labels, the lower priority given by majors to indies they market and/or distribute, and the erosion of indie catalogs as majors sign artists early in their careers.

The independent labels discussed a variety of stratagems for dealing with this "cooptation"—as one panel called it—of their product. Among the possible solutions: aligning with a major label on a subsidiary or distribution basis; associating with an independent distributor in an exclusive relationship; expanding and trying to take the majors head on; narrowing scope; and making shrewder and more inventive business decisions.

At the July 19 panel titled "The Selling Of The Underground: An Overrated Market?" participants debated whether they were actually discussing the *selling-out* of the underground. Representatives from Geffen and A&M were attacked by panelist Andy Dunkley, a veteran of the alternative music industry who is now president of Wax Trax Records in Chicago. "The majors don't want anyone else to have any part in the market, and if there's one buck to be had, they're going for it," said Dunkley.

Other panelists, however, said that major-label involvement may be necessary to the mainstream success of an artist. "If you work hard enough at anything, you deserve a raise," said Steve Martin, a member of the hardcore band Agnostic Front and manager of special projects for In-Effect Records. Richard Grabel, a lawyer who recently helped negotiate the signing of Sonic Youth to Geffen, said that the industry should be structured around "continuing plateaus of rising success."

In contrast to these ethical debates, the July 18 panel titled "The Co-opting of 'Alternative': Marketing Term Or Musical Genre?" dealt with the nuts-and-bolts issues of surviving

as an indie and of marketing alternative artists. The tone was more convivial, and the majors were even praised for the support they can give new acts. Tim Sommer, from the recently dissolved Opal band Hugo Largo, praised parent label Warner Bros. for the help it gave the group. "Warner was way more supportive than Relativity [the band's first label]," he said.

Jo Lenardi, from the alternative marketing department at Warner Bros., noted that her label can afford to be supportive. "We kind of work as a little tiny record company inside a bigger record company that has a lot of money, making it easier for us than for Bruce," she said, referring to Bruce Pavitt of Seattle indie Sub Pop.

Pavitt, however, tries to make up in creativity what he lacks in resources. He explained that his label, cited at the college radio panel as the most successful rock indie of the

year, employs hundreds of rock musicians at low wages to call radio and retail about the label's artists and to sell T-shirts. He also releases a lot of 45s and limited-edition records. "Collectors are a very good market to exploit," he said. "It's kept us in the business."

A telling question asked by moderator Scott Becker, publisher of Option magazine, was what each label representative would do if he had \$5,000 to promote a record. Mark Fotiadis, Atlantic's director of marketing, progressive music, said he would make a video. Jill McLean, production manager at Twin/Tone Records, found a promotion budget that large almost inconceivable. Pavitt said, "I'd spend it on T-shirts. Then I'd have \$10,000. And I'd spend that on T-shirts. And I'd have \$20,000."

The majors did receive some criticism at the panel. While McLean willingly accepted her label's role as a training ground, she attacked the ma-

jors for undermining indies' catalogs, citing the importance of early Replacements records to Twin/Tone's survival. "Major labels are signing bands too quickly," she said. "One record does not a catalog make."

Panelists also attacked the establishment of "phony indies" at major labels—imprints that disguise the parent company's name to try to garner underground credibility. PolyGram's Silverdog and BMG's Silverstone were named as examples.

Much attention was paid to the media through which alternative music is disseminated. Pavitt and Dunkley both cited "word of mouth" as most important; Pavitt also praised fanzines. The indies discounted the importance of video, since MTV is almost entirely closed to them, while the major-label reps stressed the impact of video-clips.

College radio was also a hot topic. Sommer noted that "college radio didn't come through for us." The par-

ticipants in the July 16 panel titled "College Radio: Stepping Stone Or Slagheap" agreed that college radio stations are over-relying on certain material, leading to a sameness in playlists in what is generally thought to be the airwaves' most creative area. "Should college radio be introducing people to types of music they haven't heard before, rather than being a training ground or dumping ground for records people can't market elsewhere?" asked moderator Gerard Cosloy, co-manager of Homestead.

"DJs play the sound they know," replied Tim Ziegler of KUSF San Francisco. One panelist described that sound as "Anglo-American guitar rock."

Participants in several panels were particularly angered by the way such Anglo-American guitar rock bands from major labels had gradually come to lock up the college radio charts, a traditional indie domain.

Attendees Criticize Panelists' Views On Sexism And Racism As Too Moderate New Music Seminar Forum Stirs Angry Audience Reaction

NEW YORK There was often bitter disagreement between panel and audience members at the forum "Sexism In The Music Industry," the only such meeting on the subject at the recent New Music Seminar here.

Much of the discord was between young black women in the audience and the older panelists, all of whom were white—except for young African-American rapper Luther Campbell.

Although all nine panelists agreed that the industry is an "ol' boys' network," they nevertheless advocated working within the system, at least to some degree, in order to improve women's positions. The panel included two of the first women VPs at major labels, Cathy Lincoln from Capitol and Susan Blond, formerly of Epic

/Portrait/CBS Associated labels.

Blond, who now operates her own publicity firm, said one of the reasons she left Epic two and a half years ago was frustration at the immobility of women at the majors. Lincoln said she sometimes feels as if she is "being thrown a bone" when she is rewarded for her work, and that many of the gains individual women have made at major labels are the result of "tokenism."

Michael Greene, president of NARAS, stated that sexism in the industry is a product of socialization. Boys are taught how to play games, he said: how to compete, lose with grace, and work on a team. They then grow up to be "mentors to their old teammates, to those guys coming up in the ranks." To overcome these inbred barriers, Greene said, men must become "courageous" and offer women a hand.

Monica Lynch, president of Tom-

my Boy Records, said she could not have climbed the corporate ladder as quickly as she has if she were at a major label. Lynch said, "The music industry is a political animal... It's not going to change overnight." She added, however, that "it's a young biz and depends on new talent." Therefore, she concluded, nontraditional doors may be open to enterprising women.

Many women in the audience were impatient with the panelists' moderate stance. Black women in particular complained that the opportunities open to white women were not open to them and lambasted moderator Rosemary Carroll, an attorney, for not having any blacks on the panel. (Carroll angrily replied that she had invited singer Millie Jackson, who had not shown up.)

"We're in some cold times here," one audience member said. "Don't let yourself be administered by a sys-

tem. Let women of color in the industry organize." "We need a women's movement version of Public Enemy," said another. "We need to rally, we need to be militant, we need to be strong."

The confrontation between factions was often intense. One woman commandeered the floor microphone while Carroll yelled, "Next!" Audience members shouted "sellout!" at moderate speakers. When one audience member tried to end the session on a positive note, another retorted, "You were born with a job."

Panelist Jim Fouratt, an industry veteran and gay activist, was the only panelist who seemed to agree with the more strident calls for action. "If [men] don't get out of the way, they're going to get pushed out of the way," he said.

Other panelists seemed sympathetic to—if unconverted by—the audience's crusade. Greene reaffirmed his previous call for "role models," but acknowledged that women need to "chip away from the top and the bottom." Blond summed up the generational differences in goals and expectations: "People have dreams that are so much higher than what we accepted."

Despite the often heated nature of the debate, panel and audience members were hesitant to direct their ire at rapper Campbell, who uses graphic depictions of women's sexuality in his work with the group 2 Live Crew. Black audience members shouted down as racist the few attempts to criticize Campbell.

Fouratt did speak against the objectification of sexuality and its end result of sexism and homophobia. "I don't know how David Geffen sleeps at night knowing he's responsible for the bashing of gay men," he stated, referring to anti-homosexual lyrics on Guns N' Roses records.

Peggy Dold, manager of special projects at Billboard, took up the self-regulatory call. "We have a responsibility to society," she said, bemoaning the fact that "exploitation is hip."

Carroll, however, said that such internal censorship is as dangerous as external forms and that both should be avoided. EVELYN McDONNELL

Western Music Rocks The Soviet Bloc

BY JIM BESSMAN

NEW YORK No longer the unknown quantity first explored at last year's New Music Seminar, Russian rock, in the context of East/West music relations, showed extensive development at the "Soviet Bloc/Red Rock" panel at this year's NMS.

Participants in the July 18 discussion also described a huge untapped potential market in a culture surprisingly attuned to Western rock sources. Of course, doing capitalist-style business with state agencies and newly empowered "cooperatives" poses daunting problems, especially since hard currency exchanges remain taboo in the U.S.S.R.

The Soviet ruble's inconvertibility is a "real problem in all kinds of economic relations with foreign countries," conceded Sergei Semenov, chief of music at Russia's state copyright agency, VAAP. But he said the

far-reaching consequences of *perestroika*—the current Soviet restructuring program—would eventually lead to the ruble's convertibility, which he said has been heavily discussed within government agencies.

Peter Balint, managing director of Ring Records, an 18-month-old Hungarian indie label, noted that political and economic reforms in Hungary have enabled his company to form a joint venture with a Canadian firm that pays music licensing fees immediately in hard currency. Semenov also pointed to recent developments in this area, including the growth of "cooperative societies" to rival the state-owned Melodia record label for future release and distribution. Here, however, the "currency problem" was again cited.

"There's not enough money to buy large quantities of product," added Semenov.

There is also little money to pay Western artists, according to concert promoter Yuri Makarov, a member of the Estonian Musician's Collective and head of the large-scale Rock

Summer festival events held there ("Rock Summer '89" recently drew more than 300,000 to a festival featuring 26 Soviet and international rock acts, including Robert Cray and the Jesus and Mary Chain). Many Western artists, though, are willing to play gratis (trip expenses are provided) in exchange for the "new experience and adventure."

Along with the ruble factor, the major obstacle to doing music business with the Soviets is their understandable lack of training in this area. But Marina Albee, who co-manages CBS recording act Boris Grebenshikov and whose firm, Belka International, facilitates business with the Soviets, related her discovery that Westerners can indeed do business with the Soviets once they "throw out [their] expectations in the West."

Added Albee: "I heard 'this is impossible' so many times it doesn't scare me. It just meant that they never did it before—but that all came with Boris." Since the initial Greben-

(Continued on page 84)



'Big Daddy' Reveals A Pensive, Personal Mellencamp

BY GARY GRAFF

DETROIT John Cougar Mellencamp says there definitely will be no tour this year. And no more interviews. In fact, there will be little communication with the music industry in the foreseeable future.

"I need to get out of this business for a while," he says, speaking by phone from his home near Bloomington, Ind. "I've been beating my head on the wall since I was 23. I've got no family, no self-respect—I've put everything into the rock'n'roll business. And I don't think they're going to give me a crown in heaven for it, either."

Strange talk for a man who still has a relatively new album to promote. "Big Daddy," Mellencamp's eighth album, was released in May to quick sales of 1.2 million units, according to PolyGram Records product manager Dane Venable. But things trickled off just as quickly; the album peaked at No. 7 on the Top Pop Albums chart, while "Pop Sing-

er"—the first single from this batch of quiet, reflective, and frequently dour songs—experienced a disappointingly short stay on the radio.

Mellencamp, however, is the first to admit that "Big Daddy" is not as commercial as its predecessors—"The Lonesome Jubilee," "Scarecrow," "Uh-Huh," and "American Fool"—which, collectively, sold more than 14 million copies during this decade.

"There are no real pop songs on this record," Mellencamp says. "I think this record is probably for guys who like John Cougar Mellencamp. The masses, the majority, I don't think they'll know that this record was out."

"I mean, it's over, isn't it? The record has stopped selling. But that's all right. The record is what it is; it's a low-key personal record. That's the kind of record I wanted to make this time."

But PolyGram's Venable thinks Mellencamp's assessment may be premature.

"There's no doubt it's a tough record, but it's a record a lot of people believe in simply because of the type of record it is," he says. "He's normally had tremendous sales activity the first four weeks out of the box. It usually takes the second single to kick the additional buyers in."

The second single this time is "Jackie Brown," a quiet, mournful tune about a down-and-out common man that Mellencamp calls "absolutely the best song I ever wrote." Like most of the songs on "Big Daddy," it does not sound like a traditional hit single, but Venable has evidence it may be able to slip into the rotation of top 40, album rock, and AC outlets.

"John went to the Bobby Poe convention, and during one of the awards dinners he did a small acoustic set," Venable recalls. "At the end

of 'Jackie Brown,' the room exploded. It absolutely exploded. We felt that if people take the song on its own merit and listen to it, it's a very special song."

Mellencamp directed the video for "Jackie Brown" himself, and his record company added a bit of clout with some special packaging: The cassette single and 5-inch CD single (PolyGram's first 5-inch single release) include an acoustic version of "Jackie Brown" and a cover of Willie Dixon's "Seventh Son," recorded at Chess Studios in Chicago. Proceeds from sales of the single will go to the Chess Foundation.

"We felt that if anybody's got a real loyal, selective base out there, it would have to be Mellencamp," Venable says, adding that there will be more singles from "Big Daddy."

"John has a tradition of going to three and four singles from his records," he says. "I don't see that changing."

Though Venable noted that Mellencamp has been "real open and cooperative" about promoting the record, it is clear the star is through doing his part and is looking forward to his break from the industry. His disillusionment hangs all over "Big Daddy"; in "Pop Singer," he rants that he "never wanted to be no pop singer/ never wanted to write no pop song/ never had no weird hair to get my songs over/ never wanted to hang out after the show."

The theme of disillusionment runs deeper in other songs. "I'm just a plain man . . . haven't accomplished much/ but I dream of more," he laments. (Continued on next page)

But Out-Of-Town Venues See Steady Biz Boston Curbs Summer Gigs

This is part of an occasional series spotlighting local concert venues.

BY DAVID WYKOFF

BOSTON It has been a quiet summer in Boston this year, with far fewer outdoor concerts during a season that previously brought a bonanza to music fans here.

Yet beyond the city limits, two regional amphitheatres are offering full schedules. The Seashore Performing Arts Center in southern Maine, marking its first season under that name, has joined the 3-year-old Great Woods Center for the Performing Arts in suburban Mansfield, Mass., in serving New England concert audiences. Smaller seasonal venues in the region also are reporting steady summer business.

Boston's traditional summer music draw for pop and rock fans, the Concerts On The Common series, has been canceled by the city, which orga-

nized the venues in past years. Officials cited waning attendance and increasing deficits for the move. The series brought more than 100,000 ticket-paying attendees to the Common last summer.

The seasonal Hatch Shell series, staged along the Charles River where the Boston Pops performs its famous July 4 extravaganzas, has been greatly abbreviated due to an extensive reconstruction of the Shell that began in late July.

Concert bookings on Boston Harbor cruise ships also have dropped. The 10-year-old Bestcruise series, previously the area's most active musical cruise program, was not launched this summer.

Despite such losses, there will be some outdoor music in Boston proper. A free oldies series, coordinated by WODS (Oldies 103) and the Mayor's Office of Business and Cultural Affairs, has been presented at City (Continued on page 33)

Dr. John Gets 'Sentimental' Artist Prescribes A Dose Of Class

BY JEFF HANNUSCH

NEW ORLEANS Those familiar only with the '70s version of Dr. John—the glitter-throwing, gris-gris chanting performance artist created by New Orleans musician Mac Rebennack—will be amazed by the artist's latest Warner Bros. effort, "In A Sentimental Mood." It is classic popular music, a collection of Tin Pan Alley standards that re-create the lush orchestration of their era.

"It's definitely a concept album," says Dr. John. "It's a tribute to the classic Ray Charles and Charles Brown sound. I always liked the way those guys took those popular kind of songs and turned them into R&B rather than pop."

Although Dr. John cringes at the word "comeback," "In A Sentimental Mood" marks the artist's first release since "The Brightest Smile" was released on Clean Cut in 1985.

"I was gonna do an album for Blue Note but we could never see eye-to-eye," he continues. "They told me we were gonna do the definitive Dr. John LP, but after going back and forth with them for three or four years, I realized they didn't know what approach to take with me. Finally, they said, 'Let's do a solo album,' and I said, 'Let's not.' I didn't see the point in doing another solo album because I'd already done two of them."

"I had talked with Ahmet Ertegun about re-signing with Atlantic, but he (Continued on page 33)

Stones Roll Steady on 'Steel Wheels'; McCartney's Cause; Crue's New Tunes

"LET'S BURY THE HATCHET; wipe out the past!" wails Mick Jagger on "Mixed Emotions," the raw and rocking first single from the Rolling Stones' upcoming "Steel Wheels" album. Intro'd by a rapid-fire drum attack that could only come from Charlie Watts, and propelled by Bill Wyman's bass into a chugging, churning Keith Richards guitar groove, the track declares this band reconciled and ready to hit the road. The single goes to radio Aug. 16.

There were few surprises among four new album tracks that Columbia Records previewed for a roomful of record retailers in New York recently—including "Sad, Sad, Sad," "Can't Be Seen," featuring Richards on lead vocals, and "Rock And A Hard Place," social commentary with a dance-floor bent. But for the Stones, the familiar has never become formula. "Steel Wheels" still has an edge. And the reconciliation theme of "Mixed Emotions" shows these guys are finally learning to grow up—together—with their rock'n'roll.

ON THE BEAT: "The album is called 'Storm Front,'" Billy Joel said of his first new studio effort in three years, co-produced by Mick Jones of Foreigner fame, and tentatively set for fall release. Joel played a tape of one driving track—"We Didn't Start The Fire"—for a rapt crowd of 450 fans attending his "master class" seminar during the Altec Lansing Music Festival in Southampton July 28-Aug. 4. More on the festival and Joel's talk next week . . . To all who yawn at the news of one more rock act hitting the road for a cause, Paul McCartney offered the last word at the London announcement of his upcoming tour, on which he'll boost the environmental group Friends of the Earth. Doesn't he risk being tagged as a "boring" benefit act? When it comes to the environment's downward spiral, McCartney says, "If we don't get boring, we're going to get dead" . . . When Tom Petty & the Heartbreakers hit the Universal Amphitheater in Los Angeles July 29 for the first of two sold-out shows, they were joined on stage by the Georgia Satellites, tour mates from their 1987 concert swing, for a rowdy run through the Satellites' "Keep Your Hands To Yourself." Petty's patter included a plug for Greenpeace during the introduction to "Won't Back Down." Musical guests in the audience included Don Henley, members of Fleetwood Mac, Yes, and the Cruzados . . . Mighty Swallow received three awards—for best engineered record, best calypso, and best party calypso disk—at the recent Calypso and Steelband Music Awards in New York. Mighty Sparrow was cited for musical excellence. A report on those awards in last

week's Talent section was in error.

CRUE PREVUE: Mötley Crüe drummer Tommy Lee and Crue manager Doug Thaler stopped by Billboard's L.A. offices recently to give staffers an advance listen to the group's new record, "Dr. Feelgood," due from Elektra Sept. 1. Associate editor Chris Morris reports:

The term "killer" very adequately describes the new Crue opus, produced by Bob Rock (the Cult, Blue Murder) at Little Mountain Studios in Vancouver, British Columbia. The album boasts a thick, richly detailed sound, and the 10 original songs show off the Crue's traditional combo of heavy licks and melodic acumen. Singer Vince Neil and guitarist Mick Mars have never sounded better, and rhythm aces Lee and Nikki Sixx propel things *con brio*. A host of guests contribute: Steven Tyler of Aerosmith, Robin Zander and Rick Nielsen of Cheap Trick, Jack Blades of Night Ranger, Skid Row, and Bryan Adams.

Standout tracks include the blazing title number, which will lead the record out at radio; "Slice Of Your Pie," which boasts an "I Want You/She's So Heavy"-like time switch; "Rattlesnake Shake," embellished with horns and honky-tonkin' piano; "Without You," a wide-screen power ballad; and "Time For Change," a band anthem of sorts (Lee says that the once hard-partying quartet has been clean'n'sober for a year). Altogether, "Dr. Feelgood" is an impressive and quite ambitious effort, and one that looks to be Crue's biggest seller yet.

FORTUNATE SON: With blues licks echoing "The Thrill Is Gone," the song opens: "He was born into money/ never had to pay the dues/ just a white-collar redneck/ who loved to play the blues . . ." The tune goes on to roast Republican National Committee Chairman Lee Atwater, the self-professed fan of the blues—whose racially loaded idea for the Willie Horton ads helped get George Bush elected last year. The song is by veteran Nashville writers Marshall Chapman and Gary Nicholson. "When he's meeting with the president/ and planning what to do/ does he think about his 'brothers'/ and what they're going through?/ Does he really know the songs he sings/ this man who would be B.B. King?" Nicholson and Chapman are selling copies of "The Man Who Would Be B.B. King" through their own Bush League Records at 615-383-5308.

Assistance in preparing this column was provided by Ken Schlager and Chris Morris in Los Angeles and Pippa Collins in London.



by Thom Duffy

TALENT IN ACTION

ARETHA FRANKLIN
Radio City Music Hall
New York, N.Y.

IN HER FIRST Gotham appearance in eight years, Aretha Franklin left audiences in no doubt that she still deserves that oft-used tag, "Queen of Soul." Looking fresh and radiant, Franklin arrived on stage at this Radio City Music Hall show June 6 in a pink Cadillac, a nod to her 1985 smash single, "Freeway Of Love."

Backed by a full rhythm section, orchestra, and five background vocalists, the singer offered a set that mixed firm Franklin favorites with more recent additions to her repertoire, including two Broadway numbers—"I Had A Dream" from "Les Miserables" and "That's All I Ask Of You" from "Phantom Of The Opera"—that she transformed into special emotional experiences, as only she can. Indeed, her gut-wrenching, passionate rendition of "Dream" was one of the evening's highlights.

For the many fans thrilled to see the star back on a New York stage, there was much to enjoy: full-length versions of "I Never Loved A Man (The Way I Love You)," her first Atlantic hit; "I Say A Little Prayer;" "Chain Of Fools;" and the obligatory "Respect." A shimmering "Something He Can Feel" (from Franklin's much underrated "Sparkle" album) was essential Aretha—subtle, sexy, smooth, yet always soulful. Her version of Diana Ross' "It's My Turn" was stunning, turning a standard pop tune into a gospel-style opus.

Franklin appeared relaxed and comfortable throughout the show, ad-libbing and quipping with the crowd, demonstrating some nifty moves on such recent Arista Records material as "Freeway Of Love" and "Jumpin' Jack Flash." A tender, romantic duet with vocalist Peabo Bryson on "Tonight I Celebrate My Love" also proved a high point of an evening that reinforced Franklin's musical creative genius. A peerless

performer, she remains one of contemporary music's greats.

DAVID NATHAN

THE ALLMAN BROTHERS
Avery Fisher Hall
New York, N.Y.

WELL-GROOMED USHERS in tuxedos showed the rowdy, T-shirt-clad concertgoers to their seats when the Allman Brothers, on a 20th anniversary reunion tour, played Avery Fisher Hall June 30 as part of the JVC Jazz Festival. But if Lincoln Center was an unlikely tour stop on this summer's caravan of aging rock heroes, the jazz fest booking of the Allmans is not so crazy. They may not play jazz, but they do swing. And in terms of sheer musicianship and pointed playing, they deserve to wear the mantle of jazz more than, say, hapless festival regulars Spyro Gyra, who performed at Avery Fisher earlier in the evening.

The reunited Allmans—Gregg Allman on organ, Dickey Betts on guitar, Jaimoe and Butch Trucks on drums—ran through most of their standards and a few of their solo works, accompanied by the guitarist and keyboardist from Betts' solo

band, Warren Haynes and Johnny Neal, respectively, with Woody Allen on bass. Allman appeared bemused and distracted during the first set of the nearly three-hour show, and a bad sound mix drowned out his rolling organ in a sea of guitar noise, further distancing him from the show.

But the second set brought a better mix and great Allman jam tunes, such as "Whipping Post," "Southbound," and "In Memory of Elizabeth Reed." Betts and the sullen Allman even seemed to be enjoying themselves, egged on by the enthusiasm and playfulness of Neal and the audience. They smiled at each other during the jams and hugged after the final encore.

From conception to execution, this was a show put on for the fans more than the musicians, who may not particularly like one another but only seem able to make magic (not to mention a few bucks) when they perform old material together. Still, they do it well, the music is special—and in these days of Guns N' Roses, it is heartening to be reminded how a great rock'n'roll band once was able to inspire such devotion among its audience without pandering to it.

STEVEN LICHTMAN

MELLENCAMP: A RELUCTANT 'POP SINGER'

(Continued from preceding page)

ments in "Mansions In Heaven." In the obviously titled "Void In My Heart," he sings "hundred dollar in my pocket/ and it didn't buy a thing/ Now there's a void in my heart/ and a hole in my dream."

"There's a difference between this record and all my other records," Mellencamp says. "Before, I was writing about the things I've seen; I took great pride and pleasure in saying I was a reporter. I wasn't a reporter on this record; this record is full of things I felt."

Mellencamp says his inner conflict revolves around the eternal argument of rock vs. pop. "Pop songs are

meant to be light and airy," he explains. "They're not supposed to mean too much. Rock songs are for real, for keeps. It's the difference between 'I Want To Hold Your Hand' and 'Like A Rolling Stone.'

"But in 1989, there's no room for a rock'n'roll singer. Hey, the only songs I've ever had on the radio are pop songs. Okay, [the 1983 hit] 'Crumblin' Down' was not a pop song... I always felt I got away with something there. But 'Jack And Diane' was a pop song; 'R.O.C.K. In The U.S.A.' was a pop song; 'Cherry Bomb' was a pop song.

"The fact that I was ever commercial was strictly by accident. Quality doesn't mean shit anymore."

In this dour and angry state, Mellencamp has much to occupy his time during the break. He is working on patching up his eight-year marriage (he and his wife, Vicky, separated earlier this year). And though he has given up on the film he has been working on for several years, he has immersed himself in a new passion—painting. He started last year, has finished more than 140 paintings, and with the slightest encouragement will wax on about Rembrandt and Renoir, Degas and da Vinci. Lou Reed, in his song "The Last Great American Whale," refers to Mellencamp as "my painter friend, Donald," and Mellencamp may even display some of his works at a celebrity art show in Los Angeles.

But this does not rule out a return to rock'n'roll. When it happens, however, Mellencamp is promising something different from the populist rock anthems that made him famous during the '80s.

"When I make another record, you're not gonna need no lyric sheets for it," he says. "I'm thinking 'Back In Black,' man—turn up the f-ing guitars and don't even think about playing a clever part on the drums. Just boom, boom, crack! If it gets more intelligent than 1-2-3-4, I don't wanna know about it."

AB BOXSCORE TOP CONCERT GROSSES

AMUSEMENT BUSINESS®			Gross	Attendance	
ARTIST(S)	Venue	Date(s)	Ticket Price(s)	Capacity	Promoter
THE WHO	Sullivan Stadium Foxboro, Mass.	July 12 & 14	\$2,510,176 \$23.50	106,816 sellout	Don Law Co.
THE WHO	Cleveland Stadium Cleveland	July 19	\$1,405,760 \$23	61,120 sellout	Belkin Prods.
THE WHO	Tampa Stadium Tampa, Fla.	July 29	\$1,244,318 \$22.50	55,303 sellout	Cellar Door Concerts
THE WHO	Joe Robbie Stadium Miami	July 31	\$1,222,628 \$22.50	54,339 sellout	Cellar Door Concerts
THE WHO	Pontiac Silverdome Pontiac, Mich.	July 25	\$1,058,000 \$23	46,000 sellout	Belkin Prods.
NEIL DIAMOND	Marcus Amphitheatre Milwaukee	July 19-21	\$913,550 \$20/\$15/\$10	52,721 sellout	Ogden Allied Presents Eric Chandler Ltd.
NEIL DIAMOND	Charlotte Coliseum Charlotte, N.C.	July 28	\$417,482 \$20/\$18	20,982 sellout	Ogden Allied Presents Eric Chandler Ltd.
ELTON JOHN	Hartford Civic Center Hartford, Conn.	July 28	\$355,478 \$22.50	15,799 sellout	Cross Country Concerts
ELTON JOHN	Providence Civic Center Providence, R.I.	July 29	\$320,423 \$22.50	14,241 sellout	Frank J. Russo
BON JOVI BLUE MURDER	Starplex Amphitheatre Dallas	July 25	\$268,022 \$20.50/\$17.50	14,887 20,000	MCA Concerts PACE Concerts
METALLICA THE CULT	Richfield Coliseum Richfield, Ohio	July 8	\$250,890 \$18/\$17	14,652 sellout	Belkin Prods.
PERRY COMO	Fox Theatre St. Louis	July 25-27	\$243,429 \$27.90/\$24.90/ \$21.90/\$15.90	11,475 12,897	Fox Concerts
METALLICA THE CULT	Spectrum Philadelphia	July 19	\$233,817 \$17.50/\$15.50	13,871 14,270	Electric Factory Concerts
CLUB MTV TOUR: TONE LOC PAULA ABDUL MILLI VANILLI INFORMATION SOCIETY, WAS (NOT WAS) 'DOWNTOWN' JULIE BROWN & THE MTV DANCERS	Centrum in Worcester Worcester, Mass.	July 20	\$233,013 \$25	9,819 11,500	Don Law Co.
METALLICA THE CULT	Centrum in Worcester Worcester, Mass.	July 25	\$229,678 \$18.50	12,415 sellout	Don Law Co.
ARETHA FRANKLIN THE AMAZING JOSINI GREG COOPER	Concert Hall The John F. Kennedy Center for the Performing Arts Washington, D.C.	July 14-15	\$224,076 \$30	7,734 sellout	Dimensions Unlimited
THE NITRO TOUR: LL COOL J PUBLIC ENEMY SPECIAL ED BIG DADDY KANE SLICK RICK, DE LA SOUL	The Summit Houston	July 14	\$194,303 \$17.50	12,124 12,900	PACE Concerts
CLUB MTV TOUR: TONE LOC PAULA ABDUL MILLI VANILLI, LISA LISA & CULT JAM INFORMATION SOCIETY, WAS (NOT WAS) 'DOWNTOWN' JULIE BROWN & THE MTV DANCERS	Palace of Auburn Hills Auburn Hills, Mich.	July 6	\$191,840 \$20	9,592 11,000	Belkin Prods. Cellar Door Prods.
LITTLE FEAT MELISSA ETHERIDGE	Mann Music Center Philadelphia	July 22	\$190,729 \$17.50/\$15/ \$12.50	13,393 sellout	Electric Factory Concerts
CLUB MTV TOUR: TONE LOC PAULA ABDUL MILLI VANILLI, LISA LISA & CULT JAM INFORMATION SOCIETY, WAS (NOT WAS) 'DOWNTOWN' JULIE BROWN & THE MTV DANCERS	The Coliseum Richfield, Ohio	July 9	\$189,600 \$20	9,480 11,000	Belkin Prods.
REBA MCKENTRE RICKY VAN SHELTON	Starplex Amphitheatre Dallas	July 30	\$175,187 \$18.50/\$15.50	10,594 20,000	MCA Concerts PACE Concerts
CHICAGO/THE BEACH BOYS	Greensboro Coliseum Greensboro, N.C.	July 30	\$171,045 \$22.50	7,602 10,361	Cellar Door Prods.
BON JOVI SKID ROW	Landon Arena Kansas ExpoCentre Topeka, Kan.	July 30	\$162,755 \$17	9,864 sellout	Jam Prods.
DEBBIE GIBSON	Centrum in Worcester Worcester, Mass.	July 28	\$160,377 \$18.50	9,066 11,263	Don Law Co.
TIFFANY NEW KIDS ON THE BLOCK TOMMY PAGE	Grandstand Delaware State Fair Harrington, Del.	July 28	\$144,661 \$20/\$16/ \$10/\$4	11,258 sellout	in-house

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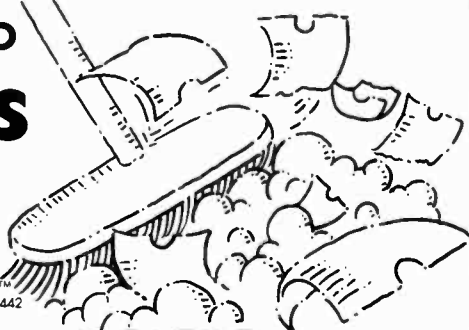
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BOSTON CURBS SUMMER, GIGS

(Continued from page 31)

Hall Plaza throughout the summer with headliners including Ben E. King, the Coasters, Little Anthony & the Imperials, and Martha Reeves & the Vandellas.

The city Parks and Recreation Department plans one free Music In The Park concert on Boston Common on Sept. 9, with Chuck Berry and the Del-Vikings expected, but still unconfirmed.

The Entertainment Network, a Boston promoter, also plans a series of shows along the Fort Point Channel in the parking lot of the Necco Place and Channel nightclubs in late August and early September.

For the Concerts On The Common,

the writing has been on the wall for some time. The 12,500-capacity Common has faced increased competition since the Great Woods amphitheater, with a capacity of 15,000, opened three years ago south of Boston in Mansfield. Booked by leading Boston-area promoter Don Law, Great Woods quickly assumed a position of dominance in the market.

The laundry list of disadvantages facing concerts on the Common—including an early 6 p.m. starting time, volume-level restrictions demanded by nearby neighborhoods including historic Beacon Hill, a lack of weather protection, and a paucity of reasonably priced parking—was enough

to strangle the most hardy of outdoor series.

According to Law, who, in addition to Great Woods, also booked the Common last summer, weather played a major part in that season's losses. "When you've paid a few hundred thousand dollars for a couple of acts and then get blown out by the rain, you've been hit pretty hard," he says, noting that an unusually warm summer hurt the traditionally strong walk-up trade. Unlike the Common, Great Woods offers a shed over approximately half of its seats.

Yet even with the Common's demise, Law does not expect a great upsurge of bookings at Great Woods. "I really don't think that there will be much of a difference. In fact, I think that we'll be a little down this summer. But, that's more a measure of how strong last summer was for the industry and a leveling off this season," he says.

A survey of smaller Boston-area outdoor venues reveals the same view of this summer's business. Representatives of the South Shore Music Circus in Cohasset (2,300 capacity), the Cape Cod Melody Tent in Hyannis (approximately 2,000 capacity), and the P.A. Country Club in Gardner (8,000 capacity) all report business remains at a steady level. These venues tend to attract older and repeat audiences with specialized bookings, season subscription tickets, and all-reserved seating policies.

"Things changed for us a little

when Great Woods opened a few years ago, but they're fairly stable and strong now," says Bob Duteau of Cafferty's Concerts, promoter for the P.A. Country Club shows.

Bob Donovan of the South Shore Music Circus reports that sales, particularly subscription packages, are doing "very well, pretty much at the same level as last summer."

Atlantic Events hosts the only remaining harbor cruise series, which is also booked by the Don Law Company. Concert cruises are held on Friday and Saturday evenings—down from four to six nights a week during the "booze cruise" heydays—and attendance is restricted to 800—also down from the 1,100 capacity of the Bestcruise series.

The newest player on the summer concert circuit in New England is the Seashore Performing Arts Center, two hours north of Boston, booked by Providence, R.I.-based promoter Frank Russo. SeaPAC is located in the old AAA league ballpark in Old Orchard Beach, Maine. It was the longtime home to the Maine Guides baseball team and was vacated last year following the departure of the Philadelphia Phillies' minor league team. The ballpark was booked in past seasons by Law until the city revoked his license last year—prompting a federal suit by the promoter.

The venue's seating reverses the arrangement of traditional amphitheaters; lawn seating is between the stage and reserved bleacher seats.

SeaPAC's current capacity is 15,000, but Russo says he plans to add another 2,500 seats, which would make the facility the largest amphitheater in the region.

SeaPAC opened June 1 and will host events through late September. "We've currently got 26 events booked, with everything from the Portland Symphony Orchestra to boxing and reggae and Cajun festivals," says Russo.

The consensus among promoters is that SeaPAC will boost the New England concert business overall, rather than cut into bookings from other venues. An act that previously played one or two nights at large outdoor venues in New England, for example, now will have the option of a third date at SeaPAC.

"I think that there's a substantial audience in northern New England that, until now, has had to travel far south for these kinds of shows," notes Russo, adding that there are also plenty of fans "right there in Portland who will support these events." Russo also promotes concerts in Portland's Cumberland County Civic Center.

Law sees little effect on his business at such venues as Great Woods in Mansfield. "If anything, it will cut into the number of people that come south to see shows. But, the market here can fill the place with most of the shows without any help from other markets in New England."

DR. JOHN IS 'IN A SENTIMENTAL MOOD'

(Continued from page 31)

was driving me crazy about a single. Finally, Tommy [Lipuma, VP of progressive music at Warner Bros.] called and said, 'Let's just do a good album and not worry about making a hit single.' I really trust Tommy and he's the major reason why I signed with Warner Bros."

The relationship between the two men goes back to the mid-'60s, when Lipuma hired Dr. John to work on various L.A. sessions he was producing. Eventually, in the mid-'70s, he worked with Dr. John, aka Rebennack, on his "Tango Place" and "City Lights" albums.

"I've always stayed in touch with Mac over the years," says Lipuma. "When I moved to New York I used to go see him at the Lone Star. One day Bob Merlis, who does PR for Warner Bros., gave me a copy of 'Dr. John Plays Mac Rebennack.' Mac did a couple of standards on it and when I heard them a light bulb went off. I had this idea of doing an LP like Ray Charles' 'The Genius Plus Soul.' I called Mac about the idea and he was

all for it. I don't think the public wanted just another Dr. John album—they wanted something different."

Eventually, Dr. John and Lipuma went through more than 100 songs before settling on the material that appears on "In A Sentimental Mood."

"A couple of tunes like 'Black Night' and 'My Buddy,' were in my mind to record since day one," says Dr. John. "We went through more songs for this record than any other project I've been involved in."

One of the most striking elements of "In A Sentimental Mood" is the string and horn arrangements that immediately recall the classic Ray Charles sound of the early '60s.

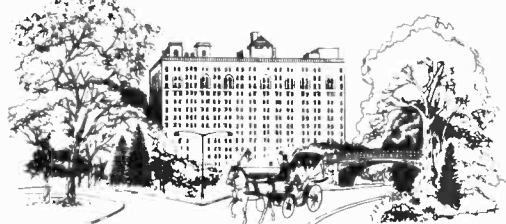
"That was accidental," says Lipuma, with a laugh. "When I asked Marty Paich to arrange the album, I had no idea he had worked with Ray Charles." Paich arranged Charles' "Modern Sounds In Country And Western Music." "It was kind of cosmic, but he really gave the album a touch of class."

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SBK/EMI Nails Carpenter Publishing. Mary Chapin Carpenter celebrates the co-publishing agreement she recently signed between her Getarealjob Music and SBK/EMI following two sellout nights at the Birchmere in Alexandria, Va. Pictured after one of the shows, from left, are Tom Carrico, co-manager; Jimmy Gilmer, SBK VP, Southern region; Carpenter; Sam Ramage, SBK's creative director; and John Simpson, co-manager, Studio One Artists.

King, Starday Catalog Albums Feature Top Stars Int'l Marketing Group Plans Reissue

NASHVILLE Country and bluegrass titles are prominent in International Marketing Group's plan to reissue albums from the old King and Starday catalogs.

The albums are being reissued with the original cover graphics, will carry full-line price tags, and will be available initially through distributors only. Nashville-based IMG also has a thriving direct-mail division for its record sales.

A few of the reissued titles will be sold in vinyl format only; others will be in vinyl, tape, and CD. No decision has yet been made on how many titles will be pulled from the archives.

Already out are country and bluegrass albums by Moon Mulligan, Hawkshaw Hawkins, Wayne

Raney, Don Reno & Red Smiley, the Stanley Brothers, T. Texas Tyler, Cowboy Copas, the Wilburn Brothers, Red Sovine, Johnny Bond, and Carl Story.

In addition to the country selections, IMG has also dusted off LPs by Earl Bostic, Eddie "Lockjaw" Davis, Hank Ballard & the Midnighters, Bill Doggett, Clyde McPhatter, Lorez Alexandria, Otis Williams & the Charms, Steve

Lawrence, Little Willie John, Ivory Joe Hunter, Roy Brown/Wynonie Harris, Luis Rivera/Doc Bagby, Big Jay McNeely, the Platters, Tiny Bradshaw, Eddie Vinson/Roy Brown, Billy Ward & His Dominoes, Champion Jack Dupree, Freddie King, and Albert King.

Among the distributors carrying the line are Rounder Records, Record Depot, Gotham, City Hall, Impact, and Rock Bottom.

Canadian Fest Features Awards, Music, And More

NASHVILLE Canadian Country Music Week '89, slated for Sept. 4-10, will spotlight seminars, showcases, workshops, and Canadian talent.

Among the week's activities are a Clubnite Launch, Sept. 4, in which Ottawa-area clubs will feature country music; daytime outdoor shows; a Super Country Jamboree; the Budweiser Talent Search; artist showcases; the Vista Rising Star Award showcases; and an all-night jamboree. Other events include a Broadcasters Citation Luncheon; the Canadian Country Music Awards show; an all-night jam session; the CCMA annual meeting; the President's Dinner and Citation Awards; an artist/DJ session; and hospitality suites.

The 1989 Canadian Country Music Awards are scheduled for Sept. 9. Presented by the Canadian Country Music Assn., the broadcast will be hosted by Ronnie Prophet, Carroll Baker, and Tracey Brown of the Family Brown.

The program will be telecast live from the National Arts Centre on the CTV television network and is

being presented by Budweiser.

Ken Gibson is producing this year's awards presentation. Michael Watt is director and Gordon James is supervising producer for CTV.

Performers scheduled to appear on the awards show include Ian Tyson, Rita MacNeil, and k.d. lang & the reclines.

An added segment to this year's show will feature the all-time top 10 country songs as voted by the Canadian public and performed by 10 new country artists in two separate medleys. The poll was conducted throughout Canada in the publication Country Music News and on country radio stations.

This year's host hotel in Ottawa is the Westin Hotel. The CCMA has arranged a corporate discount for visiting media and CCMA members. The discount is available only with preregistration before Friday (11).

For additional information, contact CCMA national publicist Carol Marks-George at 416-593-4977 or Ottawa host committee publicity chairman Larry Delaney at 613-745-6006. **DEBBIE HOLLEY**

Some Suggest Late Singer Not Be Considered For Honor Whitley Named As Horizon Award Finalist

SOMEWHERE OVER THE HORIZON: The Country Music Assn. has announced the finalists for its 1989 Horizon Award, and the irony cuts soul-deep as the late **Keith Whitley** is one of the 10 acts named. The Horizon Award is given to the individual or group who "has demonstrated the most significant creative growth and development in overall chart and sales activity, live performance professionalism, and critical media recognition." Other contenders are **k.d. lang**, **Patty Loveless**, **Skip Ewing**, the **Desert Rose Band**, the **McCarters**, **Jo-EI Sonnier**, **Shenandoah**, **Suzy Bogguss**, and **Clint Black**. That's one impressive lineup of talent, perhaps the strongest set of nominees in Horizon history.

Let's take a look at the candidates. Black, a Houston native and a former iron worker and fishing guide, burst onto the scene dramatically, becoming the first solo act in the last 14 years to score with a debut No. 1 record on Billboard's Hot Country Singles chart. Bogguss has already won a major award—the Academy of Country Music's top new female vocalist honor. The Desert Rose Band, headed by **Chris Hillman**, a country rock pioneer with the **Byrds** and the **Flying Burrito Brothers**, continues its fresh fusion of musical styles. Skip Ewing, a former singer at Opryland USA, has burned up the charts with his first release. Canadian **k.d. lang** is simply one of the most powerful entertainers in any field of music, period. Loveless, another gem from the mountains of Kentucky, has matured masterfully as a singer. The metropolis that gave us **Dolly Parton**—Sevierville, Tenn.—now encores with the dazzling, delightful, and unintentionally daffy **McCarters**. Shenandoah has gone from Muscle Shoals, Ala., to the top of the Billboard charts. Adding the spice of Cajun to the music of country, **Sonnier**, the son of south Louisiana sharecroppers, is plowing new ground in the fertile fields of country music.

And then there is Keith Whitley. Actually, there was Keith Whitley. In one of the most heart-rending episodes in the long and star-crossed history of country music, Whitley died May 9 of an alcohol overdose, falling to a foe he had been fighting for years. At the time of his death, at age 33, he had reached his No. 1 potential and established himself as one of the top talents in this talent-rich field. Some observers suggest that the Horizon Award connotes potential for the future and, thus, Whitley shouldn't be considered for this particular plaudit. I disagree. Whitley not only

met the requirements for the Horizon Award, he took them to new heights. Yes, Horizon also implies that there's a lot more unrealized talent and achievement ahead—and in Keith's case we have suffered a tragic loss in never knowing what would have been over his horizon. His shy, endearing smile, his wonderful warm voice, his energetic performances are just golden memories now, but his legacy can continue in an even more dramatic fashion.

Because of Whitley's talent, professionalism, personality, and accomplishments—and as a tribute to what might have been—Nashville Scene would like to propose that the CMA's Horizon Award be renamed the Keith Whitley Horizon Award. That's in the tradition of the CMA's **Irving Waugh Award of Excellence**, another class name for a class award.

Any rising country music act winning this accolade would be honored not only by the award but by the added value of its bearing the name of Keith Whitley.

WEST FEST HO! A tribute to the music, art, and culture of the old and new west, the third annual West Fest has been scheduled for Sept. 2-4 (Labor Day Weekend). **Michael Martin Murphey**, a cosmic cowboy if there ever was one, brings his brand of the American West to the Copper Mountain Resort in Colorado. If it's anything like the previous West Fests, the fans are in for a marvelous event. Among those slated to perform besides Murphey are his son **Ryan Murphey**, **Guy Clark**, **John Stewart**, **Jimmy Ibbotson** (of the **Nitty Gritty Dirt Band**), **Dan Seals**, **Clint Black**, **Foster & Lloyd**, **Hot Rize**, **Red Knuckles**, **Chris LeDoux**, **Peter Rowan**, **Bill Miller**, **Robert Mirabal**, **Tony Perez**, and **Texanna Dames**. Cowboy poets **Waddie Mitchell** and **Baxter Black** will spin their tales of the West, and the festival will also feature more than 200 exhibitions of western art, jewelry, and artifacts, as well as American Indian weavers and dancers. Guests will be able to experience the culture when visiting Threehawk's Indian Village, complete with teepees, mountain men, and arts and crafts demonstrations. West Fest '89 hours are 10 a.m. to 6 p.m. each day, with exhibits open between those hours, and concerts scheduled between noon and 6:30 p.m. daily. Tickets are \$12 at the gate and \$10 with advance purchase for adults (children age 12 and under are admitted free). For lodging and general admission tickets, phone: 1-800-458-8386.



by Gerry Wood



Billboard® HOT COUNTRY SINGLES™

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THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
1	2	5	12	TIMBER I'M FALLING IN LOVE T.BROWN (KOSTAS)	PATTY LOVELESS MCA 53641
2	3	8	13	SUNDAY IN THE SOUTH R.HALL,R.BYRNE (J.BOOKER)	SHENANDOAH COLUMBIA 38 68892/CBS
3	7	11	12	ARE YOU EVER GONNA LOVE ME C.WATERS,H.DUNN (C.WATERS, T.SHAPIRO, H.DUNN)	HOLLY DUNN 7-22957
4	8	12	13	LOVE HAS NO RIGHT N.LARKIN (R.SCRUGGS, B.J.ROYAL, N.LARKIN)	BILLY JOE ROYAL ATLANTIC AMERICA 7-99217/ATLANTIC
5	9	13	12	ANY WAY THE WIND BLOWS SOUTHERN PACIFIC,J.E.NORMAN (J.MCFEE, A.PESSIS)	SOUTHERN PACIFIC WARNER BROS. 7-22965
6	11	14	12	I'M STILL CRAZY B.MONTGOMERY (V.GOSDIN, S.GOSDIN, B.CANNON)	VERN GOSDIN COLUMBIA 38 68888/CBS
7	13	17	8	I WONDER DO YOU THINK OF ME G.FUNDIS,K.WHITLEY (S.D.SHAFFER)	KEITH WHITLEY RCA 8940-7
8	6	7	14	MORE THAN A NAME ON A WALL J.KENNEDY (J.FORTUNE, J.RIMEL)	THE STATLER BROTHERS MERCURY 874 196-7
9	12	16	10	THIS WOMAN H.SHEDD (K.T.OSLIN)	K.T.OSLIN RCA 8943-7
10	14	15	13	NEVER GIVIN' UP ON LOVE S.GIBSON,J.E.NORMAN (M.SMOTHERMAN)	MICHAEL MARTIN MURPHEY WARNER BROS. 7-22970
11	1	3	15	WHY'D YOU COME IN HERE LOOKIN' LIKE THAT R.SKAGGS (B.CARLISLE, R.THOMAS)	DOLLY PARTON COLUMBIA 38-68760/CBS
12	16	20	10	NOTHING I CAN DO ABOUT IT NOW F.FOSTER (B.N.CHAPMAN)	WILLIE NELSON COLUMBIA 38 68923/CBS
13	18	22	7	ABOVE AND BEYOND T.BROWN,R.CROWELL (H.HOWARD)	RODNEY CROWELL COLUMBIA 38 68948/CBS
14	17	21	9	HONKY TONK HEART P.WORLEY,E.SEAY (J.PHOTOGLIO, R.SMITH)	HIGHWAY 101 WARNER BROS. 7-22955
15	19	24	9	GIVE ME HIS LAST CHANCE T.BROWN,S.SMITH (L.CARTWRIGHT)	LIONEL CARTWRIGHT MCA 53651
16	21	25	6	LET ME TELL YOU ABOUT LOVE B.MAHER (C.PERKINS, P.KENNERLEY, B.MAHER)	THE JUDDS CURB/RCA 8947-7/RCA
17	20	23	12	AND SO IT GOES R.SCRUGGS,NITTY GRITTY DIRT BAND (P.OVERSTREET, D.SCHLITZ)	JOHN DENVER/NITTY GRITTY DIRT BAND UNIVERSAL 66008
18	23	27	7	PROMISES K.LEHNING (R.TRAVIS, J.LINDLEY)	RANDY TRAVIS WARNER BROS. 7-22917
19	5	4	17	ONE GOOD WELL D.WILLIAMS,G.FUNDIS (K.ROBBINS, M.REID)	DON WILLIAMS RCA 8867-7
20	24	28	7	I GOT DREAMS J.BOWEN,S.WARINER (S.WARINER, B.LAUNTY)	STEVE WARINER MCA 53665
21	26	30	8	DON'T YOU W.WALDMAN (O.YOUNG, J.PIERCE)	THE FORESTER SISTERS WARNER BROS. 7-22943
22	27	32	5	KILLIN' TIME J.STROUD,M.WRIGHT (C.BLACK, H.NICHOLAS)	CLINT BLACK RCA 8945-7
23	4	2	17	SHE'S GOT A SINGLE THING IN MIND J.BOWEN,C.TWITTY,D.HENRY (W.ALDRIDGE)	CONWAY TWITTY MCA 53633
24	10	1	14	CATHY'S CLOWN J.BOWEN,R.MCENTIRE (D.EVERLY)	REBA MCENTIRE MCA 53638
25	29	34	7	(I WISH I HAD A) HEART OF STONE K.LEHNING (W.HOLYFIELD, R.LEIGH)	BAILLIE AND THE BOYS RCA 8944-7
26	15	6	16	YOU AIN'T GOING NOWHERE R.SCRUGGS,NITTY GRITTY DIRT BAND (B.DYLAN)	CHRIS HILLMAN & ROGER MCGUINN UNIVERSAL 66006
27	31	33	11	CROSS MY BROKEN HEART W.WALDMAN (V.THOMPSON, K.FLEMING)	SUZY BOGGUSS CAPITOL 44399
28	33	37	6	HELLO TROUBLE P.WORLEY,E.SEAY (E.MCDUFF, C.COUCH)	THE DESERT ROSE BAND MCA/CURB 53671/MCA
29	32	38	6	FINDERS ARE KEEPERS H.WILLIAMS,JR.,B.BECKETT, J.E.NORMAN (H.WILLIAMS,JR.)	HANK WILLIAMS, JR. WARNER/CURB 7-22945/WARNER BROS.
30	34	35	8	THE COAST OF COLORADO J.BOWEN,S.EWING (S.EWING, M.D.BARNES)	SKIP EWING MCA 53663
★★★ POWER PICK/AIRPLAY ★★★					
31	37	44	4	LIVING PROOF S.BUCKINGHAM (J.MACRAE, S.CLARK)	RICKY VAN SHELTON COLUMBIA 38 68994/CBS
32	35	39	5	ACT NATURALLY J.CRUTCHFIELD,J.SHAW (V.MORRISON, J.RUSSELL)	BUCK OWENS AND RINGO STARR CAPITOL 44409
33	22	9	18	DEAR ME B.BECKETT (C.WHITSETT, S.MATEER)	LORRIE MORGAN RCA 8866-7
34	39	54	3	SAY WHAT'S IN YOUR HEART T.DUBOIS,S.HENDRICKS,RESTLESS HEART (D.SCHLITZ, D.LOWERY)	RESTLESS HEART RCA 9034-7
35	38	43	7	YOU'LL NEVER BE SORRY T.BROWN (H.BELLAMY, D.BELLAMY, D.SCHLITZ)	THE BELLAMY BROTHERS MCA/CURB 53672/MCA
36	28	19	21	MUCH TOO YOUNG (TO FEEL THIS DAMN OLD) A.REYNOLDS (R.TAYLOR, G.BROOKS)	GARTH BROOKS CAPITOL 44342
37	25	10	16	WHAT'S GOING ON IN YOUR WORLD J.BOWEN,G.STRAIT (D.CHAMBERLAIN, R.PORTER)	GEORGE STRAIT MCA 53648
38	40	45	8	THE HURTIN' SIDE B.MONTGOMERY (M.REID, R.BOURKE)	SHELBY LYNNE EPIC 34-68942/CBS
39	41	46	6	FOOL'S PARADISE R.BAKER (G.NELSON, P.NELSON)	LARRY BOONE MERCURY 874 538-7
40	45	50	7	FULL MOON FULL OF LOVE G.PENNY,B.MINK,K.D.LANG (L.PRESTON, J.SMITH)	K.D.LANG & THE RECLINES SIRE 7-22932/WARNER BROS.
41	50	61	4	A BETTER LOVE NEXT TIME M.HAGGARD,M.YEARY (J.CHRISTOPHER, B.WOOD)	MERLE HAGGARD EPIC 34 68979/CBS
42	46	48	6	TOO MUCH MONTH AT THE END OF THE MONEY B.HILL (J.S.SHERRILL, D.ROBBINS, B.DIPIERO)	BILLY HILL REPRISE 7-22942/WARNER BROS.
43	47	55	4	THE JUKEBOX PLAYED ALONG P.WORLEY,E.SEAY,G.BROWN (K.BELL, C.QUILLEN)	GENE WATSON WARNER BROS. 7-22912
44	30	18	16	HOUSTON SOLUTION R.MILSAP,R.GALBRAITH,T.COLLINS (P.OVERSTREET, D.SCHLITZ)	RONNIE MILSAP RCA 8868-7
45	49	57	4	DADDY AND HOME J.CRUTCHFIELD (J.RODGERS, E.MCWILLIAMS)	TANYA TUCKER CAPITOL 44401
★★★ HOT SHOT DEBUT ★★★					
46	NEW	1	1	HIGH COTTON J.LEO,ALABAMA (R.MURRAH, S.ANDERS)	ALABAMA RCA 8948-7
47	52	58	4	HARD LUCK ACE J.BOWEN,J.STROUD,L.J.DALTON (L.J.DALTON, A.ANDERSON)	LACY J. DALTON UNIVERSAL 66015
48	54	63	5	YOU JUST CAN'T LOSE 'EM ALL W.ALDRIDGE (W.ALDRIDGE, J.JARRARD, L.PALAS)	THE SHOOTERS EPIC 34-68955/CBS
49	36	26	17	IN A LETTER TO YOU B.BECKETT (D.LUNDE)	EDDY RAVEN UNIVERSAL 66003

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
50	53	56	7	YOU AIN'T DOWN HOME S.FISHELL (J.O'HARA)	JANN BROWNE CURB 10530
51	NEW	1	1	ACE IN THE HOLE J.BOWEN,G.STRAIT (D.ADKINS)	GEORGE STRAIT MCA 53693
52	55	59	5	THAT'LL BE THE LAST THING T.BROWN (J.HOUSE, D.GIBSON, C.KARP)	JAMES HOUSE MCA 53669
53	63	79	3	WRITING ON THE WALL B.SHERRILL (B.FISCHER, F.WELLER)	GEORGE JONES EPIC 34-68991/CBS
54	62	70	4	SHE'S THERE H.SHEDD (D.ALEXANDER)	DANIELE ALEXANDER MERCURY 874 330-7
55	61	67	5	THERE I'VE SAID IT AGAIN L.BUTLER (R.EVANS, D.MANN)	MICKY GILLEY AIRBORNE 75740
56	48	40	18	COME FROM THE HEART A.REYNOLDS (S.CLARK, R.LEIGH)	KATHY MATTEA MERCURY 872 766-7
57	64	72	4	BENEATH THE TEXAS MOON J.LEO,L.MLEE (J.C.CROWLEY, J.WESLEY ROUTH)	J.C. CROWLEY RCA 9012-7
58	56	60	5	YOUR OLD FLAME'S GOIN' OUT TONITE J.BOWEN,C.HARDY (W.PERRY)	JOE BARNHILL UNIVERSAL 66014
59	44	36	19	LOVIN' ONLY ME R.SKAGGS,S.BUCKINGHAM (E.STEVENS, H.KANTER)	RICKY SKAGGS EPIC 34-68693/CBS
60	71	—	2	DO YOU FEEL THE SAME WAY TOO? R.BENNETT (B.HOBBS)	BECKY HOBBS RCA 8974-7
61	65	78	4	ANGER AND TEARS S.BUCKINGHAM (R.SMITH, C.CHASE)	RUSSELL SMITH EPIC 34 68964/CBS
62	51	52	8	CALIFORNIA BLUE J.LYNNE (R.ORBISON, J.LYNNE, T.PETTY)	ROY ORBISON VIRGIN 7-99202
63	42	31	18	HOW DO J.JENNINGS,M.C.CARPENTER (M.C.CARPENTER)	MARY CHAPIN CARPENTER COLUMBIA 38 68677/CBS
64	81	—	2	LET IT BE YOU R.SKAGGS,S.BUCKINGHAM (K.WELCH, H.STINSON)	RICKY SKAGGS EPIC 34 68995/CBS
65	66	91	3	YOU GOT THE JOB W.MASSEY,J.COTTON (L.MARTINE, JR.)	CHARLY MCCLAIN MERCURY 872 998-7
66	69	81	3	WHEN WILL THE FIRES END R.PENNINGTON (R.BALL, J.SHOFFNER)	MATT BENSON STEP ONE 406
67	73	—	2	TWIST OF FATE A.ROBERTS,C.BLACK,B.FISCHER (B.FISCHER, C.BLACK, A.ROBERTS)	CEE CEE CHAPMAN CURB 10547
68	75	—	2	IF YOU HAD A HEART J.STROUD,J.RUTENSCHEIDER,T.MALCHAK (T.MALCHAK, B.NELSON)	TIM MALCHAK UNIVERSAL 66013
69	57	42	18	UP AND GONE P.WORLEY,E.SEAY (B.CASWELL, V.THOMPSON)	THE MCCARTERS WARNER BROS. 7-22991
70	74	85	4	PLEASE TELL HER THAT I SAID HELLO J.KENNEDY (M.SHEPSTONE, P.DIBBENS)	BOBBY VINTON CURB 10541
71	60	49	7	MIRROR MIRROR T.COLLINS (P.THOMAS, B.P.BARKER)	BARBARA MANDRELL CAPITOL 44383
72	58	41	12	CALLIN' BATON ROUGE W.WALDMAN (D.LINDE)	NEW GRASS REVIVAL CAPITOL 44357
73	79	93	3	NOT FADE AWAY COCHISE PROD. (C.HARDIN, N.PETTY)	TRISH LYNN OAK 1062
74	43	29	16	HEAVEN ONLY KNOWS R.BENNETT,E.HARRIS (P.KENNERLEY)	EMMYLOU HARRIS REPRISE 7-22999/WARNER BROS.
75	76	92	3	BABY DON'T GO N.WILSON,M.WOOD (K.BONOFF, K.EDWARDS)	DIANNE DAVIS 16TH AVENUE 70430
76	59	62	7	THE WAY I WANT TO GO D.JOHNSON (C.RAINS)	BURCH SISTERS MERCURY 874 560-7
77	NEW	1	1	HONKY TONK AMNESIA J.BOWEN,S.MCQUAIG (A.LOWENS, S.D.SHAFFER)	SCOTT MCQUAIG UNIVERSAL 66001
78	83	—	2	BACK TO STAY T.COLLINS (K.STEGALL, J.RODRIGUEZ)	JOHNNY RODRIGUEZ CAPITOL 44403
79	NEW	1	1	HOT NIGHTS R.CHANCEY (J.F.KNOBLOCH, J.WEATHERLY)	CANYON 16TH AVENUE 70433
80	NEW	1	1	SAD EYES J.BOWEN (R.J.PEDRICK)	TRADER PRICE UNIVERSAL 66022
81	96	—	2	ANCIENT HISTORY J.COOK,C.DAVIS,B.ROWAN (I.STANTON, W.P.WALKER)	SUSAN LEDFORD PROJECT ONE 6189
82	88	—	2	I GUESS BY NOW G.KENNEDY,A.DOWNING (A.DOWNING)	BIG AL DOWNING DOOR KNOB 328
83	NEW	1	1	JACKIE BROWN J.MELLENCAMP (J.MELLENCAMP)	JOHN COUGAR MELLENCAMP MERCURY 874 644-7
84	77	68	22	THEY RAGE ON K.LEHNING (B.MCDILL, D.SEALS)	DAN SEALS CAPITOL 44345
85	78	71	19	SOWIN' LOVE J.STROUD (P.OVERSTREET, D.SCHLITZ)	PAUL OVERSTREET RCA 8919-7
86	87	—	2	JUST ANOTHER MISERABLE DAY N.LARKIN (C.BROWDER, E.ROUSSELL, T.SMITH, E.KAHANAK, N.LARKIN)	BILLY "CRASH" CRADDOCK ATLANTIC 7-88851
87	72	51	14	TURN OF THE CENTURY R.SCRUGGS,NITTY GRITTY DIRT BAND (J.F.KNOBLOCH, D.TYLER)	NITTY GRITTY DIRT BAND UNIVERSAL 66009
88	84	86	11	I LOVE THE WAY HE LEFT YOU J.STROUD,L.GREENWOOD (R.BYRNE, T.BRASFIELD)	LEE GREENWOOD MCA 53655
89	67	64	20	BEYOND THOSE YEARS J.BOWEN (T.SEALS, E.SETSER)	THE OAK RIDGE BOYS MCA 53625
90	68	47	12	PLANET TEXAS J.E.NORMAN (J.A.PARKS III)	KENNY ROGERS REPRISE 7-27690/WARNER BROS.
91	95	—	2	TO A SAN ANTONIO ROSE D.J.FONTANA,J.D.LAWRENCE,R.FITZ (J.D.LAWRENCE)	STEVE DOUGLAS DORMAN PRODUCTIONS 98915
92	NEW	1	1	IF IT WASN'T FOR THE HEARTACHE R.ADCOCK,C.WATERS (C.WATERS, K.BROOKS)	JILL HOLLIER WARNER BROS. 7-22966
93	NEW	1	1	IF YOU DON'T KNOW ME BY NOW R.CHANCEY (K.GAMBLE, L.HUFF)	JOE STAMPLEY EVERGREEN 1100
94	80	69	6	WHO'LL TURN OUT THE LIGHTS R.MCDOWELL,J.MEADOR (W.KEMP, M.VICKERY)	RONNIE MCDOWELL CURB 10544
95	82	75	21	I DON'T WANT TO SPOIL THE PARTY R.CASH,R.CROWELL (J.LENNON, P.MCCARTNEY)	ROSANNE CASH COLUMBIA 38 68599
96	70	74	6	I FEEL LIKE HANK WILLIAMS TONIGHT J.J.WALKER,J.ROONEY (C.WALL)	JERRY JEFF WALKER TRIED & TRUE 1698/RYKO
97	92	88	8	THE ONLY THING BLUER THAN HIS EYES J.BOWEN,J.STROUD (B.BROOKSHIRE, J.HALE)	JONI HARMIS UNIVERSAL 66012
98	93	—	2	WHEN DADDY DID THE DRIVING D.O'BITS,J.L.WALLACE (C.THOMPSON)	CHRIS & LENNY HAPPY MAN 821
99	99	89	11	BEFORE THE HEARTACHE ROLLS IN B.LLOYD,R.FOSTER,R.WILL (R.FOSTER, B.LLOYD)	FOSTER & LLOYD RCA 8942-7
100	100	95	12	NEVER HAD A LOVE SONG J.BOWEN,G.MORRIS (G.MORRIS, J.BRANTLEY)	GARY MORRIS UNIVERSAL 66011

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COUNTRY CORNER



by Marie Ratliff

TO BURN OR NOT TO BURN: In the aftermath of the recent Supreme Court decision, many songsters are rushing to go on record with their feelings on the issue of allowing the flag to be burned legally.

The first such release to hit the Hot Country Singles chart is **Matt Benson's** "When Will The Fires End" (Step One), which moves to No. 66 in its third week on the list. The 42 stations reporting it this week are scattered all over the country, with most of the reports concentrated in the Southeast and Midwest areas. "We're only going to play one flag song," says PD **Gary Charles**, KDRK Spokane, Wash., "and this is the best of the ones we have so far." Rush released from his "Beside Myself" album (MCA), **Ray Stevens'** "There's A Star Spangled Banner" is showing strength, primarily in the Midwest. "We're getting some strong phone response on it," says MD **David Bryan**, WDAF Kansas City, Mo. Bryan also is playing **Merle Haggard's** "Me And Crippled Soldiers" (Epic). "We taped it off the network feed because we hadn't received a record yet. The first day we aired it, people started going nuts over it."

The choice at **WQYK St. Petersburg, Fla.**, says MD **Tom Rivers**, is "Old Glory" by **Tommy Smith** (Awestone). "We picked Smith's record as the only one we would play on this subject," says Rivers. "However, I may add the Haggard record, too."

On the down side of the subject, several programmers are opting to stay away from any of the offerings. The reason given most often is aversion to seeing this kind of situation turned into a profit maker.

MORE ON MERLE: Just beginning its chart climb when the flag issue erupted is "A Better Love Next Time," touted by some music directors as the best Haggard release in quite awhile. "I really love it," says PD **John Boudreau**, KOUL Corpus Christi, Texas. "It's gonna be a very big record—his first legitimate hit in a long time."

"It has a nice saxophone sound," says MD **Bill Berg**, WWVA Wheeling, W.Va., "and real good production. The phones are lighting up." The song moves up the Hot Country Singles Chart to No. 41 in its fourth week.

Berg is hearing bells, too, as he makes plans to wed **Karen Fisher** on Sept. 9 and honeymoon in Niagara Falls, N.Y. Congratulations and best wishes to Bill and Karen.

SUZY SIZZLES: After stumbling a little four weeks ago as programmers debated **Suzy Bogguss'** staying power, "Cross My Broken Heart" (Capitol) has regained its momentum and moves to No. 27 this week. It's on power-house stations like **WTQR Winston-Salem, N.C.**, and **WWWW Detroit**, and new adds include **WMZQ Washington, D.C.**, and **WZZK Birmingham, Ala.** "The more I hear it, the more I like it," says PD **Rick Braswell**, WPAP Panama City, Fla. "She has an incredible voice."

CHART NOTES: **John Cougar Mellencamp's** "Jackie Brown" (Mercury), which is moving into the mid-chart range on the Hot 100 chart, debuts on the Hot Country Singles chart at No. 83. While it was common in the '70s for records to chart in both formats, this kind of dual charting has been almost nonexistent in recent years.

HOT COUNTRY SINGLES ACTION

RADIO MOST ADDED

	GOLD ADDS 31 REPORTERS	SILVER ADDS 65 REPORTERS	BRONZE/ SECONDARY ADDS 63 REPORTERS	TOTAL ADDS 159 REPORTERS	TOTAL ON
HIGH COTTON ALABAMA RCA	16	32	34	82	84
ACE IN THE HOLE GEORGE STRAIT MCA	8	23	48	79	81
A BETTER LOVE NEXT TIME MERLE HAGGARD EPIC	5	9	16	30	99
LET IT BE YOU RICKY SKAGGS EPIC	2	8	17	27	41
LIVING PROOF RICKY VAN SHELTON COLUMBIA	8	10	7	25	148
DO YOU FEEL THE SAME... BECKY HOBBS RCA	0	8	17	25	54
SAY WHAT'S IN YOUR HEART RESTLESS HEART RCA	6	10	7	23	126
FULL MOON FULL OF LOVE K.D. LANG & THE RECLINES SIRE	4	6	10	20	95
DADDY AND HOME TANYA TUCKER CAPITOL	0	9	10	19	94
TOO MUCH MONTH AT... BILLY HILL REPRISE	3	8	6	17	98

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

FOR WEEK ENDING AUGUST 12, 1989

Billboard. POWER PLAYLISTS

Sample Playlists of the Nation's Largest Country Radio Stations

WQYK 99

St. Petersburg P.D.: Jay Miller

1	4	Patty Loveless, Timber I'm Falling In Love
2	5	Shenandoah, Sunday In The South
3	6	Billy Joe Royal, Love Has No Right
4	7	Holly Dunn, Are You Ever Gonna Love Me
5	8	Southern Pacific, Any Way The Wind Blows
6	9	The Statler Brothers, More Than A Name On A Wall
7	10	K.T. Oslin, This Woman
8	11	Vern Gosdin, I'm Still Crazy
9	12	Michael Martin Murphey, Never Givin' Up On Love
10	13	Keith Whitley, I Wonder Do You Think Of Me
11	14	Lionel Cartwright, Give Me His Last Chance
12	15	John Denver/Nitty Gritty Dirt Band, And So It G
13	16	Rodney Crowell, Above And Beyond
14	17	Suzy Bogguss, Cross My Broken Heart
15	18	Randy Travis, Promises
16	19	The Forester Sisters, Don't You
17	20	Willie Nelson, Nothing I Can Do About It Now
18	21	The Judds, Let Me Tell You About Love
19	22	Steve Wariner, I Got Dreams
20	23	Highway 101, Honky Tonk Heart
21	24	Baillie And The Boys, (I Wish I Had A) Heart Of
22	25	The Desert Rose Band, Hello Trouble
23	26	Clint Black, Killin' Time
24	27	Skip Ewing, The Coast Of Colorado
25	28	Ricky Van Shelton, Living Proof
26	29	Buck Owens And Ringo Starr, Act Naturally
27	30	K.D. Lang & The Reclines, Full Moon Full Of Lov
28	31	Larry Boone, Fool's Paradise
29	32	Hank Williams, Jr., Finders Are Keepers
30	33	The Shooters, You Just Can't Lose 'Em All
31	34	Restless Heart, Say What's In Your Heart
32	35	The Bellamy Brothers, You'll Never Be Sorry
33	36	Billy Hill, Too Much Month At The End Of The Mo
34	37	Shelby Lynne, The Hurtin' Side
A35	—	Alabama, High Cotton
A36	—	Gene Watson, Ace In The Hole
A37	—	George Strait, A Better Love Next Time
A38	—	Merle Haggard, A Better Love Next Time
A39	—	Ricky Skaggs, Let It Be You
EX	EX	Tommy Smith, Old Glory

WZZK FM 105 AM 610

Birmingham P.D.: Jim Tice

1	3	Conway Twitty, She's Got A Single Thing In Mind
2	4	Dolly Parton, Why'd You Come In Here Lookin' Li
3	5	Don Williams, One Good Well
4	6	The Statler Brothers, More Than A Name On A Wal
5	8	Shenandoah, Sunday In The South
6	9	Lorrie Morgan, Dear Me
7	10	Patty Loveless, Timber I'm Falling In Love
8	11	George Strait, What's Going On In Your World
9	13	Billy Joe Royal, Love Has No Right
10	14	Southern Pacific, Any Way The Wind Blows
11	16	Holly Dunn, Are You Ever Gonna Love Me
12	17	Vern Gosdin, I'm Still Crazy
13	2	Reba McEntire, Cathy's Clown
14	19	K.T. Oslin, This Woman

WQYK 99

Houston P.D.: Jim Robertson

1	1	Dolly Parton, Why'd You Come In Here Lookin' Li
2	2	Reba McEntire, Cathy's Clown
3	3	Willie Nelson, Nothing I Can Do About It Now
4	4	Patty Loveless, Timber I'm Falling In Love
5	5	George Strait, What's Going On In Your World
6	6	Don Williams, One Good Well
7	7	Billy Joe Royal, Love Has No Right
8	8	Conway, A Song A Day (Keeps The Blues Away
9	9	The Judds, Let Me Tell You About Love
10	10	Shenandoah, Sunday In The South
11	11	Lorrie Morgan, Dear Me
12	12	Rodney Crowell, Above And Beyond
13	13	Ricky Skaggs, Lovin' Only Me
14	14	The Statler Brothers, More Than A Name On A Wal
15	15	Keith Whitley, I Wonder Do You Think Of Me
16	16	Garth Brooks, Much Too Young (To Feel This Damn
17	17	Highway 101, Honky Tonk Heart
18	18	Vern Gosdin, I'm Still Crazy
19	19	Steve Wariner, I Got Dreams
20	20	The Desert Rose Band, Hello Trouble
21	21	Southern Pacific, Any Way The Wind Blows
22	22	Clint Black, Killin' Time
23	23	Chris Hillman & Roger McGuinn, You Ain't Going
24	24	Barbara Mandrell, Mirror Mirror
25	25	Ronnie Milsap, Houston Solution
26	26	Lionel Cartwright, Give Me His Last Chance
27	27	Ricky Van Shelton, Living Proof
28	28	Rosanne Cash, I Don't Want To Spoil The Party
29	29	Gene Watson, The Jukebox Played Along
30	30	Tanya Tucker, Daddy And Home
31	31	Michael Martin Murphey, Never Givin' Up On Love
32	32	Suzy Bogguss, Cross My Broken Heart
33	33	Ronnie McDevitt, Who'll Turn Out The Lights
34	34	K.T. Oslin, This Woman
35	35	Holly Dunn, Are You Ever Gonna Love Me
36	36	The Bellamy Brothers, You'll Never Be Sorry
37	37	Merle Haggard, A Better Love Next Time
38	38	Shelby Lynne, The Hurtin' Side
39	39	Baillie And The Boys, (I Wish I Had A) Heart Of
40	40	Hank Williams, Jr., Finders Are Keepers
EX	EX	Alabama, High Cotton
EX	EX	George Strait, Ace In The Hole
EX	EX	George Jones, Writing On The Wall
EX	EX	Jann Browne, You Ain't Down Home
EX	EX	Billy Hill, Too Much Month At The End Of The Mo
EX	EX	Joe Barnhill, Your Old Flame's Goin' Out Tonite

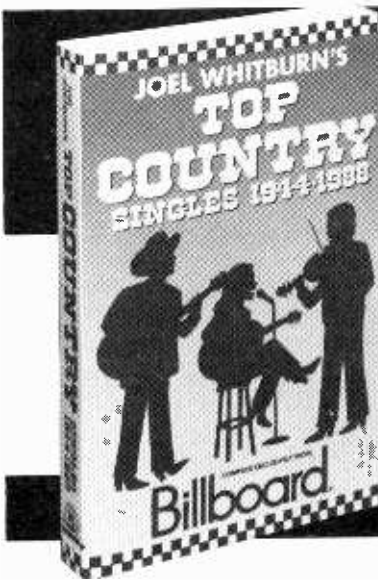
WZLX 101.5 FM

Baton Rouge P.D.: Brian King

1	5	Patty Loveless, Timber I'm Falling In Love
2	6	Shenandoah, Sunday In The South
3	4	Billy Joe Royal, Love Has No Right
4	7	Garth Brooks, Much Too Young (To Feel This Damn
5	10	Vern Gosdin, I'm Still Crazy
6	9	The Statler Brothers, More Than A Name On A Wal
7	11	Keith Whitley, I Wonder Do You Think Of Me
8	13	Southern Pacific, Any Way The Wind Blows
9	12	Dolly Parton, Why'd You Come In Here Lookin' Li
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16	21	Skip Ewing, The Coast Of Colorado
17	23	Rodney Crowell, Above And Beyond
18	24	Steve Wariner, I Got Dreams
19	25	Clint Black, Killin' Time
20	26	Highway 101, Honky Tonk Heart
21	27	John Denver/Nitty Gritty Dirt Band, And So It G
22	28	The Desert Rose Band, Hello Trouble
23	29	Ricky Van Shelton, Living Proof
24	30	The Forester Sisters, Don't You
25	31	Baillie And The Boys, (I Wish I Had A) Heart Of
26	EX	Merle Haggard, A Better Love Next Time
27	EX	Hank Williams, Jr., Finders Are Keepers
28	EX	Lionel Cartwright, Give Me His Last Chance
29	EX	George Jones, Writing On The Wall
30	EX	Mickey Guyton, A Song A Day (Keeps The Blues Away
31	8	Don Williams, One Good Well
A	—	Billy Hill, Too Much Month At The End Of The Mo
A	—	Russell Smith, Anger And Tears
A	—	Alabama, High Cotton
EX	EX	George Strait, Ace In The Hole
EX	EX	Ronnie Milsap, Houston Solution
EX	EX	Chris Hillman & Roger McGuinn, You Ain't Going
EX	EX	George Strait, What's Going On In Your World
EX	EX	New Grass Revival, Callin' Baton Rouge

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

TITLE (Publisher - Licensing Org.) Sheet Music Dist.		
13 ABOVE AND BEYOND (Tree, BMI) HL	79 HOT NIGHTS (Colgems-EMI, ASCAP/Bright Sky, ASCAP/Milene, ASCAP)	19 ONE GOOD WELL (Living, BMI/Colter Bay, BMI/Almo, ASCAP/Brio Blues, ASCAP) CPP
51 ACE IN THE HOLE (Sweet Tater Tunes, ASCAP)	44 HOUSTON SOLUTION (Screen Gems-EMI, BMI/Scarlet Moon, BMI/MCA, ASCAP/Don Schlitz, ASCAP) HL/WBM	97 THE ONLY THING BLUER THAN HIS EYES (Gid, ASCAP)
32 ACT NATURALLY (Tree, BMI) HL	63 HOW DO (Getarejlob, ASCAP/SBK April, ASCAP) HL	90 PLANET TEXAS (Hila Lou, BMI)
81 ANCIENT HISTORY (Cedarwood, BMI)	38 THE HURTIN' SIDE (Almo, ASCAP/Brio Blues, ASCAP/De Burgo, ASCAP/PolyGram International, ASCAP) CPP/HL	70 PLEASE TELL HER THAT I SAID HELLO (September, ASCAP)
17 AND SO IT GOES (Screen Gems-EMI, BMI/Scarlet Moon, BMI/MCA, ASCAP/Don Schlitz, ASCAP) HL/CLM	95 I DON'T WANT TO SPOIL THE PARTY (SBK Blackwood, BMI/ATV, BMI/MacLen, BMI) HL	18 PROMISES (Three Story, ASCAP/Tennessee Hills, BMI)
61 ANGER AND TEARS (MCA, ASCAP) HL	96 I FEEL LIKE HANK WILLIAMS TONIGHT (Rhythm Wrangler, BMI/Groper, BMI)	80 SAD EYES (Unichappell, BMI/Careers, BMI)
5 ANY WAY THE WIND BLOWS (Backlash, ASCAP/Bob-A-Lew, ASCAP/Endless Frogs, ASCAP/Long Tooth, BMI)	20 I GOT DREAMS (Steve Wariner, BMI/Screen Gems-EMI, BMI/Irving, BMI) CPP	34 SAY WHAT'S IN YOUR HEART (Don Schlitz, ASCAP/Sheedhouse, ASCAP/PolyGram International, ASCAP)
3 ARE YOU EVER GONNA LOVE ME (Cross Keys, ASCAP/Terrace, ASCAP/Lawyer's Daughter, BMI) HL/CLM	82 I GUESS BY NOW (Door Knob, BMI/Checkmate, BMI)	23 SHE'S GOT A SINGLE THING IN MIND (Rick Hall, ASCAP)
75 BABY DON'T GO (Seagrave, BMI/Valgovind, BMI)	88 I LOVE THE WAY HE LEFT YOU (Rick Hall, ASCAP/Milene, ASCAP) CPP	54 SHE'S THERE (Lodge Hall, ASCAP) HL
78 BACK TO STAY (Tom Collins, BMI/Johnny Rodriguez, BMI)	25 (I WISH I HAD A) HEART OF STONE (SBK April, ASCAP/Ideas Of March, ASCAP/Lion Hearted, ASCAP) HL	85 SOWIN' LOVE (MCA, ASCAP/Don Schlitz, ASCAP/Scarlet Moon, BMI/Screen Gems-EMI, BMI) HL/WBM
99 BEFORE THE HEARTACHE ROLLS IN (BMG Songs, ASCAP/Careers, BMI) CPP	7 I WONDER DO YOU THINK OF ME (Acuff-Rose, BMI) CPP	2 SUNDAY IN THE SOUTH (Screen Gems-EMI, BMI)
57 BENEATH THE TEXAS MOON (Crownman, ASCAP/Warner-Elektra-Asylum, BMI/Kansas By The Sea, ASCAP)	92 IF IT WASN'T FOR THE HEARTACHE (Cross Keys, ASCAP/Tree, BMI)	52 THAT'LL BE THE LAST THING (Texascity, BMI/Ah Rollins, BMI/Maypop, BMI) HL
41 A BETTER LOVE NEXT TIME (Johnny Christopher, BMI/Chris Wood, BMI)	93 IF YOU DON'T KNOW ME BY NOW (Mighty Three, BMI)	55 THERE I'VE SAID IT AGAIN (Jefferson, ASCAP)
89 BEYOND THOSE YEARS (WB, ASCAP/Two Sons, ASCAP/Warner-Tamerlane, BMI) WBM	68 IF YOU HAD A HEART (Life Of The Record, ASCAP/Malchak, ASCAP/Colgems-EMI, ASCAP)	84 THEY RAGE ON (PolyGram International, ASCAP/Ranger Bob, ASCAP/Pink Pig, BMI) HL
62 CALIFORNIA BLUE (Orbisongs, ASCAP/SBK April, ASCAP/Gone Gator, ASCAP) HL/CLM	6 I'M STILL CRAZY (Hookem, ASCAP/PolyGram International, ASCAP/Buddy Cannon, ASCAP) CPP	9 THIS WOMAN (Wooden Wonder, SESAC) HL
72 CALLIN' BATON ROUGE (Dennis Linde, BMI/SBK April, ASCAP) HL	49 IN A LETTER TO YOU (SBK Blackwood, BMI/Dennis Linde, BMI) HL	1 TIMBER I'M FALLING IN LOVE (Songs Of PolyGram, BMI) HL
24 CATHY'S CLOWN (Acuff-Rose, BMI) CPP	83 JACKIE BROWN (Riva, ASCAP)	91 TO A SAN ANTONIO ROSE (Not Listed)
30 THE COAST OF COLORADO (Acuff-Rose, BMI/Hidden Lake, BMI) CPP	43 THE JUKEBOX PLAYED ALONG (Next-O-Ken, BMI/Ensign, BMI/BMG Songs, ASCAP) CPP/HL	42 TOO MUCH MONTH AT THE END OF THE MONEY (Little Big Town, BMI/American Made, BMI/Old Wolf, BMI/Corey Rock, ASCAP/Wee B, BMI) HL
56 COME FROM THE HEART (SBK April, ASCAP/GSC, ASCAP/Lion Hearted, ASCAP) HL	86 JUST ANOTHER MISERABLE DAY (Noted, ASCAP/Lust-4-Fun, ASCAP/Joyna, ASCAP/Spider Jive, BMI)	87 TURN OF THE CENTURY (Colgems-EMI, ASCAP/A Little More Music, ASCAP/Back Nine, ASCAP/Mota, ASCAP) WBM
27 CROSS MY BROKEN HEART (SBK April, ASCAP/Ideas Of March, ASCAP/Irving, BMI/Eaglewood, BMI) HL/CLM	22 KILLIN' TIME (Howlin'Hits, ASCAP)	67 TWIST OF FATE (Bobby Fischer, ASCAP/Five Bar-B, ASCAP/Chriswald, ASCAP/Hopi Sound, ASCAP/Chappell & Co., ASCAP)
45 DADDY AND HOME (Peer International, BMI) CPP	64 LET IT BE YOU (Cross Keys, ASCAP/Silverline, BMI)	69 UP AND GONE (Farm Hand, ASCAP/Deberis, ASCAP/SBK April, ASCAP/Ideas Of March, ASCAP) HL
33 DEAR ME (Acuff-Rose, BMI/Artin, BMI) CPP	16 LET ME TELL YOU ABOUT LOVE (Brick Hithouse, BMI/Irving, BMI/SBK April, ASCAP/Welbeck, ASCAP/Blue Quill, ASCAP) CPP/HL	76 THE WAY I WANT TO GO (Terrace, ASCAP) CPP
60 DO YOU FEEL THE SAME WAY TOO? (Careers, BMI/Beckaroo, BMI)	31 LIVING PROOF (Intersong-USA, ASCAP/Hide-A-Bone, ASCAP) HL	37 WHAT'S GOING ON IN YOUR WORLD (Milene, ASCAP/Ha-Deb, ASCAP) CPP
21 DON'T YOU (Little Big Town, BMI/Dh The Music, BMI/Pierce, ASCAP)	4 LOVE HAS NO RIGHT (Labor Of Love, BMI/Boonocks, ASCAP/11s/ASP, ASCAP)	98 WHEN DADDY DID THE DRIVING (Rocker, BMI)
29 FINDERS ARE KEEPERS (Bocephus, BMI) CPP	59 LOVIN' ONLY ME (ESP, BMI) CPP	66 WHEN WILL THE FIRES END (Almarie, BMI)
39 FOOL'S PARADISE (Warner-Tamerlane, BMI/Hear No Evil, BMI/Tioga Street, BMI) HL	71 MIRROR MIRROR (Songs Of PolyGram, BMI/Partner, BMI/Tom Collins, BMI) HL/CLM	94 WHO'LL TURN OUT THE LIGHTS (Tree, BMI) HL
40 FULL MOON FULL OF LOVE (Bug, BMI/Whiskey Drinkin'/Miss Kitty, ASCAP) CLM	8 MORE THAN A NAME ON A WALL (Statler Brothers, BMI) CPP	11 WHY'D YOU COME IN HERE LOOKIN' LIKE THAT (Benny Hester, ASCAP)
15 GIVE ME HIS LAST CHANCE (Silverline, BMI/Long Run, BMI)	36 MUCH TOO YOUNG (TO FEEL THIS DAMN OLD) (Major Bob, ASCAP)	53 WRITING ON THE WALL (Bobby Fischer, ASCAP/Young World, BMI)
47 HARD LUCK ACE (Blue Piggie, BMI)	10 NEVER GIVIN' UP ON LOVE (Unicity, ASCAP/Rowdy Boy, ASCAP) HL	50 YOU AIN'T DOWN HOME (Cross Keys, ASCAP/Tree, BMI) HL
74 HEAVEN ONLY KNOWS (Irving, BMI) CPP	100 NEVER HAD A LOVE SONG (Gary Morris, ASCAP)	26 YOU AIN'T GOING NOWHERE (Dwarf, ASCAP) WBM
28 HELLO TROUBLE (Tree, BMI) HL	77 NOT FADE AWAY (Wren, BMI/MPL, ASCAP)	65 YOU GOT THE JOB (Watch Hill, BMI/Unichappell, BMI)
46 HIGH COTTON (Shubi, BMI)	12 NOTHING I CAN DO ABOUT IT NOW (WB, ASCAP/Refuge, ASCAP/Macy Place, ASCAP) WBM	48 YOU JUST CAN'T LOSE 'EM ALL (Rick Hall, ASCAP/WB, ASCAP/New Crew, ASCAP/New John, ASCAP/Alabama Band, ASCAP)
77 HONKY TONK AMNESIA (Hill & Range, BMI/Acuff-Rose, BMI)		35 YOU'LL NEVER BE SORRY (Bellamy Bros., ASCAP/Don Schlitz, ASCAP/Almo, ASCAP)
14 HONKY TONK HEART (Berger Bits, ASCAP/MCA, ASCAP) HL		58 YOUR OLD FLAME'S GOIN' OUT TONITE (Triage, BMI/Surespin, BMI)



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FOR WEEK ENDING AUGUST 12, 1989

Billboard®

TOP COUNTRY ALBUMS™

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THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
Compiled from a national sample of retail store and one-stop sales reports.					
★ ★ NO. 1 ★ ★					
1	1	1	12	REBA MCENTIRE MCA 6294 (8.98) (CD) 8 weeks at No. 1	SWEET SIXTEEN
2	2	2	24	HANK WILLIAMS, JR. ● WARNER/CURB 25834/WARNER BROS. (8.98) (CD)	GREATEST HITS III
3	3	3	24	GEORGE STRAIT ● MCA 42266 (8.98) (CD)	BEYOND THE BLUE NEON
4	4	4	16	THE JUDDS ● CURB/RCA 9595/RCA (8.98) (CD)	RIVER OF TIME
5	7	10	13	CLINT BLACK RCA 9668-1 (8.98) (CD)	KILLIN' TIME
6	5	8	8	DOLLY PARTON COLUMBIA 44384/CBS (CD)	WHITE LIMOZEEN
7	8	6	54	RANDY TRAVIS ▲ WARNER BROS. 25738 (8.98) (CD)	OLD 8 X 10
8	10	9	47	K.T. OSLIN ● RCA 8369 (8.98) (CD)	THIS WOMAN
9	6	5	43	RICKY VAN SHELTON ● COLUMBIA 44221/CBS (CD)	LOVING PROOF
10	9	7	12	NITTY GRITTY DIRT BAND UNIVERSAL 12500/MCA (10.98) (CD)	WILL THE CIRCLE BE UNBROKEN, VOL. II
11	11	16	12	KENNY ROGERS REPRISE 1-25792 (8.98) (CD)	SOMETHING INSIDE SO STRONG
12	12	13	44	PATTY LOVELESS MCA 42223 (8.98) (CD)	HONKY TONK ANGEL
13	13	11	67	RODNEY CROWELL COLUMBIA 44076/CBS (CD)	DIAMONDS & DIRT
14	14	12	60	KEITH WHITLEY ● RCA 6494-1 (8.98) (CD)	DON'T CLOSE YOUR EYES
15	15	14	9	K.D. LANG & THE RECLINES SIRE 25877/WARNER BROS. (8.98) (CD)	ABSOLUTE TORCH AND TWANG
16	16	18	25	SHENANDOAH COLUMBIA 44468/CBS (CD)	THE ROAD NOT TAKEN
17	17	15	25	ALABAMA ● RCA 8587-1 (8.98) (CD)	SOUTHERN STAR
18	19	24	5	RICKY SKAGGS EPIC 45027/CBS (CD)	KENTUCKY THUNDER
19	20	17	16	KATHY MATTEA MERCURY 836 950 1 (CD)	WILLOW IN THE WIND
20	18	19	21	ROSANNE CASH COLUMBIA 45054/CBS (CD)	HITS 1979 - 1989
21	21	21	116	RANDY TRAVIS ▲ ³ WARNER BROS. 25568-1 (8.98) (CD)	ALWAYS & FOREVER
22	22	20	51	THE JUDDS ▲ RCA/CURB 8318-1/RCA (8.98) (CD)	GREATEST HITS
23	24	26	23	BILLY JOE ROYAL ATLANTIC AMERICA 91064/ATLANTIC (8.98) (CD)	TELL IT LIKE IT IS
24	23	22	12	THE OAK RIDGE BOYS MCA 42294 (8.98) (CD)	GREATEST HITS, VOL. III
25	27	25	51	DWIGHT YOAKAM ● REPRISE 25749/WARNER BROS. (8.98) (CD)	BUENAS NOCHES FROM A LONELY ROOM
26	26	23	21	GEORGE JONES EPIC 44078/CBS (CD)	ONE WOMAN MAN
27	25	27	106	K.T. OSLIN ▲ RCA 5924-1 (8.98) (CD)	80'S LADIES
28	28	28	5	MERLE HAGGARD EPIC 44283/CBS (CD)	5:01 BLUES
29	30	31	13	GARTH BROOKS CAPITOL 90897 (8.98) (CD)	GARTH BROOKS
30	32	43	3	VERN GOSDIN COLUMBIA 45104/CBS (CD)	ALONE
31	29	32	8	LORRIE MORGAN RCA 9594-1 (8.98) (CD)	LEAVE THE LIGHT ON
32	33	33	181	ALABAMA ▲ RCA AHL1-7170 (8.98) (CD)	GREATEST HITS
33	36	38	41	THE STATLER BROTHERS MERCURY 834 626 (CD)	THE STATLERS GREATEST HITS
34	37	34	8	EDDY RAVEN UNIVERSAL 76003/MCA (8.98) (CD)	TEMPORARY SANITY
35	34	35	164	RANDY TRAVIS ▲ ² WARNER BROS. 1-25435 (8.98) (CD)	STORMS OF LIFE
36	39	40	5	MICHAEL MARTIN MURPHEY WARNER BROS. 25894 (8.98) (CD)	LAND OF ENCHANTMENT
37	31	29	26	LYLE LOVETT MCA/CURB 42263/MCA (8.98) (CD)	LYLE LOVETT AND HIS LARGE BAND
38	40	36	127	RICKY VAN SHELTON ▲ COLUMBIA 40602/CBS (CD)	WILD EYED DREAM

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
39	42	—	2	HOLLY DUNN WARNER BROS. 25939 (8.98) (CD)	THE BLUE ROSE OF TEXAS
40	35	45	104	PATSY CLINE ▲ ² MCA 12 (8.98) (CD)	GREATEST HITS
41	38	30	21	RONNIE MILSAP RCA 9587 (8.98) (CD)	STRANGER THINGS HAVE HAPPENED
42	41	37	17	STEVE WARINER MCA 42272 (8.98) (CD)	I GOT DREAMS
43	45	42	98	GEORGE STRAIT ▲ MCA 42035 (8.98) (CD)	GREATEST HITS, VOL. 2
44	43	41	7	SUZY BOGDUSS CAPITOL 90237 (8.98) (CD)	SOMEWHERE BETWEEN
45	48	50	5	LIONEL CARTWRIGHT MCA 42276 (8.98) (CD)	LIONEL CARTWRIGHT
46	44	44	10	GARY MORRIS UNIVERSAL 76005/MCA (8.98) (CD)	STONES
47	49	39	6	CONWAY TWITTY MCA 42297 (8.98) (CD)	HOUSE ON OLD LONESOME ROAD
48	47	49	65	REBA MCENTIRE ● MCA 42134 (8.98) (CD)	REBA
49	54	56	7	MOE BANDY CURB 10609 (8.98) (CD)	MANY MANSIONS
50	51	46	22	ROY ORBISON VIRGIN 90158 (9.98) (CD)	MYSTERY GIRL
51	53	51	5	THE BELLAMY BROTHERS MCA/CURB 42298/MCA (8.98) (CD)	GREATEST HITS, VOL. III
52	55	58	5	THE FORESTER SISTERS WARNER BROS. 25897 (8.98) (CD)	GREATEST HITS
53	58	54	248	HANK WILLIAMS, JR. ▲ ² WARNER/CURB 60193/WARNER BROS. (8.98) (CD)	GREATEST HITS, VOLUME I
54	57	55	118	REBA MCENTIRE ▲ MCA 5979 (8.98) (CD)	GREATEST HITS
55	52	53	64	SKIP EWING MCA 42128 (8.98) (CD)	THE COAST OF COLORADO
56	60	62	4	RAY STEVENS MCA 42303 (8.98) (CD)	BESIDE MYSELF
57	46	48	28	EMMYLOU HARRIS WARNER BROS. 25776 (8.98) (CD)	BLUEBIRD
58	62	67	54	KEITH WHITLEY RCA CPL1-7043 (8.98) (CD)	L.A. TO MIAMI
59	63	52	54	DAN SEALS CAPITOL 46976 (8.98) (CD)	RAGE ON
60	67	60	14	THE SHOOTERS EPIC 44326/CBS (CD)	SOLID AS A ROCK
61	61	65	7	CANYON 16TH AVENUE 70556 (8.98) (CD)	RADIO ROMANCE
62	66	61	61	ALABAMA ● RCA 6825-R (9.98) (CD)	ALABAMA LIVE
63	56	59	79	VERN GOSDIN COLUMBIA 40982/CBS (CD)	CHISELED IN STONE
64	59	57	22	LARRY BOONE MERCURY 836 710 1 (CD)	SWINGIN' DOORS, SAWDUST FLOORS
65	65	—	195	GEORGE STRAIT ▲ MCA 5567 (8.98) (CD)	GEORGE STRAIT'S GREATEST HITS
66	68	70	3	LEE GREENWOOD MCA 42300 (8.98) (CD)	IF ONLY FOR ONE NIGHT
67	74	71	19	TAMMY WYNETTE EPIC 44498/CBS (CD)	NEXT TO YOU
68	75	74	42	THE CHARLIE DANIELS BAND EPIC 44324/CBS (CD)	HOMESICK HEROES
69	RE-ENTRY	—	45	HIGHWAY 101 WARNER BROS. 25742 (8.98) (CD)	101 2
70	RE-ENTRY	—	14	JOHN CONLEE 16TH AVENUE 70555 (8.98) (CD)	FELLOW TRAVELERS
71	71	—	21	BAILLIE AND THE BOYS RCA 8454 (8.98) (CD)	TURN THE TIDE
72	72	—	2	BILLY HILL REPRISE 25915/WARNER BROS. (8.98) (CD)	I AM JUST A REBEL
73	64	66	61	K.D. LANG SIRE 25724/WARNER BROS. (8.98) (CD)	SHADOWLAND
74	50	47	50	TANYA TUCKER CAPITOL 48865 (8.98) (CD)	STRONG ENOUGH TO BEND
75	70	75	64	SWEETHEARTS OF THE RODEO COLUMBIA 40614/CBS (CD)	ONE TIME, ONE NIGHT

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

TOP SPIRITUAL ALBUMS™

THIS WEEK	4 WKS. AGO	WKS. ON CHART	Compiled from a national sample of retail store and one-stop sales reports.	
			ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
★ ★ NO. 1 ★ ★				
1	21	5	MISSISSIPPI MASS CHOIR MALACO 6003	MISSISSIPPI MASS CHOIR 1 week at No. 1
2	1	29	BEBE & CECE WINANS SPARROW SPR 1169	HEAVEN
3	4	29	MYRNA SUMMERS/REV. TIMOTHY WRIGHT SAVOY 14794	WE'RE GONNA MAKE IT
4	2	29	KEITH PRINGLE & PENTECOSTAL COMM. CHOIR SAVOY 14788	NO GREATER LOVE
5	3	37	REV. MILTON BRUNSON REJOICE WC 8418/A&M	AVAILABLE TO YOU
6	5	25	LUTHER BARNES & THE RED BUDD GOSPEL CHOIR ATLANTA INT'L AIR 10135	SO SATISFIED
7	6	9	THE NEW JERSEY MASS GOSPEL CHOIR LIGHT 7-115-72023-1/LEXICON	HEROS
8	10	5	TIMOTHY WRIGHT SAVOY 14795/MALACO	WHO'S ON THE LORD'S SIDE
9	11	9	THE GOSPEL MUSIC WORKSHOP SAVOY 7096	LIVE IN ST. LOUIS MO.
10	8	13	BEAU WILLIAMS LIGHT 7-115-72021-5/LEXICON	WONDERFUL
11	7	73	SHIRLEY CAESAR REJOICE WR8385/A&M	LIVE IN CHICAGO
12	13	25	JAMES MOORE MALACO 4429	LIVE
13	14	9	AL GREEN A&M 5228	I GET JOY
14	9	41	FLORIDA MASS CHOIR MALACO 6002	LET THE HOLY SPIRIT LEAD YOU
15	19	61	TAKE 6 REPRISE 25670/WARNER BROS.	TAKE 6
16	NEW ▶		THOMAS WHITFIELD & CO SOUND OF GOSPEL SOG-179	AND THEY SANG A HYMN
17	15	25	NICHOLAS COMMAND 1013	LIVE IN MEMPHIS
18	12	13	MIGHTY CLOUDS OF JOY REJOICE 8427/A&M	NIGHTSONG
19	17	29	COMMISSIONED LIGHT 7-115-72019-3/LEXICON	WILL YOU BE READY?
20	18	37	REV. J. CLEVELAND/L.A. GOSPEL MESSENGERS KING JAMES KL-ZDB510/SOUND OF GOSPEL	PRaise 88
21	27	25	THE WINANS SELKA 7501/SPARROW	LIVE AT CARNEGIE HALL
22	23	29	SLIM & THE SUPREME ANGELS MELENDO 2259	DEATH & THE BEAUTIFUL LADY
23	20	41	REV. CHARLES NICKS JR. SOUND OF GOSPEL SOG-173	FREE SPIRIT VOL 2
24	24	29	REV. F.C. BARNES & REV. JANICE BROWN ATLANTA INT'L AIR 10130	LIVE
25	31	5	CHARLES MAY ENSEMBLE ARRIVAL 726-1	SINGING FROM THE HEART
26	30	37	TRAMAIN HAWKINS SPARROW SPR 1173	THE JOY THAT FLOODS MY SOUL
27	29	17	C.NICKS/EAST ST. LOUIS GMWA SOUND OF GOSPEL SOG-176	C.NICKS/EAST ST. LOUIS GMWA
28	26	21	C.HAYES/COSMO CHURCH OF PRAYER I AM 8423/A&M	TURN IT OVER TO JESUS
29	25	21	H.HARRIS/VOICE OF FAITH, HOPE & LOVE SOUND OF GOSPEL SOG-171	H.HARRIS/VOICE OF ...
30	16	49	L.A. MASS CHOIR LIGHT 7-115-72017-7/LEXICON	GIVE HIM THE GLORY!
31	22	37	THE MICHAEL FLETCHER CHORALE SOUND OF GOSPEL SOG-172	JESUS... HE'S THE ONE
32	34	9	ARVIS STRICKLING-JONES SECRET SOG 906/SOUND OF GOSPEL	"LIVE" IN CONCERT
33	33	13	PILGRIM JUBILEES MALACO MAL-4431	BACK TO BASICS
34	NEW ▶		KEITH HUNTER & WITNESS FOR CHRIST CHOIR SOUND OF GOSPEL SOG-177	GOD IS A GOOD GOD
35	37	61	KINGDOM LIGHT 7-115-72006-1/LEXICON	AMAZING
36	28	41	THE CLARK SISTERS REJOICE WR8400/A&M	CONQUEROR
37	35	9	REV. THOMAS WALKER ATLANTA INT'L AIR 10137	DON'T WORRY BE HAPPY
38	NEW ▶		THE WEST ANGELES C.O.G.I.C SPARROW SPR 1189	SAINTS IN PRAISE VOL I
39	32	73	VANESSA BELL ARMSTRONG JIVE 10741/J&RCA	VANESSA BELL ARMSTRONG
40	40	17	THE VOICES OF LIGHT LIGHT 7-115-72016-9/LEXICON	ALL TIME GOSPEL CLASSICS 2

(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.

Gospel LECTERN



by Bob Darden

This is the first of a two-part interview with the Rev. James Cleveland and the Rev. Milton Biggum about the new Savoy release, "The Rev. James Cleveland And The Northern And Southern California Chapters Of The Gospel Workshop Of America Choir."

IF THERE IS A dominant figure in traditional black gospel music, it must be the Rev. James Cleveland. I'm not sure Cleveland, who began with Mahalia Jackson in Chicago, knows how many albums he has cut. I'm certain he doesn't know how many millions of records he has sold. And he won't know—not in this life, anyway—how many tens of millions of lives his music has touched.

Cleveland's latest project is a live album for Savoy featuring the Northern and Southern California Chapters of his legendary Gospel Music Workshop of America. The double-album marks the first time two of the organization's strongest chapters have recorded together.

And for listeners who grew up listening to the gospel music of Chicago, Detroit, and the East Coast, the results are revealing.

"There are currently differences between the East and West coasts when it comes to black gospel music," Cleveland says. "I think the East Coast leans more toward a traditional sound. The West Coast choirs have merged contemporary and traditional. The Northern and Southern California chapters have two distinctively different styles as well—but then, they are also very much alike."

The Rev. Milton Biggum, head of the Savoy label, says he attends the workshop every year and claims

that "West Coast Night" is one of the most popular draws of the entire week.

"People come specifically to hear the West Coast choirs," Biggum says. "They bring a certain kind of magic to the workshops. I've often thought that once a national audience heard that magic, we could get that kind of response on a national level. When the idea came up of combining the two chapters, I felt like it was natural.

"We've also just released a concert video of all of the performances, titled 'The Rev. James Cleveland And The Northern And Southern California Chapters Of The Gospel Music Workshop Of America Choir.'"

The concerts were performed over two nights, with the Southern California Chapter performing the first night and the Northern California Chapter watching in the audience—and vice versa on the following evening. For the grand finale on the second evening, both groups—and all of the musicians—joined together on

The Rev. Cleveland's album features West Coast gospel

the stage for the first time.

"I think some of the real beneficiaries from this 'competition' between the two chapters were the writers," Cleveland says. "Having the other choir and their writers together brought out the best in both.

"The other beneficiary is the public. This is because churches do gospel music all over the country. If they don't have their own writers, they have to depend on recorded music for repertoire. So many of them wait with bated breath for new material. Most churches have two or three choirs. So when a choir album of this quality comes out with 19 new songs, the churches benefit because their choirs have a wealth of new material."

Biggum says that because of the quality of musicianship, little "sweetening" was added in the studio.

Next week, the Rev. James Cleveland talks about the possibility of recording a solo album.

Jazz BLUE NOTES



by Jeff Levenson

NESSUHI ERTEGUN'S PASSING ON JULY 15 inspired tributes from friends and colleagues, all of whom cited his gentle nature and passion for music. By all accounts, he was universally liked and respected. Two weeks ago, Billboard documented heartfelt recollections by many record industry associates, those who knew the pioneer executive throughout his distinguished career: as a founding presence at Atlantic Records dating from the late '40s, up through his stints as chief of WEA International, WCI Record Group, and East/West Records.

The last of those companies was the label he formed in recent years to document his first musical love—jazz—dedicated to releases that reflected the high standard of taste, quality, and selection for which Ertegun was well known.

This week, four musicians who enjoyed his friendship and knew him as a caring person who championed their development—and that of jazz itself—offer their recollections.

Jim Hall, guitarist: "... a quick smile, warm, enthusiastic, with an appreciation for the art of jazz. I'll miss his spirit in this day when we hear the phrase 'music industry' more and more. Nesuhi was aware that jazz, like poetry, loses something when its purpose leans toward the commercial and away from the soul."

Milt Jackson, vibraphonist: "I respected him more than any other record producer I've ever known. That's the reason the MJQ [Modern Jazz Quartet] stayed with him all these years, and I stayed with him.

There was genuine love and respect I had for the man. I always admired the fact that he respected artists. He did things in their interest and he was totally dedicated to them. I would feel safe saying that everyone who worked with Nesuhi felt good about him. I never knew anyone who didn't. He was as genuine as they come. I'll miss him."

Illinois Jacquet, saxophonist: "The man meant more to jazz than a lot of the people who are known for their so-called contributions. He was very sincere about music. He wanted it to be recorded because he

Ertegun is remembered as a jazz champion and a friend

wanted it heard. That's what I loved about him. He felt that [a leader] should surround himself in the studio with players he knows. He always said that you should record with the people you regularly work with. That way, the love and understanding between men comes through. It's good for the recording process. Nesuhi's ideas were right on. We need more of his inspiration."

Percy Heath, bassist: "He was a good friend of mine. I knew him since '47. He always called me Sir Percy. He thought that some of my friends were elegant, so he always kidded me and called me sir. Music was his first love. Then came the fact that he knew how to market it. He felt that jazz had long-term value. He was not interested in making an overnight killing with his recordings. The MJQ records that he produced are proof of that. They still sell. Nesuhi's vision was to have a jazz catalog that lasted. His love for the music made him want to sustain its growth over time. He was involved and enthusiastic, and very concerned about all of us as artists, as people. In life, good guys come along only once in a very great while. Nesuhi was one of them. I loved him very much."

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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	1	11	JULIO IGLESIAS	RAICES	CBS 80123
	2	2	11	JOSE LUIS RODRIGUEZ	TENGO DERECHO A SER FELIZ	POLYGRAM 838351-4
	3	4	31	CHAYANNE	CHAYANNE	CBS 80051
	4	3	69	ISABEL PANTOJA	DESDE ANDALUCIA	RCA 6956
	5	6	15	LUIS MIGUEL	EN BUSCA DE UNA MUJER	WEA LATINA 56119/WEA
	6	25	3	LOS BUKIS	Y PARA SIEMPRE	FONOVIISA 8828
	7	5	7	RUMBA TRES	RUMBAMANIA	TH-RODVEN 2621
	8	12	29	RICARDO MONTANER	RICARDO MONTANER	TH-RODVEN 2538
	9	8	27	ANA GABRIEL	TIERRA DE NADIE	CBS 80054
	10	7	49	ROBERTO CARLOS	ROBERTO CARLOS 88	CBS 80002
	11	14	39	ROCIO DURCAL	COMO TU MUJER	ARIOLA 8574
	12	13	23	VIKKI CARR	ESOS HOMBRES	CBS 80057
	13	11	31	GIPSY KINGS	GIPSY KINGS	ELEKTRA 60845
	14	9	67	BRAULIO	CON TODOS LOS SENTIDOS	CBS 10534
	15	20	5	ENMANUEL	QUISIERA	CBS 80124
	16	21	9	FRANCO DE VITA	AL NORTE DEL SUR	CBS 80093
	17	10	19	JOSE JOSE	QUE ES EL AMOR	ARIOLA 9666-4
	18	19	7	ROCIO JURADO	PUNTO DE PARTIDA	CAPITOL-EMI LATIN 42011/CAPITOL
	19	17	31	EDNITA NASARIO	FUERZA DE GRAVEDAD	FONOVIISA 8811
	20	—	1	PABLO RUIZ	UN ANGUEL	CAPITOL-EMI LATIN 42139/CAPITOL
	21	18	7	ANGELA CARRASCO	SUS 15 GRANDES EXITOS	GLOBO 9733-1
	22	23	49	YOLANDITA MONJE	VIVENCIAS	CBS 10552
	23	—	1	MARISELA VERENA	SON DE LAS TRES DECADAS	GAD 1005
	24	16	79	LOS BUKIS	SI ME RECUERDAS	LASER 3044/FONOVIISA
	25	—	25	MIJARES	UNO ENTRE MIL	CAPITOL-EMI LATIN 8436/EMI
TROPICAL/SALSA	1	3	9	EL GRAN COMBO	AMAME	COMBO 2060
	2	1	31	EDDIE SANTIAGO	INVASION DE LA PRIVACIDAD	TH-RODVEN 2575
	3	2	57	LUIS ENRIQUE	AMOR Y ALEGRIA	CBS 10546
	4	4	9	DAVID PABON	ES DE VERDAD	TH-RODVEN 2620
	5	6	3	MAX TORRES	APRENDERE	CAPITOL-EMI LATIN 42134/EMI-CAPITOL LATIN
	6	5	19	WILLIE COLON	TOP SECRET	FANIA 655
	7	7	67	LALO RODRIGUEZ	UN NUEVO DESPERTAR	TH-RODVEN 2517
	8	13	19	LAS CHICAS DEL CAN	CARIBE	SONOTONE 1422
	9	18	3	JOE ARROYO	FUEGO EN MI MENTE	FUENTES 5674
	10	16	23	TONY VEGA	YO NO ME QUEDO	RMM 1677
	11	8	17	VARIOS ARTISTAS	SALSA EN LA CALLE 8	TH-RODVEN 2605
	12	9	31	JOHNNY Y RAY	SALSA CON CLASE	POLYGRAM LATINO 836647/POLYGRAM
	13	11	37	LA PATRULLA 15	SOLO SE QUE FUE EN MARZO	TTH 010
	14	10	13	WILLIE GONZALES	SIN COMPARACION	SONOTONE 1104
	15	20	5	PUPY SANTIAGO	PALABRAS DE AMOR	CBS 80078
	16	14	9	LA COCO BAND	COCO BAND	KUBANEY 20011
	17	—	1	LA SOLUCION	EL ORIGINAL	TH-RODVEN 2624
	18	12	37	HANSEL Y RAUL	BLANCO Y NEGRO	CBS 80016
	19	—	1	TITO NIEVES	YO QUIERO CANTAR	RMM 1683
	20	—	7	THE REBELS	BANANA	KUBANEY 20018
	21	15	3	PAQUITO GUZMAN	AQUI CONMIGO	TH-RODVEN 2627
	22	—	53	FRANKIE RUIZ	EN VIVO Y A TODO COLOR	TH-RODVEN 2531
	23	21	3	LA SONORA MATANCERRA	65 ANIVERSARIO CELEBRANDO	TH-RODVEN 2630
	24	17	23	VITIN RUIZ	SEDUCEME	COMBO 2058
	25	19	31	TOMMY OLIVENCIA	EL JEQUE	TH-RODVEN 2577
REGIONAL MEXICAN	1	9	3	VICENTE FERNANDEZ	POR TU MALDITO AMOR	CBS 80127
	2	2	39	BRONCO	UN GOLPE MAS	FONOVIISA 8808
	3	3	37	LOS YONICS	SIEMPRE TE AMARE	FONOVIISA 8809
	4	1	25	LOS TIGRES DEL NORTE	LOS CORRIDOS PROHIBIDOS	FONOVIISA 8815
	5	11	27	LA MAFIA	EXPLOSIVO	CBS 80072
	6	5	41	LOS CAMINANTES	INCONTENIBLES ROMANTICOS	LUNA 1173
	7	16	5	YOLANDA DEL RIO	TE VOY A ESPERAR	FONOVIISA 8812
	8	6	7	FITO OLIVARES	LA NEGRA CATALINA	GIL 2031
	9	7	35	ANTONIO AGUILAR	CON BANDA	MUSART 2021
	10	13	13	LATIN BREED	BREAKING THE RULES	CBS 80094
	11	8	27	GRUPO MAZZ	STRAIGHT FROM THE HEART	CBS 80010
	12	12	39	LITTLE JOE	AUNQUE PASEN LOS ANOS	CBS 80004
	13	10	85	LINDA RONSTADT	CANCIONES DE MI PADRE	ELEKTRA 60765
	14	4	19	RAMON AYALA	LA RAMA DEL MEZQUITE	FREDDIE 1461
	15	19	13	EXCELENCIA	NI POR MIL PUNADOS DE ORO	CBS 80105
	16	17	9	LA MIGRA	CON BANDA	MAR 222
	17	—	3	LOS HERMANOS MIER	LA ORGULLOSA	FONOVIISA 8804
	18	20	5	RAM HERRERA	OUT LAW	CBS 80122
	19	14	3	LOS MIER	AMAME	FONOVIISA 8816
	20	—	1	YOLANDA DEL RIO	LOS 12 GRANDES EXITOS	GLOBO 9767
	21	15	7	ELISEO ROBLES	SI VOLVIERA	RAMEX 1221
	22	—	3	GRUPO LA SOMBRA	GABINO	FREDDIE FRC1467
	23	18	53	JOAN SEBASTIAN	CON TAMBORA	MUSART 90014
	24	—	1	GRUPO EL TIEMPO	ELEGANCIA MUSICAL	LUNA 1176
	25	21	45	VICENTE FERNANDEZ/VIKKI CARR	DOS CORAZONES	CBS 450711

(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.

Latin Notas



by Carlos Agudelo

TONY MORENO'S COUP: Musical Productions is a 2½-year-old company that is now an independent under the helm of veteran music executive Tony Moreno. The company has about 90% of the salsa music previously released under the Sonotone label. According to Moreno, he learned his lesson after he was summarily dismissed about three years ago from TH Records, the Miami-based indie for which he worked as GM for several years. As a condition for working in the same capacity for Sonotone, a subsidiary of a Venezuelan media conglomerate and TH's rival, Moreno asked for either a guaranteed contract or a clause that the artists signed to him and through him be licensed to Sonotone. The company selected the second option. Several months ago, orders came from Venezuela offering Moreno a job as an associate producer outside the company. "Why should I work for them when I can work for myself?" Moreno says. Now he controls the second-largest salsa roster in the industry, after TH's. It includes *Salsa Fever*, *Pedro Congo*, *Puerto Rican Power*, *Willie Berrios*, *Los Sabrosos Del Merengue*, *Los Kenton*, *Roberto Lugo*, *Rey De La Paz*, *Nano Cabrera*, *Nino Segarra*, *Willie Gonzalez*, *Andy Y Harold Montañez*, *Milli*, *Joselyn Y Los Vecinos* (previously with CBS), and *Pedro Arroyo*, whose upcoming album will be the first to be released by the new label. Musical Productions has its main offices in Miami—305-592-4836. It has branches in Puerto Rico and the West Coast, and is to be distributed in New York by Audiorama, in Texas by San Antonio-based Southwest Records, and in Chicago by Musica Latina. Moreno says he plans to put out between 12 and 15 releases a year in addition to developing talent for other companies, a service he intends to provide with his com-

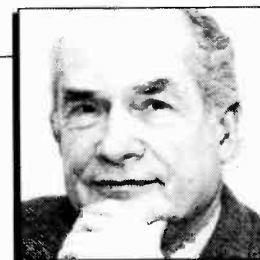
pany. Ballads are also a firm possibility in the near future, with one male and one female artist, still unknown, soon to be added to the company's roster.

TWO ALBUMS HAVE APPEARED RECENTLY that are the labor of artists turned independent producers. One of these is "Son Of Corazón," by Cuban musician **Roberto Borrel & Conjunto Típico Cubano**. Although it was made with an extremely limited budget, the album is one of the best "typical Cuban music" (as the name of the band goes) records to come out in recent years. Borrel, who came to the U.S. in 1980, has taken upon himself the task of preserving and recreating, the rich roots of his country's music—the source of what today is known as salsa. Borrel, himself a percussionist and an accomplished dancer and dance teacher, says the so-called salsa music has lost touch with its rich past. "Most of today's salsa musicians don't know anything

Tony Moreno: in business with hot salsa indie label

else. For them the issue is not to which artistic level they want to rise but how much money they're going to get." This lack of discipline and study of the roots, Borrel says, is responsible for what he considers the monotony in the Afro-Cuban music currently heard in the U.S. The Borrel album is distributed in New York by GB Records—212-581-2468. . . . The other album is "La Mujer De Mi Vida," by Puerto Rican trumpeter and band leader **David Cedeño**, released by the musician's own Libertad label. The first single from the album is the salsa version of Gloria Estefan's "No Te Olvidaré" ("Anything For You"). From his vast experience as producer, director, arranger, salesman, promoter, and owner of his own music, Cedeño has learned the hardships of the market. "It robs me of the time I have to dedicate to my art. Music is like medicine. A doctor has to practice it every day even though he already knows it." Cedeño's album is distributed in New York by Audiorama and in Puerto Rico by Bronco.

Classical KEEPING SCORE



by Is Horowitz

A&M WILL TAKE OVER domestic distribution of Denon Records in September, implementing a deal signed last week after months of negotiation.

The pact places the Nippon Columbia label under the sales auspices of a major U.S. marketing entity for the first time. For A&M, itself distributed by BMG, the agreement reinforces its stance in the classical field, adding yet another label to a roster that already includes Nimbus and Delos.

The liaison had long been anticipated, especially after Denon terminated its sales arrangement with a small web of indie distributors last spring (Billboard, June 10).

Actual street date of the first Denon release under the new plan is Oct. 3, says **Lee Smith**, A&M sales chief for classics. There will be 10 new titles issued at that time, to be supplemented by an immediate influx of 49 full-price Denon catalog CDs and 40 midprice items. By year's end, Smith expects to have 260 catalog titles available, including some jazz bearing the Denon imprint.

Indicative of A&M's upbeat commitment to classics is the promotion of **Catherine Moore** to director of classical marketing, a new position for the label, based in New York.

Interestingly, the A&M/Denon deal does not cover Canada. Nor does it include representation of Supraphon, the prestigious Czech classical line that Denon has distributed here in recent years.

Denon America will continue to represent Supraphon for the time being, says **Toshio Kitatate**, the domestic company's executive in charge of record marketing. However, he expects that this will be a temporary obligation, and that the Czech label will find

another U.S. home shortly. Unconfirmed reports have Supraphon already in discussion with other potential partners.

The large Denon catalog is now being screened for U.S. market potential, says Smith, who expects that some past items will be bypassed as no longer competitive. Some others will be stepped down from full-price to midline. Base price to dealers is expected to be \$9.69 for the former, and \$7.50 for mids.

Among the new titles in the first release is a continuation of the **Henry Mancini** crossover series with the Royal Philharmonic Orchestra, "Mancini Rocks The Pops." **Eliahu Inbal** adds another title in his current Berlioz cycle with the Frankfurt Radio Symphony, this a reading of "Harold In Italy" featuring violinist **Yuri Bashmet**. Other initial items include a Baroque package with I Solisti Italiani, a Richard Strauss program with the Dresden State Orchestra conducted by **Herbert Blomstedt**, and a Mozart set with violinist

The deal between A&M and Denon had been anticipated

Jean-Jacques Kantorow as soloist.

METALLURGY: **Van Cliburn** was due to receive a platinum record from the hands of **Guenter Hensler**, president of BMG Classics, Aug. 2, for his recording of the Tchaikovsky Piano Concerto No. 1 with the RCA Symphony conducted by **Kiril Kondrashin**. The ceremony, in Fort Worth, Texas, marks the first time a classical piano album has been certified platinum by the Recording Industry Assn. of America. It was released in 1958, shortly after Cliburn won top honors at the Tchaikovsky Competition in Moscow. **Jack Pfeiffer** produced the album for RCA Red Seal.

While he's at it, Hensler will also hand Cliburn a gold record marking more than 500,000 sales of the pianist's 1961 album, "My Favorite Chopin," produced by **Richard Mohr**. Rumors persist that Cliburn may yet be lured back to RCA Red Seal for new recordings.

No Trick—Vendors Slice Price On Vids For Halloween

BY DAVID WYKOFF

BOSTON Announce early and slash prices! These are the two main themes of the Halloween promotions from the major home video software suppliers.

In contrast to previous years, nearly all of the leading vendors have announced their Halloween promotions prior to the Video Software Dealers' Assn. meeting. All feature wide-

spread price cuts, as \$19.95 list—and the newer \$14.95—will be the predominant price points.

A rundown of just some of the video mayhem:

•**CBS/Fox Video** has slashed prices on 13 previously released "terrific" titles in its "The Grisly, The Ghastly, The Gruesome, and The Great!" collection. Priced at \$19.98 each, titles include "Alien," "Aliens," "The Omen," "Damien—Omen II,"

"The Final Conflict," "The Fly" (remake), "The Fly" (original), "Return Of The Fly," "The Legend Of Hell House," "House On Haunted Hill," "The Entity," "Night School," and "Return To Boggy Creek."

•**HBO Video** will release 10 films Sept. 16 as part of a Ghouls Night Out promotion. At \$14.99 each, titles are "Dracula's Widow," "Dawn Of The Dead," "Night Of The Creeps," "The Hills Have Eyes, Part II," "The Evil Dead," "Return Of The Living Dead," "My Best Friend Is A Vampire," "The Howling II," "Planet Of The Vampire," and "The Bat People."

•**IVE** is serving up a Sept. 14 Halloween promotion by lowering the price of "The Howling IV" to \$19.95, while "Silent Night, Deadly Night" (parts one and two), "The Outing," "The Offspring," and "The Brain" will be lowered to \$14.95.

•**Media Home Entertainment** has severed prices on its Halloween

lineup down to \$19.95 and \$14.95. The cornerstone of its promotion is a gift pack of the first three "Nightmare On Elm Street" titles for a retail list of \$59.95. The package will include a 3D viewer to preview scenes from the upcoming theatrical release of "Nightmare On Elm Street 5." Number four in the series will also be packaged separately with its own 3D viewer. Retail is \$19.95.

Others at \$14.95 include "The Curse" and "The Creature," and, at \$19.95, "Halloween" and "The Hidden."

•**Paramount's Price Slasher** promotion features the "Friday The 13th" titles. Part seven, formerly \$89.95, joins the series' other releases at \$19.95 retail. Shelf danglers and special posters for the campaign will feature the character Jason, who is alive and well theatrically with "Friday The 13th, Part VIII—Jason Takes Manhattan."

Joining Jason at the sliced \$19.95

price are "Jack's Back," "White Of The Eye," "Brain Damage," "Doctor Alien," "Silver Bullet," and "The Dead Zone."

In addition, the company will release the recent Stephen King thriller "Pet Sematary" on Oct. 12 as a rental title, as well as "Puppet Master," a new thriller from Full Moon Entertainment, also a higher-priced rental.

•**Republic Pictures Home Video** will offer six horror titles at \$14.95 each for Halloween, including "Deadly Obsession," "Dr. Terror's House Of Horrors," "Deranged," "Invasion Of The Body Snatchers," and "Scared Stiff." Street date is Aug. 23.

•**Vestron** chops prices to \$19.98 and \$14.98 on its 24 Halloween Horror Classics and two even Butcher's Dozens. Butcher's Dozen I includes "An American Werewolf In London," "Lifeforce," "Ghoulies," and "The Abominable Dr. Phibes" at \$14.98, and "Re-Animator," "From Beyond,"

(Continued on page 44)

Pioneer LDCA To Distribute 12 J2 Laserdisk Titles

BY CHRIS MCGOWAN

PIONEER LDCA will exclusively distribute 12 of **J2 Communications'** movie titles on laserdisk for one year, in a deal just announced by the two firms. "On Golden Pond" and "Return Of The Pink Panther" are two of the titles, 11 of which were licensed by J2 from ITC in late '88 and early '89. Several were previously released in videocassette form by CBS/Fox. As laserdisk, the titles will retail for \$24.95-\$29.95, according to J2's director of business development, Michael Weiss. "We opted for the lower price points to really try to give a big boost to videodisk software sales," says Weiss.

The J2 movies will be released by Pioneer LDCA in twos and threes over the next 12 months. The other titles involved in the deal are "Inside Moves," "Green Ice," "Blood Money," "Space 1999," "Elephant Man" (with Philip Anglim), "Burning Rage," "Hard Country," "Barbarosa," "The Last Unicorn," and "Bud & Lou."

IMAGE ENTERTAINMENT has obtained the exclusive licensing and distribution laserdisk rights to **Vidmark Entertainment's** catalog titles and upcoming product, it was recently announced. The four-year agreement will kick off in September with the laserdisk releases by Image of "American Gothic," "Dario Argento's World Of Horror," "Whatever Happened To Kerouac?," "The Unnamable," and "Light Years."

HUGE UPDATE: Pioneer Electronics' HUGE campaign to promote its new laserdisk combi-players and LD software got off to a great start in June, according to executives at Pioneer, and the firm's laserdisk hardware sales surpassed its 10,000-unit goal for that month. "It was Pioneer's biggest month ever in [laserdisk] hardware," says David Wallace, Pioneer LDCA marketing manager.

On the weekend of July 28-30, the mall-tour segment of the HUGE campaign was scheduled to kick off

with an installation of the Pioneer Digital Surroundsound Theater in Santa Ana, Calif.'s Main Place Mall. From there, the "Light Years Ahead" presentation was set to visit six New York-area malls in August and September, and six other Los Angeles-area malls in October and November. "More than 125,000 people a weekend walk through each of these malls," says Wallace. "We hope to get 10%-15% of them to walk through this display."

Another aspect of the campaign is a coupon redemption promotion involving six major home video labels. "We're very happy with it," says Wallace. "We're getting sell-through in almost every state, and retailers are seeing more and more new faces."

According to Rick Buehler, Pioneer LDCA director of sales, Pioneer accounts for 85%-90% of laserdisk hardware sales at the present time. "We're expecting 10-15 new laserdisk manufacturers to come over from Japan by the first of the year," he says. "They're watching what we're doing right now."

Buehler predicts a laserdisk player base of 1 million-1.5 million by the end of 1990. "There could easily be 15 manufacturers selling players at a very affordable price next year." He estimates the current U.S. population at 400,000-500,000 laserdisk players.

In terms of LD software, Buehler says, "I would hope that by the end of '90, sales of 30,000-50,000 units would be standard for your average blockbuster title, if not more." In comparison, blockbuster LD titles currently sell 6,000-10,000 units out of the box and a big hit like "Beetlejuice" may make it to 20,000, according to Buehler. That singular alien, "E.T.," is approaching 70,000 units sold in the LD format.

LASER PROMOTION: We congratulate Donna Watton, who has been appointed to the newly created position of production coordinator for **Pioneer Artists**. Watton formerly worked as an assistant to Steve Buckingham, director of A&R for CBS Records, Nashville, and for Ron Weisner, Steve Winwood's personal manager.

LASER SCANS

FOR WEEK ENDING AUGUST 12, 1989

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TOP VIDEODISKS™

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating	Suggested List Price
1	1	9	COMING TO AMERICA	Paramount Pictures Paramount Home Video 32157	Eddie Murphy Arsenio Hall	1988	R	34.95
2	5	3	THE ACCIDENTAL TOURIST	Warner Bros. Inc. Warner Home Video 11825	William Hurt Kathleen Turner	1988	PG	24.98
3	2	7	BIG	CBS-Fox Video 4754	Tom Hanks	1988	PG	39.95
4	8	11	CROCODILE DUNDEE II	Paramount Pictures Paramount Home Video 32147	Paul Hogan Linda Kozlowski	1988	PG	34.95
5	3	3	BIRD	Warner Bros. Inc. Warner Home Video 11820	Forest Whitaker Diane Venora	1988	R	24.98
6	9	11	A FISH CALLED WANDA	CBS-Fox Video 4752	John Cleese Jamie Lee Curtis	1988	R	39.95
7	7	7	A CRY IN THE DARK	Cannon Films Inc. Warner Home Video 11868	Meryl Streep Sam Neill	1988	PG-13	29.98
8	4	19	DIE HARD	CBS-Fox Video 1666	Bruce Willis Bonnie Bedelia	1988	R	39.95
9	10	5	GHOSTBUSTERS	RCA/Columbia Pictures Home Video Criterion Collection	Bill Murray Dan Aykroyd	1984	PG	49.95
10	NEW		DANGEROUS LIAISONS	Warner Bros. Inc. Warner Home Video 11872	Glenn Close John Malkovich	1988	R	24.98
11	11	15	WILLOW	LucasFilm Ltd. Image Entertainment 11819	Val Kilmer Joanne Whalley	1988	PG	39.95
12	NEW		TWINS	Universal City Studios MCA Home Video 80873	A. Schwarzenegger Danny DeVito	1988	PG	34.98
13	NEW		WOODSTOCK	Warner Bros. Inc. Warner Home Video 11762	Various Artists	1970	R	39.98
14	6	7	COCKTAIL	Touchstone Pictures Touchstone Home Video 606	Tom Cruise Bryan Brown	1988	R	39.98
15	15	17	MIDNIGHT RUN	Universal City Studios MCA Home Video 80810	Robert De Niro Charles Grodin	1988	R	39.98
16	13	9	GORILLAS IN THE MIST	Universal City Studios MCA Home Video 80851	Sigourney Weaver Bryan Brown	1988	PG	39.98
17	18	3	RAIDERS OF THE LOST ARK	Paramount Pictures Paramount Home Video 1376	Harrison Ford	1981	PG	34.95
18	NEW		LAIR OF THE WHITE WORM	Vestron Pictures Inc. Image Entertainment 6430	Sammi Davis Catherine Oxenberg	1988	R	39.95
19	NEW		EIGHT MEN OUT	Orion Pictures Image Entertainment 6429	John Cusack Charlie Sheen	1989	PG	39.95
20	16	9	CHILD'S PLAY	MGM/UA Home Video M800951	Catherine Hicks Chris Sarandon	1988	R	34.95

◆ 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.

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Directed by VICTOR FLEMING Produced by MERVYN LeROY



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FOR WEEK ENDING AUGUST 12, 1989

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TOP VIDEOCASSETTES SALES™

Compiled from a national sample of retail store sales reports.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating	Suggested List Price
1	1	6	PINK FLOYD: DELICATE SOUND OF THUNDER	CBS Music Video Enterprises 24V-49019	Pink Floyd	1989	NR	24.98
2	2	12	MICHAEL JACKSON: THE LEGEND CONTINUES...	Motown Prod./Optimum Prod. Vestron Musicvideo 5358	Michael Jackson	1989	NR	15.98
3	5	55	LETHAL WEAPON	Warner Bros. Inc. Warner Home Video 11709	Mel Gibson Danny Glover	1987	R	19.98
4	3	28	JANE FONDA'S COMPLETE WORKOUT	Jane Fonda Warner Home Video 650	Jane Fonda	1989	NR	29.98
5	6	29	MOONWALKER ▲ ⁸	Ultimate Production CBS Music Video Enterprises 49009	Michael Jackson	1988	NR	24.98
6	9	5	METALLICA: 2 OF ONE	Elektra Records Elektra Entertainment 40109-3	Metallica	1989	NR	9.98
7	7	43	CINDERELLA	Walt Disney Home Video 410	Animated	1950	G	26.99
8	4	134	CALLANETICS ▲ ◇	Callan Productions Corp. MCA Home Video 80429	Callan Pinckney	1986	NR	24.95
9	10	150	RAIDERS OF THE LOST ARK	Paramount Pictures Paramount Home Video 1376	Harrison Ford	1981	PG	19.95
10	8	11	PLAYBOY WET AND WILD	HBO Video 0277	Various Artists	1989	NR	19.99
11	12	23	U2 RATTLE AND HUM	Paramount Pictures Paramount Home Video 32228	U2	1988	PG-13	24.95
12	16	71	INDIANA JONES AND THE TEMPLE OF DOOM	Paramount Pictures Paramount Home Video 1643	Harrison Ford Kate Capshaw	1984	PG	19.95
13	13	81	DIRTY DANCING	Vestron Pictures Inc. Vestron Video 6013	Patrick Swayze Jennifer Grey	1987	PG-13	24.98
14	18	39	GHOSTBUSTERS ▲	RCA/Columbia Pictures Home Video 6-20413	Bill Murray Dan Aykroyd	1984	PG	29.95
15	27	3	I LOVE LUCY: VOLUME 1	CBS-Fox Video 2301	Lucille Ball Desi Arnaz	1952	NR	14.98
16	23	14	DAZZLING DUNKS AND BASKETBALL BLOOPERS	CBS-Fox Video 2229	Marv Albert Frank Layden	1989	NR	14.98
17	19	24	MICHAEL JORDAN: COME FLY WITH ME	CBS-Fox Video 2173	Michael Jordan	1989	NR	19.98
18	21	5	THE BEST OF GILDA RADNER	Broadway Video Warner Home Video 35148	Gilda Radner	1989	NR	19.98
19	11	20	PLAYBOY'S SEXY LINGERIE	HBO Video 0156	Various Artists	1989	NR	19.99
20	15	9	DISNEY'S SING ALONG SONGS: FUN WITH MUSIC	Walt Disney Home Video 451	Animated	1989	NR	14.95
21	22	13	FULL METAL JACKET	Warner Bros. Inc. Warner Home Video 11760	Matthew Modine Adam Baldwin	1987	R	19.98
22	14	40	E.T. THE EXTRA-TERRESTRIAL	Amblin Entertainment MCA Home Video 77012	Henry Thomas Dee Wallace	1982	PG	24.95
23	26	4	NEW ORDER: SUBSTANCE 1989	Warner Reprise Video 38152	New Order	1989	NR	16.98
24	25	9	NUTS ABOUT CHIP 'N' DALE	Walt Disney Home Video 447	Animated	1989	NR	14.95
25	24	10	PLAYMATE OF THE YEAR VIDEO CENTERFOLD 1989	HBO Video 0065	Kimberley Conrad	1989	NR	19.99
26	17	9	THE LOST BOYS	Warner Bros. Inc. Warner Home Video 11748	Jason Patric Dianne Wiest	1987	R	19.98
27	20	18	SHIRLEY MACLAINE'S INNER WORKOUT	Vestron Video 5270	Shirley MacLaine	1989	NR	29.98
28	29	7	\$19.98 HOME VID CLIFF'EM ALL! ▲	Elektra Records Elektra Entertainment 40106-3	Metallica	1987	NR	19.98
29	33	6	DUCKTALES: DUCK TO THE FUTURE	Walt Disney Home Video 449	Animated	1989	NR	14.95
30	28	16	ANTHRAX: OI DIVNIKUFESIN N.F.V. ●	Megaforce Worldwide Island Visual Arts 50135-3	Anthrax	1988	NR	19.98
31	37	21	RUSH: A SHOW OF HANDS ▲	PolyGram Music Video 041760-3	Rush	1989	NR	24.95
32	40	147	JANE FONDA'S LOW IMPACT AEROBIC WORKOUT ▲ ◇	Jane Fonda Warner Home Video 070	Jane Fonda	1986	NR	29.98
33	35	8	DUCKTALES: LOST WORLD WANDERERS	Walt Disney Home Video 450	Animated	1989	NR	14.95
34	39	26	BRUCE SPRINGSTEEN ANTHOLOGY: 1978-1988 ▲ ³	CBS Music Video Enterprises 49010	Bruce Springsteen	1989	NR	24.98
35	NEW ▶		PUBLIC ENEMY	MGM/UA Home Video M201586	James Cagney	1931	NR	19.95
36	NEW ▶		FIRST MEN IN THE MOON	RCA/Columbia Pictures Home Video 6-20958	Edward Judd Martha Hyer	1964	NR	19.95
37	NEW ▶		DAFFY DUCK'S QUACKBUSTERS	Warner Bros. Inc. Warner Home Video 11807	Animated	1988	G	19.95
38	34	28	THE ALL NEW NOT-SO-GREAT MOMENTS IN SPORTS	HBO Video 0025	Tim McCarver	1988	NR	14.99
39	32	35	PLAYMATE VIDEO CALENDAR 1989	HBO Video 0510	Various Artists	1988	NR	19.99
40	31	2	LEONARD/HEARNS SAGA	CBS-Fox Video 2287	Sugar Ray Leonard Thomas Hearns	1989	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.

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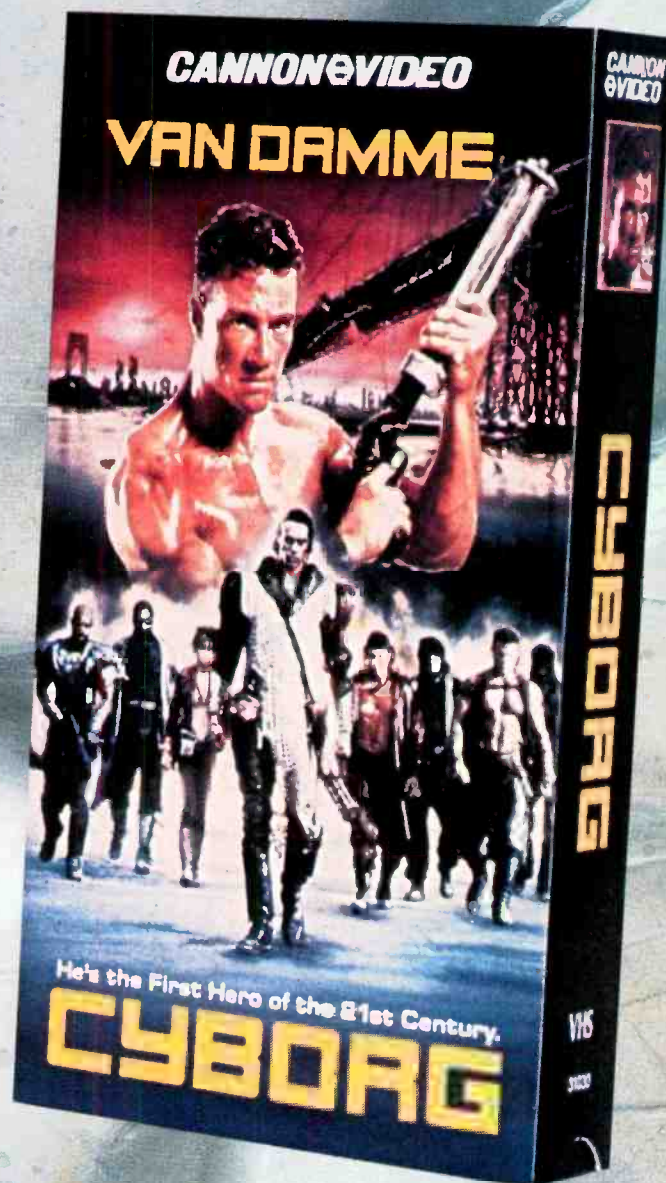
- Directed by Albert Pyun (The Sword & The Sorcerer, Radioactive Dreams).

- Written by Kitty Chalmers.

ORDER DUE DATE: Aug. 31, 1989

STREET DATE: Sept. 20, 1989

*(No purchase necessary. For complete details & official rules, contact your Warner Home Video Distributor Sales Rep.)
 Action-Adventure • Color/86 Minutes • #31030 • \$89.95* VHS/BETA
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 *Suggested list price per cassette. Higher in Canada.
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JEAN-CLAUDE VAN DAMME (Bloodsport) as Gibson Rickenbacker one of the last remaining Slingers.



DEBORAH RICHTER (Square Dance, Promised Land) as Nady Simmons, Rickenbacker's fierce female partner on the journey to Atlanta.



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Sheila Benson, LOS ANGELES TIMES

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SEATTLE TIMES

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When a mammoth, childlike Montana Cheyenne and his radical buddy hit the trail on a modern day vision quest, their search for enlightenment turns into a full-throttle road trip into outrageous comedy.

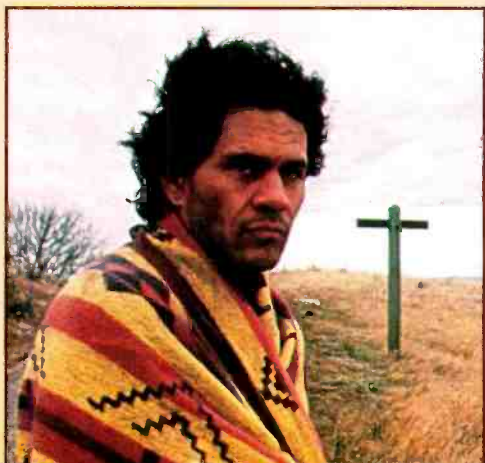
- Produced by George Harrison's & Denis O'Brien's HandMade Films, the creators of such quality hits as "5 Corners," "Bellman & True," "The Lonely Passion of Judith Hearne," and the critically acclaimed "Mona Lisa."

- Director JONATHAN WACKS co-produced the comedy hit "Repo Man."

- Rising star A MARTINEZ appears regularly on TV's popular "Santa Barbara," as well as such films as "The Cowboys," "Beyond the Limit," TV's "All in the Family" and the hit mini-series "Centennial."

- AMANDA WYSS was featured in such box office hits as "A Nightmare on Elm Street" and "Silverado."

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the 1988 Summer Olympics: *Seoul*. From NBC

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Classics bring home America's favorite

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Champion of Justice rides again

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of **Television** collection lives up to its name with original

presentations including *Bang the Drum Slowly*, *No Time for*

Sergeants and *Requiem for a Heavyweight*, featuring stars like Paul

Newman, Andy Griffith and Jack Palance. **Film**

stars like Bob Hope, George Segal, Phyllis Diller,

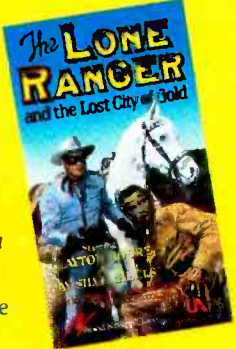
Alan Alda, James Garner and

Sidney Poitier fill the screen in

United Artists pictures including

Boy, Did I Get A Wrong Number, *Bridge at Remagen*,

Paper Lion and *Duel at Diablo*.



Wood Knapp Video

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HOME VIDEO

Turner Seeks Major Home Video Role

COLORFUL KEYNOTER: Ted Turner, Turner Broadcasting System chairman, who will probably take more potshots at the networks during his keynote speech at the Video Software Dealers' Assn. convention Monday (7), is no stranger to home video. In fact, his substantial broadcasting empire, which launched Turner Home Entertainment last January with the release of "A Man For All Seasons," as well as with plans to gradually reissue the recently acquired 700-title RKO library ("King Kong," "Citizen Kane"), has its eyes on becoming a substantial player.

"Our major priority is to be a force in the rental and sell-through side of the business and be taken

seriously," says Martin Weinstein, VP sales & marketing, who adds that THE is drawing on three major programming components: the



by Jim McCullaugh

RKO library, original features from Turner Network Television, and NWA Wrestling.

He figures that by the end of the year the company may have 300-

450 titles issued. "We're not a large company, nor do we intend to get that large. Our motto is 'lean, mean, and stay in the green.'"

"Distribution is in great shape. We've got Commtron and recently added Video Trend. The one large wholesaler we're missing is Major Video, but we hope to have them soon." Rack sell-through product is going through Handleman, while the company maintains about a half-dozen direct accounts, he says.

Among some of the more interesting upcoming product, he says, will be a restored version of the 40-year-old classic "Mighty Joe Young," which will add a 10-minute tinted fire sequence. Debuting

(Continued on next page)

HALLOWEEN PROMOTIONS

(Continued from page 41)

"The Changeling," "The Last House On The Left," "Godzilla: King Of The Monsters," "The Incubus," and "Rawhead Rex" at \$19.98.

All of Vestron's Butcher's Dozen II titles are priced at \$19.98. They include "The Unholy," "Chopping Mall," "The Company Of Wolves," "Bloodsucking Freaks," "Crawlspace," "The Food Of The Gods," "Blood Diner," "Dead And Buried," "The Toxic Avenger," "Rocktober Blood," "Doctor Phibes Rises Again," "Evil Dead 2: Dead By Dawn," and "The Gate." National release date for both Butcher's Dozens is Sept. 27; preorder is Sept. 6.

•Warner Home Video is hacking up to 78% off retail lists for its Cheap Creeps horror lineup of 20 \$19.98-priced titles. Pre-orders are due Aug. 17; street date is Sept. 6.

Heavy on Stephen King titles, the collection includes "Creepshow," "Cujo," "Maximum Overdrive," "The Shining," "Salem's Lot: The Movie," and "A Return To Salem's Lot." Other titles in the promotion include "Gremlins," "Twilight Zone: The Movie," "It's Alive," "It's Alive Again," "It's Alive III: Island Of The Alive," "The Curse Of Frankenstein," "Horror Of Dracula," "The Mummy," "The Exorcist," "Exorcist II: The Heretic," "A Clockwork Orange," "Little Shop Of Horrors," "Altered States," and "Return Of The Living Dead, Part II."

Warner is also marketing Spanish-subtitled VHS versions of "The Exorcist," "Gremlins," "Little Shop Of Horrors," "A Return To Salem's Lot," and "The Shining" at comparably shrunken prices.

FOR THE RECORD

A recent story about Magnum Entertainment inadvertently referred to the movie "WitchTrap" as a sequel to "Witchboard." Paragon Arts International owns the sequel rights to "Witchboard." The Kevin S. Tenney-scripted and -directed film "WitchTrap" is not a sequel to "Witchboard," even though Tenney scripted and directed both.

FOR WEEK ENDING AUGUST 12, 1989

Billboard

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TOP SPECIAL INTEREST VIDEOCASSETTES SALES

THIS WEEK	2 WKS. AGO	WKS. ON CHART	Compiled from a national sample of retail store sales reports.		Suggested List Price
			TITLE	Program Supplier, Catalog Number	
HEALTH AND FITNESS™					
				★★ NO. 1 ★★	
1	2	135	CALLANETICS ♦	MCA Home Video 80429	24.95
2	1	27	JANE FONDA'S COMPLETE WORKOUT	Warner Home Video 650	29.98
3	4	41	SUPER CALLANETICS	MCA Home Video 80809	24.95
4	3	135	JANE FONDA'S LOW IMPACT AEROBIC WORKOUT ♦	Warner Home Video 070	29.98
5	6	39	KATHY SMITH'S FAT-BURNING WORKOUT	Fox Hills Video FH1059	19.95
6	7	23	ANGELA LANSBURY: POSITIVE MOVES	Wood Knapp Video WK1016	29.95
7	9	135	JANE FONDA'S NEW WORKOUT ♦	Warner Home Video 069	29.98
8	8	29	RAQUEL: LOSE 10LBS. IN 3 WEEKS	HBO Video 9892	19.99
9	11	135	KATHY SMITH'S ULTIMATE VIDEO WORKOUT	JCI Video 8100	14.95
10	5	17	SHIRLEY MACLAINE'S INNER WORKOUT	Vestron Video 5270	29.98
11	12	73	START UP WITH JANE FONDA	Warner Home Video 077	19.95
12	10	135	KATHY SMITH'S BODY BASICS	JCI Video 8111	14.95
13	14	135	JANE FONDA'S EASY GOING WORKOUT ♦	Warner Home Video 058	29.98
14	13	121	THE JANE FONDA'S WORKOUT CHALLENGE	Warner Home Video 051	29.98
15	18	113	20 MINUTE WORKOUT	Vestron Video 1033	29.95
16	17	7	THE 8 WEEK CHOLESTEROL CURE	Twin Tower Video	29.95
17	15	77	KATHY SMITH'S STARTING OUT	Fox Hills Video FH1027	19.95
18	20	121	A WEEK WITH RAQUEL	HBO Video 9965	19.99
19	16	117	JANE FONDA'S P. B. & R. WORKOUT	Warner Home Video 046	29.98
20	NEW ▶		KATHY SMITH'S PREGNANCY WORKOUT	Fox Hills Video MO32223	19.95

♦ IFA 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. ♦ IFA 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.

BACKLOT BEAT

(Continued from preceding page)

on home video, both a black-and-white and color edition will be made available at \$19.95 each.

Noting that the "colorization uproar appears to be dying down," one different wrinkle in THE's colorized editions, he says, is to offer "completely separate packaging" from black-and-white counterparts. The colorized "King Kong" package, for example, is bright green with orange and yellow letters. On the "black-and-white side of the equation, we gear our packaging toward collectors."

THE has also pacted with Carl Sagan Production to distribute the 14 episodes in the "Cosmos" series. In addition, THE will have several new Turner Network Television original features, including Gore Vidal's "Billy The Kid."

The company will also be offering a Lucille Ball Signature Collection featuring 12 of the late comedienne's films, as well as a 50-title RKO Gold Collection and a reproduction of 44 other RKO classics.

MCEG CHAIRMAN Jonathan Krane, discussing his company's recent acquisition of Virgin Vision (Billboard, Aug. 5), says he's pretty certain the net result will be only one home video company: "I'm not going to run them as separate companies. I'm still not sure about whether there will be one label or two. That's microplanning. Thus far we've done the macroplanning. The MCEG management controls the entity but the senior Virgin Vision staff will remain. Virgin has built up a lot of good will and we paid a lot for it. It will probably be something like MCEG/Virgin. I hope we can do that without losing a lot of people." Krane adds that Virgin Vision will move from its Wilshire Boulevard headquarters in Los Angeles to MCEG offices in Santa Monica, Calif.

MCEG has about seven pictures in the can right now and is enjoying a number of good reviews for "Getting It Right," which will be issued this October on home video.

"We will be making about 10 pictures a year and we'll be acquiring about 20," he says. "I'm looking at 30 pictures a year or about three per month in the A category. Hopefully we'll have a few super A pictures. I believe 'Boris And Natasha' [an upcoming MCEG theatrical release] will be a 250,000-unit seller." "Chocolate War" was an \$800,000 picture, he says, and sold 40,000 units. "The combination of Virgin acquisitions and MCEG-produced product will give the company some great clout in the home video marketplace," he says.

CHART FACTS: A lot of video specialty retailers were not convinced that music video longforms were coming into their own several months ago when Michael Jackson, Bruce Springsteen, and U2 tapes were generating brisk sales (Billboard, Feb. 25). But take a gander at the Top Videocassette Sales chart. Ten titles, or 25% of the chart, are music video, including chart-toppers from Pink Floyd and the Vestron Michael Jackson retrospective. The chart does not merely re-

(Continued on next page)

Every Success Story Has A Beginning

BEGINNING CALLANETICS is the exciting new program designed to capture an even larger share of the exercise market. In response to popular demand, Callan Pinckney has developed an hour-long health and fitness video that includes a 30-minute routine for people who have never exercised or are trying to get back into a regular routine.

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- Posters available.
- Co-op Advertising Available.

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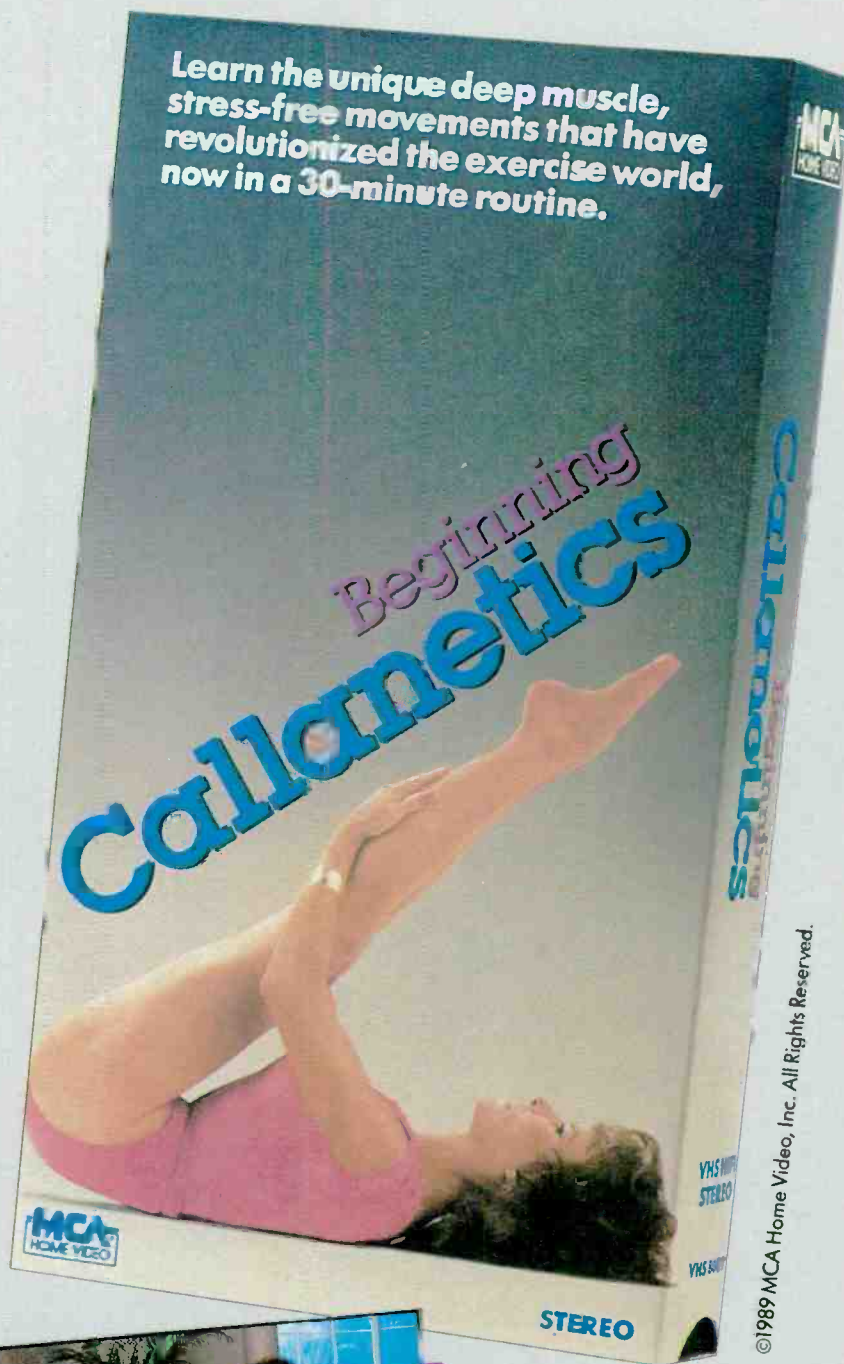
Suggested Retail Price

Color/60 Mins./Not Rated
Stereo VHS Beta HiFi Videocassette #80892

*** Contact your sales representative for Special Introductory Price**

Executive Producer: Callan Pinckney
Producer/Production Designer:
Marjorie Clarke Woolridge for Michael Huss, Inc.

Director/Director of Photography: Michæl Huss
Executive in Charge of Production: Marc L. Bailin
Still Photography: Stuart Gross



**STREET DATE:
October 5, 1989**

MCA
HOME VIDEO

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BACKLOT BEAT

(Continued from preceding page)

flect record/tape combo chains but is a cross-section of many different types of stores. Opportunity is still knocking.

As we predicted a few weeks ago (Billboard, July 1), the summer box-office onslaught has hiked interest in earlier titles as the sales chart sees renewed activity on "Lethal Weapon," "Raiders Of The Lost Ark," "Indiana Jones And The Temple Of Doom," "Star Trek IV," and "Ghostbusters." Movie analysts are now predicting a record-shattering, \$2-billion box-office summer as "Batman" just soared above the \$200 million level.

And just when you thought you were safe from sequels, look for "Eddie & The Cruisers II" shortly, as well as a November release of "Back To The Future 2." Next year, look for "RoboCop 2," "Young Guns 2," and "Beverly Hills Cop 3."

VIDEO PEOPLE

Video People is a weekly column spotlighting personnel changes and promotions announced by prerecorded video suppliers, distributors, duplicators, retailers, and hardware manufacturers. Write to Video People, Billboard, 1515 Broadway, New York, N.Y. 10036.

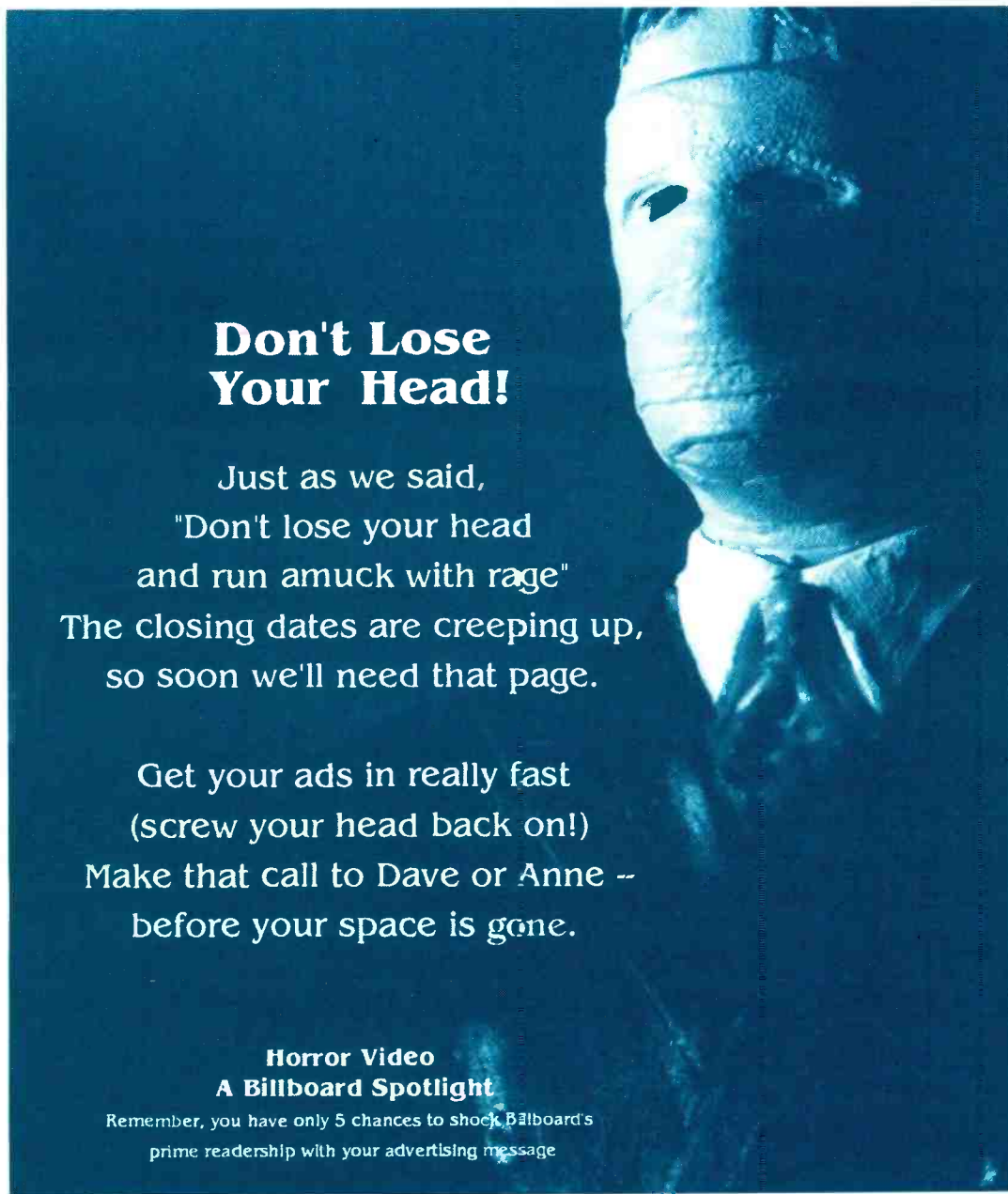
Eric Kessler is promoted to president of HBO Video, New York, succeeding Curt Viebranz, who is appointed president and chief operating officer of Time-Life Books, Europe. Kessler was formerly senior VP, marketing, of HBO Video. At the same time, **Bill Polich**, formerly sales VP, is promoted to senior sales VP, replacing Jerry Ruttenbur, who is departing to join Nintendo.

Kohji Kobayashi is named managing director of CBS/Fox Video in Japan. He had been general sales manager of Warner Home Video in Tokyo.

Don Helgesen is named executive VP of Technicolor Videocassette Inc. (Worldwide), Los Angeles. He had been VP/GM of Technicolor Videocassette of Michigan Inc.

Robert Tollini, formerly VP of marketing and purchasing, is upped to senior VP/GM of Video Trend, Livonia, Mich.

James Bouras has been retained as special counsel to JVC in connection with the JVC Patent Dept. Enforcement Program, New York. His previous positions have included VP and director of the Motion Picture Assn. of America.



Don't Lose Your Head!

Just as we said,
"Don't lose your head
and run amuck with rage"
The closing dates are creeping up,
so soon we'll need that page.

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Photo: Denise Straga

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Sept 9	Aug 25	Dave Nelson	Anne Rehman
Sept 16	Sept 1	Advertising Director:	213-859-5313
Sept 23	Sept 8	Video/Pro	
Sept 30	Sept 15	212-536-5275	

THE HOLLYWOOD REPORTER BOX OFFICE

THIS WEEK	PICTURE/(STUDIO)	WEEKEND GROSS (\$)	NO. OF SCRNS PER SCRIN AVG (\$)	WKS IN REL	TOTAL GROSS TO DATE (\$)
1	Turner & Hooch (Buena Vista)	12,211,042	1,877 6,506	—	12,211,042
2	Lethal Weapon 2 (Warner Bros.)	10,401,958	1,830 5,684	3	88,845,480
3	Batman (Warner Bros.)	8,952,993	2,201 4,068	5	202,867,563
4	When Harry Met Sally (Columbia)	7,858,941	827 9,501	2	24,157,072
5	Friday 13th: Part VIII (Paramount)	6,251,310	1,683 3,714	—	6,251,310
6	Honey, I Shrunk the Kids (Buena Vista)	4,577,894	1,481 3,091	5	95,437,383
7	Licence to Kill (MGM/UA)	3,410,486	1,508 2,262	2	24,275,616
8	Indiana Jones & Last Crusade (Paramount)	2,813,538	1,203 2,339	9	177,001,203
9	Dead Poets Society (Buena Vista)	2,609,319	993 2,628	8	74,665,205
10	Peter Pan (Buena Vista re-issue)	2,329,615	1,422 1,638	2	19,449,584
11	Ghostbusters II (Columbia)	1,948,445	1,342 1,452	6	102,139,257
12	Weekend at Bernie's (20th Century Fox)	1,855,657	966 1,921	3	21,632,213
13	Do the Right Thing (Universal)	1,514,265	471 3,215	3	19,418,306
14	Karate Kid III (Columbia)	1,201,132	1,119 1,073	4	33,291,740
15	Shag: The Movie (Hemdale)	1,145,001	837 1,368	1	4,434,879
16	UHF (Orion)	914,644	1,2956 706	1	4,443,328
17	Field of Dreams (Universal)	573,750	450 1,275	14	57,589,686
18	Star Trek V: The Final Frontier (Paramount)	403,738	338 1,195	7	48,851,117
19	Babar: The Movie (New Line)	397,155	510 779	—	397,155
20	Great Balls of Fire (Orion)	351,011	470 747	4	12,704,337
21	See No Evil, Hear No Evil (Tri-Star)	225,148	374 374	11	45,407,791
22	Pet Semetary (Paramount)	160,270	237 676	14	56,592,017
23	Rain Man (MGM/UA)	140,995	216 653	32	171,011,462
24	Major League (Paramount)	106,692	121 882	16	49,433,904
25	No Holds Barred (New Line Cinema)	104,285	121 862	8	16,001,563
26	Scenes From Class Struggle (Cinecom)	74,763	29 2,578	8	1,857,494
27	Beaches (Buena Vista)	59,514	78 763	30	56,342,075
28	2nd Animation Celebration (Expanded)	49,337	5 9,867	—	49,327
29	Chocolat (Orion Classics)	42,726	18 2,374	20	1,945,836
30	The Music Teacher (Orion Classics)	32,287	6 5,382	3	133,100
31	Women on the Verge (Orion Classics)	30,788	17 1,811	37	6,712,035
32	Lawrence of Arabia (Columbia)	26,375	15 1,758	24	6,574,090
33	Little Vera (Int'l Film Ex.)	26,196	16 1,637	15	1,003,674
34	La Lectrice (Orion Classics)	26,009	11 2,365	13	437,454
35	Wuthering Heights (Samuel Goldwyn)	22,603	6 3,767	16	405,891
36	Murmur of the Heart (Orion Classics)	21,498	11 1,954	24	968,797
37	Getting It Right (MCEG)	19,344	12 1,612	12	669,822
38	Eat a Bowl of Tea (Columbia)	17,066	1 17,066	1	45,092
39	Scandal (Miramax)	16,984	33 515	13	8,325,890
40	High Hopes (Skouras)	12,867	8 1,608	22	1,157,986

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It gives the
term copycat
a whole
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For years, the mass duplication of video-cassettes required hundreds of duplicators, dozens of workers and football fields of floor space.

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"Some Enchanted Evening" This invitation only concert, taped at Opryland, pays tribute to Willie's "Stardust" album, 10 years after its release. Features standards like — *Spanish Eyes*, *Twilight Time* and *Buttermilk Sky*, along with his modern classics, *On The Road Again* and *City of New Orleans*. 90 min., 17 songs in all.

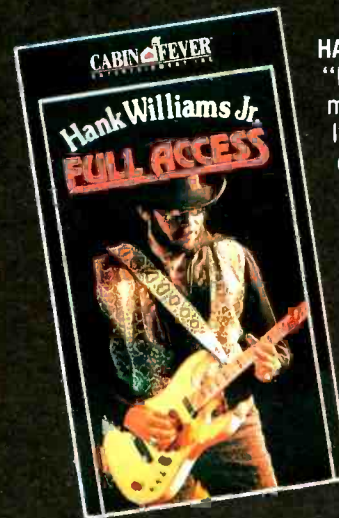
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INTERNATIONAL**

Charlie Daniels hosts this country music adventure, touring London, the Bahamas, the Swiss mountains, and back to Kansas. Watch Roy Clark, Emmylou Harris, Barbara Mandrell, The Oak Ridge Boys, Charlie Rich, Ronnie Milsap, Merle Haggard, Mel Tillis, and more. 59 min.

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"Full Access"** The man and his music. It's like a "Full Access" pass to Hank Jr.'s ranch in Montana and his home in Tennessee. Plus, you'll relive the excitement of the 1989 Double Eagle Tour. Includes classics like "*Born to Boogie*" and "*Family Tradition*." 90 min.

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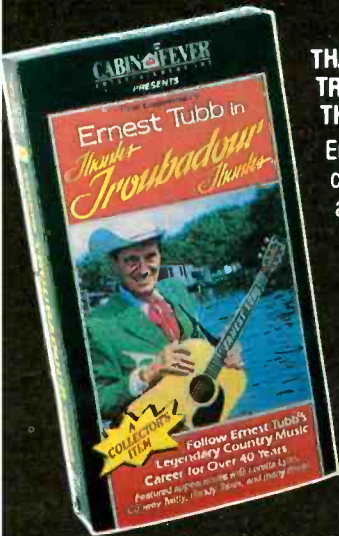
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V S D A 8 9



"Working Girl" (CBS/Fox)



"Great Balls of Fire!" (Orion)



"Bambi" (Walt Disney)



"Lean On Me" (Warner)



"Champions Forever" (J2)



"Who Framed Roger Rabbit?" (Touchstone)



"The Wizard Of Oz" (MGM/UA)



"Rain Man" (MGM/UA)



"Pet Sematary" (Paramount)

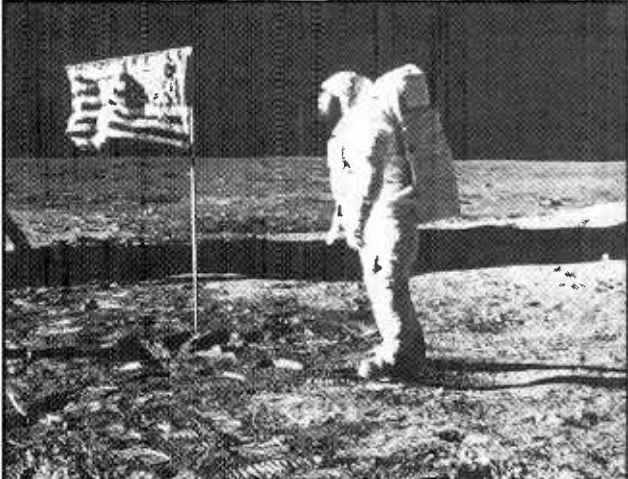


"The Land Before Time" (MCA)



**THREE WAYS
TO RAKE IT IN
THIS FALL!**

Billboard® IN THIS SECTION



**V6
GRABBING THE STRING ON THE
STILL-RISING HOME VIDEO BALLOON**
By *JIM McCULLAUGH*

"E.T." and "Cinderella" were last year's most sought-after couple, and though they're definitely a hard act to follow, "Roger Rabbit" and "Bambi" will prove strong enough a leading duo to carry a potent fourth quarter.

**V8
HOT SUMMER/FALL TITLES KEEP
THE HOME (VIDEO) FIRES BURNING**
By *JIM McCULLAUGH*

Rev up the rental rockets, load the sell-through cannons, here come the titles that will turn the winter marketplace into a hotbed of holiday sales.

**V12
FEEDING CONSUMERS' GROWING TASTE
FOR COLLECTIBLES**
By *KEN JOY*

New titles, both catalog and recent, are pushing the bottom limits of the price barrier in the strongest support for sell-through by majors and independents to date.

**V12
FRESHENING THE CHEESE THAT SPRINGS THE TRAP**
By *KEN JOY*

Slower turn ratios on rentals are squeezing profits for smaller and midsize stores fighting to compete with superstores and supermarkets, but rental's vital signs are still strong—and sell-through is picking up any slack.

**V19
SPECIAL INTEREST CATCHES MAINSTREAM CURRENTS**
By *CHRIS McGOWAN*

Upcoming and recently-released titles clearly demonstrate the wide range of big and little niches now being addressed by home-video labels—and more and more high-quality titles are powered to sail the mainstream.

**V26
BACKLOT BEAT '90**
By *JIM McCULLAUGH*

U.S. consumers show no signs of letting go of an ever-increasing love affair with the silver screen, and that bodes well for home video as the velvet curtain keeps rising on hit after hit.



**V30
LASERDISK COMES OF AGE AS A HIGH-QUALITY OPTION**
By *CHRIS McGOWAN*

Laserdisk advocates have long touted the medium as the format of the future, but the pace of laserdisk acceptance has accelerated dramatically in the last 10 months.

**V35
ACCESSORIES PLAY BIGGER ROLE WITH
EDGE-WISE RETAILERS**
By *KEN JOY*

The strength of the accessories market can be seen in the proliferation of cross-promotions designed to make consumers aware of add-on products that add new life to home electronics.

**V40
CDV HARDWARE SALES WILL LIGHT
UP LAGGING SOFTWARE MARKET**
By *KEN JOY*

A combiplayer price-drop should spark greater hardware sales, spur the software side, and broaden the market for CDV in a variety of formats.

**V46
MADISON AVENUE GAUGES STRENGTH
OF COMMERCIALS ON TAPE**
By *DON JEFFREY*

Home-video advertising continues to gain favor as a cost-efficient way for companies to reach consumers and a new way for advertisers to reach potential customers.

**V50
PIRACY FLAG STILL FLYING HIGH
BUT VIGILANCE GROWS**
By *DAVID WYKOFF*

Home-video piracy seems easier to spot these days and harder to prevent, but while video thieves are more active than ever, so are the efforts the industry is taking to see that pirates eventually walk the plank.

**V52
NEW-FOUND GROWTH CHASES MUSIC VIDEO
INTO THE '90s**
By *CHRIS McGOWAN*

Superstar product opened the doors wider for music video in '89, and music/combo stores are learning to merchandise the surge into a full-blown stampede for the '90s.

**V54
MUSIC/VIDEO LABELS CRANK UP THE SCREEN BEAT**
By *CHRIS McGOWAN*

Current and new music-video releases will benefit from a breakthrough year in which the music market made a home for music video—and labels piped in product that made a big difference with customers.

VIDEOCASSETTES RECAP CHARTS INDEX

RENTALS	V38
SALES	V42
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SELF IMPROVEMENT	V48
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Tom Berenger, Corbin Bernsen and Charlie Sheen team in "Major League" (Paramount).

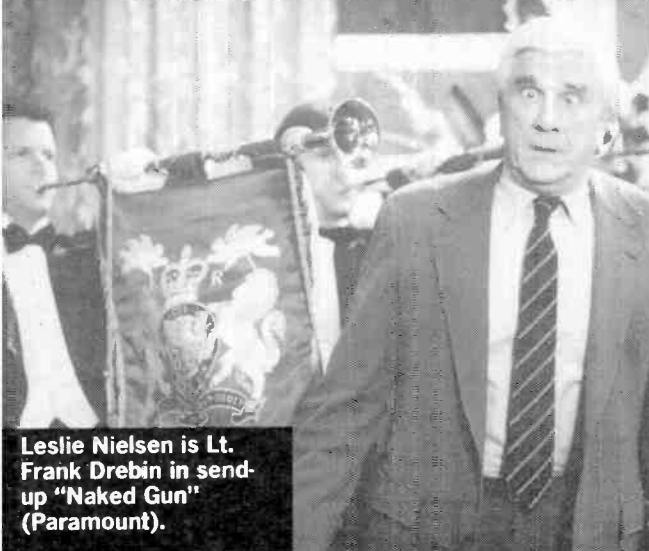
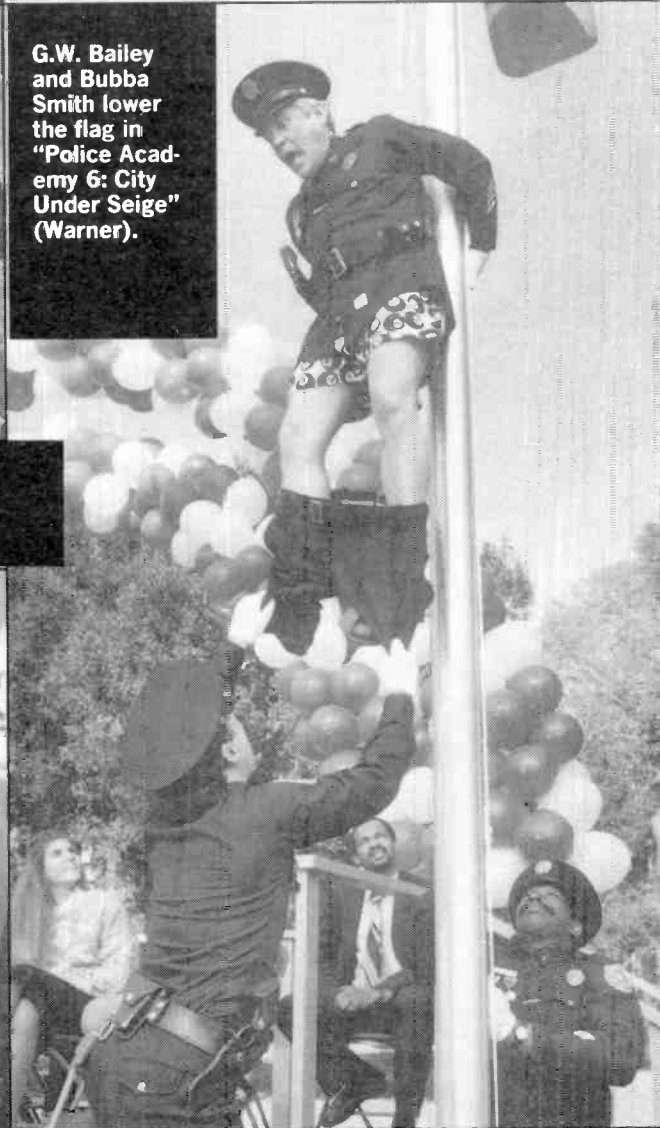


Don Ameche and friends come home in "Cocoon: The Return" (CBS/Fox).



G.W. Bailey and Bubba Smith lower the flag in "Police Academy 6: City Under Siege" (Warner).

Peter Weller and Richard Crenna head doomed crew in "Leviathan" (MGM/UA).



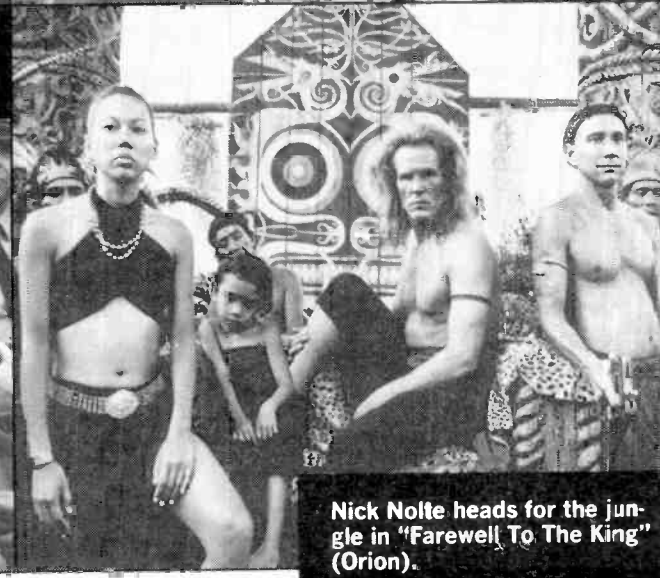
Leslie Nielsen is Lt. Frank Drebin in send-up "Naked Gun" (Paramount).



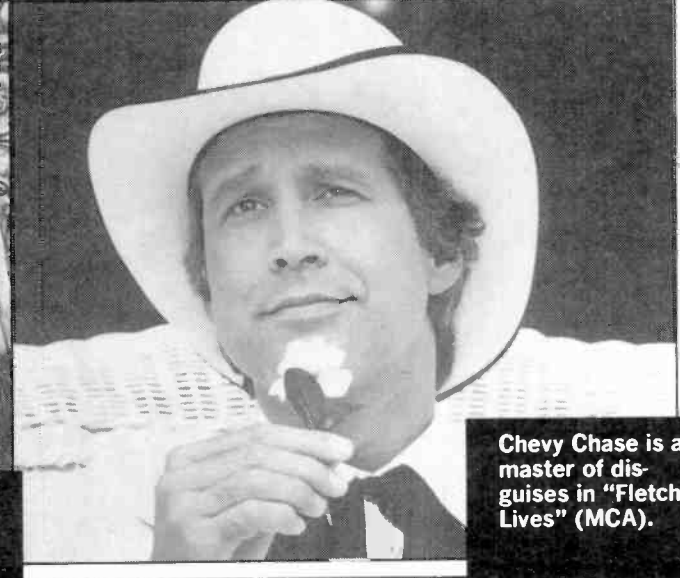
Bill Murray is ratings-hungry TV exec in "Scrooged" (Paramount).



Sam Neill and Meryl Streep in "A Cry In The Dark" (Warner).



Nick Nolte heads for the jungle in "Farewell To The King" (Orion).



Chevy Chase is a master of disguises in "Fletch Lives" (MCA).

MOVIE MADNESS: Hot Summer/Fall Titles Keep Home (Video) Fires Burning

There's no shortage of film fuel for the home video market in the second half as such titles as "Great Balls Of Fire," "Working Girl," "Rain Man," "Major League," "Pet Sematary," "Lean On Me," "Her Alibi," "Cousins," "Bill & Ted's Excellent Adventure," "Scandals," have all been locked into the late summer/fall release for the rental side of the business.

Other potentially hot renters include "Criminal Law," "Jacknife," "Out Cold," and "Miss Firecracker."

On the sell-through side, "The Land Before Time," "Who Framed Roger Rabbit," "The Wizard Of Oz," and "Gone With The Wind" highlight a prolific array of affordably priced movies, including catalog titles that are now as low as \$14.95.

The special interest area should be fueled by such titles as J2's "Champions Forever" as well as HBO's price promotion on its Sports Illustrated series, and other titles.

While most of the industry's major titles and campaigns have been previously announced, here's a capsule scorecard of just some of the activity the marketplace is expecting:

Buena Vista Home Video: Walt Disney's big gun is "Bambi," the highest-grossing Disney classic, which will be released as part of a \$60-million fall marketing program. Available for a limited time at \$26.99, there's a \$3.00 refund offer which effectively reduces the price to \$23.99. Street date is Sept. 28, pre-book is Aug. 29. Among "Bambi's" major promotion phases are a pre-sell, in-store premium offer, a Procter & Gamble Crest Toothpaste \$3 refund offer good between Sept. 28 through Nov. 30; and an M&M/Mars free gift offer running Nov. 15 through Jan. 31, 1990. Sizable TV and consumer print ads will support the title.

Other Disney classics being offered for \$26.99 are "Dumbo," "The Sword In The Stone," "Alice In Wonder-

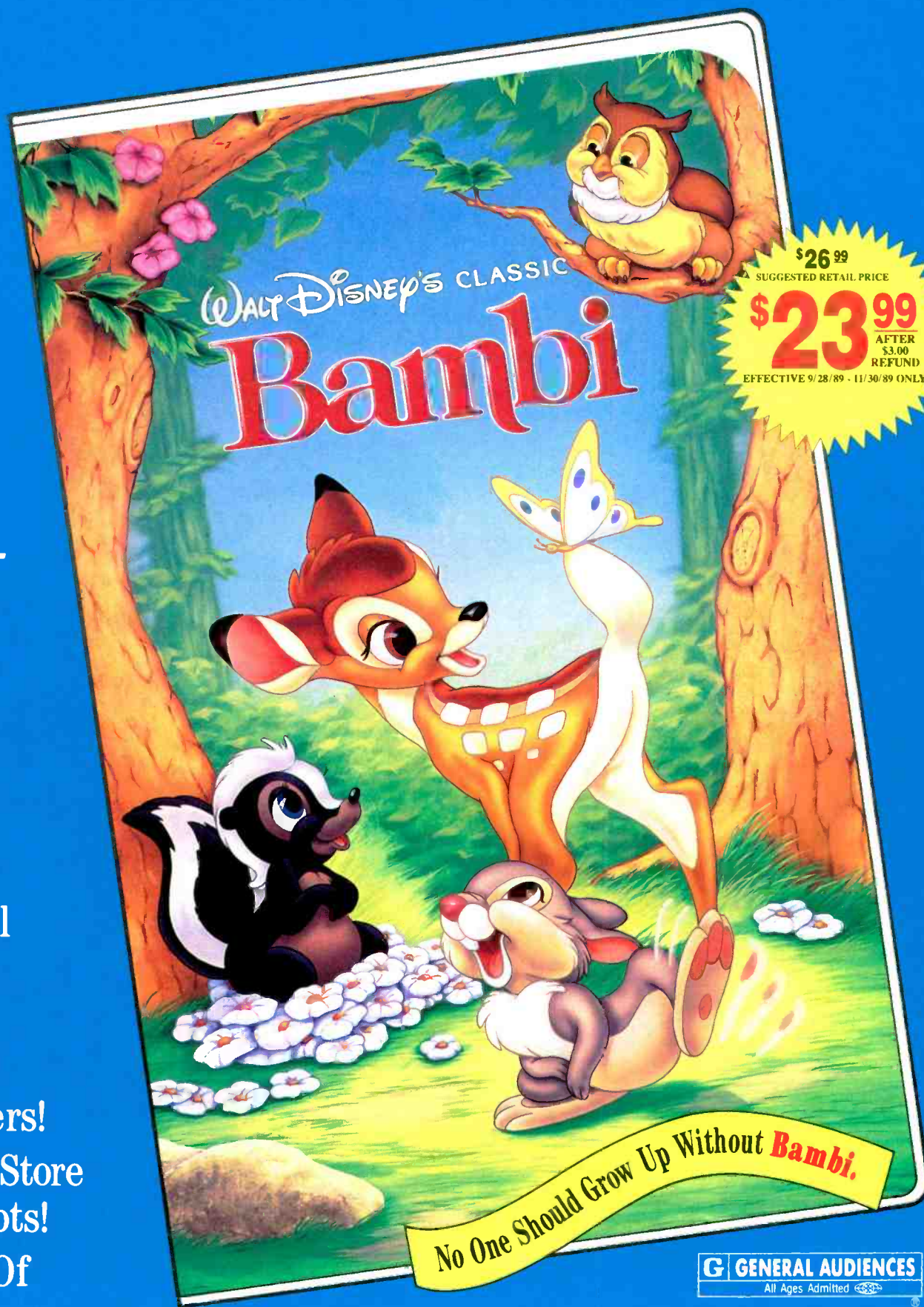
(Continued on page V-20)

THE HIGHEST GROSSING ANIMATED CLASSIC EVER RELEASED ON VIDEO!

Bambi

*Is
Destined
To Be Your
Best-Selling
Classic Ever
With Record-
Breaking
Marketing
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- Three Multimillion-Dollar National Advertising Campaigns!
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**PREBOOK DATE...AUGUST 29
STREET DATE...SEPTEMBER 28**

IT'S ALL PART OF A \$60 MILLION CAMPAIGN...THE BIGGEST INDUSTRY EVENT EVER!

BALLOON

(Continued from page V-6)

"Her Alibi," "Cousins," "Bill & Ted's Excellent Adventure," "Scandals," and a few others, and rental activity should sustain itself at a high level throughout the Christmas period.

Los Angeles-based analyst Tim Baskerville says: "We may not have the excitement that something like 'E.T.' generated last year but with this new wave of aggressive pricing we should have a very strong season. People are optimistic. The business seems fat and happy right now. Distributors seem reasonably happy and retailers are not more vocal than they usually are.

"It seems like a bullish time. The business should be on the same order of magnitude as last year. Of course, we're not seeing the same rate of VCR penetration but pricing will drive sales."

Baskerville also makes note of the greater degree of video software company and consumer goods manufacturer tie-ins and cross promotions which bodes well for the industry.

"Those are win-win deals," he says. "Not much cash changes hands in those arrangements but everyone comes away with increased promotional benefits. All those tie-ins will have a very positive effect. It's not new but it's now

'The first part of the year has been running ahead. There's been a nice, steady uptick in the market. That means a buoyant fourth quarter.'

more commonplace."

While there has been some recent discussion of the so-called "rental wall," Bud O'Shea, head of MGM/UA Home Video, said at the recent Consumer Electronics Show, that "it is my opinion we should not be concerned. There is nothing happening in the marketplace that isn't following a natural course. There continues to be more encouraging signs that the rental business has *not* hit a wall. MGM/UA had great success with 'Moonstruck' shipping 400,000-plus units in the U.S. and Canada." The company is also projecting big numbers on "Rain Man."

"There may be a wall out there but I believe we have not seen it yet. The wall is a lot self-inflicted. Most anything really promoted and well-marketed will break through."

Discussing other industry issues and concerns, O'Shea also observes that home video suppliers are "not dealing with a single way of doing business within the home video industry today as was in the past. We have two distinct busi-

(Continued on opposite page)



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BALLOON

(Continued from opposite page)

nesses operating under the banner of home video. Two separate disciplines, requiring two different approaches to the market."

One, he observes is a well-developed distribution system that delivers, for the most part, recent theatrical releases to a network of video outlets engaged in the rental of motion pictures.

"This is the primary business that has fueled the explosive growth during the decade of the 1980s." The other business, of course, is sell-through.

He estimates that there are about 30,000 full-line retail stores in the U.S. today, a number which "will not change dramatically in the coming year but the configuration of the retail stores as we know them will."

He predicts "more and more of the 'superstores' which will handle several thousand titles as well as in many instances compact disks and laserdiscs. "I also believe that the emergence of the sale-only stores which are now starting to surface in various parts of the U.S. will continue but at a careful rate," he says.

With respect to rental title distribution, O'Shea says the current distribution network functions well but "if you had to raise a red flag or two, I would say problems arising from price and resulting diminished profitability for the distributor creates strains on B and C titles. The current distribution sales force simply does not have enough time to present B and C titles effectively. Unfortunately, I don't see this situation getting any better due to the heavy load of product being released each month.

"There has been much speculation and a tremendous amount written about the current distribution base and how respective manufacturers choose to service their product through our distribution channel. It is common knowledge that several studios have cut back anywhere from 10 to 12 primary distributors while the other studios continue to use anywhere from 14 to 16. I think for this coming year this will stay pretty much as it is although it's obviously a decision made by each manufacturer as to how they feel it best fits their business plan," he says.



James Woods and Robert Downey, Jr. are maverick lawyers in "True Believer" (RCA/Columbia).

SELL-THROUGH: Feeding Consumers' Growing Taste for Collectibles

By KEN JOY

New home video releases—both catalog and new titles—scheduled for release this fall are pushing the bottom limits of the price barrier in the strongest show of support for sell-through by majors and independents to date. Led by Paramount Home Video and HBO Home Video, major theatrical features that have been staple catalog items will now hit retailer shelves at an all-time low of \$15. Paramount was first on the streets recently with a promotion called Sweet 15—a package of two new and 13 catalog titles all priced at \$14.95.

The previously unreleased titles are Humphrey Bogart's "The Desperate Hours," and Charlton Heston's "Will Penny." Catalog titles include "Star Trek I, II, III and IV," Eddie Murphy's "Beverly Hills Cop," "Trading Places" and "48 Hours," as well as "Shane," "The Shootist," "Flashdance," "Witness," "Airplane," and "Footloose."

HBO bows Halloween titles starting Aug. 14 with 10 titles in the horror genre priced at \$14.99 including "The Evil Dead" and "Dawn Of The Dead." HBO plans to fill the Christmas pipeline with 10 major catalog titles at

(Continued on page V-42)

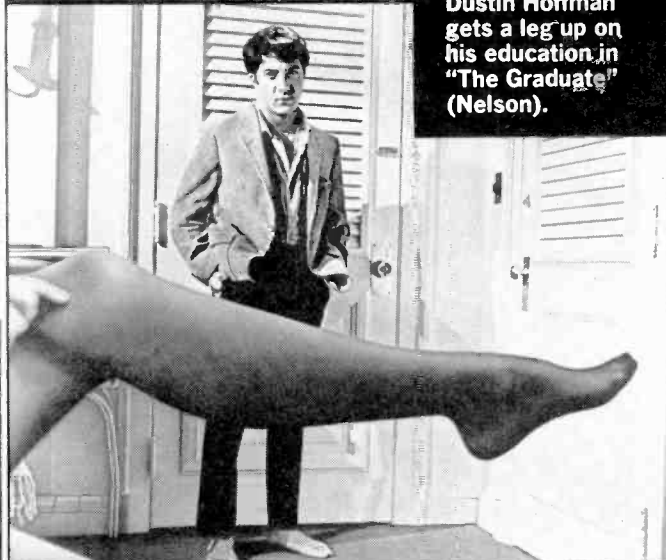
A classic crew takes to video road in "I Love Lucy" (CBS/Fox).



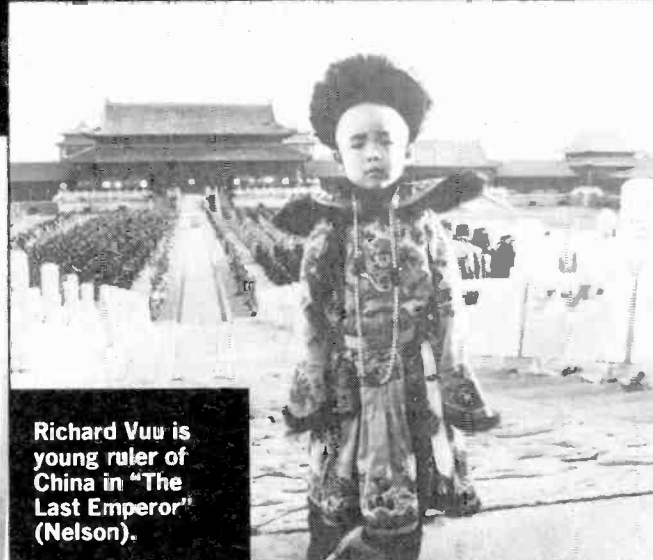
Freddy Krueger adds personality to "Nightmare On Elm Street" series (Media).



Dustin Hoffman gets a leg up on his education in "The Graduate" (Nelson).



Richard Vuu is young ruler of China in "The Last Emperor" (Nelson).



John Belushi and Jane Curtain update news forever on "Saturday Night Live" (Warner).



Danny DeVito shows mock concern for Anne Ramsey in "Throw Momma From The Train" (Orion).



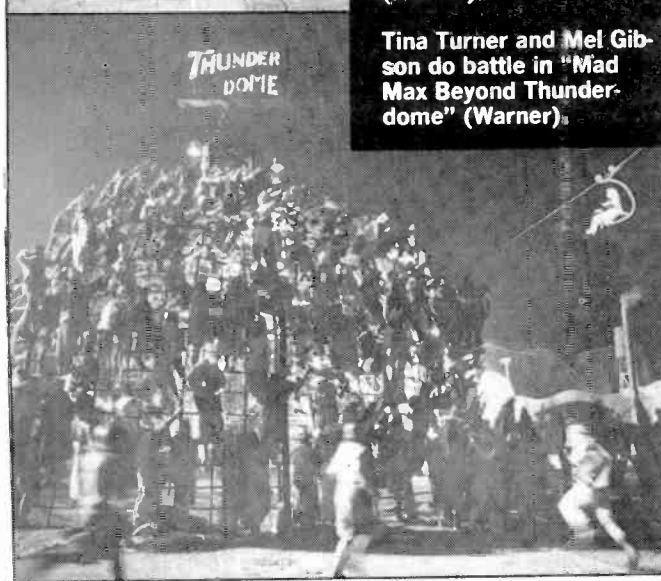
Whoopi Goldberg searches for ray of hope in "The Color Purple" (Warner).



Mandy Patinkin sticks it to Christopher Guest in "The Princess Bride" (Nelson).



Tina Turner and Mel Gibson do battle in "Mad Max Beyond Thunderdome" (Warner).



RENTAL: Freshening the Cheese That Springs the 'Trap'

The rental of videocassettes is still a strong business for the small (under 2,000 units), medium (2,000-4,999 units) and superstore (5,000-plus units) as the fall season approaches, but an all-time low average rental rate could mean a profit squeeze for the small and mid-size store. According to a survey by Paul Kagan and Associates, the average rental price for "A" titles during the first quarter of 1989 was \$2.41—a 6.6% drop from same period last year.

The downward turn in rental rates is attributed to the small to mid-size stores attempts at luring rental customers away from superstores and supermarkets. "There's a real danger in taking your rental prices down to match the superstore," says Bob Prater of Bob's House of Video in Bakersfield, Calif. "We can't compete on slimmer margins because we don't do the volume they [the superstores] do. But we can compete with better service, and

I've found customers willing to pay a higher rental rate if the product and service justify it."

"VCR owners are apparently not put off by price," says Bart Story, a market research analyst. "Our most recent survey showed that only 2% of VCR owners who had not rented a prerecorded videocassette in the past six months was deterred by price," he says, adding that superstores with rental prices as much as 29 cents higher than small stores realized a monthly rental revenue per copy of \$5.70, roughly twice that of the smaller store who realizes around \$2.98 per title, per month.

The number of rental turns (rental turns divided by rental inventory) is also down, according to Story. "Overall, all classes of stores are experiencing lower turn rates which we attribute to a maturing VCR market where the consumer gradually slows his rental habit once the novelty has worn

(Continued on page V-38)



Tim Conway as Derk Dorf catches lightning with all-pro Sam Snead in "Dorf's Golf Bible" (J2).



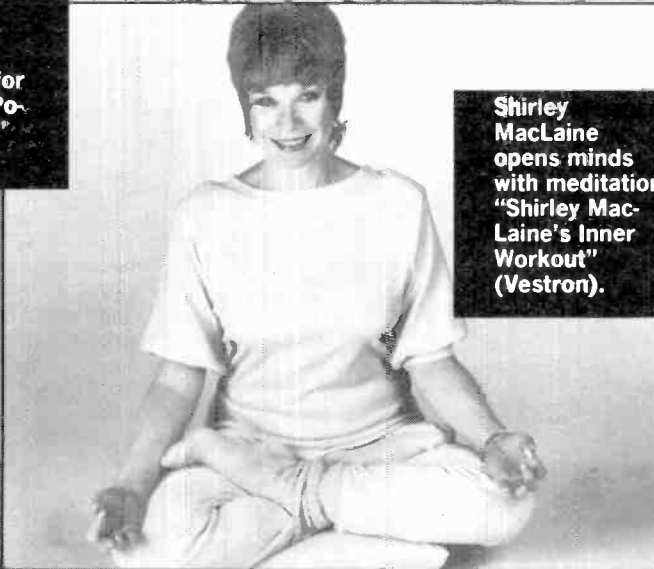
Dick Van Patten and Bruce Jenner lower the net in "Dirty Tennis" (MCA).



The "Mick" reminisces in "Mickey Mantle: The American Dream Comes To Life" (Fox Hills).



Larry "Bud" Melman has trained hard for "The Couch Potato Workout" (MCA).



Shirley MacLaine opens minds with meditation "Shirley MacLaine's Inner Workout" (Vestron).

SPECIAL INTEREST: Catching Mainstream Currents With a Surprising, Ever-Widening Variety of Titles

By CHRIS MCGOWAN

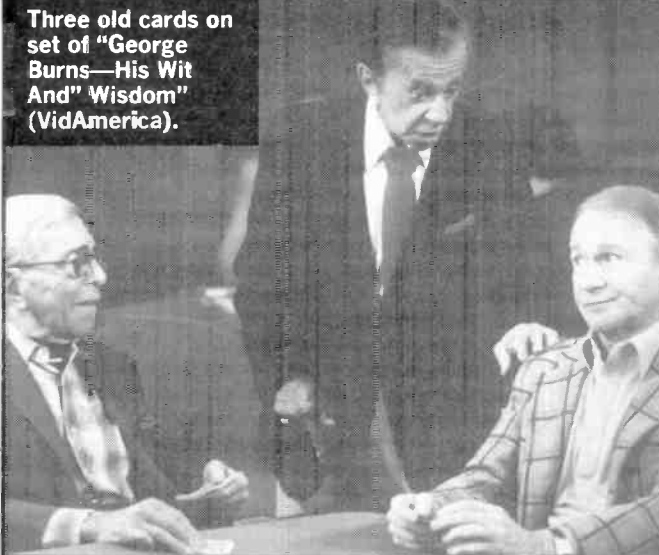
Whether you want to watch Hall-of-Famer Mickey Mantle slug home runs, listen to nonagenarian George Burns sling one-liners or venture into outer space with America's astronauts, the still-growing special-interest video market has room for mainstream and specialty programming alike. Indeed, we have titles available to us now that cater both to the "niche" and the "sub-niche."

Consumers are ready to buy videos when their curiosity is stimulated by special displays or once they discover that their favorite interests are available on tape. A good example is Mystic Fire Video's release of the six-part series "Joseph Campbell And The Power Of Myth," which bowed at the end of '88 and captured the American Video Conference award that year in the religion and philosophy category. Esoteric product? Indeed. Yet 100,000 total units of the series have been sold to date and sales are still strong. High-quality releases that satisfy a particular interest group can definitely live long and prosper, to paraphrase Spock of "Star Trek."

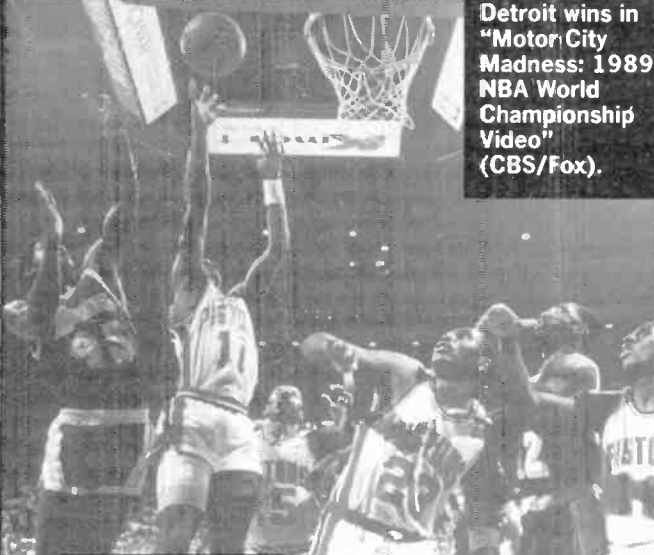
And titles such as HBO's "The Sports Illustrated 25th Anniversary Swimsuit Video," J2's "Dorf On Golf" and Vestron's "Shirley MacLaine's Inner Workout" have shown the sales potential of well-marketed fare directed more to the mainstream.

The following is a look at some upcoming and recently released titles that demonstrate the wide variety of big

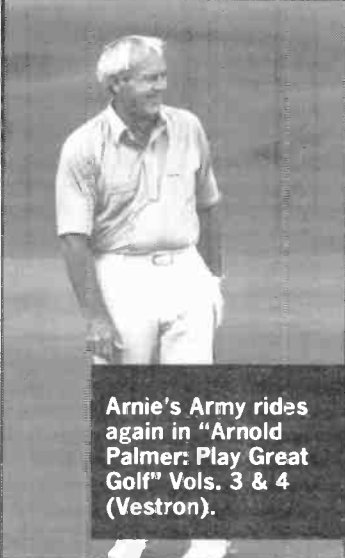
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Three old cards on set of "George Burns—His Wit And" Wisdom" (VidAmerica).



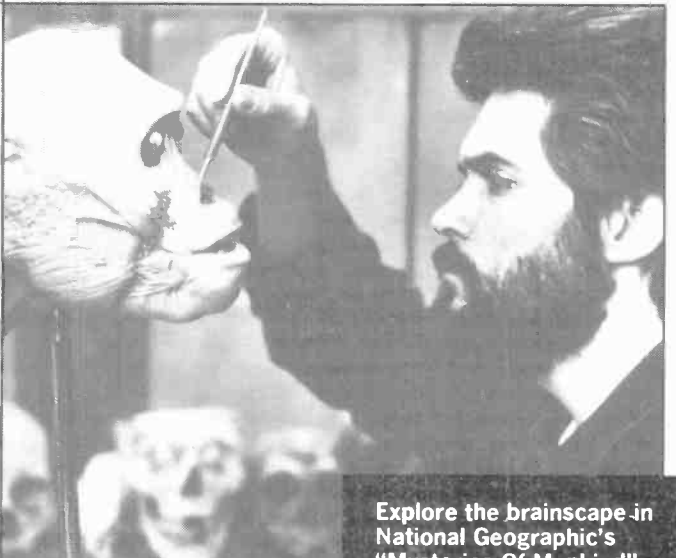
Detroit wins in "Motor City Madness: 1989 NBA World Championship Video" (CBS/Fox).



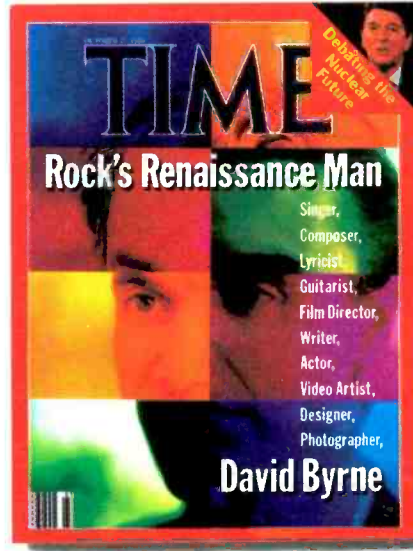
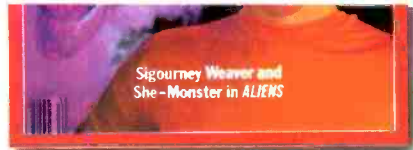
Arnie's Army rides again in "Arnold Palmer: Play Great Golf" Vols. 3 & 4 (Vestron).



Pre- & post-natal exercises help shape mom in "Kathy Smith's Pregnancy Workout" (Fox Hills).



Explore the brainscape in National Geographic's "Mysteries Of Mankind" (Vestron).

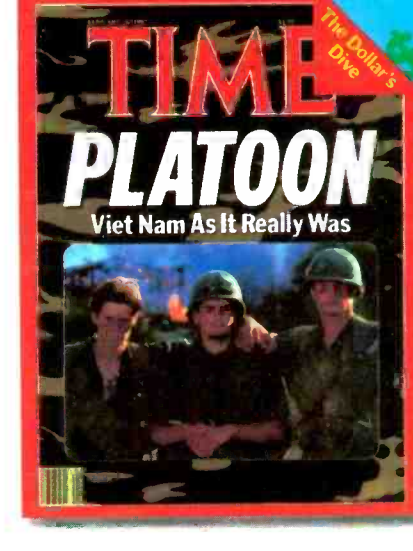


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On with the show! TIME opens Mondays in minds near you.



TIME



HOT FALL

(Continued from page V-8)

land," "Three Caballeros," "Mary Poppins," and "Bedknobs And Broomsticks."

In addition, there are three new "Adventures Of Winnie-The-Pooh" at \$14.95 including "The Great Honey Pot Robbery," "Newfound Friends," and "The Wishing Bear." Three new "Rescue Rangers" at \$14.95 include "Crime Busters," "Undercover Critters" and "Double Trouble."

Among the new "Walt Disney Mini-Classics" at \$14.95 are "Mickey's Christmas Carol," "Winnie-The-Pooh And The Honey Tree," "Winnie-The-Pooh And The Blustery Day," "Winnie-The-Pooh And Tigger Too!" "Winnie-The-Pooh And A Day For Eeyore," "Ben & Me," "Bongo," "Mickey & The Beanstalk," "Donald In Mathmagic Land," "Wind In The Willows," "The Reluctant Dragon," "Mickey's Magical World."

There are also six "Walt Disney Sing-Along Songs" at \$14.94; eight "Walt Disney DuckTales" at \$14.95 including two new entries—"Seafaring Sailors" and "The Accidental Adventurer"—also at \$14.95; and 12 volumes of "Walt Disney's Cartoon Classics" at \$14.95 each.

Buena Vista Home Video's major title will be "Who Framed Roger Rabbit," at a \$22.99 list. Debuting for a limited time on Oct. 12, it, too, is part of the \$60-million umbrella marketing budget. Key elements of the campaign are a \$3 rebate offer from Touchstone, a consumer advertising campaign, and a "Roger Rabbit Event" interactive dealer kit. The rebate is keyed into consumer renting three Touchstone films from their video dealer or seeing one Touchstone film in a theater. That effectively reduces the price to \$19.99.

MCA Home Video: The studio's major effort in the sell-through area will be "The Land Before Time," which at \$24.95 arrives in stores Sept. 14. The title will be backed by a four-month holiday season marketing campaign in excess of \$15 million including network and spot TV in over 75 mar-

(Continued on page V-22)



Letting off some steam in "Return Of Swamp Thing" (RCA/Columbia).

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HOT FALL

(Continued from page V-20)

kets. In addition, there is an elaborate tie-in with Pizza Hut that involves a free 9-inch specialty pizza offer from the chain (an \$8 value) inside all cassettes. Pizza Hut will also provide retail support with merchandising efforts at over 5,700 Pizza Hut outlets nationwide.

Coming off "Twins," the studio has some potent rental ammunition on the way with "The 'Burbs," and "Fletch Lives." Waiting in the

rental wings are such titles as "Field Of Dreams," "K-9," "The Dream Team," and "Do The Right Thing."

MGM/UA Home Video: The studio's big rental title is "Rain Man," last year's best picture Oscar winner. Due Aug. 30, it involves a multimillion dollar sponsorship agreement between the studio and Buick Motor Division which will include one of the largest TV ad campaigns in the industry to date. Both companies will finance a consumer ad campaign measured at \$5 million. The TV ads will mix scenes from the film, which highlight a

Buick Roadmaster, cut to shots emphasizing classic Buick cars and conclude with a current theme of producing American cars. A "message" advertisement will also appear at the beginning of the cassette.

On the sell-through side, the studio has inked a sponsorship pact with Downy Fabric Softener, a Procter & Gamble division, that will feature an \$8.5 million promotion campaign supporting the limited videocassette release of "The Wizard Of Oz" 50th anniversary edition. A \$5 rebate offer effectively lowers the price from \$24.95 to \$19.95.

The studio will offer consumers a \$5.56 rebate coupon when it releases a 50th anniversary restored edition of "Gone With The Wind" on Sept. 30. The coupon will then be applicable toward the purchase of other 1939 MGM/UA classics listing at \$24.95, effectively making those titles \$19.39. Among the 1939 titles MGM/UA which will be made available in September are "The Adventures Of Huckleberry Finn," "Babes In Arms," "Dark Victory," "Goodbye Mr. Chips," "Ni-notchka," and "The Women."

Listing at \$89.95, the 10-Oscar winner "Gone With The Wind" will also have improved audio/video elements as contrasted with the edition that has been heretofore available.

According to the studio, the cas-

(Continued on opposite page)



Bernadette Peters and Adam Coleman Howard explore the trendy art scene in "Slaves Of New York" (RCA/Columbia).



The Cheap Chicks in "Sing" (RCA/Columbia).



John Ritter among a bevy of women in "Skin Deep" (Media).

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See what the ESPN Video Catalog can do for you.

HOT FALL

(Continued from opposite page)

sette will contain a full Technicolor restoration from the original negative which will provide truer contrasts, fleshtones and brilliant colors, as well as a sharper video image provided by the digital video transferring.

A recently discovered original 1939 audio track has also been "electronically cleaned" for better sound. Consumers will also receive a special "certificate of ownership" and a 50th anniversary commemorative program.

Also slated to be added to sell-through are "Moonstruck," "Casablanca," "Fatal Beauty," "The Manchurian Candidate," "Bright Lights, Big City," "The Adventures Of Robin Hood," and "The French Lieutenant's Woman."

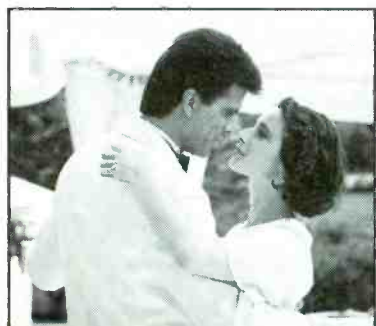
CBS/Fox Video: The Autumn A's is the studios major thrust which will include "The January Man," available Sept. 7, "Working Girl," available Oct. 5, and "Say Anything," available Nov. 2. All will be backed by a huge marketing campaign including a shopping bag buy-in on "The January Man," and national spot TV advertising for "Working Girl" and "Say Anything."

Also new is a Retailer Rental Plan (RPR), which makes available four classic A titles which have not been released before on video priced low enough (\$39.98) to rent or sell. The first edition is a Swords & Sandals collection including "David And Bathsheba," "The Egyptian," "Sodom And Gomorah," and "Demetrius And The Gladiators." The studio plans to periodically rent four classic RPR titles. Rationale of this program is to offer retailers a low break-even and quick profit points.

For Halloween the studio is preparing a re-release of 13 titles on Aug. 17 under The Grisly, The Ghastly, The Gruesome And The Great collection. Priced at \$19.98 each, titles include "Alien," "Aliens," "The Omen," "Damien—Omen II," "The Final Conflict," "The Fly," (remake), "The Fly," (original), "Return Of The Fly," "The Legend Of Hell House," "House On Haunted Hill," "The Entity," "Night School," and "Return To Boggy Creek."

HBO Video: Big rental guns include "Jackknife," due Sept. 6, "Out Cold," due Sept. 20, and "Criminal Law," due Oct. 4. Beyond that

(Continued on page V-24)



Ted Danson and Isabella Rossellini romance in "Cousins" (Paramount).

Selling Points:

- 1989 theatrical release
- Campy, horror spoof destined for cult status
- Featuring veteran Hollywood performers Lynn Redgrave and Tony Curtis

It's the witching hour for *Midnight*, a vampish TV hostess who introduces ghoulish movies. And her fans are...well, fanatical! This frightfully entertaining satire will have you talking back to the screen. Look cu: *Rocky Horror*, it's time for *Midnight*!

Retailers:

Win A Rolex!

Enter the *It's Time For Midnight Sweepstakes!*



Five lucky retailers will win a beautiful Rolex watch (Retail value: \$1,600 each). Another fifty retailers will win the popular Swatch watch. No purchase is necessary, so don't be late, enter today!

To enter the *It's Time For Midnight Sweepstakes* simply complete the entry blank below and send to: **SVS *It's Time For Midnight Sweepstakes***, 1700 Broadway, 16th Floor, New York, NY 10019. Please consult the official SVS *Midnight* sales brochure for complete sweepstakes rules. All entries must be received by 9/27/89.

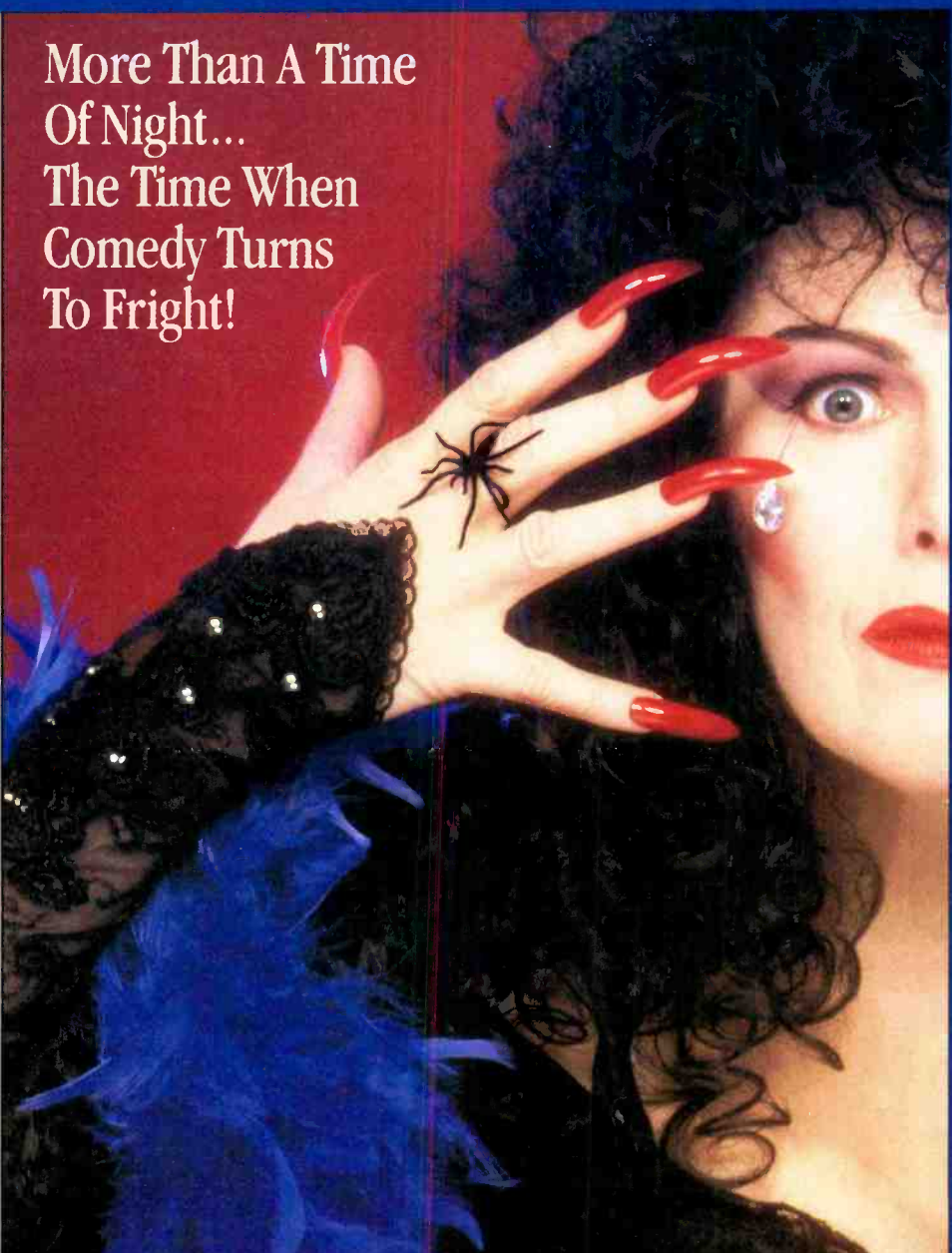
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HOT FALL

(Continued from page V-23)

there's "Scandal," slated Oct. 25 and "Miss Firecracker" due Nov. 8.

The company has become a major sell-through player and is planning a Crowd Pleasers third-quarter sell-through promotion highlighting three different price points—\$9.99, \$14.99 and \$19.99. Among \$19.99 titles will be six boxing tapes including "Mike Tyson's Knockouts" and a number of standup comedy tapes such as "The Roseanne Barr Show." Release date was planned for Aug. 2.

On Sept. 13 the company is planning to price its Sports Illustrated "Get The Feeling" line of videos at \$9.99. That same date is also slated for 10 theatrical releases at \$19.99 including "Amadeus," "The Terminator," "No Way Out," "The Big Easy," "Hannah And Her Sisters," "Raw Deal," "The Hitcher," "Something Wild," "The Three Amigos," and "One Flew Over The Cuckoo's Nest."

The company is also planning a Sept. 13 release of its first \$14.99 titles including "Desperately Seeking Susan," "First Blood," "Back To School," "The Squeeze," "Let's Get Harry," "The Mean Season," "Remo Williams—The Adventure Begins," "F/X," "Bad Boys," and "Code Of Silence."

HBO Video will also release 10 horror films on Sept. 16 as part of a Ghouls Night Out Halloween promotion. Priced at \$14.99 each, titles include: "Dracula's Widow," "Dawn Of The Dead," "Night Of The Creeps," "The Hills Have Eyes, Part II," "The Evil Dead," "Return Of The Living Dead," "My Best Friend Is A Vampire," "The Howling II," "Planet Of The Vampire," and "The Bat People."

RCA/Columbia Pictures Home Video: "Tap" arrives in stores Aug. 17 while two Tri-Star films, "Sing" and "Slaves Of New York," are set for a Sept. 28 release. In addition, "The Return Of Swamp Thing," "976-EVIL" and "Out Of The Dark" are set for an Oct. 5 release date.

The restored "Lawrence Of Arabia" is also due for a special release in the fall. In addition, "Willow," "Short Circuit 2" and "The Seventh Sign" have all been added to the company's \$19.95 sell-through roster.

Orion Home Video: "Great Balls" (Continued on opposite page)



Eric Stoltz and Daphne Zuniga star in "The Fly II" (CBS/Fox).

When two perfect 10's drive one man insane ♥♥♥ chalk it up to love!



Sandra (CAROL ALT) and Lisa (BRIGITTE NIELSEN) have plenty in common. Both sultry ladies spend their nights on tables—an operating table for Sandra the doctor, and a billiard table for Lisa the pool shark. Both lust for one hot Italian—Paolo. Marcello (JASON CONNERY) takes Sandra away, but not for long. Paolo is insatiable, and he'll do anything to maintain his romantic options.

PIO ANGELETTI ADRIANO DE MICHELI and RETEITALIA Present A PRISM ENTERTAINMENT RELEASE BRIGITTE NIELSEN CAROL ALT JASON CONNERY in BYE BYE BABY

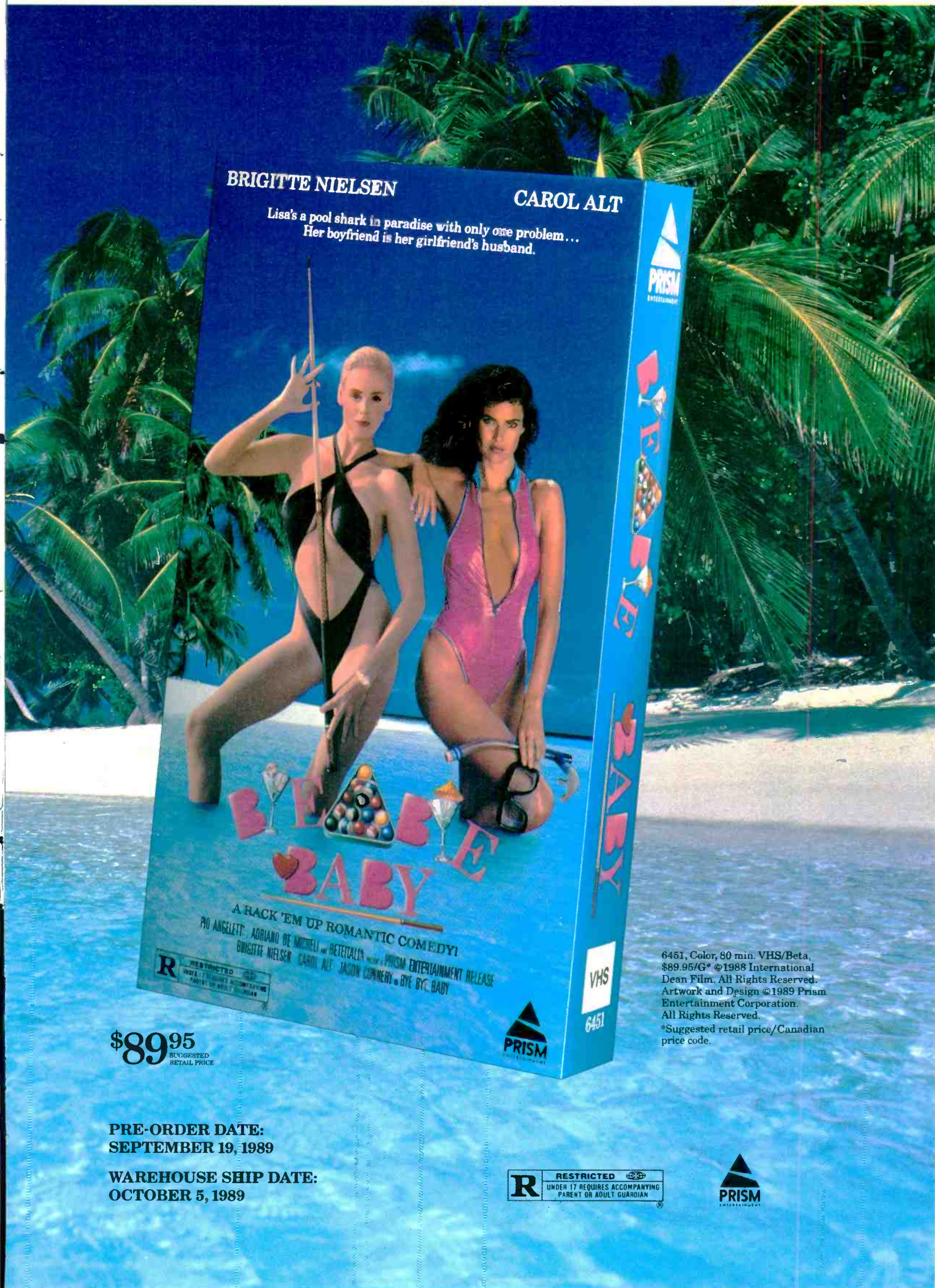


Theatrical poster

Contact your distributor for details on how you may qualify for the BYE BYE BABY standee.

SELLING POINTS:

- 1 year pay-per-view holdback.
- 1 year pay cable holdback.
- 1 year price guarantee.
- 1989 theatrical release will leave excited fans eagerly awaiting BYE BYE BABY's arrival to home video.
- Starring sultry BRIGITTE NIELSEN (COBRA, RED SONJA, ROCKY IV, BEVERLY HILLS COP II).
- Also starring CAROL ALT, a modeling superstar who has graced almost six hundred magazine covers and is acclaimed as one of the most beautiful women in the world.
- In-store support: sizzling hot standee and poster available.
- National media coverage on The Pat Sajak Show, The Arsenio Hall Show, and local talk shows nationwide.
- Meet BRIGITTE this summer at the VSDA Convention.



BRIGITTE NIELSEN **CAROL ALT**

Lisa's a pool shark in paradise with only one problem...
Her boyfriend is her girlfriend's husband.

BUBBLE BABY

A RACK 'EM UP ROMANTIC COMEDY!
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PRISM
ENTERTAINMENT

VHS
6451

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\$89.95
SUGGESTED RETAIL PRICE

**PRE-ORDER DATE:
SEPTEMBER 19, 1989**

**WAREHOUSE SHIP DATE:
OCTOBER 5, 1989**

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PRISM
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Natasha Richardson has the title role in "Patty Hearst" (Media).

HOT FALL

(Continued from opposite page)

Of Fire" has been set for a December release while "Farewell To The King" is set to arrive in stores Sept. 28. Other late fall titles include "Women On The Verge Of Nervous Breakdown" and "La Lectrice."

Orion has also launched its first self-through promotion with nine titles at \$19.98 including "RoboCop," "Throw Momma From The Train," "The Couch Trip," "Rodney Dangerfield's It's Not Easy Bein' Me," "Malone," "Florida Straits," "No Man's Land," "Johnny Be Good," and "Frog."

Nelson Entertainment: "Bill & Ted's Excellent Adventure," due in stores Aug. 31 and distributed through Orion Home Video, will be the subject of a major cross-promotion with General Mills whereby the title will be highlighted on more than 10 million Cheerios cereal boxes during September and November. Both companies figure that will generate some 80 million consumer impressions. In addition, a 60-second Cheerios "Kid Heroes" "infomercial" will appear the beginning of the tape.

The film has grossed about \$40 million at the box office and, according to Nelson, was the highest grossing film released to theaters in the first quarter of 1989, besting such titles as "Three Fugitives," "The 'Burbs," and "Lean On Me."

Two different offers will appear on different size Cheerios boxes. One is a box-top redemption whereby consumers can send General Mills two Cheerios box-tops and receive a free limited edition "Bill & Ted's Excellent Adventure" comic book from DC Comics. The other offer involves a self-liquidating premium for a "Bill & Ted's Excellent Adventure" T-shirt.

Other components of the multi-million dollar marketing campaign, according to Rand Bleimeister, executive VP, Nelson Entertainment, include: A national network and cable ad blitz designed to deliver 350 million consumer impressions; network and syndicated radio advertising designed to reach about 90 million teens and young adults; a radio sweepstakes promotion in the top 20 VCR markets, designed to reach about 90 million teens and young adults; a "Bill & Ted's Excellent Adventure" national 900-num-

(Continued on page V-28)

BACKLOT BEAT '90 Tomorrow's Video Hits Building Up Box-Office Points at the Window

By JIM McCULLAUGH

The prognosticators knew the summer of 1989 would produce one of the best box-office takes in history as an unprecedented number of blockbuster sequels were due but even the most optimistic have been taken aback by events during the past several months.

Original projections called for slightly better numbers than 1988's record-setting \$1.7 billion. Now the predictions are ranging from \$1.8 to more record-shattering proportions.

The added enthusiasm is based on the opening experiences of such films as "Indiana Jones And The Last Crusade," "Ghostbusters II," "Batman," and "Lethal Weapon 2."

The latest Indiana Jones movie shot to \$150 million in just five weeks, while "Ghostbusters II" chalked up an impressive \$80 million in just two weeks.

But it was the Michael Keaton/Jack Nicholson-starring "Batman" that turned everyone's head as the caped crusader earned more than \$100 million during its first week! And "Lethal Weapon 2" burst on the scene with \$20 million its first few days.

Also in the summer sequel picture are "Star Trek V: The Final Frontier," "Karate Kid III," "Friday The 13th: Part VIII," "Nightmare On Elm Street 5," and "Licence To Kill," the latest James Bond adventure.

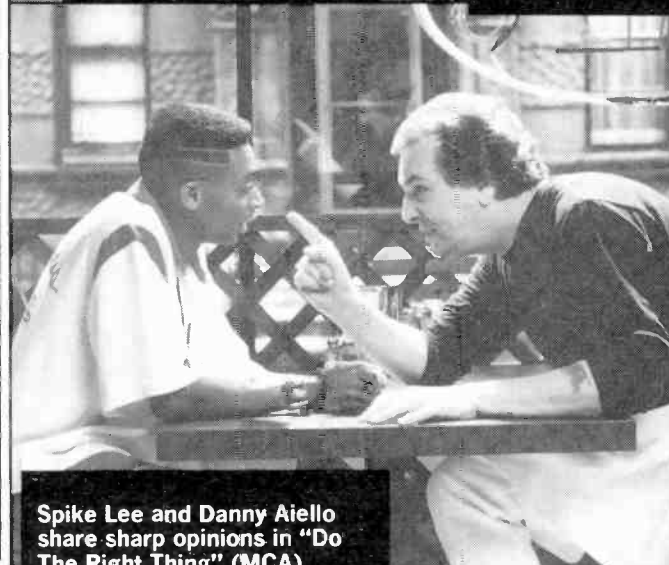
Yet the action doesn't stop there. Despite the competition, several other films appeared on the summer box-office landscape to great success. Among them, Touch-

(Continued on opposite page)

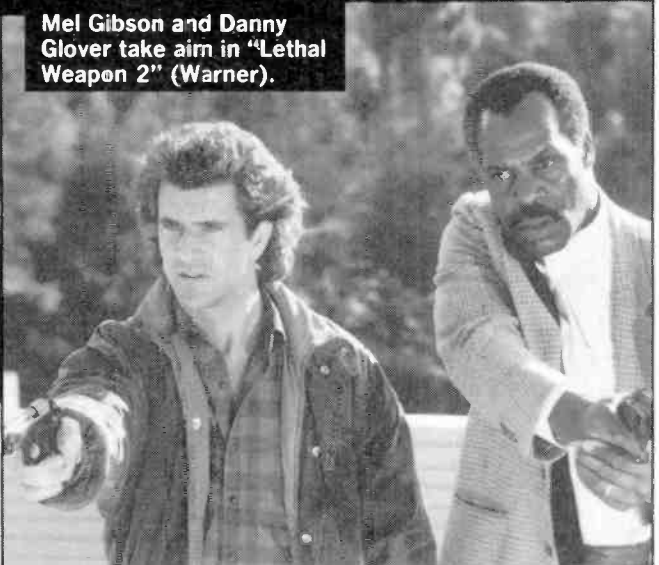
Robin Williams hits new heights in "Dead Poets Society" (Touchstone).



Michael Keaton and Kim Basinger in "Batman" (Warner).

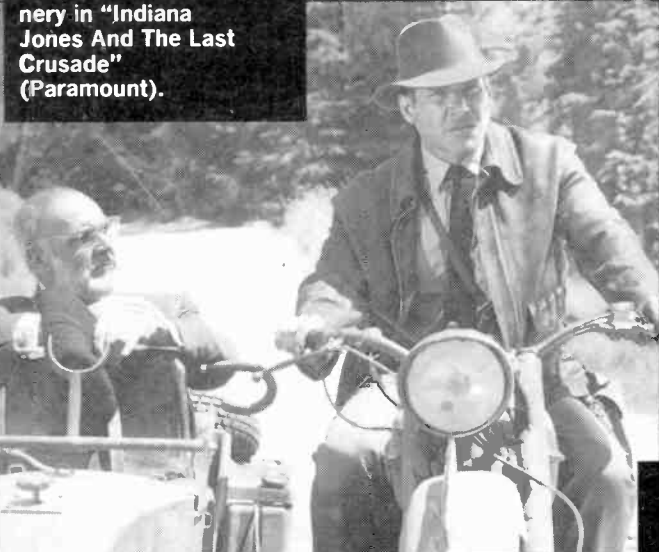


Spike Lee and Danny Aiello share sharp opinions in "Do The Right Thing" (MCA).



Mel Gibson and Danny Glover take aim in "Lethal Weapon 2" (Warner).

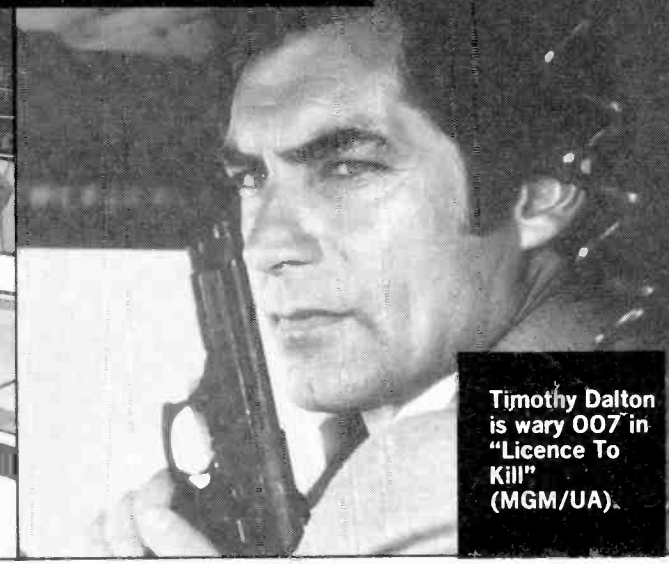
Harrison Ford rumbles with Sean Connery in "Indiana Jones And The Last Crusade" (Paramount).



The supernatural runs amuck in "Ghostbusters II" (RCA/Columbia).



The original crew takes off again in "Star Trek: The Final Frontier" (Paramount).



Timothy Dalton is wary 007 in "Licence To Kill" (MGM/UA).



Kevin Costner and Amy Madigan face the past in "Field Of Dreams" (MCA).

BACKLOT BEAT

(Continued from opposite page)

stone's "Dead Poets Society," the Robin Williams drama; Buena Vista's "Honey, I Shrunk The Kids," both of which have soared well over the \$40 million barrier.

In addition, such other notable films as Orion's "Great Balls Of Fire," the Jerry Lee Lewis music biography, and Spike Lee's critically well-received "Do The Right Thing" are drawing customers, along with Rob Reiner's "When Harry Met Sally."

Solid spring holdovers include "Field Of Dreams," "See No Evil, Hear No Evil," "Pet Sematary," "K-9," "Major League," and "Pink Cadillac."

The bottom line: U.S. consumers show no signs of letting go of an increasing love affair with the silver screen and that bodes well for home video.

Home video dealers say the box-office bonanza had a definite ripple effect on their business—both in terms of rental and sell-through—as earlier titles like "Raiders Of The Lost Ark," "Ghostbusters," "Lethal Weapon," and the James Bond catalog became very active.

Because of the proliferation of such mega-blockbusters, home video dealers are also looking forward to a slew of "triple A" rental titles next Christmas and through the rest of 1990. Observers also say that at least four of the blockbusters could very well be introduced at sell-through price points.

Following is a partial list of some more of Hollywood's late summer and fall major theatrical efforts.

- "The Abyss," the underwater thriller from 20th Century Fox, directed by James ("Terminator," "Aliens") Cameron and starring Ed Harris.

- "Parenthood," a new comedy from Universal starring Steve Martin and directed by Ron Howard.

- "Back To The Future II," Universal's sequel once again reunites Michael J. Fox and Christopher Lloyd.

- "Black Rain," Paramount's new international, action/police thriller starring Michael Douglas.

- "Turner And Hooch," a new Touchstone film starring Tom Hanks.

- "Erik The Viking," from Orion starring Tim Robbins.

- "Uncle Buck," from Universal starring John Candy and directed by John Hughes.

- "Young Einstein" from Warner Bros.

- "Peter Pan," the classic from Walt Disney.

- "Lock Up," Sylvester Stallone's new movie from Tri-Star.



Swimming in cereal in "Honey, I Shrunk The Kids" (Buena Vista).

LETHAL PURSUIT

SOME LIVE FOR THE HUNT. OTHERS...



...FOR THE KILL!

One woman. Two men. One who is willing to die protecting her... One who'll make killing her the last thing he does! Starring John Stuart Wildman (DEADLY WEAPON, TERROR NIGHT, THE IMP), Mitzi Kapture and Blake Bahner. Directed by Don Jones.

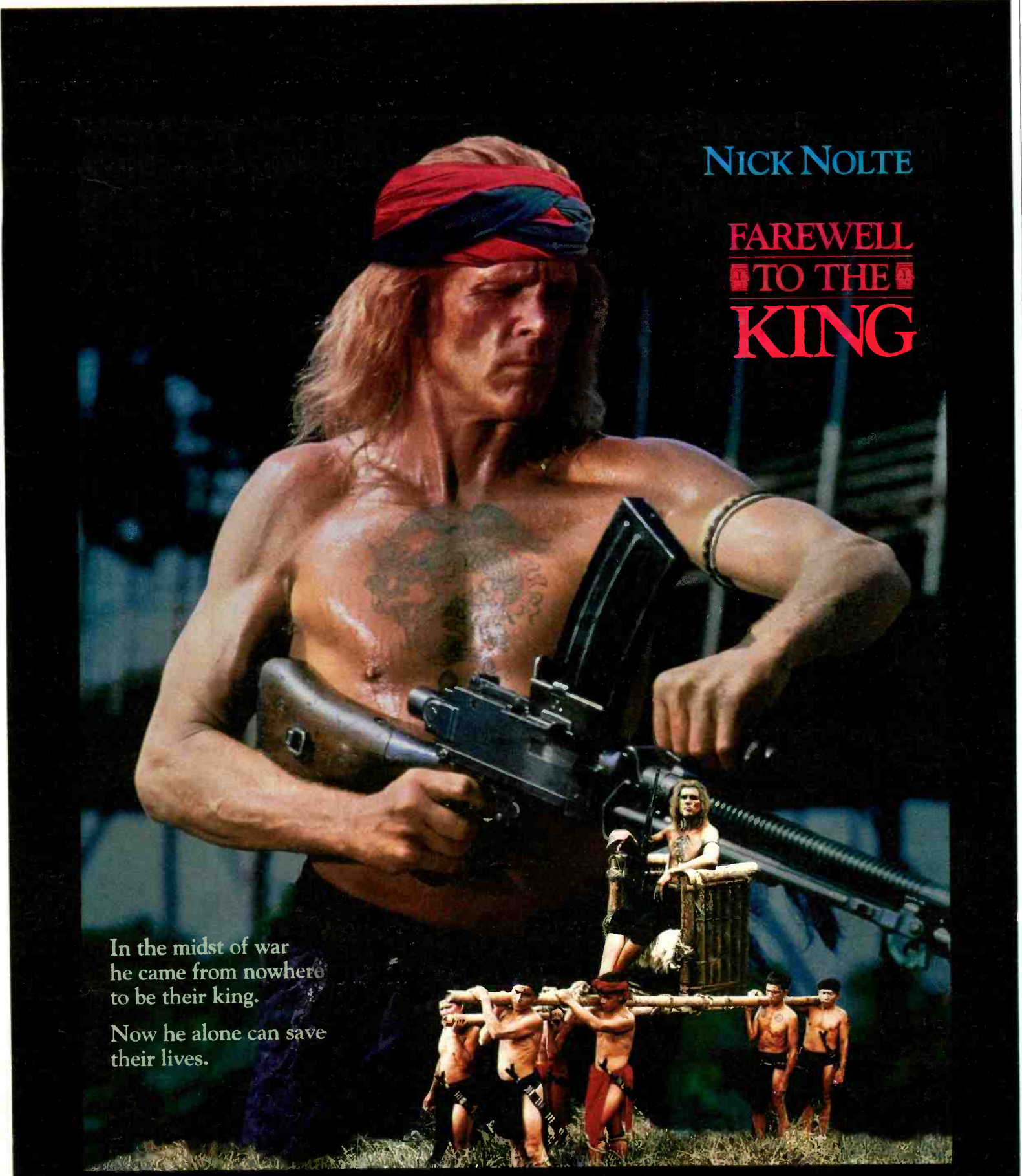
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 TO THE
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 he came from nowhere
 to be their king.
 Now he alone can save
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ORDER CUT OFF DATE: SEPTEMBER 12 STREET DATE: SEPTEMBER 28

HOT FALL
 (Continued from page V-25)

ber consumer promotion designed to be promoted in August on MTV, which allows viewers to win prizes instantly; a "Bill & Ted's Excellent Adventure" Watch & Win Trivia Game which will be promoted through a commercial on the tape as well as MTV. Viewers answer questions about the movie and are eligible to win prizes as well as enter a national sweepstakes for a "totally triumphant Grand Prize"; a national consumer promotion on WTBS' "Night Tracks" running every Friday and Saturday night in September, designed to reach 40 million teens and young adults; a consumer ad campaign in 1.5 million DC Comic books in September; in-store retail material including three-dimensional standees, theatrical sized posters, and more than 2.5 million "Bill & Ted's Excellent Adventure" bookcovers distributed to dealers for promotional use with their customers.

Paramount Home Video: "Cousins" starring Ted Danson hits the street Sept. 14. Also slated for the same date are two comedy/dramas: "Baby It's You," starring Rosanna Arquette; and "Never On Tuesday" from Palisades Entertainment. "Cousins" is a Hits Blitz title and will be supported by a major marketing campaign including a "booster" television campaign several weeks after release. In addition, "Major League" "Pet Sematary," and "Scrooged" are also due in the fall backed by the Hits Blitz umbrella as well as in-store promotional pushes.

A new crop of Sweet 15 \$14.95 list titles are also due including "Crocodile Dundee," "Big Top Pee-Wee," "Ferris Bueller's Day Off," "White Christmas," "The Red Shoes," "Charlotte's Web," "The Little Prince," "El Dorado," "True Grit," "Grease," "An Officer And A Gentleman," "The Jazz Singer," "Popeye," and two never-before-on-home-video titles, "Let's Dance" with Fred Astaire and "Arrowhead" with Charlton Heston.

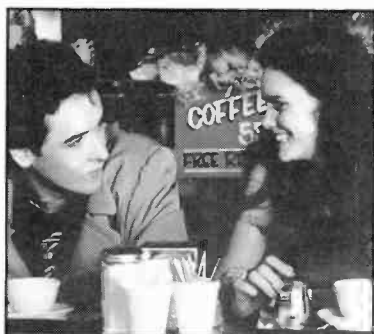
There will also be 10 titles repriced to \$19.95 including "She's Having A Baby," "Planes, Trains And Automobiles," and "Eddie Murphy—Raw."

Seven double-cassette titles at \$29.95 include "The Godfather, Parts I and 2," "Reds," and a newly restored version of "The Ten Commandments."

(Continued on opposite page)



Draftee Robert Downey, Jr. attends his sister's graduation in "1969" (Media).



John Cusack and Lone Skye break down barriers in "Say Anything" (CBS/Fox).

HOT FALL

(Continued from opposite page)

A Halloween promotion will revolve around the first seven volumes of "Friday The 13th," each at \$19.95, as well as "Brain Damage," "White Of The Eye," and "Jack's Back" at the same list.

Warner Home Video: "Her Alibi," the Tom Selleck crime caper has been set for a Sept. 13 street date. That title will be a major title in WHV's third and fourth quarter Top Flight ad campaign, a multiple wave of national TV and radio spots covering all of WHV's A titles coming to video throughout the period.

WHV has also set another 11 titles for Warner Wave 3, an ongoing self-through campaign, all due Sept. 13 at \$19.98 each. Headlining the assortment are "Empire Of The Sun," "Stand And Deliver," "Above The Law," "Bloodsport," "Arthur 2 On The Rocks," "Caddyshack II," and "Funny Farm."

Warner also sets Cheap Creeps, a collection of 20 horror titles at \$19.98 suggested list for a Sept. 6 release date. Among the offerings: "Altered States," "A Clockwork Orange," "Creepshow," "Cujo," "The Curse Of Frankenstein," "The Exorcist," "Exorcist II: The Heretic" (restored), "Gremlins," "Horror Of Dracula," "It Lives Again," "It's Alive," "It's Alive II: Island Of The Alive," "Little Shop Of Horrors," "Maximum Overdrive," "The Mummy," "The Return Of The Living Dead Part II," "A Return To Salem's Lot," "Salem's Lot: The Movie," "The Shining," and "Twilight Zone—The Movie."

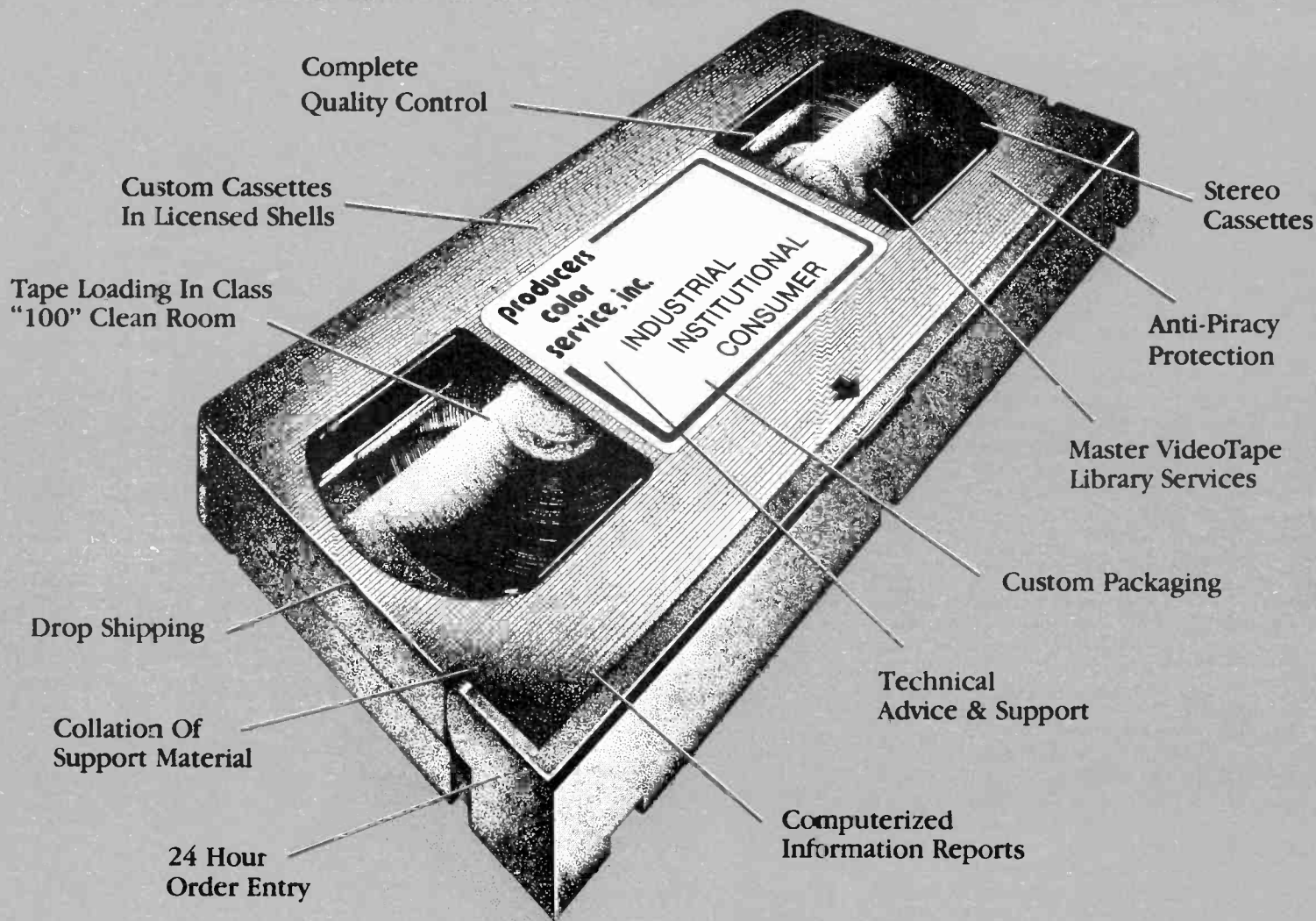
Media Home Entertainment: Sept. 6 sees the release of "Skin Deep" while Sept. 27 sees "Speed Zone" and "A Summer Story."

There will also be a major children's emphasis with "Pajama Party" and "Pee-Wee's Store," two new entries in the "Pee-Wee's Playhouse" series. Price reductions to \$19.95 are also featured on such titles as "Going Bananas," "Killer Klowns From Outer Space," "Brad-dock: Missing In Action 3," and "Tough Guys Don't Dance."

Media's Halloween promotion includes repricing on such titles as "The Hidden" (to \$19.95); "Nightmare On Elm Street 4: The Dream Warriors" (to \$19.95); "Creature" (to \$14.95); "The Curse" (to \$14.95); "Halloween" (to \$19.95); the first three volumes of the "Nightmare On Elm Street" se-

(Continued on page V-36)

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LASERDISK: A High-Quality Option Comes of Age

By CHRIS MCGOWAN

Laserdisk advocates have long touted the medium as "the format of the future" even as critics have wondered if "future" meant sometime in the 21st century. But the pace of laserdisk acceptance has accelerated dramatically in the last 10 months, thanks in part to Pioneer's introduction of a \$600-list combiplayer (which should sell for \$450 or less in some retail outlets) and its ambitious "HUGE" ad campaign to promote both new Pioneer laserdisk hardware and the LD software of participating video labels.

Lower price points have also made laserdisks more competitive with VHS tapes in the sell-through arena. Warner has led the way with some 100 sub-\$30 LD releases since October (mostly of A-titles), and Paramount and Touchstone have also released several hit features in that price range. In addition, August will bring MGM/UA's \$24.95 "Wizard Of Oz" and \$29.95 "Rain Man," while September offers MCA's \$24.95 "The Land Before Time."

Pioneer Artists is reissuing some 75% of its 250 music-video titles with digital audio tracks, which will entice many music fans who want to watch Pavarotti or Prince while listening to CD-quality sound. And, the Voyager Co. has lured high-end customers to the laserdisk format with "videophile" editions of classic films (through its Criterion Collection label), and its introduction of special Hypercard software (such as the Voyager VideoStack) that allows users to hook up their players to Macintosh computers; thus, special-interest disks such as "The Louvre" (with its 35,000 images) can be indexed and selectively accessed.

New customers have also been lured by the expanded product selection sparked by Image Entertainment's aggressive pursuit of licensing and distribution deals. Image has packed most recently with HBO, CMV, Hanna-Barbera and Connoisseur, and has been launching as many as 50 titles a month on disk.

The consumer can now find almost any significant title on laserdisk that he or she can in VHS, plus certain special-interest titles that are not available in videocassette form (such as LDs in the CAV format that offer frame-by-frame access to encyclopedic material and/or hook up to computer software programs, as mentioned above).

The following selected summer and fall laserdisk releases illustrate the coming-of-age in 1989 of the format (these are but a small percentage of releases during this time period). Many consumers are just now becoming aware of the vast selection of titles available in laserdisk (approaching 3,000 in the U.S.) and the many disks with low price points or special features.

June: Warner bowed "The Accidental Tourist" (\$29.98) and "Woodstock" (\$39.98). Each of the two laserdisk releases preserves the wide-screen aspect ratio of the theatrical feature's original presentation. Also, each title was released day-and-date with its VHS counterpart; "The Accidental Tourist" laserdisk was much cheaper than the videocassette version (\$29.98 for LD and \$89.95 for VHS).

"Cocktail" (\$29.95) was Touchstone's first step into the sub-\$30 waters. Walt Disney Home Video released two titles in the "DuckTales" series and two in the "Mini Classics" series (\$24.95 to \$29.95 each). Pioneer Artists bowed the ballet "La Sylphide" (\$39.95).

Image released four "National Geographic" titles, three "Nova" videos and one "Audobon" release (\$29.95 each) as well as "Willie Nelson's Greatest Hits Live" (\$29.95). Also from Image in June: "Without A Clue," "Tapeheads," "Another Woman," "Body And Soul," and seven John Wayne classic films (\$39.95 to \$49.95 each).

In addition, Criterion Collection released its own "videophile" version of the hit film "Ghostbusters" (\$49.95 in the CLV format, \$99.95 in the CAV format). Criterion's CAV "Ghostbusters" offers a special supplementary section that demonstrates the great potential of the laserdisk medium. Included in the CAV "Ghostbusters," after the main feature, is a photo essay that illustrates the building of sets, ghosts and other monsters, complete with conceptual illustrations and storyboards. In addition, split-screen demonstrations contrast the film's

workprint without special effects and the finished feature with effects inserted.

Also in June: RCA/Columbia released "Punchline" (\$39.95).

July: RCA/Columbia launched "My Stepmother Is An Alien" (\$34.95), Warner bowed "Dangerous Liaisons" (\$29.98) and "Police Academy 6: City Under Siege" (\$24.98). MCA released "Twins" (\$34.98) and "The Last Temptation Of Christ" (\$39.98).

"Sports Illustrated's 25th Anniversary Swimsuit Video" (Image, \$29.95) is one of the all-time top-selling special-interest titles in its HBO Video VHS form, and should become one of the top '89 laserdisk titles as well. Also from Image: three "Playboy" titles (\$29.95 each), "John Lennon & Plastic Ono Band Live Peace 1969" and "Doors Live In Europe" (\$29.95 each), and "House Of Games," "Dirty Rotten Scoundrels," "Physical Evidence," "Heathers" and "Rent A Cop" (\$39.95 each).

Also that month: "Madonna: Ciao Italia" (Pioneer Artists, \$29.95), "Wynton Marsalis: Blues & Swing" (Pioneer Artists, \$34.95), "Mozart: The Magic Flute" (PolyGram, \$69.95), "Pink Floyd: Live At Pompeii" (PolyGram, \$24.95) and "James Galway Plays Mostly Mozart" (Paramount, \$34.95).

"For All Mankind" (Voyager, \$39.95 for CLV version, \$99.95 for CAV version) bowed in July to commemorate the 20th anniversary of the Apollo 11 lunar landing on July 20, 1969. Director Al Reinert culled through millions of feet of NASA footage and interviewed 22 astronauts in the Apollo program and created a film that lets the viewer experience visiting the moon as through the astronaut's own eyes and ears. Brian Eno supplied the ethereal soundtrack. The more expensive CAV version includes supplementary footage such as a one-hour talk by Apollo 12 astronaut and Skylab 3 commander Alan Bean, footage of U.S. and Soviet manned launches and more than 500 photographic stills from the NASA archives.

August: "The Wizard Of Oz" (MGM/UA, \$24.95) hits the street on Aug. 15, day-and-date with the VHS "Wizard." This 50th-anniversary edition of one of the world's most beloved films has been digitally remastered from an original Technicolor archive print. A section of outtakes, trailers and rare footage follows the main feature. "Rain Man" (MGM/UA, \$29.95) will be released Aug. 30, also day-and-date with its VHS counterpart. The acclaimed film stars Dustin Hoffman and Tom Cruise.

Image is releasing "Mississippi Burning" and "Terminator" (\$49.95 each), "Red Scorpion" and "Tap" (\$39.95 each), and "Playboy Playmates Of The Year—The '80s" and "Playboy Video Centerfold—Dutch Twins" (\$29.95 each).

CBS/Fox is launching widescreen versions of the classic films "Oklahoma!," "Patton," "The Sound Of Music," "The Wild Geese" and "The Young Lions" (\$69.98 each). And MCA is bowing "Talk Radio" (\$34.98) and "Torn Curtain" (\$39.98).

Children love to watch videos over and over, and what better format for this than laserdisks, which can be viewed thousands of times with no appreciable wear. In August, A&M Video is releasing "Raffi: A Young Children's Concert" and "Raffi In Concert With The Rise And Shine Band" (\$29.98 each) and two titles in the "Sharon, Lois & Bram Elephant Show" series (\$24.98 each).

Also this month: "Bill And Ted's Excellent Adventure" (Nelson, \$34.98) and "The Naked Gun" (Paramount, \$34.95).

September: "The Land Before Time" (MCA, \$24.98) is being launched on laserdisk Sept. 21, one week after the title's VHS release at \$24.95. Originally released theatrically last November, the animated saga about five young dinosaurs and their adventures was directed by Don Bluth and included George Lucas and Steven Spielberg as executive producers. "The Land Before Time" has grossed over \$46 million at the box office to date. Also from MCA that month: "1941" (\$49.98) and "The 'Burbs" (\$34.98).

MGM/UA will have a special laserdisk promotion starting Sept. 26, when it drops the prices on 12 classic titles. "Dr. No," "From Russia With Love," "Goldfinger," "Casablanca," "Moonstruck," "Singing In The Rain," "Bugs Bunny Superstar" and "Yellow Submarine" will be

(Continued on page V-50)



And the Oscar to Geena Davis, for her portrayal of the eccentric dogtrainer who enraptures William Hurt in "The Accidental Tourist" (Warner).



Alex Winter, Keanu Reeves and George Carlin celebrate "Bill & Ted's Excellent Adventure" (Orion).



Tim Robbins and John Cusack size up the action in "Tapeheads" (Pacific Arts).



Gregory Hines hoofs for Sammy Davis, Jr. in "Tap" (RCA/Columbia).



Bib's VE-42 8mm Automatic Video Head Cleaner.



Arkon's S-88S Sound Feeder/Audio Converter permits user to play portable cassette or CD player through any car's FM sound system.



Pfanstiehl's Lens Cleaner Kit.



Kiwi's V-69 Armored Camcorder Bag holds 8mm, VHS-C, smaller camcorders with battery packs.

ACCESSORIES: Add-on Profits Playing Bigger Role With Edge-Wise Retailers

By KEN JOY

For retailers who complain there's too little profit in the sales of videocassettes, accessory manufacturers are quick to point out the healthy margins in video accessories that run the gamut from head cleaners to antenna wire.

While this category has only been growing at a rate of 4% or 5% a year since 1987, it represents a market niche that the Electronic Industries Assn. predicts will rack up sales in excess of \$327 million for manufacturers in 1990. To that figure, add the healthy 40% profit margin that most dealers enjoy, and you have a product line that deserves more than a casual glance, according to accessory makers.

The strength of the accessories market can be seen in the proliferation of cross-promotions designed to make consumers aware of add-on products that will add life or value to their home electronics gear. Bib Audio/Video Products and MCA Records have joined forces to introduce a national retail promotion featuring Bib products and MCA artists. An audio cassette of a specially created eight-song sampler from MCA's contemporary instrumental Master Series label will be packaged free with every Bonus Pack of Bib care products. The tape will feature eight Master Series artists, a group that includes members of the label's contemporary talents the likes of Acoustic Alchemy and Larry Carlton. The Bib Bonus Pack includes Bib's new premium pack of CD polish (suggested retail \$12.95); the VE-40 Pushbutton Video Head Cleaner (suggested retail \$14.95); and the A-625 Audio Cassette Cleaning System (suggested retail \$14.95).

According to Walt Wilson, VP of marketing for MCA Records, Nashville, the promotion with Bib is a natural. "Master Series buyers are people who understand music and care about quality. These are people who want to keep their CDs and cassette decks clean." The bonus pack promo continues through the end of 1989 as supplies last.

For owners of camcorders, Kiwi bags from Southeastern Mercantile in Miami is introducing shock-armored bags for small power packs, 300mm lenses and monolight. Both bags are built to provide the advantages of a hard case while offering users the convenience of a lightweight soft case.

The bags make use of a rigid honeycombed inner lining known as "cellular armor" that cuts down on the bulk found in most hard cases. Cordura nylon and high-impact foam construction provide weather-proof and "shock" protection for expensive electronic gear should the bag be dropped or exposed to rain. Kiwi bag designer Russell Baum says that a major selling point of Kiwi bags is their lifetime guarantee.

"Kiwi will repair or replace any bag for manufacturing flaws in workmanship forever, regardless of ownership," he says, adding there's no registration required, and the products are made completely in the U.S. The Kiwi V-39 for lenses and lights carries a suggested list of \$45, and the V-79 for cameras has a suggested list price of \$80.

Ambico continues to expand its line of video accessories with the introduction of the Compact One Gun

Powerlight that provides 20 watts of quartz-halogen illumination at the correct color-temperature of 3200 degrees Kelvin. A built-in diffuser spreads the light out evenly, eliminating glare. Lightweight rechargeable nickel-cadmium batteries (unlimited recharging) clip onto the unit for 20 minutes of operation. A battery charger is included.

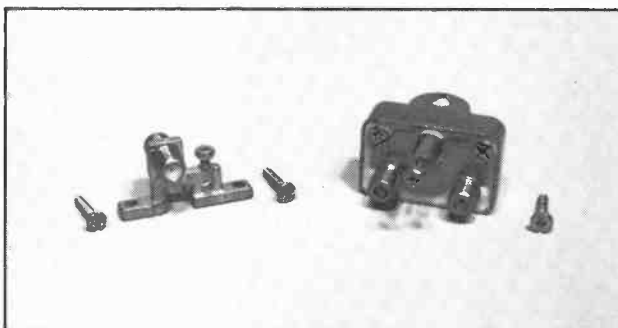
The Compact One Gun Powerlight mounts onto the light shoe of any camcorder. Suggested list: \$129.95.

Ambico also brings the power of the 500mm lens to the camcorder market with the Ultimate Video Telephoto Lens now available for the first time for camcorders. The new lens gives users a magnification factor of 12x their current lens focal length. A camcorder equipped with a 12x magnification would get 144x magnification with the Ultimate Video Telephoto Lens. The lens is 6 inches long and adds only 20 ounces to the weight of the camcorder. Step rings are included to fit most camcorder lenses. Suggested list: \$799.95. Other new Ambico video accessories introduced at Summer CES include Audio-Video Control Center switchers, suggested list: \$24.95; a video tape winder/cleaner, suggested list: \$69.95; and the A/V Maestro video enhancer/stereo audio mixer to mix camcorder audio, music and narration while recording. Suggested list: \$69.95.

Pfanstiehl has gone the lens cleaning kit one better with a new lens cleaner kit which supplies all of the necessary elements for cleaning the coated lenses of video, film and still cameras as well as eyeglasses, binoculars and other optical equipment. The kit is being marketed under the Pfantone Accessory brand name. The kit consists of a bottle of Pfantone lens cleaning fluid, a packet of lens cleaning tissues, a rubber bulb dust blower-brush, and 10 short cotton swabs packed on a specially formed blister card. There are also cleaning fluid and tissue refills for the kit. Suggested list: \$7.79. On the low-tech end, Pfantone is marketing two versions of a grounding block which are designed to protect TVs, VCRs and cable converters from electrical surges caused by lightning. The TV-FGROUND1 grounds the shield side of a coax cable. Suggested list: \$1.59. The TV-FGROUND2 protects both the shield and the conductor of a coax cable. Suggested list: \$6.69.

For consumers who don't have a cassette player or compact disk player in their cars, but would like to, Arkon is introducing the "Sound Feeder." The Sound Feeder is a pocket-size transmitter that permits the user to play a portable cassette or compact disk player through any car's FM stereo sound system. By simply plugging the Sound Feeder into the car's lighter receptacle, and inserting the headphone plug into the cassette or CD player, the unit transmits the audio signal to the car's FM radio at a pre-set frequency of 103-104 Mhz. The user then tunes to that frequency to hear the audio. The Sound Feeder can be adjusted if the pre-set frequency interferes with a local radio station using that same channel.

The Sound Feeder has a built-in AC-to-DC converter that provides the necessary power to operate any cassette or CD player, with selectable 3, 6 or 9 volt DC operation.



Pfanstiehl's TV-FGROUND1 and TV-FGROUND2 grounding blocks protect TVs, VCRs and cable converters from electrical surge.



Ambico's A/V Maestro Video Enhancer/Stereo audio mixer for camcorders.

HOT FALL

(Continued from page V-29)

ries which will be offered in a \$59.95 list pack of at \$19.95 each. Release dates will span Aug. 16 to Oct. 4.

International Video Entertainment: "Rambo III" at \$19.95 headlines a fall sell-through promotion. Other releases at \$19.95 include "Maid To Order," while such titles as "Angel Heart," "Extreme Prejudice," "Lady Beware," "Breaker Morant" and "Dudes" will be offered at \$14.95 list. "Rambo III" had a street date of Aug. 1, while the other titles had Aug. 10 street dates. "Red Heat" is also being re-priced to \$19.95 for a Sept. 14 street date.

IVE is also serving up a Sept. 14 Halloween promotion by lowering the price of "Howling IV" to \$19.95 while "Silent Night, Deadly Night" (Parts I and 2), "The Outing," "The Offspring" and "The Brain" will be lowered to \$14.95.

On the rental end, "Rooftops," the recent Robert Wise-directed film, has a Sept. 14 street date. "Counterforce" is another September release.

Republic Pictures Home Video: Hollywood Stars V, a collection of six classic films, is slated for a Sept. 20 release. Among titles: "A Double Life," "Distant Drums," "The Enforcer," "The Fighting Kentuckian," "The Hiding Place," and "Rio Grande." All are \$19.95 list.

The company also plans to release "Above, Below And Beyond," another "Beauty And The Beast" cassette, from the current TV series, due to the success of last year's one-cassette release which the company says tallied more than 150,000 unit sales. Suggested list on the new title is \$19.95. Street date is Sept. 20.

Republic will also offer six horror titles at \$14.95 each for Halloween, including "Deadly Obsession,"

(Continued on opposite page)

Get It While It's Hot

"Fast Food serves up a menu of exploitation... it worked for me."

—SAN DIEGO TRIBUNE

"(Jim) Varney's gargle-mouthed characterization of a goofy corporate villain is the best."

—L.A. TIMES

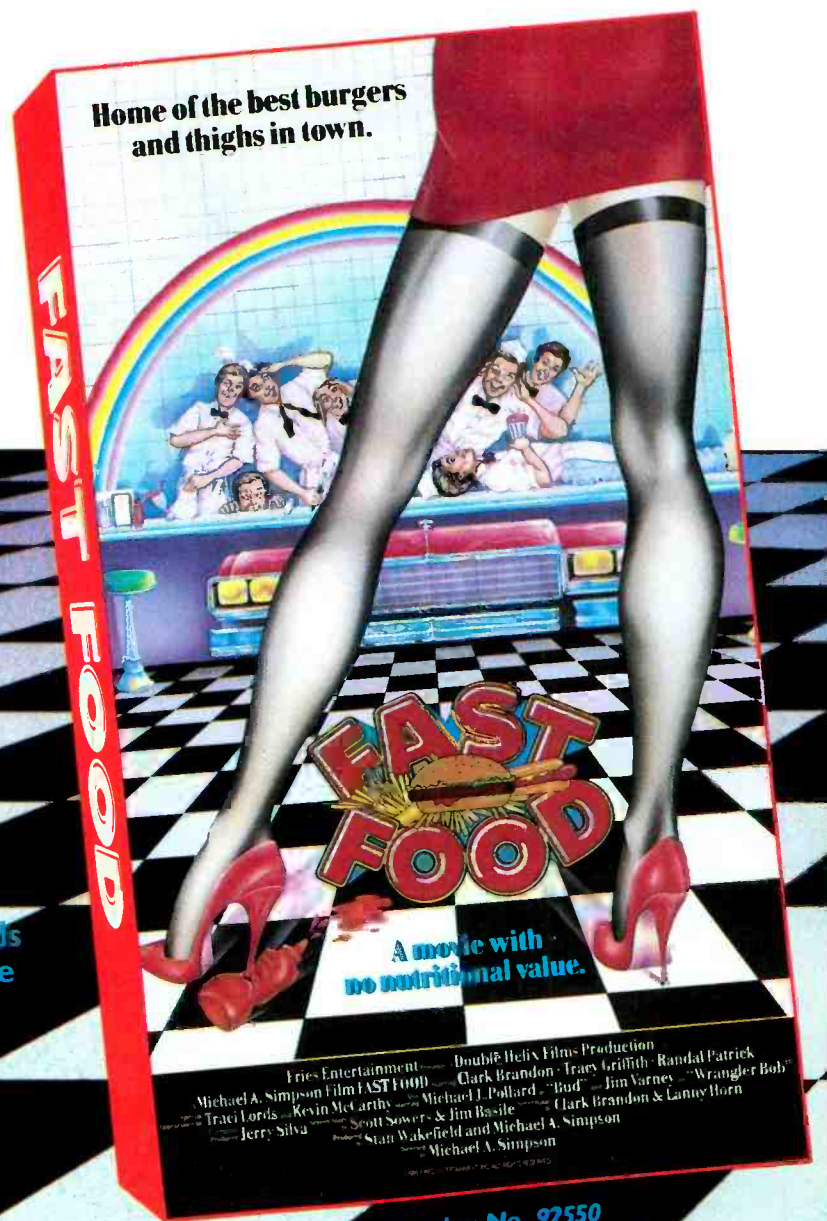
"Genuine fun."

—VARIETY

"The yucks just keep on coming."

—CHICAGO SUN-TIMES

- 1989 Theatrical Release—Including Top 30 Markets.
- Starring Jim Varney ("Ernest Goes to Camp"), Traci Lords ("Not of this Earth"), Clark Brandon ("My Tutor"), and Pamela Springsteen ("Fast Times at Ridgemont High").
- Sexy, teen comedy in the tradition of "Porky's," "Bill and Ted's Excellent Adventure" and "Fast Times at Ridgemont High."
- National TV and print advertising includes MTV, Movietime, Premiere and Video Review magazines.



JIM VARNEY & TRACI LORDS

The battle of the burger ensues when the kids from Hopkins College discover a secret sauce that gives Wrangler Bob's fast food chain a run for its money!



ORDER DATE: AUGUST 29, 1989
STREET DATE: SEPTEMBER 20, 1989

Catalog No. 92550
Suggested List Price: \$89.95



"Dream A Little Dream" (Vestron).

Home of the best burgers
and thighs in town.



A movie with
no nutritional value.



Loonies Christopher Lloyd, Peter Boyle, Stephen Furst and Michael Keaton are the "Dream Team" (MCA).

HOT FALL

(Continued from opposite page)

"Dr. Terror's House Of Horrors," "Deranged," "Invasion Of The Body Snatchers," and "Scared Stiff." Street date is Aug. 23.

Vestron Home Video: The company is highlighting 21 films in its 1989 fall sell-through edition of VideoGift with prices on titles ranging from \$14.98 to \$19.98.

Titles will come in two waves, a "sneak preview" phase with an initial order date of July 12, and an Aug. 1 street date. The second phase will have an initial order date of Aug. 23 and a Sept. 13 street date.

Last year's VideoGift, which featured a tie-in with Nestle, moved some two million units, according to company executives.

"Young Guns," "Hamburger Hill," "The Running Man" and "Monster Squad" have been reduced to \$19.98, joining such other titles at that price point as "Platoon," "Dirty Dancing," and "My Little Pony: The Movie."

In addition, the company has a \$14.98 list price tier which includes such titles as "Prizzi's Honor," "The Bedroom Window," "To Live And Die In L.A.," "Light Of Day," "The Smurfs And The Magic Flute," "The Care Bears Movie," "Space Camp," "Mr. Mom," "Hoo-siers," "Mad Max," "The Flamingo Kid," "Fort Apache, The Bronx," "Meatballs," "Mad Max," and "Good Guys Wear Black."

The company also has a Cheap Jokes component to VideoGift, 14 comedy titles at \$19.98. Among the stand-up comics highlighted are Dennis Miller, Robin Williams, Steve Martin, Joe Piscopo, Billy Crystal, George Carlin, Whoopi Goldberg, Paul Reiser, Richard Pryor, and Bobcat Goldthwait.

The company also plans to place "SQ" (superior quality) stickers on each cassette in order to let consumers know product was duplicated on the same tape stock and normal speed duplication mode as is used on higher priced cassettes.

No sponsorship tie-in has been set as Vestron says it will promote the VideoGift with a "multimillion dollar national ad campaign" which is expected to include TV and major magazines such as Premiere and People. In-store racks, point-of-purchase material, and co-op funds will be provided to dealers.

On the rental side, Vestron is re-releasing "Dream A Little Dream," starring Corey Feldman and Corey Haim, on Sept. 6.

JIM McCULLAUGH

RENTAL SPRINGS

(Continued from page V-12)

off." The average rental turn for small stores was 3,320 in March of 1988, but dropped to an average of 1,464 in March of this year. Superstores have done no better: the average rental turn was 18,928 in March of last year, but is down to 14,747 for the same period in 1989.

"Inventory purchases are also down," says Story. "Some video suppliers are finding that depth and breadth of copy are not the critical issues to dealers." Story says that purchasing actually increased with the smaller retailer during the last quarter in what he feels is an attempt to compete

with the larger selections offered by superstores. "But, mid-sized stores' purchasing is either flat, or decreasing."

"The superstores have more than four times the number of rental units that we have," says David Earle, Jr. of Video Station in Decatur, Ala. "We compensate for that by heavier promotion and discount incentives to repeat customers. We haven't seen that much of a decrease in rentals, but what decrease there has been has been made up for in sell-through."

Ironically, says Earle, the same executives who once complained that retailers weren't selling enough product are now worried that a decrease in rental volume will mean a decrease in the number of products purchased for rental. "We give our customers every reason possible to buy and



Lili Taylor, Julia Roberts, and Annabeth Gish serve up a slice of life in "Mystic Pizza" (Virgin Vision).

TOP VIDEOCASSETTES RENTALS HIT CHART

Following is a recap chart of the top videocassette rentals during the eligibility period of July 30, 1988 to July 22, 1989.

Pos. TITLE—Manufacturer

1. **THREE MEN AND A BABY**—Touchstone Home Video
2. **DIE HARD**—CBS/Fox Video
3. **MOONSTRUCK**—MGM/UA Home Video
4. **BEETLEJUICE**—Warner Home Video
5. **A FISH CALLED WANDA**—CBS/Fox Video
6. **PLANES, TRAINS, AND AUTOMOBILES**—Paramount Home Video
7. **BULL DURHAM**—Orion Home Video
8. **BIG**—CBS/Fox Video
9. **SHOOT TO KILL**—Touchstone Home Video
10. **SUSPECT**—RCA/Columbia Home Video
11. **GOOD MORNING VIETNAM**—Touchstone Home Video
12. **CROCODILE DUNDEE II**—Paramount Home Video
13. **WALL STREET**—CBS/Fox Video
14. **E.T. THE EXTRA-TERRESTRIAL**—MCA Home Video
15. **RED HEAT**—IVE
16. **BIG BUSINESS**—Touchstone Home Video
17. **YOUNG GUNS**—Vestron Video
18. **ABOVE THE LAW**—Warner Home Video
19. ***BATTERIES NOT INCLUDED**—MCA Home Video
20. **BROADCAST NEWS**—CBS/Fox Video
21. **COLORS**—Orion Home Video
22. **MIDNIGHT RUN**—MCA Home Video
23. **COCKTAIL**—Touchstone Home Video
24. **THE DEAD POOL**—Warner Home Video
25. **WILLOW**—RCA/Columbia Home Video
26. **FATAL ATTRACTION**—Paramount Home Video
27. **MARRIED TO THE MOB**—Orion Home Video
28. **FULL METAL JACKET**—Warner Home Video
29. **THE PRESIDIO**—Paramount Home Video
30. **GORILLAS IN THE MIST**—MCA Home Video
31. **BETRAYED**—MGM/UA Home Video
32. **D.O.A.**—Touchstone Home Video
33. **FRANTIC**—Warner Home Video
34. **MASQUERADE**—CBS/Fox Video
35. **SHORT CIRCUIT 2**—RCA/Columbia Home Video
36. **TUCKER: THE MAN AND HIS DREAM**—Paramount Home Video
37. **THE GREAT OUTDOORS**—MCA Home Video
38. **THE LAST EMPEROR**—Nelson Home Entertainment
39. **EMPIRE OF THE SUN**—Warner Home Video
40. **RAMBO III**—IVE
41. **NUTS**—Warner Home Video
42. **MYSTIC PIZZA**—Virgin Vision
43. **OVERBOARD**—CBS/Fox Video
44. **SHE'S HAVING A BABY**—Paramount Home Video
45. **EDDIE MURPHY RAW**—Paramount Home Video
46. **BILOXI BLUES**—MCA Home Video
47. **FUNNY FARM**—Warner Home Video
48. **ACTION JACKSON**—Warner Home Video
49. **THE ACCUSED**—Paramount Home Video
50. **THE SEVENTH SIGN**—RCA/Columbia Home Video
51. **CHILD'S PLAY**—MGM/UA Home Video
52. **THROW MOMMA FROM THE TRAIN**—Orion Home Video
53. **THE UNBEARABLE LIGHTNESS OF BEING**—Orion Home Video
54. **COMING TO AMERICA**—Paramount Home Video
55. **CINDERELLA**—Walt Disney Home Video
56. **BEST SELLER**—Vestron Video
57. **LICENSE TO DRIVE**—CBS/Fox Video
58. **LIKE FATHER LIKE SON**—RCA/Columbia Home Video
59. **BRIGHT LIGHTS, BIG CITY**—MGM/UA Home Video
60. **BABY BOOM**—CBS/Fox Video
61. **PUNCHLINE**—RCA/Columbia Pictures Home Video
62. **CLEAN AND SOBER**—Warner Home Video
63. **CROSSING DELANCEY**—Warner Home Video
64. **BLOODSPORT**—Warner Home Video
65. **EIGHT MEN OUT**—Orion Home Video
66. **BAT 21**—Media Home Entertainment
67. **MONKEY SHINES**—Orion Home Video
68. **SHAKEDOWN**—MCA Home Video
69. **HELLO AGAIN**—Touchstone Home Video
70. **A NIGHTMARE ON ELM STREET 4: THE DREAM MASTER**—Media Home Entertainment
71. **OFF LIMITS**—CBS/Fox Video
72. **ARTHUR 2 ON THE ROCKS**—Warner Home Video
73. **THE GOOD MOTHER**—Touchstone Home Video
74. **THE WITCHES OF EASTWICK**—Warner Home Video
75. **STAND AND DELIVER**—Warner Home Video
76. **THE MILAGRO BEANFIELD WAR**—MCA Home Video
77. **THE SERPENT AND THE RAINBOW**—MCA Home Video
78. **RETURN TO SNOWY RIVER**—Walt Disney Home Video
79. **EVERYBODY'S ALL-AMERICAN**—Warner Home Video
80. **THE UNTOUCHABLES**—Paramount Home Video
81. **THE COUCH TRIP**—Orion Home Video
82. **COP**—Paramount Home Video
83. **IRON EAGLE II**—IVE
84. **DEAD RINGERS**—Media Home Entertainment
85. **BRADDOCK: MISSING IN ACTION III**—Media Home Entertainment
86. **POLTERGEIST III**—MGM/UA Home Video
87. **CADDYSHACK II**—Warner Home Video
88. **MOON OVER PARADOR**—MCA Home Video
89. **THE BLOB**—RCA/Columbia Home Video
90. **IRONWEED**—Vestron Video
91. **MY STEPMOTHER IS AN ALIEN**—RCA/Columbia Home Video
92. **HIGH SPIRITS**—Media Home Entertainment
93. **VICE VERSA**—RCA/Columbia Pictures Home Video
94. **HAIRSPRAY**—RCA/Columbia Home Video
95. **FOR KEEPS**—RCA/Columbia Home Video
96. **WAXWORK**—Vestron Video
97. **TWINS**—MCA Home Video
98. **ELVIRA MISTRESS OF THE DARK**—New World Video
99. **HERO AND THE TERROR**—Media Home Entertainment
100. **MOVING**—Warner Home Video

rent from us," says Earle. "The studios need to help us by pricing product in such a way that we can afford to order more depth for rental, and customers can afford to buy more for take home."

"We did double our sales business during the past holiday season and the first quarter of this year," says Prater. "The consistently lower sell-through pricing from the studios and their concentrated media push has helped consumer awareness of product priced to sell."

"Where we've really hit it big is in sales of previously-viewed tapes," he says. "Once a title's revenue stream begins to trickle we repackage the title in its original box, shrink wrap it, and offer it as a 'classic collectible' to our customers. Customers go crazy when they can buy 'E.T.' for 10 bucks, and it helps us improve our return on investment in a big hurry."

If rental turns are down for the video specialist, the opposite is surely true for the supermarket arena, where video rental installations are turning handsome profits with a relatively low need for hands-on management. Kroger's, Safeway, Tom Thumb, Randall's, Gerland's Rice, Greer's and City Markets among others, are all experiencing increasing success with video rentals offered to their average weekly customer flow of 16,000 people per store.

Video is becoming a "department" just like the pharmacy and deli, according to Ken Stilling of ETD, a nationwide distributor with a customer base of nearly 4,000 stores around the U.S. "All the markets need are someone who is 'people oriented' to man the counters," he says, "because the customer already knows what they want to rent. They don't need a video specialist behind the counter."

ALMI Group, another marketer of video departments to supermarkets, makes adding a video section easy and cheap for the market: ALMI's SuperVideo provides the displays, storage cabinets, and all software titles at no charge to the market in return for a share of the rental revenue. The company already operates video departments in 500 stores in 28 states, with plans to open 50-60 outlets per month for the balance of 1989.

One key element for supermarkets entering the video rental biz is that when a customer rents a video it ensures a return visit to that store, which could result in additional grocery or impulse item purchases, especially if the video rental counter is located in the back of the store, causing the customer to walk by the market's everyday merchandise in the process, say industry analysts.

"We don't rent milk," says Prater, protesting what he calls unfair competition on the part of the markets who get their inventory free of charge in return for revenue sharing. "We don't get that kind of offer from the studios. We have to buy our inventory outright."

Prater facetiously suggests that video specialty stores might want to consider selling cheese as a loss leader, but "making the customers walk through the video section to get to it."

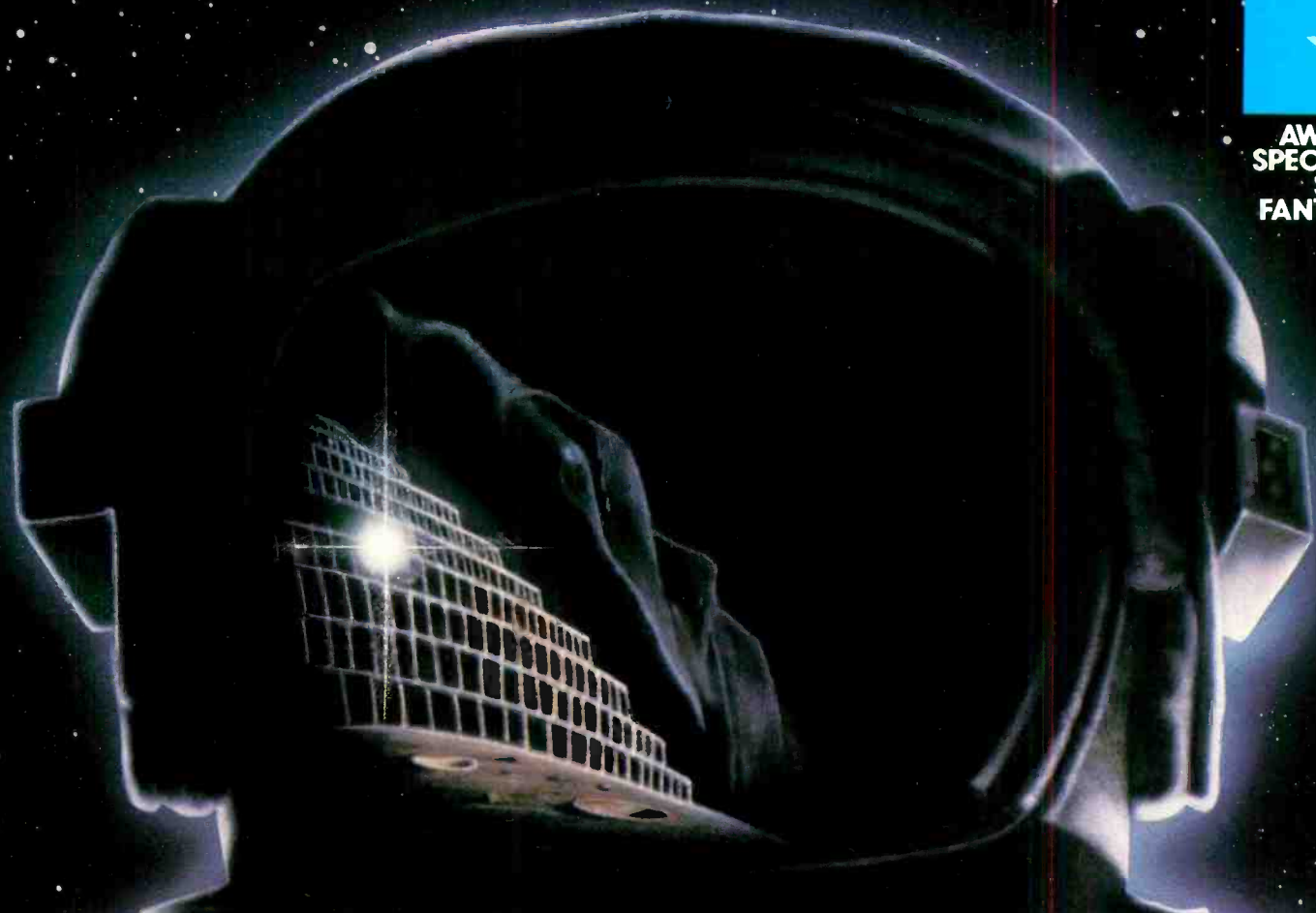
KEN JOY



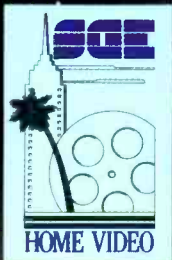
Academy-Award winner Jodie Foster and Kelly McGillis relive a chilling gang-rape tale in "The Accused" (Paramount).

MOONTRAP

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29	LOW IMPACT AEROBICS
31	HIPS, THIGHS & BUTTOCKS
32	NON-AEROBIC WORKOUT
46	30 MINUTE LOW IMPACT FAT BURNING WORKOUT
203	THE COMPLETE WORKOUT

PLATINUM SELLER

PLATINUM SELLER

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CDV: Hardware Sales Will Light Up Software Market

By KEN JOY

If there's ever been a "chicken and egg" problem with CD video (CDV)—a term being used to encompass the 5-inch disks with 20 minutes of audio and one video clip, and the 8-inch and 12-inch disks used for longform videos and movies—it's been not enough software to make buying the needed hardware practical, and not enough hardware to make producing software more profitable.

The primary focus of CDV as a viable format has been around the 5-inch configuration which some analysts have called "the disk without a country." The 5-inch CDV format has sputtered at the gate because consumers don't know whether it's a 5-inch CD with some video on it, or a small videodisk with a little bit of music on it. The 8-inch and 12-inch versions, however, haven't suffered the same identity crisis, but have been hampered by a small installed base of videodisk players.

The confusion over identification may become a moot point in the wake of Pioneer Electronics (USA) Inc.'s recent price drops on a combiplayer that plays everything from the 3-inch CD single to the 12-inch laserdisk. The Pioneer CLD-1070 is already \$150 lower than the low-end Magnavox CDV-484, and the new price reduction will take the deck to a suggested list of less than \$550. Combined with a heavy promotional campaign already underway, industry pundits say the player should be a huge sales success, which means a broadening of the market for the 5-inch CDV. To further fuel the fires of consumer interest in a variety of videodisk formats, Pioneer is including six \$5 discount coupons to buyers of any new Pioneer combi- or laserdisk player which can be redeemed on the purchase of any Warner Bros., Touchstone, MGM/UA, Paramount, RCA/Columbia, Pioneer Artists, and Nelson videodisk.

Home video companies are expected to jump on the laserdisk bandwagon in a major way this year because, as Warner Home Video president Warren Lieberfarb puts it, "we [the consumer] want superior picture and sound and a product that's sexy to own." Lieberfarb also cites lower raw materials costs—70 cents for a laserdisk compared to \$1.35 for a VHS T-120—as giving the laserdisk cost superiority over tape. Warner Home Video has, in fact, led the pack of home video companies in cutting prices on CDV with nearly 100 titles tagged at sell-through prices of \$24.98 or \$29.98. Most new "A" titles—

parade
VIDEO

Distributed by
PPI
88 St. Francis Street, Newark, NJ 07105

which Warner releases simultaneously with tape—still carry the \$89.95 “rental” price.

Touchstone and Paramount are following suit with reduced prices for CDV, including Touchstone’s “Cocktail” released at \$29.95, and Paramount’s “Coming To America” and “Crocodile Dundee II” at \$24.95 each.

The 5-inch CDV is still going to find rough sailing, says Lee Kasper, senior VP of sales & marketing for Image Entertainment. “We’ve not really been a supporter of CDV from day one. We feel there are other factors that will link audio CDs to the 12-inch disk,” he says. “We took the stance that the CDV with five minutes of video is not really going to make it. I really don’t believe [5-inch] CDV is going to catch on here like it did in Japan.”

Kasper feels the price reduction on combiplayer by companies like Pioneer, Sony and Philips will greatly strengthen the laserdisk format overall, but not cause the 5-inch configuration to become a permanent medium of choice for the blending of video and CD-quality audio.

“The 5-inch CDV really hasn’t found its niche,” says John Messerschmitt, acting director of CD Video, an association coordinating the

‘It turns out that because of a lack of a good 5-inch library, consumers couldn’t take the format seriously and lost interest.’

promotion of the CDV format. “It has its applications as a promotional tool for the 12-inch, but its future as a consumer item looks dim.”

Messerschmitt agrees that as the combiplayer population grows—there are an estimated 350,000 laserdisk players in the U.S., of which nearly 75,000 are combiplayers—consumers will be intrigued by all of the disks their players can play. “Then,” he says, “music companies will have to make up their minds about the 5-inch format.”

Messerschmitt says the 8-inch CDV has made significant inroads in Japan because of its ability to hold 22 minutes each of audio and video. “It makes a nice disk to play at parties,” he says. But thoughts of the 5-inch CDV replacing the vinyl 45 single, or even the cassette single, is a dream of the past, he says. “We did a lot of expensive focus group studies and the clear impression was there is confusion among consumers as to what a combiplayer is. It was critical to clear up that confusion because labels thought the 5-inch CDV was going to be the perfect way to bring music videos into homes,” he says. “It turns out that because of a lack of a good 5-inch library, consumers

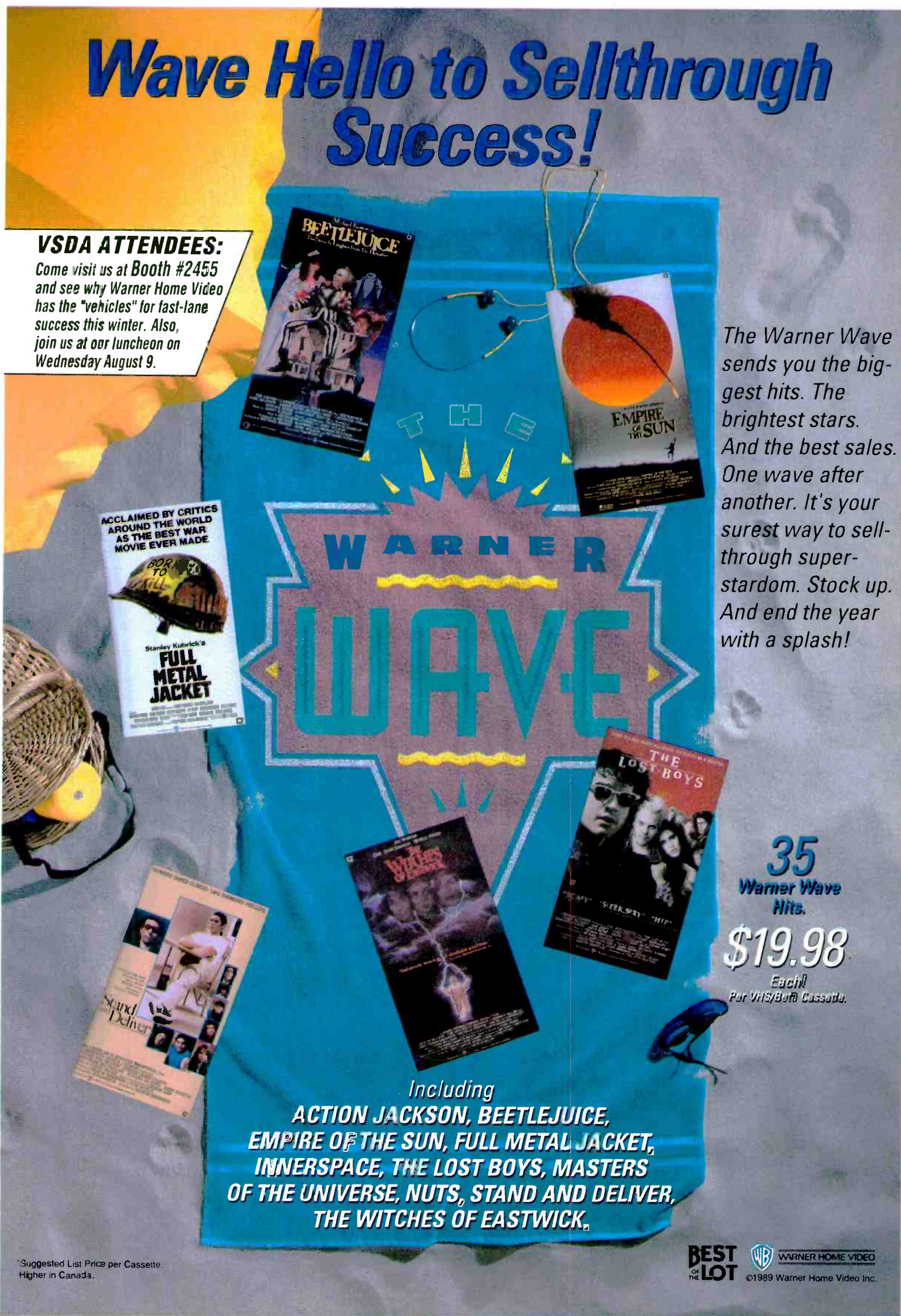
(Continued on page V-51)

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TOP VIDEOCASSETTES SALES HIT CHART

Following is a recap chart of the top-selling videocassettes during the eligibility period of July 30, 1988 to July 22, 1989.

Pos. TITLE—Manufacturer

1. **CALLANETICS**—MCA Home Video
2. **DIRTY DANCING**—Vestron Video
3. **CINDERELLA**—Walt Disney Home Video
4. **E.T.: THE EXTRA-TERRESTRIAL**—MCA Home Video
5. **MOONWALKER**—CBS Music Video Enterprises
6. **LADY AND THE TRAMP**—Walt Disney Home Video
7. **JANE FONDA'S COMPLETE WORKOUT**—Warner Home Video
8. **START UP WITH JANE FONDA**—Warner Home Video
9. **GOOD MORNING VIETNAM**—Touchstone Home Video
10. **JANE FONDA'S LOW IMPACT AEROBIC WORKOUT**—Warner Home Video
11. **PINK FLOYD THE WALL**—MGM/UA Home Video
12. **U2 RATTLE AND HUM**—Paramount Home Video
13. **DEF LEPPARD: HISTORIA**—PolyGram Music Video
14. **MICKEY COMMEMORATIVE EDITION**—Walt Disney Home Video
15. **THE WIZARD OF OZ**—MGM/UA Home Video
16. **DOCTOR ZHIVAGO**—MGM/UA Home Video
17. **THE SOUND OF MUSIC**—CBS/Fox Video
18. **BRUCE SPRINGSTEEN ANTHOLOGY: 1978-1988**—CBS Music Video Enterprises
19. **TOP GUN**—Paramount Home Video
20. **SPORTS ILLUSTRATED'S 25TH ANNIVERSARY SWIMSUIT VIDEO**—HBO Video
21. **LETHAL WEAPON**—Warner Home Video
22. **KATHY SMITH'S FAT BURNING WORKOUT**—Fox Hills Video
23. **GEORGE MICHAEL—FAITH**—CBS Music Video Enterprises
24. **MICHAEL JACKSON: THE LEGEND CONTINUES . . .**—Vestron Musicvideo
25. **AN AMERICAN TAIL**—MCA Home Video
26. **JANE FONDA'S NEW WORKOUT**—Warner Home Video
27. **SUPER CALLANETICS**—MCA Home Video
28. **STAR TREK IV—THE VOYAGE HOME**—Paramount Home Video
29. **PLAYMATE VIDEO CALENDAR 1989**—HBO Video
30. **FATAL ATTRACTION**—Paramount Home Video
31. **SLEEPING BEAUTY**—Walt Disney Home Video
32. **BEN-HUR**—MGM/UA Home Video
33. **MARY POPPINS**—Walt Disney Home Video
34. **THE GODFATHER**—Paramount Home Video
35. **MICHAEL JORDAN: COME FLY WITH ME**—CBS/Fox Video
36. **MICKEY AND THE BEANSTALK**—Walt Disney Home Video
37. **DUCKTALES: DAREDEVIL DUCKS**—Walt Disney Home Video
38. **MADONNA CIAO ITALIA: LIVE FROM ITALY**—Warner Reprise Video
39. **RUSH: A SHOW OF HANDS**—PolyGram Music Video
40. **SHIRLEY MACLAINE'S INNER WORKOUT**—Vestron Video
41. **THE ALL NEW NOT-SO-GREAT MOMENTS IN SPORTS**—HBO Video
42. **PLAYBOY'S SEXY LINGERIE**—HBO Video
43. **BEVERLY HILLS COP II**—Paramount Home Video
44. **PLAYBOY'S 1988 PLAYMATE OF THE YEAR**—HBO Video
45. **KATHY SMITH'S ULTIMATE VIDEO WORKOUT**—JCI Video
46. **DISNEY SING ALONG SONGS: YOU CAN FLY!**—Walt Disney Home Video
47. **KATHY SMITH'S BODY BASICS**—JCI Video
48. **THE UNTOUCHABLES**—Paramount Home Video
49. **PLAYBOY WET AND WILD**—HBO Video
50. **KATHY SMITH'S STARTING OUT**—Fox Hills Video
51. **PLATOON**—Vestron Video
52. **ANGELA LANSBURY: POSITIVE MOVES**—Wood Knapp Video
53. **RAQUEL: LOSE 10 LBS. IN 3 WEEKS**—HBO Video
54. **THE GODFATHER PART II**—Paramount Home Video
55. **PLAYBOY 1988 PLAYMATE VIDEO CALENDAR**—Warner Home Video
56. **THE TEN COMMANDMENTS**—Paramount Home Video
57. **DORF ON GOLF**—J2 Communications
58. **WHITE CHRISTMAS**—Paramount Home Video
59. **SCARFACE**—MCA Home Video
60. **PINK FLOYD: DELICATE SOUND OF THUNDER**—CBS Music Video Enterprises
61. **VIDEO CENTERFOLD—35TH ANNIVERSARY PLAYMATE**—HBO Video
62. **THE COLOR PURPLE**—Warner Home Video
63. **JANE FONDA'S EASY GOING WORKOUT**—Warner Home Video
64. **ANTHRAX: OIIVNIKUFESIN N.F.V.**—Island Visual Arts
65. **IT'S A WONDERFUL LIFE**—Hal Roach Studios Film Classics, Inc.
66. **KATHY SMITH'S WINNING WORKOUT**—Fox Hills Video
67. **DAZZLING DUNKS AND BASKETBALL BLOOPERS**—CBS/Fox Video
68. **MOONSTRUCK**—MGM/UA Home Video
69. **MEET THE RAISINS**—Atlantic Video
70. **DISNEY SINGALONG SONGS: VERY MERRY XMAS SONGS**—Walt Disney Home Video
71. **DEBBIE GIBSON: LIVE IN CONCERT**—Atlantic Video
72. **PLAYMATE OF THE YEAR VIDEO CENTERFOLD 1989**—HBO Video
73. **DUCKTALES: FEARLESS FORTUNE HUNTER**—Walt Disney Home Video
74. **PLAYBOY VIDEO CENTERFOLD #6**—Warner Home Video
75. **ALICE IN WONDERLAND**—Walt Disney Home Video
76. **FULL METAL JACKET**—Warner Home Video
77. **RAFFI IN CONCERT WITH THE RISE AND SHINE BAND**—A&M Video
78. **SINGIN' IN THE RAIN**—MGM/UA Home Video
79. **NUTS ABOUT CHIP'N'DALE**—Walt Disney Home Video
80. ***BATTERIES NOT INCLUDED**—MCA Home Video
81. **RAIDERS OF THE LOST ARK**—Paramount Home Video
82. **DISNEY'S SING ALONG SONGS: FUN WITH MUSIC**—Walt Disney Home Video
83. **THE LOST BOYS**—Warner Home Video
84. **JANE'S ADDICTION: THE FAN'S VIDEO**—Warner Reprise Video
85. **HOW THE GRINCH STOLE CHRISTMAS!**—MGM/UA Home Video
86. **THE LAST EMPEROR**—Nelson Home Entertainment
87. **INDIANA JONES AND THE TEMPLE OF DOOM**—Paramount Home Video
88. **SIGN 'O' THE TIMES**—MCA Home Video
89. **EDDIE MURPHY RAW**—Paramount Home Video
90. **THE PRINCESS BRIDE**—Nelson Home Entertainment
91. **WALL STREET**—CBS/Fox Video
92. **RAMBO III**—IVE
93. **PLANES, TRAINS, AND AUTOMOBILES**—Paramount Home Video
94. **SUSPECT**—RCA/Columbia Home Video
95. **ANIMAL HOUSE**—MCA Home Video
96. **EMPIRE OF THE SUN**—Warner Home Video
97. **BRADDOCK: MISSING IN ACTION III**—Media Home Entertainment
98. **DUCKTALES: LOST WORLD WANDERERS**—Walt Disney Home Video
99. **THREE MEN AND A BABY**—Touchstone Home Video
100. **\$19.98 HOME VID CLIFF'EM ALL!**—Elektra Entertainment

SELL-THROUGH

(Continued from page V-12)

the \$14.95 price including "F/X," "Back To School," "Desperately Seeking Susan," "First Blood," "Remo Williams," "Code Of Silence," "The Mean Season," "Let's Get Harry," and "Bad Boys."

While the new \$14.95 price sets the stage for aggressive promotions of evergreen titles, most home video companies say they're still sold on \$19.95 as the "standard" price for previously-released product targeted for sell-through to consumers, and \$79.95 and \$89.95 as the ticket price for movies fresh off their theatrical runs. There are still surprising exceptions to that rule, however. Buena Vista Home Video is putting 1988's most successful feature "Who Framed Roger Rabbit," on the street at \$22.99 plus a \$3 rebate offer from Touchstone Pictures where consumers who rent three Touchstone titles or see a Touchstone movie in a theater get a \$3 rebate on the videocassette through the end of the year.

Backed by a massive marketing support program, Buena Vista's efforts confirm the stakes are high in grabbing a slice of what is expected to be a \$5.5 billion wholesale pie by 1990. Touchstone's Bill Mechanic, president of international theatrical distribution & worldwide video for Walt Disney Home Video, says Buena Vista Home Video's \$60-million fall marketing blitz for 'Rabbit' (which began on June 26 with the rebate offer) will include a major national tie-in with McDonald's and a holiday media blitz beginning Nov. 7 to boost Christmas sales. "We've designed the 'Roger Rabbit Event,'" says Mechanic, "which includes an interactive standee, counter card, 48-piece pre-pack display, banners and posters so retailers can create a total environment in their stores."

The company is also mounting a major promotion behind "Bambi" that includes a \$3 rebate off the \$29.99 price from Crest and a free Bambi plush when customers purchase a cassette and M&M/Mars products. "With 'Roger' and 'Bambi' we're trying to do more extensive promotion," says Mechanic. "There's \$60 million in marketing support between the two titles, and \$30 million in media alone."

Mechanic cites Nielsen research in his company's strong push toward moving product into the sell-through channel. The Nielsen figures say that in the fall of 1984, only 10% of those who bought videocassettes did so with pre-knowledge of the title. "Now 45%-47% are aware of titles through advertising," he says, adding that only 9% of buyers were interested in family product four years ago, compared to 50% now.

"People are in the mood to collect home videos, and we'd like to see the stores become more aggressive in meeting the needs of that customer," says Mechanic. "We did a study of the independents and found that 59% of them didn't think they could compete with the mass merchants because of price, but 60% of them felt they had to compete." Mechanic feels video stores should realize they have loyal and captive customers that would respond positively to a little price cutting, or the use of free rentals to promote sales.

(Continued on page V-44)



Talk-show host Arsenio Hall chats up Playboy Playmates promoting "Sexy Lingerie" (Playboy).

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SHAPE

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Biddeford, Maine
Telephone: 207/282-6155

SALES

(Continued from page V-42)

Robert DeLellis, president of CBS/Fox Home Video North America, agrees that consumers are warming up to the idea of collecting video titles, but it's not just a seasonal habit that bites around Christmas. "We do sell-through promotions 12 months a year based around certain themes to take advantage of our catalog and new product," says DeLellis. "We feel there's a 12-month sell-through business out there, although there are obviously peak seasons."

While CBS/Fox Home Video's policy is that most "A" titles go straight to rental prices at \$89.95 their first time out, the company is looking at titles on a "title by title" basis to determine which might benefit from an initial sell-through strategy. The CBS/Fox release of the "I Love Lucy" collection is going straight to sell-through with a suggested list price of \$14.98 each. The collection consists of eight of the most popular episodes (two on each cassette) from the series and each cross-promote the other three volumes.

"Sell-through increases every year," says DeLellis. "I think the primary challenge is convincing the video specialist that part of their long-term operation in the video business is cultivating the buying customer. When we announce titles it's a lot like the theatrical premiere was for that title, and retailers could really benefit by aggressively connecting themselves to the promotion. The video stores have a 'captured' consumer who come into their store for the sole purpose of renting or buying a video. They're not there to buy milk. The retailer should take advantage of that rapt attention by increasing their depth and breadth of copy and incite the customer to make an impulse buy while they're in the store."

"Sell-through is a different mentality," says Ralph Tribbey, VP marketing at MGM/UA Home Video. "In the rental market there are a lot of parallels to theatrical distribution regarding what's 'hot,' but sell-through is basically a packaged goods business." Tribbey sees MGM/UA's role as that of educator in helping the retailer learn the sell-through side of the business. "A lot of retailers who were raised on the rental business are becoming more sophisticated. We're providing a retail open forum where we're out in the marketplace every six to eight weeks addressing their concerns, and teaching them about the sell-through business."

One of the aspects retailers are just learning, he says, is that sell-through is heavily dependent on cross-promotion. The upcoming re-release celebrating the 50th anniversary of "Wizard Of Oz" is a prime example. MGM/UA Home Video has joined with the \$900 million-a-year division of Procter & Gamble Co., Downy Fabric Softener, to spend nearly \$9 million (three times what the film grossed during its initial release in 1949) in a media blitz for this limited release



Christian Bale hones survival skills in the war drama "Empire Of The Sun" (Warner).

edition.

The re-release contains 17 minutes of footage excised from the original, including Ray Bolger's scarecrow dance and Buddy Ebsen (the original Tin Man) singing "If I Only Had a Heart." (Ebsen had to bow out of the production because of an allergic reaction to the Tin Man makeup.) The videocassette also includes footage of Judy Garland receiving her Oscar for the picture as well as the film's original theatrical trailer. The package will also include a 32-page color illustrated history booklet written by noted Oz historian John Fricke.

"What's most important about the promotion," says Tribbey, "is the \$6 million we're spending in TV and print media that begins Aug. 15 and continues for six months after street date." Tribbey claims that MGM/UA is the first home video company to extend media support for a half a year after street date. "Americans are beginning to develop a taste for collecting films. 'Oz' is the perfect collectible title, and we intend to keep it in front of consumers until it's pulled from release on Feb. 28." Downy gets a 60-second spot at the top of the videocassette that Tribbey describes as a "soft-sell."

Cross-promotion is also the order of the day for MCA who set the sell-through market on fire last year with its multimillion selling "E.T." that contained a Pepsi tie-in. This year the company is putting its guns behind "The Land Before Time" that includes a joint-promotion with Pizza Hut. The promotion for the \$24.95 title includes a redemption coupon inside each cassette box entitling the consumer to a free 9-inch pizza. "It's an \$8 dollar value," says Louis Feola, senior VP of marketing for MCA Home Video, "which essentially takes the price of the cassette down to \$16.95."

MCA is backing "The Land Before Time" with a \$15 million media campaign, and a blitz during October where participating Pizza Hut locations will devote their stores to the title by displaying place mats, table tents and posters advertising the movie. "The average family spends about 45 minutes in a Pizza Hut," says Feola. "The movie will receive untold impressions from the constant exposure to patrons while they're eating."

Feola says that, while the "The Land Before Time" title contains a Pizza Hut commercial on the front end, this kind of cross-promotion is not a necessity to insure the success of a home video release. "But," he adds, "we were approached by several companies who wanted to be involved and the offers were just too good to pass up."

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\$29⁹⁸*

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*Suggested List Price per Cassette. Higher in Canada. Program Content: ©1988 Jane Fonda. Artwork: ©1989 Warner Home Video Inc.

COMMERCIALS ON TAPE: But First A Brief Movie From Our Sponsor

By DON JEFFREY

Commercials are showing up more and more on videocassettes, as Madison Avenue sees heightened consumer awareness of its advertisements and home video suppliers and retailers see ways to offset costs, increase revenues, and reduce the price of their products to consumers.

Bill Perrault, director of marketing for Vestron, says ads benefit video suppliers and retailers because cross-promotional tie-ins with sponsors "extend the shelf life of the rental title." Cross-promotions can also provide millions of dollars worth of marketing in pitching the video titles on products and even on network television.

Advertising on videocassette is cost-effective for sponsors, too. Fairfield Research, a Lincoln, Neb., market research firm that tracks ads on video, estimates that Chrysler paid \$500,000 to put a commercial on the "Platoon" video. If that estimate is correct, Chrysler used its money well: Fairfield says that in the first three months after its release, the video's popularity translated into an ad value of more than \$800,000.

Sponsors generally either pay cash (ranging from \$1.25 to \$2.50 per unit shipped) to advertise on home video or work out marketing trade-off deals. In the latter, the advertiser gets to put his spot on a video seen by millions, while the video-maker reaps the benefit of promotion for his titles.

Steve Brecker, marketing manager for SVS Inc., the home video subsidiary of the Sony Corp., says advertisers find they can get better exposure from a blockbuster videocassette that earns 30-40 million rentals than they can with network television.

'Advertisers are waiting to see what value their commercials have on television. In the future you're going to see more advertising on cassette. It will be a proven success.'

"I definitely expect to see more," adds Brecker. "It's a cost-efficient way for companies to reach consumers—a new way for advertisers to reach prospective customers."

One of the biggest commercial tie-ins is coming from MCA Home Video when it releases on Sept. 14 the videocassette of the animated feature "The Land Before Time," which will begin with an 81-second televised spot for Pizza Hut. MCA's first title to carry an ad, "The Land Before Time" will retail for \$24.95. The price tag for the entire cross-promotional campaign with the nation's biggest pizza chain is \$15 million, according to MCA's director of publicity Jane Ayer.

Other upcoming releases that will contain commercials include "Rain Main," with a Buick spot, and "The Wizard of Oz," which will have a 90-second ad for Downy fabric softener and offer a \$5 rebate from the video dealer with proof of Downy purchase.

Fairfield Research, a Lincoln, Neb. market research firm that has tracked commercials on home video, has determined that video is an effective advertising vehicle. Tim Searcy, senior VP of sales & marketing, says, "Video reaches the undelivered audience." According to its research, a majority of consumers polled said they:

- Watched the ads without zapping them.
- Paid more attention to ads on videocassette than to those on regular television.
- Believed the ads did not detract from enjoyment of the video.

The trend toward putting commercials on videocassettes began when Paramount Home Video attached a Diet Pepsi spot to its big-selling "Top Gun" release in 1987. The video retailed for \$26.95, the lowest price then for a videocassette. The ad made possible the reduced price.

But Paramount has not done a commercial tie-in since. "We didn't want to just slap a commercial on a videocassette," says a Paramount spokesperson. "We had to make sure it made sense. Diet Pepsi did a campaign with a 'Top Gun' theme. We're looking for similar kinds of sponsorships

that make sense."

Bob Alexander, president of Alexander & Associates, a New York-based marketing and business planning firm for the entertainment industry, says that commercials on home video initially had a "novelty effect" but that by the end of 1988, consumers were able to "differentiate between off-broadcast commercials (those that premiered on regular television) and those that add value to the experience."

SVS's Brecker says it is seeking sponsorship for an October release of "Best Of The Best," a feature about a group of karate fighters who enter a competition. "We haven't found the right corporate partner," he says.

Bruce Goerlich, senior VP & media research director for D'Arcy Masius Benton & Bowles, says the major problems for clients and advertising agencies are "finding the right match of movie and client" and "working with the movie industry to recognize that our needs are different from theirs." He says the "pricing is often unrealistic," but adds that "all this will work its way out."

But Steve Vales, director of marketing for HBO Video, says, "The trend toward advertising on videocassette has slowed down considerably over the past year." The main reason, he believes, is that "advertisers are waiting to see what value their commercials have on home video."

"Nielsen is gearing up for a system for playback on videocassettes and advertising on videocassettes," adds Vales. "Advertisers are waiting to see the results for the research. In the future you're going to see more advertising on cassette. It will be a proven success."

Vales says his preliminary research shows "recall levels are significantly higher than any print or television vehicle." He suggests these reasons: the absence of commercial clutter, the fact that programs are uninterrupted, and the relative newness of the medium.

HBO Video has used commercials for Dodge and Reebok on its Sports Illustrated videos, including the best-selling "25th Anniversary Swimsuit" tape.

Perrault says Vestron is "aggressively seeking sponsorship" for all its major titles. Forthcoming releases include the theatrical films "Earth Girls Are Easy," "Dream A Little Dream," "Little Monsters," and "Weekend At Bernie's."

Vestron's best-selling cross-promotion so far was last year's Stars'n'Bars promo with Nestle. Twenty Vestron titles were involved. Nestle ran spots at the beginning of the 20 videos and offered a free video to consumers who bought any two of the 20 cassettes and 10 Nestle candy bars. The ads were targeted to certain movies by demographics.

Nestle also teamed up with Vestron on its "Young Guns" and "Dirty Dancing" videos. The NFL Football video contained a spot for Wheaties, which in turn gave Vestron widespread exposure on the backs of millions of cereal boxes. The "Dirty Dancing Live In Concert" video had a Mountain Dew ad, and Jimmy Connors instructional tennis videos featured Volvo commercials.

The advantage that normal television advertising has over video spots is that the consumer cannot fast-forward through them. On the other hand, the home video viewer will not change the station to avoid watching the ad.

Fairfield's research shows that the rate of zapping was fairly low for "Top Gun" and "Platoon"—10% and 12% of viewers, respectively. Zapping was higher—25%—for the Nestle ads on "Dirty Dancing."

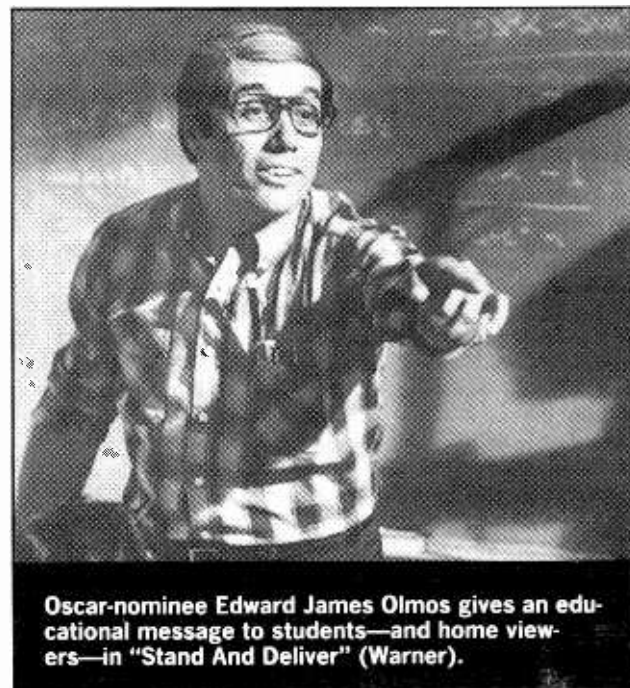
Advertisers, however, have been warned that commercials on home video should be "eye-catching, off-beat, innovative and different from regular television ads," according to Fairfield. Industry sources give high marks to the spot for Schweppes on the video for "A Fish Called Wanda."

Most important, Fairfield says, commercials "should have a similar look or treatment as the movie in order to connect the two more closely in the mind of the viewer."

Placement of the commercial on a video is important. Most consumers prefer to see them at the beginning. Research shows consumers are more likely to zap the ads if they are placed in the middle of the feature or at the end.

Sometimes a studio will add to a video a promotional spot for its own programming. For instance, RCA/Columbia Pictures ran a promo last year on videocassettes for the upcoming fall TV season on NBC. A company source described that as a "short-lived experiment." Some retailers were upset by that approach because they felt it amounted to promotion of a competing medium.

What consumers are not seeing yet are public service announcements on home video. Asked about that, Brecker says, "That could be quite a ways down the road. Most man-



Oscar-nominee Edward James Olmos gives an educational message to students—and home viewers—in "Stand And Deliver" (Warner).

ufacturers' point of view is you look to put ad on to offset some of your costs."

One tape that did contain a PSA was Warner Home Video's "Stand And Deliver." At the beginning the star of the feature, Edward James Olmos, talked about the value of education, a theme of the movie.

Some video executives say they wouldn't be surprised to see PSAs attached to the end of videos.

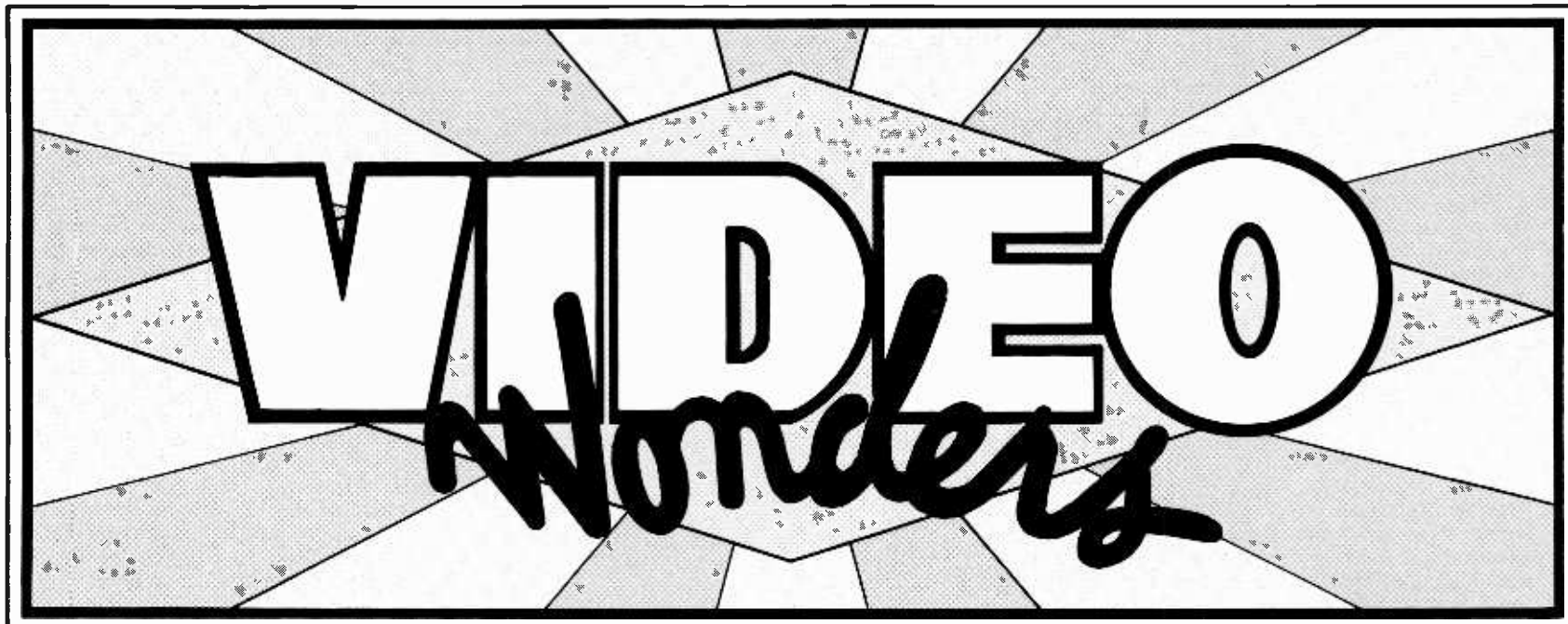
TOP KID VIDEOCASSETTES HIT CHART

Following is a recap chart of the top children's videocassettes during the eligibility period of July 30, 1988 to July 22, 1989.

Pos. TITLE—Manufacturer

1. **LADY AND THE TRAMP**—Walt Disney Home Video
2. **CINDERELLA**—Walt Disney Home Video
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4. **SLEEPING BEAUTY**—Walt Disney Home Video
5. **AN AMERICAN TAIL**—MCA Home Video
6. **DUMBO**—Walt Disney Home Video
7. **ALICE IN WONDERLAND**—Walt Disney Home Video
8. **WINNIE THE POOH AND TIGGER TOO**—Walt Disney Home Video
9. **DISNEY'S SING ALONG SONGS: HEIGH-HO!**—Walt Disney Home Video
10. **MICKEY AND THE BEANSTALK**—Walt Disney Home Video
11. **TEEN MUTANT NINJA TURTLES: HEROES ...**—Family Home Entertainment
12. **WINNIE THE POOH AND THE HONEY TREE**—Walt Disney Home Video
13. **DISNEY'S SING ALONG SONGS: YOU CAN FLY!**—Walt Disney Home Video
14. **WINNIE THE POOH AND THE BLUSTERY DAY**—Walt Disney Home Video
15. **DUCKTALES: DAREDEVIL DUCKS**—Walt Disney Home Video
16. **RAFFI IN CONCERT WITH THE RISE & SHINE BAND**—A&M Video
17. **TEEN MUTANT NINJA TURTLES: HOT RODDING ...**—Family Home Entertainment
18. **PINOCCHIO**—Walt Disney Home Video
19. **DUCKTALES: FEARLESS FORTUNE HUNTER**—Walt Disney Home Video
20. **THE THREE CABALLEROS**—Walt Disney Home Video
21. **DISNEY'S SING ALONG SONGS: ZIP-A-DEE-DOO-DAH**—Walt Disney Home Video
22. **THE JETSONS MEET THE FLINTSTONES**—Hanna-Barbera Home Video
23. **DUCKTALES: HIGH-FLYING HERO**—Walt Disney Home Video
24. **BUGS!**—MGM/UA Home Video
25. **SING-ALONG, DANCE-ALONG, DO-ALONG**—Warner Home Video

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SPECIAL INTEREST

(Continued from page V-19)

and little niches now being addressed by home video labels.

"Mickey Mantle: The American Dream Comes To Life" (Fox Hills Video, \$19.95) features "the Mick" recounting many of his greatest achievements, both on and off the field. The former New York Yankee is one of the top home-run hitters in baseball history. A comprehensive collection of game footage from Mantle's career illustrates the tape, as do personal photographs and memorabilia.

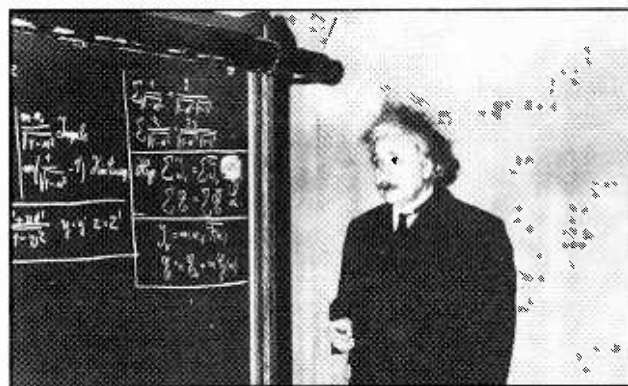
"America's Space Adventure: To Be An Astronaut" (KVC Home Video, \$14.95) gives an overview of America's remarkable space program, from the Mercury astronauts to the Apollo program to today's space shuttle. This is one of several releases in '89 geared to the 20th anniversary of man's first walk on the moon (which occurred on July 20, 1969). Another is **"Man On The Moon"** (CBS/Fox, \$19.98), which utilizes footage from CBS News' 32-hour-long broadcast of the the Apollo 11 lunar mission and features narration by Walter Cronkite, Wally Schirra and others.

"George Burns: His Wit And Wisdom" (VidAmerica, \$29.98) stars the legendary 93-year-old entertainer in what he claims will be his "first and only venture into home video." Of course, the Who said they'd never tour again; and when Burns hits 103, he may change his mind about doing another tape. This tape gives us George's views on sex, diet and doctors, and also guests Red Buttons, Carol Channing, Morey Amsterdam and Yakov Smirnoff.

"Ring Of Fire" (Mystic Fire Video, four-tape series, \$29.95 each) is an extraordinary documentary that first aired on PBS. Lawrence and Lorne Blair, English brothers struck with wanderlust, spent 10 years exploring the Indonesian archipelago, with 16mm camera in hand. They sailed

with pirates in black-sailed schooners, struggled through deep jungles searching for rare wildlife and lost tribes, and visited such exotic locales as the Spice Islands, Komodo, Java, Sumba, and Bali. Along the way they found themselves drawn deeper and deeper into the local cultures and their mystic beliefs. The ultimate video journey for the armchair traveller.

"Kathy Smith's Pregnancy Workout" (Fox Hills Video, \$29.95) demonstrates that the dedicated aerobics teacher is ready to lead her students through every phase of life. When fitness-video star Kathy Smith became pregnant, she got together with three prominent physicians in the fields of gynecology and obstetrics and created a pre- and post-natal exercise tape for women. The video was shot, naturally, be-



Albert Einstein lectures at Carnegie Institute of Technology in the Changing Attitudes segment of the newest "March Of Time" collection, "The Cold War" (Nelson).

fore and after the birth of Kathy's daughter on Oct. 24, 1988.

"Return To Everest" (Vestron Video, \$29.98) features the return of Sir Edmund Hillary and Tenzing Norgay to Mount Everest, which they were the first to scale (more than 30 years before). Breathtaking footage from their historic 1953 expedition is included in this National Geographic series title.

"Crime, Inc." (HBO Video, \$14.99 each) is a seven-tape series that takes the viewer deep into the world of organized crime in America. Utilizing eyewitness accounts by FBI informants, police surveillance films and home movies, "Crime, Inc." takes a close look at gangsters such as Al Capone and Lucky Luciano, and present-day mob ties to narcotics peddling, politics, labor unions and gambling operations in Las Vegas and Atlantic City.

"Fly Fishing Made Easy" (3M, \$19.95) is hosted by fly-fishing instructor Bob Guard, who demonstrates a three-step process for learning fly-fishing basics, as well as his "formula for success" to reel in fish in any situation.

"How To Draw Comics The Marvel Way" (New World Video, \$19.95) teaches aspiring artists how bring a superhero to life on paper. Your guide is Stan Lee, the father of Marvel Comics and the creators of Spider-Man, the Incredible Hulk, Conan, the Silver Surfer and a host of other Marvel-ous characters.

"Greenpeace's Greatest Hits" (J2 Communications, \$29.95) highlights the most dramatic missions of the environmental group Greenpeace, famed for their daring protests against the killing of baby seals and gray whales, and the despoiling of the environment by nuclear and toxic pollution. Often, members of Greenpeace have risked arrest (as well as their lives) to interfere with the commercial hunting of marine mammals, or with the dumping of toxic wastes into the sea.

(Continued on opposite page)

TOP HEALTH & FITNESS VIDEOCASSETTES HIT CHART

Following is a recap chart of the top health & fitness videocassettes during the eligibility period of July 30, 1988 to July 22, 1989.

Pos. TITLE—Manufacturer

1. **CALLANETICS**—MCA Home Video
2. **JANE FONDA'S LOW IMPACT AEROBIC WORKOUT**—Warner Home Video
3. **JANE FONDA'S NEW WORKOUT**—Warner Home Video
4. **START UP WITH JANE FONDA**—Warner Home Video
5. **SUPER CALLANETICS**—MCA Home Video
6. **KATHY SMITH'S ULTIMATE VIDEO WORKOUT**—JCI Video
7. **KATHY SMITH'S BODY BASICS**—JCI Video
8. **RICHARD SIMMONS AND THE SILVER FOXES**—Warner Home Video
9. **KATHY SMITH'S STARTING OUT**—Fox Hills Video
10. **JANE FONDA'S EASY GOING WORKOUT**—Warner Home Video
11. **A WEEK WITH RAQUEL**—HBO Video
12. **JANE FONDA'S COMPLETE WORKOUT**—Warner Home Video
13. **KATHY SMITH'S FAT-BURNING WORKOUT**—Fox Hills Video
14. **THE JANE FONDA'S WORKOUT CHALLENGE**—Warner Home Video
15. **RAQUEL, TOTAL BEAUTY AND FITNESS**—HBO Video
16. **JANE FONDA'S PREGNANCY, BIRTH & RECOVERY WORKOUT**—Warner Home Video
17. **RAQUEL: LOSE 10 LBS. IN 3 WEEKS**—HBO Video
18. **ANGELA LANSBURY: POSITIVE MOVES**—Wood Knapp Video
19. **20 MINUTE WORKOUT**—Vestron Video
20. **KATHY SMITH'S WINNING WORKOUT**—Fox Hills Video

TOP RECREATIONAL SPORTS VIDEOCASSETTES HIT CHART

Following is a recap chart of the top recreational sports videocassettes during the eligibility period of July 30, 1988 to July 22, 1989.

Pos. TITLE—Manufacturer

1. **DORF ON GOLF**—J2 Communications
2. **AUTOMATIC GOLF**—Simitar Entertainment, Inc.
3. **THE BEST OF THE FOOTBALL FOLLIES**—Fox Hills Video
4. **NOT SO GREAT MOMENTS IN SPORTS**—HBO Video
5. **THE ALL NEW NOT-SO-GREAT MOMENTS IN SPORTS**—HBO Video
6. **ARNOLD PALMER: PLAY GREAT GOLF VOL. 1**—Vestron Video
7. **GOLF MY WAY WITH JACK NICKLAUS**—Worldvision Home Video
8. **NFL TV FOLLIES**—Fox Hills Video
9. **WINNING BASKETBALL WITH LARRY BIRD**—Kodak Video Programs
10. **CHARLIE LAU: THE ART OF HITTING 300**—Best Film & Video Corp.
11. **LITTLE LEAGUE'S OFFICIAL HOW-TO-PLAY BASEBALL BY VIDEO**—Mastervision
12. **SPORTS ILLUSTRATED'S 25TH ANNIVERSARY SWIMSUIT VIDEO**—HBO Video
13. **LEE TREVINO'S PRICELESS GOLF TIPS VOL. 1**—Paramount Home Video
14. **MIKE TYSON'S GREATEST HITS**—HBO Video
15. **A KNIGHT OF BASKETBALL**—Kartes Video Communications
16. **SPORTS ILLUSTRATED—GET THE FEELING: SPEED**—HBO Video
17. **WRESTLEMANIA IV**—Coliseum Video
18. **SPORTS ILLUSTRATED—GET THE FEELING POWER**—HBO Video
19. **MICHAEL JORDAN: COME FLY WITH ME**—CBS/Fox Video
20. **DORF AND THE FIRST GAMES OF MOUNT OLYMPUS**—J2 Communications

TOP SELF IMPROVEMENT VIDEOCASSETTES HIT CHART

Following is a recap chart of the top self-improvement videocassettes during the eligibility period of July 30, 1988 to July 22, 1989.

Pos. TITLE—Manufacturer

1. **PERSUASIVE SPEAKING**—Polaris Communication
2. **CAREER STRATEGIES 1**—Polaris Communication
3. **STRONG KIDS, SAFE KIDS**—Paramount Home Video
4. **LAURA MCKENZIE'S TRAVEL TIPS—HAWAII**—Republic Pictures Corp.
5. **THE VIDEO SAT REVIEW**—Random House Home Video
6. **DRUG FREE KIDS: A PARENT'S GUIDE**—LCA
7. **CAREER STRATEGIES 2**—Polaris Communication
8. **SAY IT BY SIGNING**—Crown Video
9. **CHEF PAUL PRUDHOMME'S LOUISIANA KITCHEN, VOL. 1**—J2 Communications
10. **CASINO GAMBLING WITH DAVID BRENNER**—Warner Home Video
11. **YES YOU CAN MICROWAVE**—JCI Video
12. **CONSUMER REPORTS: CARS**—Warner Home Video
13. **CHEF PAUL PRUDHOMME'S LOUISIANA KITCHEN, VOL. 2**—J2 Communications
14. **SPAGO: COOKING WITH WOLFGANG PUCK**—Warner Home Video
15. **THIS OLD HOUSE**—Crown Video
16. **AMERICAN HISTORY: THE CIVIL WAR**—Increase Video
17. **FODOR'S HAWAII**—Random House Home Video
18. **HELLO WORDSTAR**—Morris Video
19. **INC. MAGAZINE: HOW TO REALLY START YOUR OWN BUSINESS**—Warner Home Video
20. **SAT-PSAT VERBAL REVIEW**—Video Aided Instruction, Inc.

SPECIAL

(Continued from opposite page)

"Exercise For Life," "Low Impact Aerobic Workout" and "First Step" (JCI Video, \$19.95 each) are the three titles in Stormie Omartian's Christian exercise series. The aerobic workouts are informed by Omartian's "seven principles" of good health: peaceful living, pure food, proper exercise, plenty of water, prayer and fasting, fresh air, and perfect rest.

"The Wilds Of Madagascar" (Vestron, \$29.98) is another National Geographic video and it explores the fascinating island of Madagascar. Having separated from the African mainland millions of years ago, Madagascar's flora and fauna have evolved since then in near isolation. In this video, we explore enormous underground passages, hike through a sunken forest, and sight rare creatures such as the crowned lemur, the leaf-tailed gecko and the souimanga sunbird.

"Straight Up" (Legacy Home Video, \$29.95) educates children in all aspects of drug abuse prevention and in the harsh realities of the drug and alcohol subcultures. Louis Gossett, Jr. and Chad Allen host.

"Greg Norman: The Complete Golfer, Part II: The Short Game" (Paramount Home Video, \$29.95) features the PGA's "Great White Shark," who expertly shows duffers how to improve their chipping and putting games. The good-humored Aussie shows how to stand, grip, stroke, line and all else at the beautiful Grand Cypress Country Club in Florida. Great shots from Norman's tournament play are also included.

And just to show how far home video has gone to appeal to "niches," there is a tape for all those who aspire to the "biker lifestyle." "Easyriders Video Magazine No. 2: The Last American Heroes" (Easyrider Home Video, \$29.95) follows bikers as they don leather vests, get on their "hogs" and roar off to various social functions. Music by the Doors and Canned Heat adds to the "boogie" atmosphere.

"How To Score More Points On Nintendo Games" (Kodak Video Programs, \$14.95) addresses a different sort of subculture, albeit a much larger one. Instructions and strategies for several best-selling Nintendo video games are covered.



Jackie Robinson in "Ball Talk: Baseball's Voices Of Summer" (J2).

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BASEBALL CARD COLLECTOR New...and already a top seller

PIRACY: Skull & Crossbones Flying High But Counterefforts Beginning to Work

By DAVID WYKOFF

Imagine that you're the area sales rep for the home video wing of one of the major studios and are out with the family on a trip to a nearby flea market. On one of the market's tables—right between the displays of Fiestaware china and trays of costume jewelry—is quite a collection of video cassettes for sale. And, they're mostly titles from your studio that are scheduled for release in a month or two or have not been available on the market for many years.

A closer look reveals that the prices are comparable to normal retail lists and the packaging is remarkably similar to the real thing. The marketeer behind the table is telling everyone who walks by that these are movies that you won't be able to get at any video store. And, to make matters worse and prove him wrong, you see the owner of a mom-and-pop video store just down the street from where you live buy a dozen titles.

You fight back the urge to confront the dealer right there and calmly walk over, make a modest purchase and pocket his business card. As soon as you get home, you're on the phone to your own staff—then dial up the Motion Picture Assn. of America's antipiracy hotline. You discover that you're not the only one to call about this specific dealer; there have been reports of him selling at a half-dozen flea markets in the surrounding area. Within a few weeks, an arrest is made and there's one less pirate. But you wonder if, in the overall scheme, you've really accomplished anything.

This scenario is increasingly reality in today's expansive market of pirated tapes—one repeated, in various forms, to this writer many times while preparing this article.

"Pirate product isn't only restricted to individual dealers making unauthorized copies of the tapes they own," reports Jim Murphy, the Video Software Dealers Assn.'s director of anti-piracy enforcement. "We're seeing people tape movies off hotels' Spectravision systems and from theaters' first run copies. Some product is making its way out the back door of warehouses a month or more before announced street dates. Other times, it's a matter of someone making a copy of a tape and then taking the original tape out of the shell and replacing it with the duplicate," he says.

Murphy characterizes home video piracy as "easy to discover, hard to enforce." However, he does see the industry making some strong strides forward. "Though the piracy problem is definitely growing, awareness of the problem and efforts to combat it are now increasing at a greater rate," he says.

For many years, the MPAA took the lead in anti-piracy efforts and it continues to be the industry's focal point. According to Mark Kalmansohn, the MPAA's director of North American anti-piracy operations, the organization employs more than 75 full- and part-time investigators (many former FBI agents) and five staff supervisors, including two former U.S. district attorneys.

Until the past couple of years, both the MPAA and the VSDA had to rely on criminal investigations and seizures, mostly on part of the FBI, to ferret out pirate product. This approach was limited by the FBI's enthusiasm and manpower in prosecuting individual cases, says Kalmansohn, and now the MPAA is increasingly utilizing a similar civil legal seizure procedure that does not require police involvement.

Says Kalmansohn, "In 1987, we made 105 raids. In 1988, we made 211. This year, we're on a par with last year or doing slightly better numberswise."

With the writ of seizure, an individual party obtains from a local court the equivalent of a criminal search warrant that entitles the party to remove illegal copies of copyrighted product of the companies or individuals the party represents. Until recently, MPAA seizures could only nab product pirated from member organizations. Earlier in the year, the MPAA expanded and formed the Coalition Against Video Theft to include organizations that are not MPAA members in the seizure process. "So far we've signed up 22 companies, and that includes practically every big independent company in home video. Now we can look to seize most every illegal tape we discover in a raid," says Kalmansohn.

The major studios have wholeheartedly joined in the anti-piracy battle. For instance, Warner Bros. has been particularly aggressive in its efforts to protect its latest blockbuster "Batman" by taking out ads in trade publications encouraging watchdog efforts and tightening security in production and distribution stages.

"We've put a large focus on the theatrical side because

that's something that we can control ourselves. I think that the studios have a much better record preventing copying at the theatrical stage," says Molly Kellogg, Warner's VP of anti-piracy, who adds that the next project to tackle is "security in the theaters themselves. Especially internationally, we're seeing more and more piracy of people actually filming movies right off the screen."

Most of the VSDA's efforts are aimed toward local enforcement and reporting and awareness networks. Because individual dealers (and hence the VSDA itself) are not copyright holders, they cannot follow the civil writ of seizure route in policing dealers handling pirate product. Instead, Murphy and the VSDA look to engage their help in discovering and reporting piracy. "We work alongside the MPAA and RIAA in these matters and share the kinds of information and tips that are needed to seize illegal product," he says. The MPAA phone number for reporting piracy is (800) NO COPYS. The VSDA's number is (800) 257-5259.

Jan DeMasse, co-owner of Video Place in Exeter, N.H. and president of the local New England VSDA chapter, reports that calls are coming into her with greater frequency. "I think that it's hard to tell whether there's more pirate activity going on or that dealers are looking harder to find it. Either way, dealers are increasingly concerned about this because many feel that some of their competitors are gaining an edge on them because they're dealing pirate tapes," she says, noting that area efforts have helped close in on an aggressive pirate flea market dealer in southern Massachusetts and Rhode Island and, in another case, lead to an arrest made by Disney in Fall River, Mass.

The VSDA has co-sponsored and encouraged local dealer efforts in pursuing legislation in state governments which would enable local police to join in combatting piracy. The primary focus is on "true name and address" statutes which require the printing of the manufacturing company's real name and address on the packaging and enable city, town, and state police enforcement of piracy that does not conflict with federal copyright laws, which pre-empt similar state laws and enforcement techniques.

According to Murphy, the VSDA targeted 10 states and four have passed such laws (Virginia, South Carolina, Alabama and Tennessee). He also expects to see new laws soon in another three (Texas, North Carolina and Florida).

Cindy Mackey, of the four-store Videorama chain and president of the local Virginia VSDA chapter, helped coordinate the effort to pass a true name and address law in Virginia and sees these local laws as extremely important. "Many of the dealers in the state felt that they needed something that could be done on a local level. They felt that the federal government wasn't getting involved in the problems that they saw and were hurt by. Now, they can go to their local police departments to get something done," she says.

David Earle, one of the VSDA's contacts in the successful Alabama legislative effort and owner of the two-store Video Station operation, views localized laws as vital in policing dealers. However, he feels that public education and the prevention of home taping ought to be real goals. "I think that the largest problem is the individuals who tape and pirate product off TV and cable transmissions and then pass them around to their friends and then those people copy the copy and do the same with their friends. The multiplying factor can be enormous, and we can all see this happening everyday with our customers and even our employees," he says.

Local dealer impatience and ignorance are also corre-
(Continued on opposite page)



Shirley MacLaine portrays a dedicated piano teacher in "Madame Sousatzka" (MCA).

LASERDISK

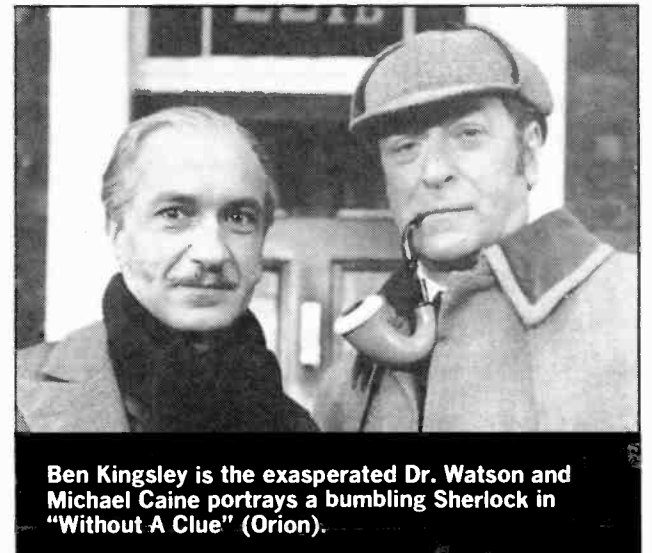
(Continued from page V-30)

repriced at \$24.95, while "North By Northwest," "The Spy Who Loved Me," "2001: A Space Odyssey" and "The Dirty Dozen" will retail for \$29.95.

September is Henry Fonda month for CBS/Fox, which will launch laserdisk editions of "Drums Along The Mohawk," "Jesse James," "My Darling Clementine," "The Ox-Bow Incident," "The Return Of Frank James," and "Young Mr. Lincoln," all starring Fonda and priced at \$39.98 each.

Also that month, MGM/UA's 50th-anniversary edition of "Gone With The Wind" (\$49.95), which is carefully restored from the original camera negative. Also available: "Making Of Legend: Gone With The Wind" (\$39.95), a behind-the-scenes look at the making of the David O. Selznick masterpiece.

Plus: "The Maltese Falcon" (MGM/UA, \$34.95) is newly remastered from the original Nitrate negative. And "A GRP Christmas Gift" (Pioneer Artists) will feature Dave Grusin, Tom Scott, Lee Ritenour, Diane Schuur and others. September is also the tentative release month for PolyGram's "Def Leppard: In The Round, In Your Face" and "Yngwie Malmsteen: Live In Leningrad." Also due in the fall from PolyGram: an INXS disk.



Ben Kingsley is the exasperated Dr. Watson and Michael Caine portrays a bumbling Sherlock in "Without A Clue" (Orion).

TOP VIDEODISKS HIT CHART

Following is a recap chart of the top videodisks during the eligibility period of July 30, 1988 to July 22, 1989.

Pos. TITLE—Manufacturer

1. **MOONSTRUCK**—MGM/UA Home Video
2. **BEETLEJUICE**—Warner Home Video
3. **THE UNTOUCHABLES**—Paramount Home Video
4. **E.T. THE EXTRA TERRESTRIAL**—MCA Home Video
5. **DIE HARD**—CBS/Fox Video
6. **CINDERELLA**—Walt Disney Home Video
7. **DIRTY DANCING**—Vestron Video
8. **THE LAST EMPEROR**—Nelson Home Entertainment
9. **ROBOCOP**—Orion Home Video
10. **FATAL ATTRACTION**—Paramount Home Video
11. ***BATTERIES NOT INCLUDED**—MCA Home Video
12. **THE WITCHES OF EASTWICK**—Warner Home Video
13. **THE PRINCESS BRIDE**—Image Entertainment
14. **DOCTOR ZHIVAGO**—MGM/UA Home Video
15. **THROW MOMMA FROM THE TRAIN**—Image Entertainment
16. **MIDNIGHT RUN**—MCA Home Video
17. **THE DEAD POOL**—Warner Home Video
18. **BEVERLY HILLS COP II**—Paramount Home Video
19. **WILLOW**—Image Entertainment
20. **THREE MEN AND A BABY**—Touchstone Home Video

CDV

(Continued from page V-41)

couldn't take the format seriously and lost interest. If we had built up a good library over the last two years, we could have maybe saved an otherwise perfectly viable medium."

"Retailer acceptance is a key," Messerschmitt adds, saying because the form is new and the pricing is unusual (5-inch CDVs with 20 minutes of audio and one video clip will retail for \$9.98, while 12-inch longforms range in price from \$24.95 to \$69.95) it may take awhile for the retail channel to fully understand how to market it. The major impetus behind that marketing force continues to be PolyGram which has sent reps into stores in the top 12 markets to host listening parties for retailers and press. Other labels, including Warner and A&M have tabled plans for future CDV releases, choosing to "wait and see" what happens if combiplayers really take off.

What may also be in the future is

PIRACY

(Continued from opposite page)

sponding problems, Earle notes. "The major complaint that I hear is that the VSDA or MPAA does not get out and shut some down right away because they're renting a pirated tape. To be able to do that, you've got to make an accurate accumulation of data, and that takes time. Dealers need to be educated about what it takes to prevent piracy," he says.

Another particularly worrisome area of piracy is the Hispanic market in southern Florida, the Southwest, and New York, especially in Spanish-language product. Ralph Rivera, GM of Condor, one of America's larger vendors in Hispanic product, believes that the mom-and-pop nature of the business demands more stringent efforts. "Though most dealers want to cooperate, others are looking to get a head over their competitors just to stay in business. We've worked hard on having our own sales reps work with the retailers, but we as an industry need to go further in education and in showing them that they can and will be punished severely," he says, noting that parallel importing is also a real difficulty.

Nevertheless, all those surveyed believe that anti-piracy efforts are beginning to take effect. "I think that the prevailing belief is that we've turned things around in North America, and that even if volume were to be increasing, percentages are not. I do think that we're closing in on gaining the kind of awareness necessary to make a real dent," says the MPAA's Kalmansohn.

"Though I'm still seeing retailers saying that they're getting out of the business because piracy won't allow them to compete, I really think that it's actually a very small percentage. The problem is definitely growing, but so is awareness and that's what leads to prevention," says Murphy of the VSDA.

a configuration of compact disk that finds itself in the same precarious position this year as CDV held last year: CD-I—or compact disk-interactive.

According to Gordon Stulberg, chairman of American Interactive Media (AIM), CD-I is really an extension of the CD itself: "The CD-I player will really be a CD player as we know it, except that it will have the capacity to be hooked up to a television through what we call a digital input/output station."

This does not necessarily mean that consumers will have to pur-

chase a secondary disk player, says Stulberg. "Some of the high-end combiplayers already have digital input/output stations that will attach to a CD-I adapter for playing CD-I disks."

The "interactive" part of CD explains Stulberg, comes from the fact that each frame on a CD is individually addressable whereas videocassettes are not. "This makes CD-I perfect for use in accessing reference material."

While a prototype of a CD-I player has just reached the States, Stulberg and AIM are busy negotiating

licensing arrangements to bring such programming as an on-disk version of the Rand McNally atlas, a photography course from Time-Life Books, "A Trip Down Sesame Street" from Children's Television Workshop, and a guided tour of the Smithsonian Institute's Air and Space Museum to market. "These are all programs in development now," stresses Stulberg. "We currently have 30 titles in development and agreements for another 30 with other copublishers."

AIM officials say the first CD-I players (made by Kyocera for Phil-

ips) will delivered to them for program testing in the first quarter of next year, with an anticipated hardware and software launch sometime in the first quarter of 1991.

When CD-I players (called Omniplayers) do reach market, says Stulberg, they will be priced around \$1,000 and will "undoubtedly follow the CD player's downward price spiral as demand meets production."

CD-I software is expected to be priced in a similar fashion as videogame cartridges for home systems like Nintendo, \$19.95 to \$39.95.

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MUSIC VIDEO: New-Found Growth Chases Sweeter Song of Success into the '90s

By CHRIS MCGOWAN

The music-video genre in home video firmly established itself in music and combo stores during the last two years, powered by ever-improving marketing and merchandising, and sales exploded as a result. This year has seen four megahits: CBS Music Video's "Moonwalker" (over 850,000 units as of late June, according to the label), CMV's "Bruce Springsteen Anthology: 1978-1988" (350,000-unit range), Paramount's "U2 Rattle & Hum" (400,000 units) and Vestron's "Michael Jackson: The Legend Continues" (400,000 units).

In addition, two more CMV titles, George Michael's "Faith" and Pink Floyd's "Delicate Sound Of Thunder" are over the 100,000-unit mark.

"Every time a retailer puts a music video in the music section rather than the video section, it sells," comments CMV's VP of programming & marketing Debbie Newman. "The ones who merchandise it the right way are the ones having the success with it. And the titles don't all have to be Michael Jackson and Bruce Springsteen."

CMV has typically been releasing two new music-video titles per month. "We're in the business for real," adds Newman. "The reality is that it is still not huge, but we're seeing strong growth. The key is timing and supporting your releases with p-o-p, advertising and merchandising. We have had incredible coordination with CBS to tie vid-

eo and audio product together in marketing. They feed off each other."

Comments Curt Creager, manager of video marketing for Atlantic Records, "If you look at Billboard's general video-cassettes sales chart, usually 10 of the top 40 videos are music videos. And that's been consistent for the last several months. But a year ago, music video was not doing as well."

"I think it has a lot to do with the fact that lots of retailers are giving the product more prominent space. When you walk into Tower Records in New York, there's a large rack of music video titles right by the front door. You can't help but fall over them."

"I think we're reaching the most important retailers, namely the music store. The bottom line for music video product is still the music. Music video is also making a mark in the regular video store, but it's still growing slowly there. They're starting to realize they can make a profit."

Timeliness is still key. "In January we shipped Debbie Gibson's 'Electric Youth' album, which we knew would do well. And as the first single was peaking we released the 'Live In Concert—The Out Of The Blue Tour' video. The second album was just beginning to take hold and we could advertise and market the album and video together."

"It gave us a better bounce for our advertising buck."

Adds Creager, "Also, prices are down and the music videos are more affordable for all, making it an easier impulse buy. Product availability is better. And a lot of homes are

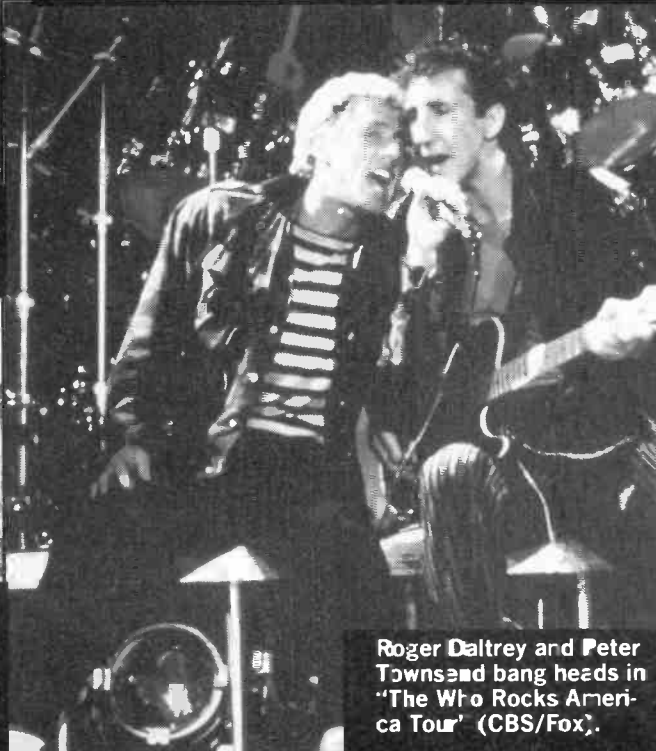
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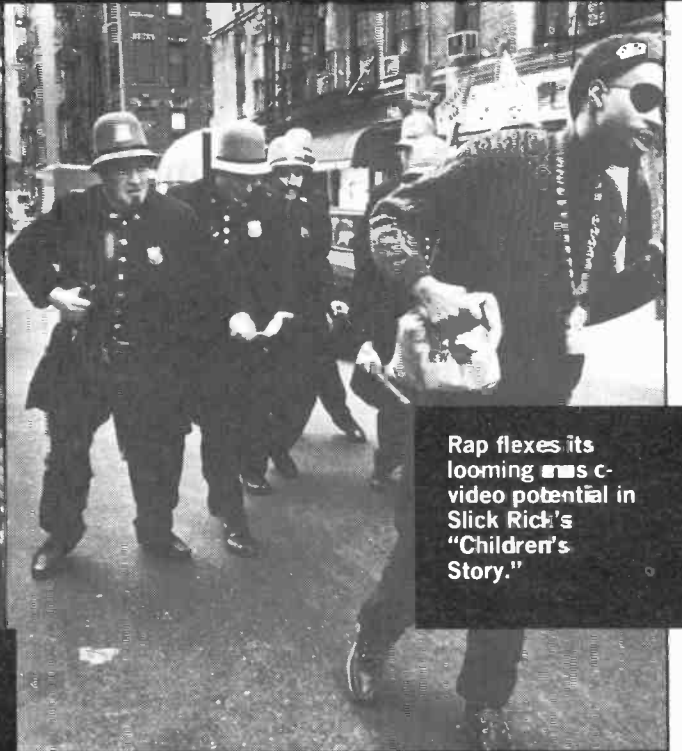
Jerry Lee Lewis attacks the keyboards in "I Am What I Am" (J2).



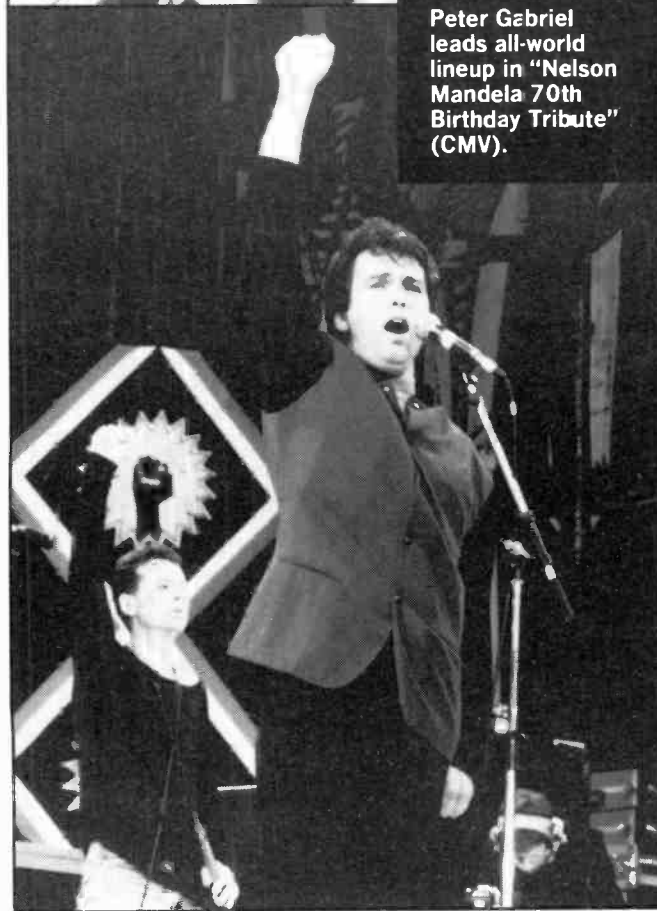
Peter Gabriel leads all-world lineup in "Nelson Mandela 70th Birthday Tribute" (CMV).



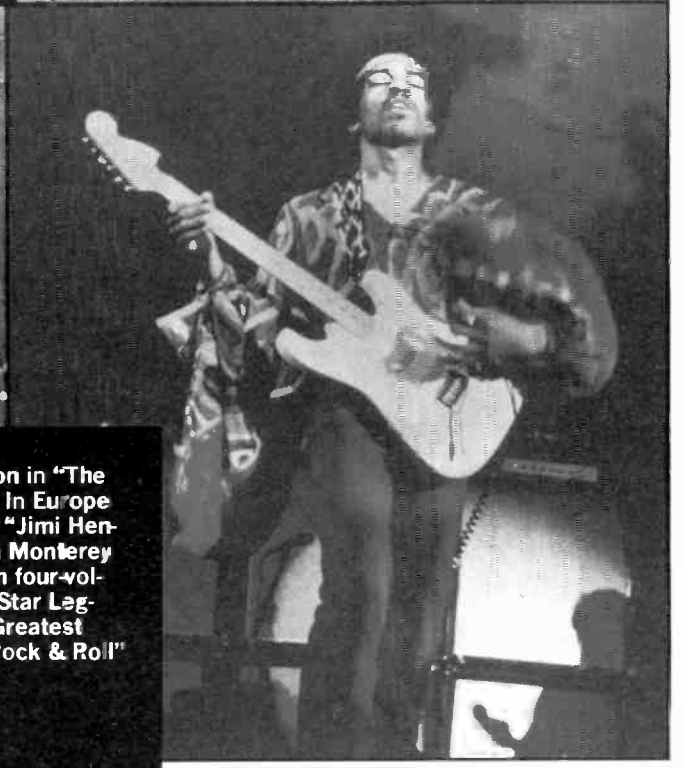
Roger Daltrey and Peter Dinklage bang heads in "The Who Rocks America Tour" (CBS/Fox).



Rap flexes its looming music-video potential in Slick Rick's "Children's Story."

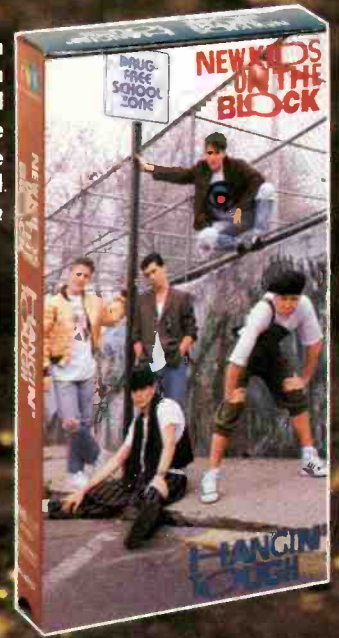


Jim Morrison in "The Doors: Live In Europe 1968" and "Jimi Hendrix: Live In Monterey 1967" from four-volume "Four Star Legends: The Greatest Names In Rock & Roll" (HBO).



GOOD AS GOLD

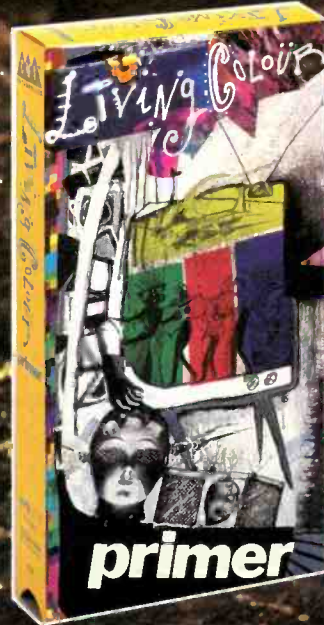
Four smash videos from their triple-platinum album, plus a candid glimpse of the New Kids off-stage and on the road.
19V 49022



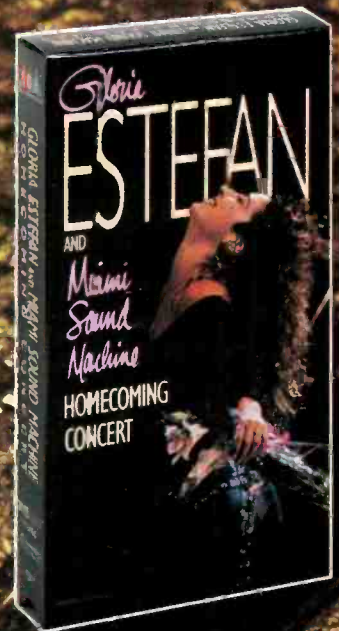
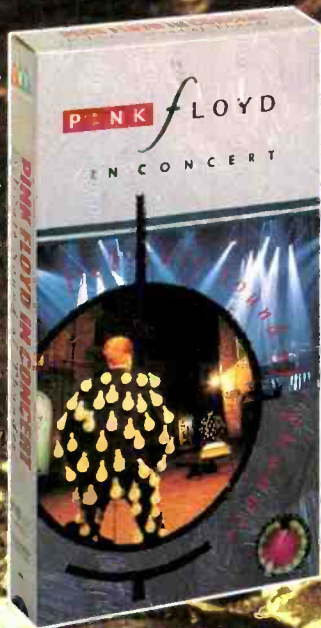
Featuring the sax superstar in concert, plus interviews with Billy Crystal, Danny DeVito, Spike Lee and more.
19V 49021



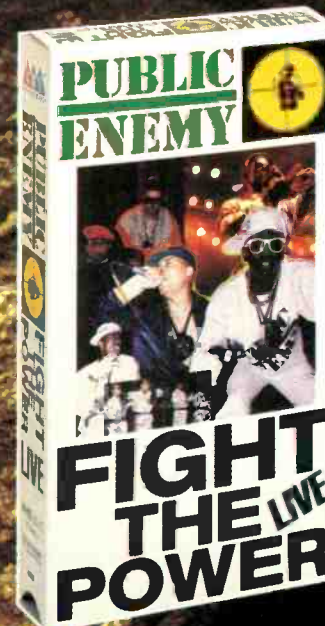
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24V 49019



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19V 49017



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MUSIC AND VIDEO LABELS CRANK UP SCREEN BEAT FOR EXPLOSIVE FINISH TO BREAKTHROUGH YEAR

The following is a listing of major music-video program suppliers and some of their current hits and upcoming releases.

A&M Video: August releases include "Brenda Of The Lightbulb Eyes" with Robyn Hitchcock (\$14.98), "Night Of The Guitar Vols. I and II" (\$19.98 each) and Sharon, Lois & Bram's "Elephant Show" episodes "Back By Popular Demand—Live" and "Treasure Island" (\$14.98).

Atlantic Video: "Meet The Raisins" (\$14.98) and "Live In Concert—The 'Out Of The Blue' Tour" with Debbie Gibson (\$19.98) are both current hits.

CMV (CBS Music Video): Current hits include "Moonwalker" (\$24.98), "Delicate Sound Of Thunder" with Pink Floyd (\$24.98), "Bruce Springsteen Anthology: 1978-1988" (\$24.98), "Faith" with George Michael (\$15.98), "Homecoming Concert" with Gloria Estefan & Miami Sound Machine" (\$19.98), "Primer" with Living Colour (\$16.98), "Neil Diamond's Greatest Hits" (\$19.98) and "Aerosmith Live: Texas Jam '78" (\$19.98).

July releases included: "Fight The Power Live" with Public

'The key is timing and supporting releases with point-of-purchase, advertising and merchandising.'

Enemy (\$19.98), "Steep" with Branford Marsalis (\$19.98) and "Hangin' Tough" with New Kids On The Block (\$14.98).

September: "Satchmo" with Louis Armstrong, "Infected—The Movie" with The The, and "Live At Wembley" with Luther Vandross (\$19.98 each).

Cabin Fever Entertainment: August: "An Evening With Willie Nelson" (\$19.95) September: "Full Access: Hank Williams, Jr." (\$24.95). Early '90: "The Making Of 'Will The Circle Be Unbroken, Two.'" "

Elektra Entertainment: "\$19.98 Home Vid Cliff'Em All!" with Metallica (\$19.98) is a current hit.

Enigma Music Video: Winter: a new Poison title.

Fries Home Video: "The Temps And The Tops" with the Temptations and the Four Tops (\$19.95) is a current hit.

Geffen Video: New: Lone Justice's "Live At The Ritz" (\$19.95).

Globo Video: New: "Carnaval '89" celebrates Rio de Janeiro's samba parades during Carnival.

HBO Video: Current hits include: "Roy Orbison And Friends," "The Doors: Live In Europe 1968" and "Jimi Hen-

drix: Live In Monterey" (\$19.99 each).

Image Entertainment: Image has a wide variety of music-video titles in the laserdisk format. New: "Willie Nelson's Greatest Hits Live," "John Lennon & Plastic Ono Band: Live Peace 1969" and "Doors Live In Europe" (\$29.95 each).

Island Visual Arts: "OIDIVNIKUFESIN N.F.V." with Anthrax (\$19.98) is a current hit.

J2 Communications: New: "Jerry Lee Lewis: I Am What I Am" (\$19.95) is a rockumentary about one of rock's most notorious figures, currently the subject also of Orion's theatrical release "Great Balls Of Fire."

Kodak Video Programs: New: "Maestros In Moscow;" (\$29.95) combines scenes of Russian life with a Moscow Philharmonic performance. Gregory Peck narrates.

Kultur Video: New: "Eugene Onegin" (\$39.95) is the Russian Kirov production of Tchaikovsky's most beloved opera, a tragic love story set in Czarist Russia. Soviet baritone Sergei Leyferkus and soprano Tatiana Novikova star. August: Jose Carreras stars in "Comeback Recital In Spain" (\$19.95). Fall: Pavarotti in "La Boheme" (\$39.95).

MPI Home Video: Fall: "Hard 'N' Heavy: Volume 3" (\$19.95), "Beatles '64," four-part "Klassix 13" series (\$24.95 each) that focuses on classical composers, "The Judds: Across The Heartland" (\$19.95) and "The Amazing Mr. Bickford" (\$24.95), an clay-animation piece which includes a Frank Zappa score and various Zappa-esque metaphysical musings.

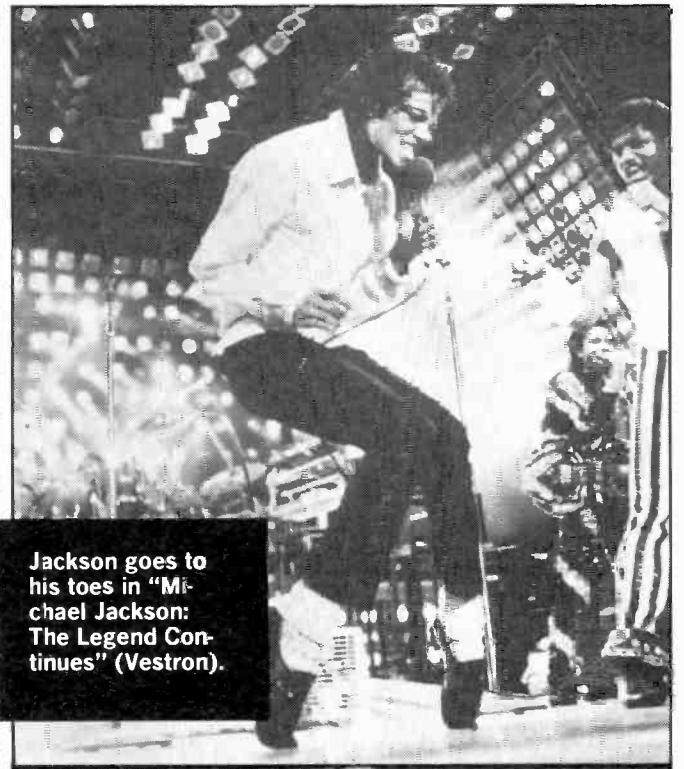
Pacific Arts Video: "Aretha Franklin: The Queen Of Soul" (\$19.95) recently bowed.

Paramount Home Video: New: three "Lincoln Center" titles—"Manon" with Beverly Sills and the N.Y.C. Opera, "James Galway Plays Mostly Mozart" and "Issac Stern, Itzhak Perlman, Pinchas Zukerman" with the N.Y. Philharmonic (\$29.95 each). August: three more "Lincoln Center" titles—"Andre Watts In Concert," "Zubin Mehta, Leontyne Price" and "Swan Lake, Natalia Makarova, Ivan Nagy" (\$29.95 each).

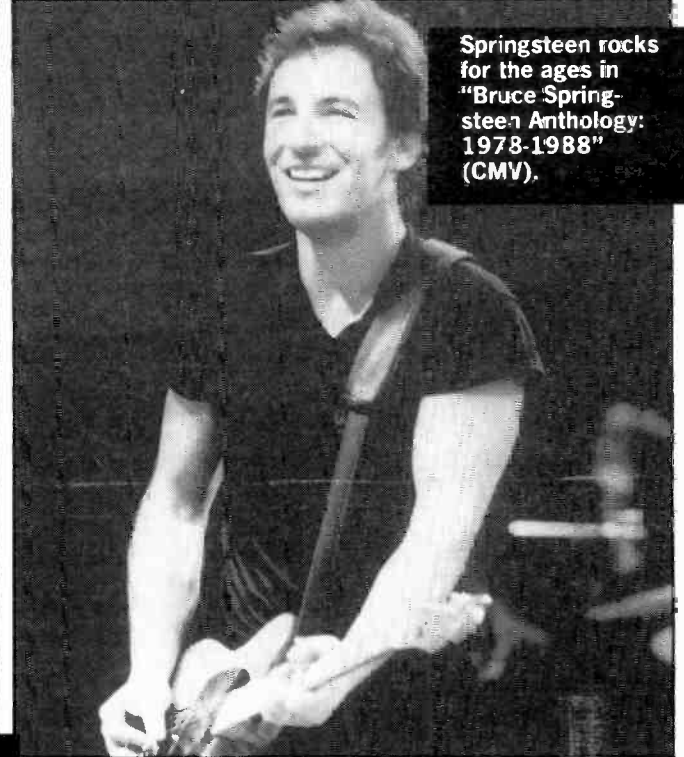
Pioneer Artists: Pioneer Artists has more than 250 music-video titles in the laserdisk format. New: "Wynton Marsalis: Blues & Swing" (\$34.95) and "Madonna: Ciao Italia" (\$29.95). September: "A GRP Christmas Gift." January: "GRP SuperLive."

PolyGram Classics: Most recent laserdisk (12-inch CDV) releases: "Arthur Rubinstein: Beethoven Piano Concerto No. 3 and Brahms Piano Concerto No. 1," "Britten War Requiem," "Bernstein: Mahler's Symphony No. 8," "Kremer, Harnoncourt: Mozart Violin Concertos Nos. 1-3," "George Gershwin Remembered" and "Ar-

(Continued on page V-57)



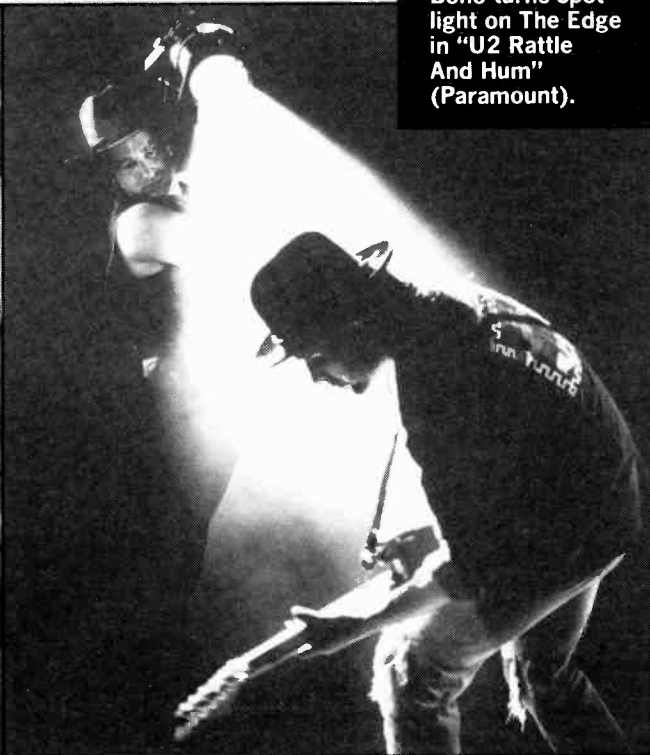
Jackson goes to his toes in "Michael Jackson: The Legend Continues" (Vestron).



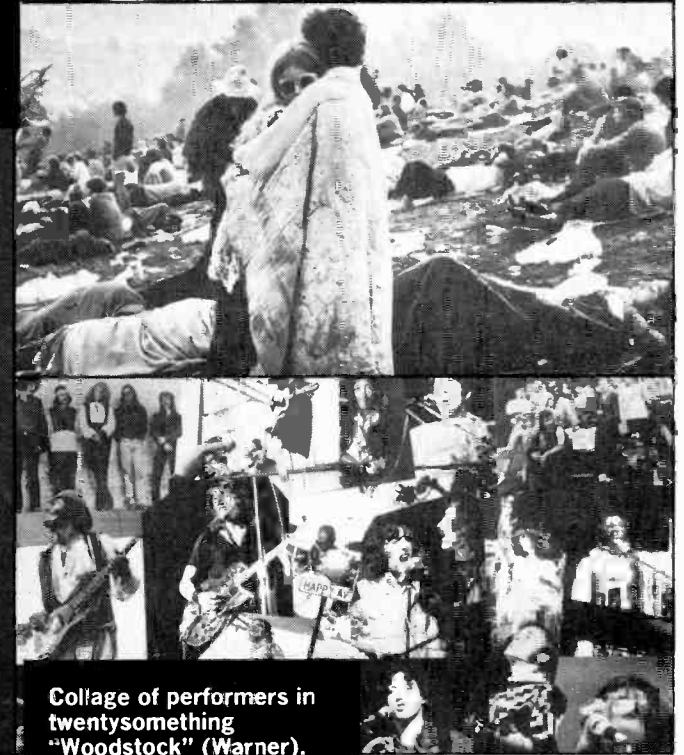
Springsteen rocks for the ages in "Bruce Springsteen Anthology: 1978-1988" (CMV).



Dizzy Gillespie (left) and Forest Whitaker as Charlie Parker in movie "Bird" (Warner).




Bono turns spotlight on The Edge in "U2 Rattle And Hum" (Paramount).



Collage of performers in twentysomething "Woodstock" (Warner).

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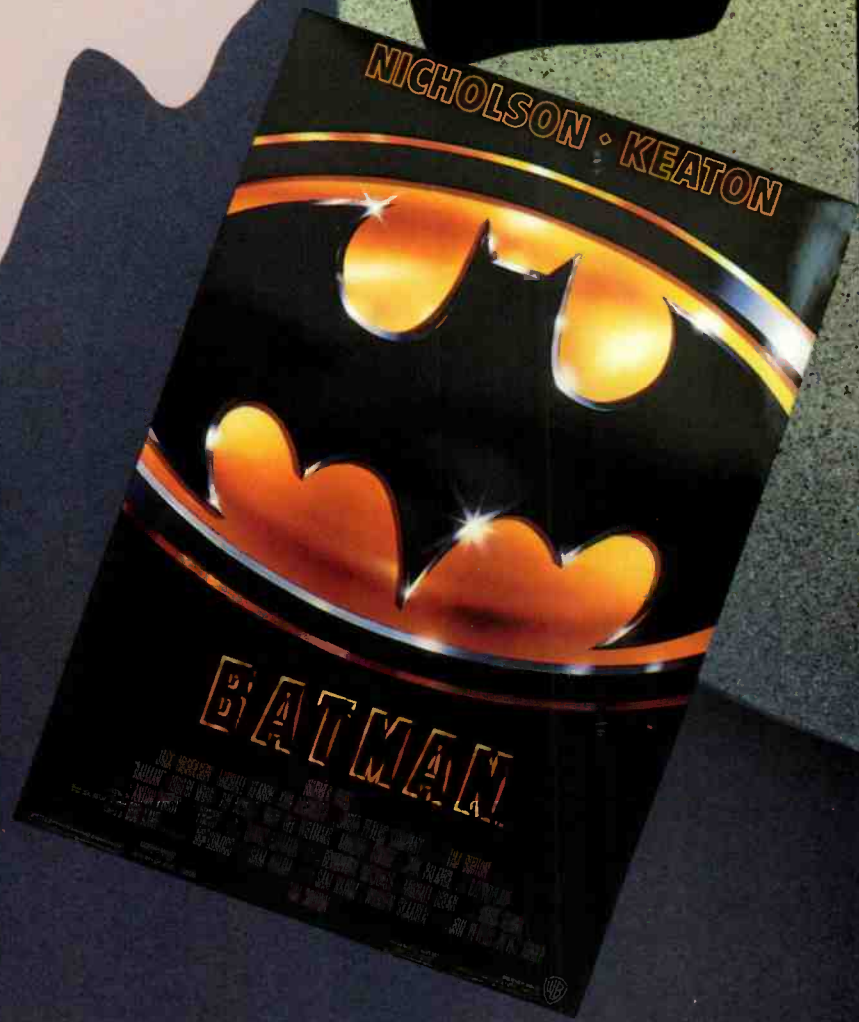
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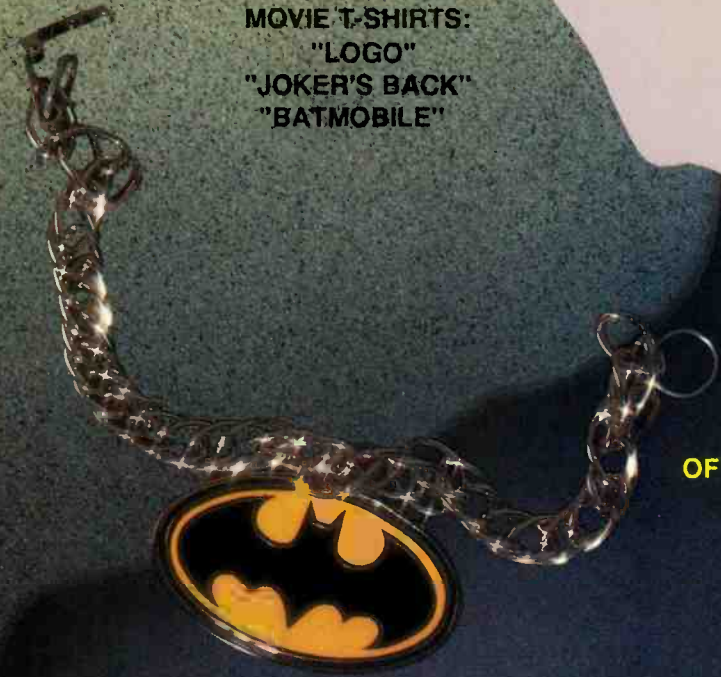
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SCREEN BEAT

(Continued from page V-54)

rau's 80th Birthday."

PolyGram Music Video: Current hits include "A Show Of Hands" with Rush and "Def Leppard: Historia" (\$24.95 each). New: "Pink Floyd Live At Pompeii" (\$24.95). August: "Chet Baker: Live At Ronnie Scott's" and "Memphis Slim: Live At Ronnie Scott's" (\$19.95 each). Fall: videos from Def Leppard, Yngwie Malmsteen, Robert Cray, INXS and Bon Jovi.

RCA/Columbia Home Video: "Tap" (\$89.95) stars Gregory Hines, who leads a legendary lineup of master tap dancers in a celebration of music and dance.

Rhino Video: New: "The Mamas & The Papas: Straight Shooter" (\$19.95) is a definitive history of the famed '60s California group.

VAI (Video Artists International): New: "Adagio" (\$19.95) is cinematographer Tim Chu's visual interpretation of Bruckner's ninth symphony.

Vestron MusicVideo: "Michael Jackson: The Legend Continues" (\$15.98) is a current hit.

View Video: Fall and winter releases will include tapes by Branford Marsalis, Harry Connick, Jr., Nancy Wilson, Kirk Whalum, Herbie Hancock, and Steve Gadd (\$29.95 each). Also coming: a nostalgia

'We as an industry have to keep putting out quality product on a consistent basis to keep the consumer interested. We have to get them in the mode of looking for new releases.'

package of eight one-hour, TV-concert specials from '68 to '72, starring Jim Croce, Bobby Darin, the Fifth Dimension, Raquel Welch, Ike & Tina Turner, Kenny Rogers, Sonny & Cher and Lou Rawls (\$19.95 each).

Virgin Video: August: "Jethro Tull: This Is The First 20 Years" and "Genesis: The Invisible Touch Tour" (\$19.95 each).

Warner Home Video: New: "Bird" (\$89.95 VHS, \$29.98 laserdisk) was directed by Clint Eastwood and stars Forest Whitaker as the legendary American saxophonist Charlie "Bird" Parker, and "Woodstock" (\$29.98 VHS, \$39.98 laserdisk) is a documentary of the legendary 1969 multiday rock concert. Warner also recently cut the list prices on 16 of its music videos by 50%.

Warner Reprise Video: "Madonna Ciao Italia: Live From Italy" (\$29.98) is a current hit. New: New Order's "Substance: 1983-1988" (\$19.98). September: the country compilation "Countrified" (\$16.98) and a Dwight Yoakam video (\$19.98).

CHRIS MCGOWAN



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MUSIC VIDEO

(Continued from page V-52)

going out to buy a second VCR, which frees things up for more VCR use by all family members. Now no one has to wait their turn."

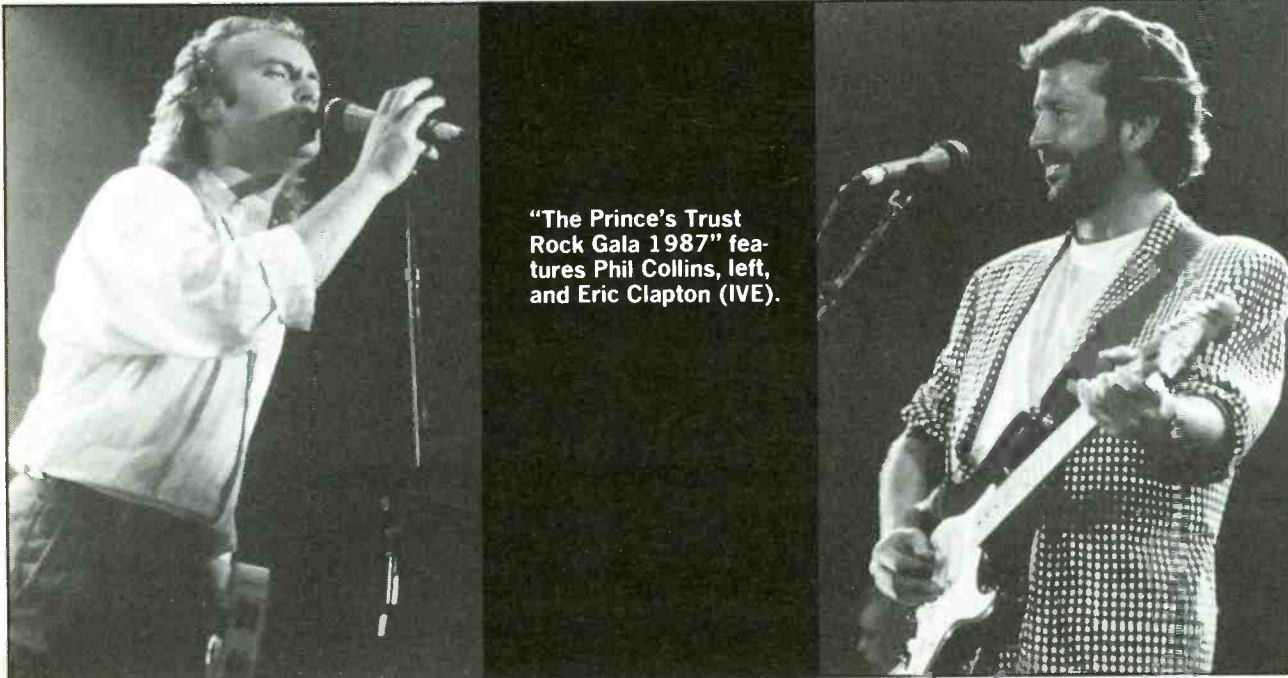
The laserdisk medium is next on Creager's list. "I'm very high on laserdisks. I think their time is coming. I think people will be excited by the resolution and digital-quality sound, and Pioneer is educating the consumer as to what they can do with these combimachines [that play CD audio, CDV and laserdisks]. I think for those people shopping for their first

CD player, or replacements, these combiplayers could be very attractive.

"We're very close to putting out our first laserdisk title."

Adds Joe Parker, PolyGram VP of video & distributed labels, "We currently have 150 CDV titles available [5-, 8- and 12-inch], with another 50 expected by Christmas. Customers have come to accept the compact disk as the best medium for listening to music, so it makes sense that CDV would be seen as the ideal product for listening to music and seeing it performed or dramatized. For connoisseurs of classical and popular music, CDV provides an outlet for complete enjoyment, no matter where their tastes may lie."

(Continued on opposite page)



"The Prince's Trust Rock Gala 1987" features Phil Collins, left, and Eric Clapton (IVE).

TOP MUSIC VIDEOCASSETTES HIT CHART

Following is a recap chart of the top music videocassettes during the eligibility period of July 30, 1988 to July 22, 1989.

Pos. TITLE—Manufacturer

1. **DEF LEPPARD: HISTORIA**—PolyGram Music Video
2. **\$19.98 HOME VID CLIFF'EM ALL!**—Elektra Entertainment
3. **FAITH**—CBS Music Video Enterprises
4. **MADONNA CIAO ITALIA: LIVE FROM ITALY**—Warner Reprise Video
5. **MOONWALKER**—CBS Music Video Enterprises
6. **OUT OF THE BLUE**—Atlantic Video
7. **SLIPPERY WHEN WET**—PolyGram Video
8. **ROY ORBISON AND FRIENDS**—HBO Video
9. **BRUCE SPRINGSTEEN ANTHOLOGY: 1978-1988**—CBS Music Video Enterprises
10. **KICK—THE VIDEO FLICK**—Atlantic Video
11. **AEROSMITH'S 3 X 5**—Geffen Home Video
12. **A SHOW OF HANDS**—PolyGram Music Video
13. **12 WASTED YEARS**—MPI Home Entertainment
14. **ONE NIGHT OF RAPTURE**—Elektra Entertainment
15. **MUMBO JUMBO**—Atlantic Video
16. **CARLY SIMON: LIVE FROM MARTHA'S VINEYARD**—HBO Video
17. **MOTLEY CRUE UNCENSORED**—Elektra Entertainment
18. **LIVE IN CONCERT—THE 'OUT OF THE BLUE' TOUR**—Atlantic Video
19. **ERIC CLAPTON AND FRIENDS**—Vestron Musicvideo
20. **ANTHRAX: OI DIVNIKUFESIN N.F.V.**—Island Visual Arts

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MUSIC VIDEO

(Continued from opposite page)

Pioneer Artists is currently the label with the most music-video releases on laserdisk, with more than 250 titles to date. "We have been trying to do things in marketing that are new in the laserdisk business," says Steven Galloway, manager of Pioneer Artists. As an example, the label has become increasingly involved in coproduction projects. In September, Pioneer will release "A GRP Christmas Gift" on laserdisk. It will be merchandised in a special p-o-p display with that titles's other configurations—a GRP Records CD (which had been released previously) and a (new) VHS ver-

Kultur's mailing list. "We have been building our customer base since 1980," says Ron Davis, marketing director of Kultur.

"Once classical-music fans become aware that this product exists, then they begin to build video libraries. And now that the price point is moving down, they want to own them rather than just rent. Our titles have a high repeatability and they feature historic performances that can't be repeated.

"With our label, the performing arts titles are not getting lost in a catalog full of theatrical titles. And we have a specialized marketing that we have developed over the last nine years. Producers are seeing that we can offer them a nicer return on their properties, and a lot are joining us as their contracts expire with other video labels."

VCR penetration is higher than before."

'Every time a retailer puts a music video in the music section rather than the video section, it sells. The ones who merchandise it the right way are the ones having success with it. And the titles don't all have to be Michael Jackson and Bruce Springsteen.'

sion from a soon-to-be-named video label. In January of '90, "GRP SuperLive" will be marketed in much the same way.

"It will be unique to have a stand that holds all three formats," adds Galloway. "We've established one budget and split it up, with everyone pitching in money. We will work as one marketing machine together on titles such as this."

The evolution of the classical-music video sales has followed a different path. Music and video stores are important (PolyGram distributes Kultur to some 6,200 record and video stores), but so too are bookstores and catalogs. Kultur Video—which hopes to have some 200 total classical-music and performing-arts titles by the end of this year—sells its videos in chains such as Waldenbooks and through direct marketing to the roughly 100,000 customers who are on

Speaking of the music-video business in general, A&M Records director of video marketing Steve Macon says, "The business continues to grow, and the release of those four or five major titles was a big shot in the arm to everyone. We as an industry have to keep putting out quality product on a consistent basis to keep the consumer interested. We have to get them in the mode of looking for new releases."

"I think those videos [such as 'Moonwalker'] were very important in opening the door, in reaching retailers who hadn't given much thought to music-video product," adds Atlantic's Creager. "I think we'll see more growth and more of those kinds of numbers. Music is reaching more people, entertainment is becoming more important to everyone and



Grammy-winner "Don't Worry, Be Happy" is featured in "Cocktail," starring Tom Cruise and Bryan Brown (Touchstone).



Say it ain't so, Joe—the ill-fated Chicago "Black" Sox suit up for "Eight Men Out" (Orion).

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A WEEKLY PREVIEW OF UPCOMING VIDEO RELEASES*

TITLE (MPAA RATING) STARS STUDIO/LIST PRICE	PREBOOK CUTOFF (STREET DATE)	BOX OFFICE IN MILLIONS (# OF SCREENS)	P-O-P AVAIL- ABILITY
BAMBI (G) Animated Disney/\$26.99	8/29/89 (9/28/89)	\$39 (1,489)	T-shirts, Standee, Poster, Counter- card
CYBORG (R) Jean-Claude Van Damme Cannon/\$89.95	8/31/89 (9/20/89)	\$9.9 (830)	Standee, Counter- card, Poster
EDGE OF SANITY (R) Anthony Perkins, Glynis Barber Virgin Vision/\$89.95	8/25/89 (9/6/89)	\$0.1022 (35)	Counter- card, Mo- bile, Post- er
HER ALIBI (PG) Tom Selleck, Paulina Porizkova Warner/NA	8/24/89 (9/13/89)	\$14.6 (1,429)	Poster
NIGHT OF THE DEMONS (R) Linnea Quigley, Cathy Podewell Republic/\$89.95	8/29/89 (9/20/89)	\$3.1 (150)	None
POWWOW HIGHWAY (R) A. Martinez, Gary Farmer Cannon/\$89.95	8/31/89 (9/20/89)	\$0.2837 (14)	Poster, Banner
ROOFTOPS (R) Jason Gedrick, Troy Beyer IVE/\$89.95	8/23/89 (9/14/89)	\$2 (1,044)	Poster, Sellsheet, Admats
WHO FRAMED ROGER RABBIT (PG) Bob Hoskins, Joanna Cassidy, Chris- topher Lloyd Touchstone/\$22.99	8/31/89 (10/12/89)	\$154.1 (1,598)	Standee, Banner, Poster, Counter- card

* INFORMATION FURNISHED BY VIDEO FORECASTER.

OTHER TITLES

BOXING'S BEST: BOXING'S GREATEST CHAMPIONS Boxing HBO/\$19.99 Prebook cutoff: none; Street: 8/2/89	ERA OF EXCELLENCE: THE 1980s Football Fox Hills/\$19.95 Prebook cutoff: 8/16/89; Street: 8/30/89
BOXING'S BEST: THE HEAVYWEIGHTS: THE BIG PUNCHERS Boxing HBO/\$19.99 Prebook cutoff: none; Street: 8/2/89	HIGH STAKES HEROES Football Fox Hills/\$19.95 Prebook cutoff: 8/16/89; Street: 8/30/89
BOXING'S BEST: JACK JOHNSON Boxing HBO/\$19.99 Prebook cutoff: none; Street: 8/2/89	LIVIN' THE BLUES Galyn Gorg, Michael Kerr RaeDon/\$69.95 Prebook cutoff: 8/14/89; Street: 8/30/89
BOXING'S BEST: LEGENDARY CHAMPIONS Boxing HBO/\$19.99 Prebook cutoff: none; Street: 8/2/89	NFL PLAYBOOK: A FAN'S GUIDE TO FLEA FLICKERS, FUMBLES AND FLY PATTERNS Football Fox Hills/\$19.95 Prebook cutoff: 8/16/89; Street: 8/30/89
BOXING'S BEST: SUGAR RAY ROBINSON Boxing HBO/\$19.99 Prebook cutoff: none; Street: 8/2/89	NFL'S GREATEST HITS Football Fox Hills/\$19.95 Prebook cutoff: 8/16/89; Street: 8/30/89
BOXING'S BEST: MIKE TYSON AND HISTORY'S GREATEST KNOCKOUTS Boxing HBO/\$19.99 Prebook cutoff: none; Street: 8/2/89	NFL'S HUNGRIEST MEN Football Fox Hills/\$19.95 Prebook cutoff: 8/16/89; Street: 8/30/89
DAVID & BATHSHEBA Gregory Peck, Susan Hayward CBS/Fox/\$39.98 Prebook cutoff: 8/22/89; Street: 9/7/89	NFL'S SUPER DUPER FOOTBALL FOLLIES Football Fox Hills/\$19.95 Prebook cutoff: 8/16/89; Street: 8/30/89
DEMETRIUS AND THE GLADIATORS Victor Mature, Susan Hayward CBS/Fox/\$39.98 Prebook cutoff: 8/22/89; Street: 9/7/89	PLAYING WITH FIRE Football Fox Hills/\$19.95 Prebook cutoff: 8/16/89; Street: 8/30/89
THE EGYPTIAN Jean Simmons, Victor Mature CBS/Fox/\$39.98 Prebook cutoff: 8/22/89; Street: 9/7/89	SEARCH AND DESTROY Football Fox Hills/\$19.95 Prebook cutoff: 8/16/89; Street: 8/30/89

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.

Palmer Vid's Balner Looks Ahead Man-Of-The-Year To Expand Chain

BY JIM BESSMAN

NEW YORK Peter Balner didn't even want to consider video retail when his partner Peter Margo, a five-time world pocket billiard champion, finally "hijacked" him to a Staten Island, N.Y., store back in 1981.

But this year's Billboard/Time magazine man of the year, who still maintains his family's Palmer Billiard Corp. manufacturing company and equipment distributorship, immediately saw the potential in home video. Now, as head of Palmer Video Corp. in Union, N.J., Balner controls 29 corporate stores and an additional 130 franchise units in 15 states.

By the end of the year he expects to have 40-45 company-owned stores, aggressive franchise expansion outside the 75-mile radius surrounding his home base (Palmer no longer franchises within the circle), and a "limited partnership" in Texas.

He further foresees tripling his company income as in the current fiscal year, and doubling Palmer's 400 current employees. The key to it all?

"I'm an opportunistic individual," says Balner. "When the opportunity exists, I jump."

The Budapest, Hungary-born Balner has been "jumping" since he



Palmer Video president Peter Balner, this year's Billboard/Time Magazine Man Of The Year/VSDA Retailer, enjoyed success as a billiards manufacturer until a small Staten Island store gave him the cue to diversify into video retailing.

and his family escaped their homeland during the 1956 Hungarian uprising. He was 17 when he and his father founded Palmer Billiard Corp., and points to other entrepreneurial involvements, including

manufacture of "European-styled" jeans, undertaken prior to his fateful excursion to Staten Island.

The catalyst was Peter Margo, a former cue client of Palmer Billiards who came aboard in 1975 as sales manager. Besides his extensive pool business connections, Margo was a movie buff.

"Getting into video was 100% his idea," says Balner. "But as soon as I looked at the Staten Island store, lo and behold, it was obvious it was a business with great potential."

In December 1981, Balner bought 100 movies from Metro Video and set up his first store within a 150-square-foot section of his billiard company's showroom in Elizabeth, N.J. Suddenly he was deluged with calls from other video-business hopefuls seeking guidance in how to enter the fledgling marketplace.

"They wanted to get into it, but we already had the basics—pricing, marketing, merchandising, and a name. So they asked us how to set up a store, and if they could take advantage of our name. It sounded like they wanted to be franchisees, so we decided to franchise."

Success with the new venture came quickly. But the end of 1982 there were already 15 Palmer Video stores in operation.

"I had the feeling it would take off because demand and supply

(Continued on page 52)



by Earl Paige

SHOW TIME: John Pough and Lou Berg expect the usual kidding in Las Vegas Sunday (6) through Wednesday (9) about being the only Video Software Dealers' Assn. convention chairmen who have dodged what Pough calls "the kiss of death" associated with the annual role. "It's kind of like being on the cover of Sports Illustrated," says Pough, still at Video Cassettes Unlimited out in Santa Ana, a Los Angeles suburb. Even John, once VSDA president, admits he has been upstaged by his wife Carol, who is presently on the board. Berg, current president, from Audio/Video Plus in Houston, was convention chairman in 1987.

John put together what is now seen as a very modest trade exhibit at the Fairmont Hotel in San Francisco in 1973. "I don't remember if we had a convention chairman in Dallas," he says of VSDA's inaugural event. Ever since, most convention chairmen have either left the company they were with at the time of the show, or even departed video retailing entirely—as this year with Andy Lasky, who closed down his Portland, Ore., store just before VSDA (Billboard, Aug. 5). In a further irony, Troy Cooper, convention chairman in 1986, left National Video, but only recently, to join Erol's Inc., where he replaced just-retired Dick Kerin, last year's convention chairman. Another convention chairman who has departed video retailing is Steve Goodman, who once headed Video Warehouse in Atlanta and was convention chairman when VSDA tried its only East Coast event in Washington, D.C., in 1985. Yet another chairman who went to a different company is Jim George, who moved from his San Francisco Home Video to Blockbuster Entertainment. George may well be remembered more than any, says Pough, in that he

opened the 1984 event, VSDA's first in Vegas, surrounded by showgirls descending the stairs from an elaborate stage set.

DISTRIBUTOR DAYS: Distributors will be going all out at VSDA in Las Vegas, and some are already touting special events afterward. Video Trend will hold its second annual Seattle Mariners Trade Show at the Seattle Kingdome Sept. 13... Artec Distributing is set for a big splash in Vegas, finally ready with what it boasts as a unique computerized ordering and information service, development of which commenced in June 1987... Possibly the most noise will come from Baker & Taylor, at least in terms of the low-key activity of the 12-branch W.R. Grace & Co. subsidiary.

Acknowledging "a lot of things are in the works," Jim Ulsamer, VP of marketing, nevertheless isn't ready to reveal developments expected from its rack arm, Merchandising Services. For VSDA, a marketing tie-in with Cracker Jack will find the distributor giving out 10,000 boxes of the product, historically known for having a prize inside. B&T's prizes will include a TV set and various bulk packs of movies, some with 48 copies of "Bambi," worth more than \$1,200. "Land Before Time," "Who Framed Roger Rabbit?," the Warner Home Video Wave package, Vestron Video's gift group, and the Sweet 15 from Paramount Home Video, plus the Walt Disney Home Video array, are all bulk prize packages. Also, T-shirts, tote bags, watches, and lots of coupons will be in the Cracker Jack giveaways—the coupons yield 20% off the regular \$19.99 case of the candied popcorn. Another B&K VSDA promotion will center on a 64-page children's product catalog, which Ulsamer claims is an industry first for wholesalers. Also available, a catalog B&K calls its "full line" issue, listing product from the 340 video labels B&K claims to represent. Not making the show deadline but upcoming is an accessory catalog. And not announced are any further dealer days—but branch managers are pounding her for dates right after VSDA, says advertising and promotion director Pam Kelly, following a sensational debut event in Oxnard, Calif., then a second one in Phoenix that was

(Continued on page 52)

Video Franchise Opportunities Are Fewer, Costlier

This story was prepared by Robert Greenfield, Larry Flick, and Bruce Haring.

NEW YORK Video franchising continues to both contract and expand, according to the 1989 Franchise Annual published by Info Press of Lewiston, N.Y., and updated by Billboard.

The contraction comes from the shrinking field of companies offering franchises. Last year, it was possible to purchase a franchise from 22 companies; this year, only 16 offer their services.

However, the total initial investment required for prospective franchisers has expanded some \$20,000-\$55,000 over last year at some companies. The lone drop in required total investment was recorded by Video Update Inc., of St. Paul, Minn., whose total investment requirements dropped from \$100,000-\$150,000 to \$45,000-\$90,000, mostly because the stores have shifted emphasis in some markets from hot titles to used movies.

For those seeking a video franchise bargain, Universal Video Inc. of Canby, Ore., offers franchises at a starting fee of \$9,900. Other relative bargains include 20/20 Video of Santa Monica, Calif., offering units at \$15,000, and Video Paradise of Westboro, Mass., which also checks in for \$15,000.

The car-conscious should find appeal in the Cleburne, Texas-based Vidtron's \$5,000 franchise fee; or try Video's 1st of Albany, N.Y.'s \$13,500 franchise fee. Both companies specialize in drive-up kiosks.

At the upper end of the video franchising scale, Blockbuster Video of Fort Lauderdale, Fla., requires an investment of \$550,000-\$650,000 for start-ups; Applause Video of Omaha, Neb., hits the scales at \$375,000-\$400,000; and West Coast Video of Philadelphia has an investment guideline of \$240,000-\$350,000 for opening the doors.

The good news for prospective franchisees is that royalty rates remained stable throughout the industry, ranging from 4%-7%, with some franchises requiring additional advertising contributions.

Applause Video
Omaha, Neb. 402-330-1000
Established: 1983
Franchising Since: 1984
Units: Company-owned—20
Franchised—36
Franchise Fee: \$15,000
Royalty: 5%
Total Investment: \$375,000-\$400,000
Financing: No.

Blockbuster Video
Fort Lauderdale, Fla. 305-524-8400
Established: 1985

(Continued on page 51)

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AVON PRESENTS 400,000 VIDEO STORES WITH GREAT LEGS!

For over a century, the unique success of Avon Products, Inc. can be attributed to a sales force of unprecedented size selling door-to-door and neighbor-to-neighbor across America. Now, the world's largest direct selling company revolutionizes video distribution.

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Introducing the Avon Family Channel Catalog, featuring a unique collection of special interest and entertainment videos for kids, moms, and dads.

The first Avon Family Channel Catalog will be hand-delivered in September to six to ten million Avon customers at home, work, parent-teacher meetings, beauty salons, women's clubs, military

bases and more — everywhere Avon Sales Representatives distribute their catalogs and deliver their products.

In November, another multi-million release of a special Holiday edition of the Avon Family Channel Catalog will ensure that Avon customers have extraordinary gifts for the Christmas season.

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This enormous opportunity to distribute your video through a sales team over 400,000 strong is available from Avon and Leonard & Associates.

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or Sherri Sussman
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Fax. - (213) 466-0449

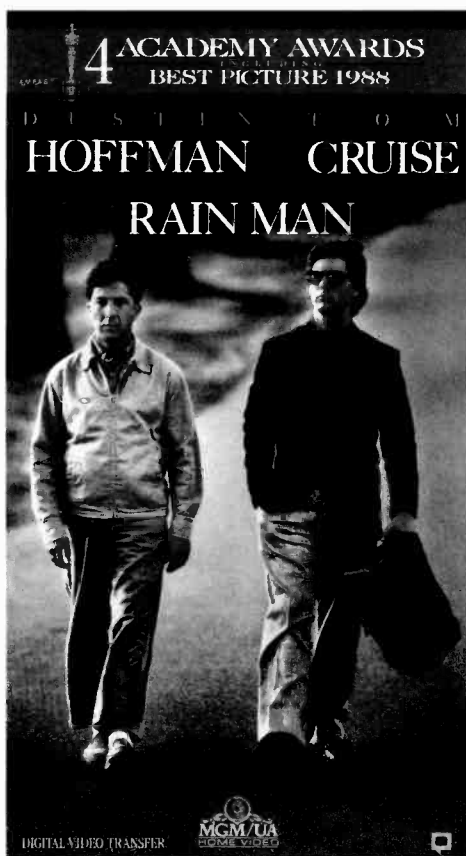
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homevideo

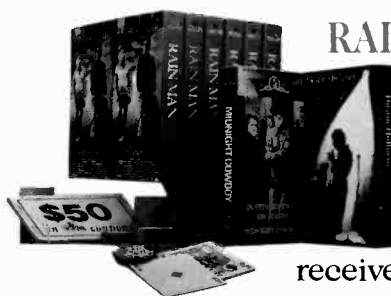


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FOR WEEK ENDING AUGUST 12, 1989

Billboard

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TOP VIDEOCASSETTES RENTALS

Compiled from a national sample of retail store rental reports.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating
1	1	6	TWINS	Universal City Studios MCA Home Video 80873	A. Schwarzenegger Danny DeVito	1988	PG
2	2	5	DIRTY ROTTEN SCOUNDRELS	Orion Pictures Orion Home Video 8725	Steve Martin Michael Caine	1988	PG
3	3	4	THE ACCIDENTAL TOURIST	Warner Bros. Inc. Warner Home Video 11825	William Hurt Kathleen Turner	1988	PG
4	4	10	COMING TO AMERICA	Paramount Pictures Paramount Home Video 32157	Eddie Murphy Arsenio Hall	1988	R
5	10	2	DANGEROUS LIAISONS	Warner Bros. Inc. Warner Home Video 11872	Glenn Close John Malkovich	1988	R
6	8	3	COCOON: THE RETURN	CBS-Fox Video 1710	Don Ameche Wilford Brimley	1988	PG
7	7	12	THE ACCUSED	Paramount Pictures Paramount Home Video 32149	Kelly McGillis Jodie Foster	1988	R
8	5	6	ALIEN NATION	CBS-Fox Video 1585	James Caan Mandy Patinkin	1988	R
9	6	7	MY STEPMOTHER IS AN ALIEN	Weintraub Ent. Group RCA/Columbia Home Video 6-21028	Dan Aykroyd Kim Basinger	1988	PG-13
10	9	4	THE LAST TEMPTATION OF CHRIST	Universal City Studios MCA Home Video 80885	Willem DaFoe Barbara Hershey	1988	PG
11	11	18	BIG	CBS-Fox Video 4754	Tom Hanks	1988	PG
12	12	15	COCKTAIL	Touchstone Pictures Touchstone Home Video 606	Tom Cruise Bryan Brown	1988	R
13	13	7	DEEPSTAR SIX	IVE 61700	Greg Evigan Taurean Blacque	1989	R
14	14	7	A CRY IN THE DARK	Cannon Films Inc. Warner Home Video 11868	Meryl Streep Sam Neill	1988	PG-13
15	16	4	I'M GONNA GIT YOU SUCKA	MGM/UA Home Video M901641	Isaac Hayes Bernie Casey	1988	R
16	18	3	TORCH SONG TRILOGY	New Line Cinema RCA/Columbia Home Video 6-22829	Harvey Fierstein Anne Bancroft	1988	R
17	25	2	THE BOOST	Hemdale Film Corp. HBO Video 0230	James Woods Sean Young	1989	R
18	15	9	EVERYBODY'S ALL-AMERICAN	Warner Bros. Inc. Warner Home Video 11827	Jessica Lange Dennis Quaid	1988	R
19	26	2	PHYSICAL EVIDENCE	Columbia Pictures Vestron Video 5284	Burt Reynolds Theresa Russell	1988	R
20	17	15	GORILLAS IN THE MIST	Universal City Studios MCA Home Video 80851	Sigourney Weaver Bryan Brown	1988	PG
21	21	9	HIGH SPIRITS	Media Home Entertainment M012009	Peter O'Toole Daryl Hannah	1988	PG-13
22	19	6	KINJITE: FORBIDDEN SUBJECTS	Cannon Films Inc. Cannon Video 31036	Charles Bronson	1988	R
23	20	4	HEARTBREAK HOTEL	Touchstone Pictures Touchstone Home Video 609	Charlie Schlatter David Keith	1988	PG-13
24	22	19	CROCODILE DUNDEE II	Paramount Pictures Paramount Home Video 32147	Paul Hogan Linda Kozlowski	1988	PG
25	23	22	A FISH CALLED WANDA	CBS-Fox Video 4752	John Cleese Jamie Lee Curtis	1988	R
26	29	5	BIRD	Warner Bros. Inc. Warner Home Video 11820	Forest Whitaker Diane Venora	1988	R
27	24	14	CHILD'S PLAY	MGM/UA Home Video M800951	Catherine Hicks Chris Sarandon	1988	R
28	27	15	TUCKER: THE MAN AND HIS DREAMS	Paramount Pictures Paramount Home Video 32144	Jeff Bridges Martin Landau	1988	PG
29	NEW ▶		TRUE BELIEVER	RCA/Columbia Pictures Home Video 6-25012	James Woods Robert Downey, Jr.	1989	R
30	28	16	MYSTIC PIZZA	Samuel Goldwyn Virgin Vision 70035	Annabeth Gish Julia Roberts	1988	R
31	NEW ▶		WHO'S HARRY CRUMB?	Tri-Star Pictures RCA/Columbia Home Video 6-27013	John Candy	1989	PG-13
32	32	22	BIG BUSINESS	Touchstone Pictures Touchstone Home Video 605	Bette Midler Lily Tomlin	1988	PG
33	31	26	DIE HARD	CBS-Fox Video 1666	Bruce Willis Bonnie Bedelia	1988	R
34	33	6	PARENTS	Vestron Pictures Inc. Vestron Video 5278	Randy Quaid Mary Beth Hurt	1989	R
35	38	9	PUMPKINHEAD	MGM/UA Home Video 901605	Lance Henriksen	1988	R
36	35	15	CROSSING DELANCY	Warner Bros. Inc. Warner Home Video 11826	Amy Irving Peter Riegert	1988	PG
37	30	18	BETRAYED	MGM/UA Home Video M800945	Debra Winger Tom Berenger	1988	R
38	39	10	HALLOWEEN 4: THE RETURN OF MICHAEL MYER	CBS-Fox Video 2100	Donald Pleasence Ellie Cornell	1988	R
39	34	5	BUSTER	Hemdale Film Corp. HBO Video 0290	Phil Collins	1988	R
40	36	13	EIGHT MEN OUT	Orion Pictures Orion Home Video 8723	John Cusack Charlie Sheen	1989	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.

VIDEO FRANCHISES

(Continued from page 49)

Franchising Since: 1986
Units: Company—356
Franchised—434
Franchise Fee: \$44,000-55,000
Royalty: 7%-8%
Total Investment: \$550,000-\$650,000
Financing: No.

C&M Video

Effingham, Ill. 217-347-5651
Established: 1983
Franchising Since: 1985
Units: Company—7
Franchised—13
Franchise Fee: \$13,500
Total Investment: \$39,000 minimum.
Royalty: 6%
Financing: Will assist in obtaining.

Curtis Mathes Home Entertainment Centers

Athens, Texas 214-675-6886
Established: 1920
Franchising Since: 1982
Units: Company—230 dealer
Franchised—405
Franchise Fee: No initial fee
Total Investment: N/A
Financing: Temporarily ceased franchising.

Mr. Movies Inc.

Eden Prairie, Minn. 612-934-7088
Established: 1985
Franchising Since: 1985
Units: 58
Franchise Fee: \$16,500
Royalty: 4% plus 4% adv.
Total Investment: \$65,000-\$144,000
Financing: No.

National Video

Portland, Ore. 503-284-2965
Established: 1981 (now owned by West Coast Video)
Franchising Since: 1981
Units: Company—1
Franchised—332
Franchise Fee: \$40,000
Royalty: 4.9%, 3% advertising
Total Investment: \$240,000-\$350,000
Financing: No.

Palmer Video Stores

Union, N.J. 201-686-3030
Established: 1981
Franchising Since: 1983
Units: Company—30
Franchised—120
Franchise Fee: \$29,000
Royalty: 5%
Total Investment: \$235,000-\$375,000
Financing: Available to qualified applicants.

Silver Screen Video Inc.

Valdosta, Ga. 912-242-7578
Established: 1984
Franchising Since: 1984
Units: Company—5
Franchised—5
Franchise Fee: \$5,000
Royalty: \$100 per month
Total Investment: approx. \$50,000-\$75,000
Financing: Some.

20/20 Video

Santa Monica, Calif. 213-829-2020
Established: 1981

(Continued on next page)

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Bill & Ted's EXCELLENT adventure

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"I am zee best part of zee entire movie! I give myself a 10+ I am DELIGHTFUL! WONDERFUL! PERFECT! C'est MAGNIFICENT!"
—Napoleon Bonaparte, CONQUERING TIMES

"...AROUSING... EXCITING... EROTIC... and DEEPLY DISTURBING."
—Sigmund Freud, VIENNA EXAMINER

"TWO THUMBS UP... gladly would I give greater praise would but that I possessed more thumbs!"
—Socrates, NEWSGREEK

"Totally HOT!!! I'd stake my life on it."
—Joan of Arc, TEEN MARTYR MAGAZINE

NUMBER OF COMPANIES OFFERING FRANCHISES DOWN FROM LAST YEAR

(Continued from preceding page)

Franchising Since: 1985
Units: Company—14
Franchised—8
Franchise Fee: \$15,000
Total Investment: \$275,000
Royalty: 4%
Financing: No

Universal Video Inc.
Canby, Ore. 503-645-8747
Established: 1981
Franchising Since: 1981
Units: 7

Franchise Fee: \$9,900
Total Investment: \$58,000-\$95,000
Royalty: 3%-5% of monthly gross
Financing: No

Video Paradise Inc.
Westboro, Mass. 504-435-6808
Established: 1980

Franchising Since: 1981
Units: 54
Franchise Fee: \$15,000 variable
Total Investment: \$100,000 variable
Financing: No

Video Update Inc.
St. Paul, Minn. 612-222-0006

Established: 1982
Franchising Since: 1983
Units: Company—3
Franchised—82
Franchise Fee: \$19,500

Total Investment: \$45,000-\$90,000
Royalty: 5% plus 3% advertising
Financing: No

Video Village
Huntington Valley, Pa. 215-947-9702
Established: 1980

Franchising Since: 1982
Units: Company—5
Franchised—15
Franchise Fee: \$7,500
Total Investment: \$100,000-\$150,000
Royalty: \$100 weekly
Financing: No

Video's 1st
Albany, N.Y. 800-346-8488

Established: 1986
Franchising Since: 1987
Units: Company—2
Franchised—9

Franchise Fee: \$13,500
Total Investment: \$80,000
Royalty: 7% plus 1% national advertising. Must spend 2% on local advertising
Financing: No

Vidtron Drive Through Movie Rentals

Granbury, Texas 817-556-3888
Established: 1986
Franchising Since: 1987
Units: Company—1
Franchised—5
Franchise Fee: \$15,000 local; \$60,000-\$100,000 regional
Total Investment: \$50,000-\$70,000

Royalty: \$87.50 per week until store attains gross of \$6,000; then 7.5% gross plus 5% advertising
Financing: No

West Coast Video
Philadelphia, Pa. 800-433-5171

Established: 1983
Franchising Since: 1985
Units: Company—93
Franchised—278
Franchise Fee: \$40,000
Royalty: 5% plus 1% national and 1% regional advertising
Total Investment: \$240,000-\$350,000
Financing: Will assist in obtaining

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STORE MONITOR

(Continued from page 48A)

not so hot. "At least we were out there in the market, and we weren't before," boasts Kelly.

EXIT POLL: Offering his own post-mortem of the VSDA board election, **Steven Rosenberg**, president of three-unit **Premiere Video**, Marietta, Ga., says he is "very disappointed and may have relied too much on the support from VSDA leadership," including the chapter presidents, the nominating committee, and the present board, where he is serving the interim term of a director who resigned. He said he didn't do a mailer either, again a degree of overconfidence. Oddly, the VSDA board election was a wipeout for three candidates from the South. These were hand-picked committee nominees Rosenberg and **Ed Chamblee**, head of

the **Star Video** chain in Mobile, Ala., and independent candidate **Martin Zbosnik Jr.**, operator of **Home Video** in Duluth, Ga.

NO ATTRIBUTION: Insiders say they are surprised that **Jim Salzer**, the incumbent VSDA director who was not nominated, came in strong. Also, scuttlebutt has Canadian members voting very nationalistically for **Bill Acheson** "and not marking for any other candidate. I heard this from a number of sources. It would have affected any close votes among the other four winners," says the source. Salzer operates the unique **Salzer's Video**, Ventura, Calif. Acheson runs **Bill's Video**, Winnipeg, Manitoba. Attention now shifts to the officers election during the convention, where a source says incumbent

Lou Berg, a Houston retailer, is a lock for returning as president. "It was up to him. If he wanted it, he's got it," the source says. Concerning three appointment posts once the new board convenes and makes its choice, a source says, "There is nothing written in stone these have to be representatives from three big chains, which is the main hope. It could be one of the unsuccessful candidates." And another source comments on **Jack Messer**, a board member whose status as a retailer is in limbo because his **Video Store** chain was acquired by **Vestron Video**, with Messer departing earlier this year when his contract expired. "He better make an announcement at the show, otherwise there will be another director slot open," says the source.

PALMER VID'S PETER BALNER LOOKS AHEAD TO EXPANSION

(Continued from page 48A)

were so disproportionate. There was a higher level of demand than the market could supply in terms of opportunity to rent. Of course, everybody and his brother eventually jumped in."

By the mid-'80s, Balner found it necessary to distinguish his stores from the glut of competitors. Thus, he moved toward a "radically different presentation" to the consumer, relying on heavier inventory and larger physical store size.

"We got into the superstore concept in early '85, and it opened up another world. Before, it was difficult to compete because all video

stores basically offered the same thing in 1,000-square-foot or 1,500-square-foot locations. So we needed a larger presentation than the typical store. Where before we would just pick a good location in a town with a decent population base but without a video store, now whenever we move into a market, we try to overwhelm it with the superstore concept.

"We're in a fluid environment, so we have to change our product presentation all the time," adds Balner. "Now we're expanding into audio product—CDs and tapes—to see if there's a synergy. Our longterm

posture is to create a total entertainment operation, as opposed to video only."

Looking ahead, Balner sees an established company infrastructure to take Palmer Video to far greater heights. "For the first time, I'm able to manage a business instead of just running it," he says.

So there is still time for Balner's outside involvements. As a member of the board of directors of the National Center for Missing and Exploited Children, Balner raises funds to help families of missing children. Additionally, he aids Variety, The Children's Charity, via participation in its annual national telethon, and advises Rutgers Univ.'s class on entrepreneurship by evaluating students' hypothetical businesses.

Balner is also a member of the board of directors of the Lehigh National Bank in Union, N.J., an active member of the CBS/Fox Dealer Advisory Council, and a life member of the American Philatelic Society.

In 1988, Palmer Video Corp. was cited by Inc. Magazine as the 99th-fastest-growing private company in the U.S. And in 1988 and 1989, Balner was the magazine's and Arthur Young's entrepreneur-of-the-year finalist.

FOR WEEK ENDING AUGUST 12, 1989

Billboard

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TOP KID VIDEO SALES

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE Copyright Owner, Manufacturer, Catalog Number	Year of Release	Suggested List Price
★ ★ NO. 1 ★ ★					
1	1	43	CINDERELLA Walt Disney Home Video 410	1950	26.99
2	2	11	TEEN MUTANT NINJA TURTLES: THE SHREDDER ... Family Home Entertainment 23981	1987	14.95
3	3	11	NUTS ABOUT CHIP 'N' DALE Walt Disney Home Video 447	1989	14.95
4	7	11	MICKEY AND THE GANG Walt Disney Home Video 445	1989	14.95
5	5	26	TEEN MUTANT NINJA TURTLES: HOT RODDING ... Family Home Entertainment 23980	1989	14.95
6	4	11	DISNEY'S SING ALONG SONGS: FUN WITH MUSIC Walt Disney Home Video 451	1989	14.95
7	8	95	LADY AND THE TRAMP Walt Disney Home Video 582	1955	29.95
8	9	11	DUCKTALES: DUCK TO THE FUTURE Walt Disney Home Video 449	1989	14.95
9	6	11	DUCKTALES: LOST WORLD WANDERERS Walt Disney Home Video 450	1989	14.95
10	15	10	BEN AND ME Walt Disney Home Video 460	1989	14.95
11	10	11	BONGO Walt Disney Home Video 546	1989	14.95
12	11	41	TEEN MUTANT NINJA TURTLES: HEROES ... Family Home Entertainment 23978	1988	14.95
13	14	146	SLEEPING BEAUTY ♦ Walt Disney Home Video 476	1959	29.95
14	NEW ▶		DAFFY DUCK'S QUACKBUSTERS Warner Bros. Inc./Warner Home Video 11807	1988	19.95
15	12	165	WINNIE THE POOH AND TIGGER TOO ♦ Walt Disney Home Video 64	1974	14.95
16	13	202	DUMBO ▲ ♦ Walt Disney Home Video 24	1941	29.95
17	23	165	ALICE IN WONDERLAND ▲ ♦ Walt Disney Home Video 36	1951	29.95
18	16	161	WINNIE THE POOH AND THE BLUSTERY DAY ♦ Walt Disney Home Video 63	1968	14.95
19	18	99	AN AMERICAN TAIL ◊ Amblin Entertainment/MCA Home Video 80536	1986	29.95
20	21	151	WINNIE THE POOH AND THE HONEY TREE ♦ Walt Disney Home Video 49	1965	14.95
21	24	40	RAFFI IN CONCERT WITH THE RISE & SHINE BAND ◊ Troubadour Records Ltd./A&M Video VC61719	1988	19.98
22	19	92	DISNEY'S SING ALONG SONGS: ZIP-A-DEE-DOO-DAH ◊ Walt Disney Home Video 480	1986	14.95
23	20	47	DISNEY'S SING ALONG SONGS: YOU CAN FLY! Walt Disney Home Video 662	1988	14.95
24	25	114	DISNEY'S SING ALONG SONGS: HEIGH-HO! Walt Disney Home Video 531	1987	14.95
25	17	60	MICKEY COMMEMORATIVE EDITION Walt Disney Home Video 690	1988	14.95

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

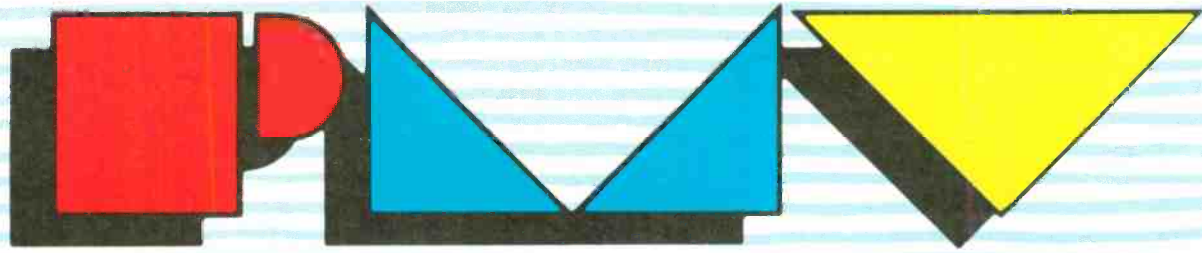
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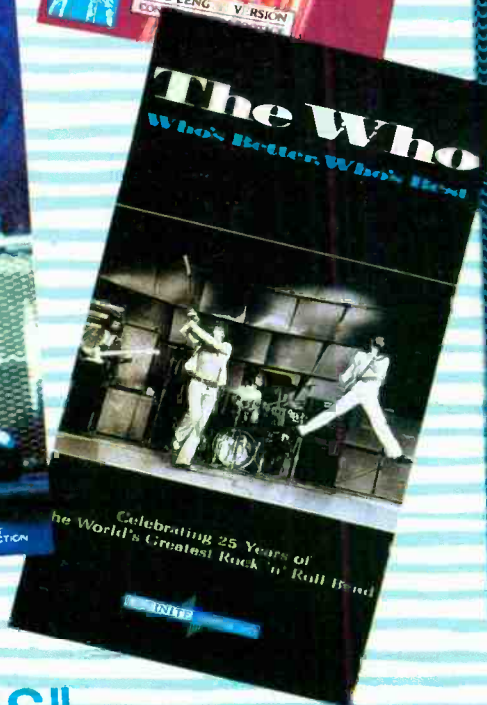
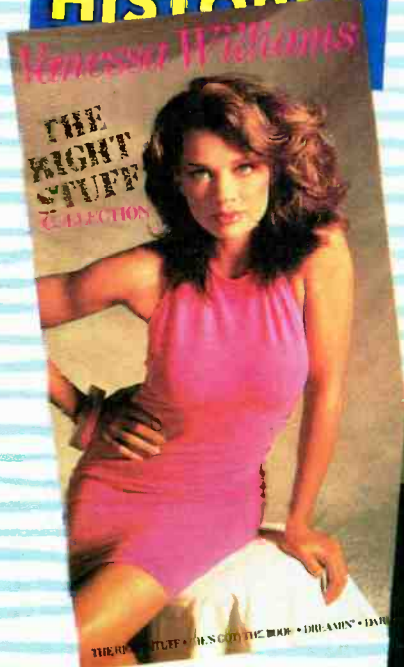
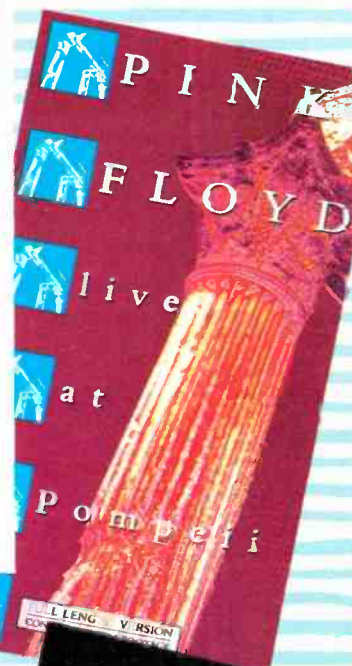


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INXS "IN SEARCH OF EXCELLENCE"

Yngwie Malmsteen "LIVE IN LENINGRAD"

Memphis Slim "LIVE AT RONNIE SCOTT'S"

Billboard's Holiday Video Guide To Sell-Thru And Rental Products



Issue Date: September 2

Ad Closing: August 8

In This Issue: • *Movies* • *Special Interest*
• *Music Video* • *Laserdisk* • *Christmas Video*
• *Retail Tips*

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Relax....Billboard's Got You Covered

No Big Changes Predicted In Wake Of Lechmere Sale

BY DAVID WYKOFF

BOSTON The sale of 27-store Lechmere Inc. by Dayton Hudson Corp. returns the Massachusetts-based housewares/electronics chain to local ownership for the first time in two decades.

The deal, set to go through in September (Billboard, Aug. 5) will place a chain that holds an aggressive presence in music and video retailing in the hands of local investors and management figures.

Eight Lechmere managers, the Boston investment firm Berkshire Partners, and two major area mall developers, Stephen Weiner and Stephen Karp, comprise the principals in the purchasing group. Contrary to local reports, the sale was not a leveraged buyout.

Terms of the deal remain undisclosed, though sources suggest that Lechmere has been on the block since March with an asking price of approximately \$600 million. Wall Street analysts offer varying estimates of Lechmere's value, with numbers ranging from \$250 million to \$425 million.

C. George Scala, president/chairman at Lechmere since 1980, is one of the minority owners and will remain at the helm. Scala was quoted as saying the sale will allow Lechmere to continue with its current plans of store expansion and product development and will not result in layoffs, closings, or personnel changes.

Lechmere spokeswoman Elaine Ricci notes that the sale should have no effect on the chain's music and video operations. "It will remain business as usual for music and video and for all the departments," she says.

As is the case with Target Stores, another Dayton Hudson property, Lechmere buys music and video product direct from suppliers, rather than getting those lines through an outside rackjobber.

According to Ann Barkelew, Dayton Hudson VP of corporate public relations, the decision to sell Lechmere stemmed from the Minneapolis-based retailing operation's decision to concentrate on its largest divisions—Target, Mervyn's, and Dayton Hudson Department Stores. Lechmere's \$800 million in revenues last year accounted for only 6% of overall Dayton Hudson revenues.

Additionally, operating profits for Lechmere have stalled in the past five years around the \$21 million mark. Many suggest that quick expansion has eaten into profit growth.

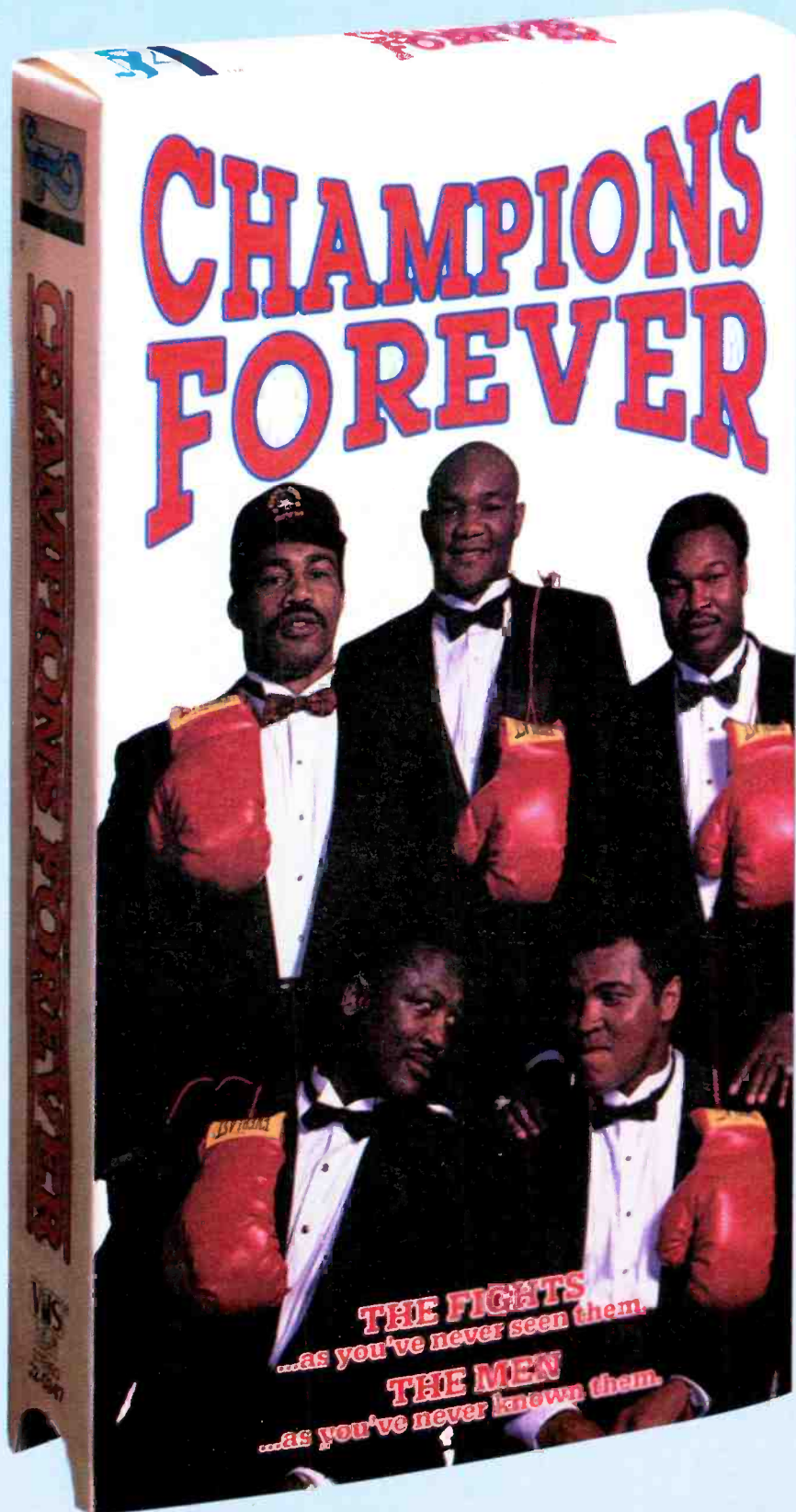
Over the past five years, Lechmere has moved well beyond its New England base. Since 1985, it has opened stores in the Carolinas, Georgia, and Florida. This year, it will open two outlets in Birmingham, Ala.

The ownership connection with Weiner and Karp, whose companies own and/or operate many major area malls, including the Cambridge-side Galleria that is next to Lechmere's recently revamped original store, may enable Lechmere to roll out new outlets more rapidly. Both Weiner and Karp have expressed willingness to

(Continued on page 65)

THE FIGHTS ...as you've never seen them.

THE MEN ...as you've never known them.



THE VIDEO

Ali. Foreman. Frazier. Holmes. Norton. For more than twenty years, these kings of boxing ruled the ring as they passed the world heavy-weight title from one to another. Then, in December 1988, they all came together for the first time to tell their stories for the camera. The result is an incredible milestone in video *and* boxing history—*Champions Forever*.

THE ACTION

Champions Forever is a boxing fan's dream come true! It's powerful, dramatic, and loaded with thrilling, exclusive fight footage, including "The Fight of the Century" (Frazier vs. Ali, 1971); "The Rumble in the Jungle" (Foreman vs. Ali, 1974); the confrontation between Foreman and Norton (1974); and Ali's tragic loss to Holmes in 1980.

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Champions Forever is the first original video to receive a national theatrical release! The major city tour begins in the boxing mecca of the world—Madison Square Garden—and winds up at Las Vegas' Golden Nugget Hotel. It's destined to be the hot ticket event of the year! The boxers themselves will appear at every location, and while they're in town, they'll be visiting local talk shows, giving newspaper interviews... promoting, promoting, promoting. It's geared to drive consumers crazy to get their hands on the video!

Champions Forever will be supported by the most massive marketing and publicity campaign ever launched for an original video. Its key features include:

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- Nationwide television advertising campaign
- Dealer line-listing ads in major markets
- Compelling POP
- *Champions Forever* licensed merchandise
- *Champions Forever* music video released to music programs and cable channels

Champions Forever. It's the video everyone's going to know about...and hundreds of thousands will want to own!

Produced by ION PICTURES in association with CHAMPIONS FOREVER, INC.
Executive Producers TOM BELLAGIO and HOLLISTER WHITWORTH
Writer and Co-Producer KENNETH W. GRISWOLD
Produced by NABEEL ZAHID and JOSEPH MEDAWAR
Directed by DIMITRI LOGOTHETIS



PREORDER: August 17 **RELEASE: September 7**
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Billboard THE CLIP LIST™

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Continuous programming
1775 Broadway, New York, NY 10019

ADDS

Neneh Cherry, Kisses On The Wind
Alice Cooper, Poison
Gorky Park, Bang
Katrina & the Waves, That's The Way
Living Colour, Glamour Boys
Trevor Rabin, Something To Hold On To
Saraya, Love Has Taken Its Toll

HIP CLIP

Junkyard, Hollywood

BUZZ BIN

B-52's, Channel Z
Pixies, Here Comes Your Man
Public Image Ltd., Disappointed

SNEAK PREVIEW

Don Henley, The End Of The Innocence

HEAVY

Bon Jovi, Lay Your Hands On Me
Bobby Brown, On Our Own
Great White, Once Bitten Twice Shy
Love & Rockets, So Alive
Martika, Toy Soldiers
Richard Marx, Right Here Waiting
Milli Vanilli, Baby Don't Forget My Number
Tom Petty, I Won't Back Down
Skid Row, 18 And Life
Warrant, Heaven
White Lion, Little Fighter
Winger, Headed For A Heartbreak

ACTIVE

Paula Abdul, Cold Hearted
Beastie Boys, Hey Ladies
The Call, Let The Day Begin
Cher, If I Could Turn Back Time
Carole King, City Streets
Indigo Girls, Closer To Fine
Howard Jones, The Prisoner
L.L. Cool J, I'm That Type Of Guy
Cyndi Lauper, My First Night Without You
Living Colour, Open Letter (To A Landlord)
New Kids On The Block, Hangin' Tough
Prince, Batdance
Simply Red, If You Don't Know Me By Now
Billy Squier, Don't Say You Love Me
Rod Stewart, Crazy About Her
10,000 Maniacs, Trouble Me
Tone Loc, I Got It Goin' On
Jody Watley W/Eric B., Friends
"Weird Al" Yankovic, UHF

MEDIUM

Bad English, Forget Me Not
Badlands, Dreams In The Dark
Bang Tango, No One Like You
The Bodeans, You Don't Get Much
BulletBoys, Smooth Up
Dangerous Toys, Teasin' Pleas'n
Dino, I Like It
The Fabulous Thunderbirds, Knock Yourself Out
Debbie Gibson, No More Rhyme
Jeff Healey Band, Angel Eyes
Heavy D. And The Boys, We Got Our Own Thang
Madonna, Express Yourself
John Cougar Mellencamp, Jackie Brown
Robert Palmer, Tell Me I'm Not Dreaming
Queensryche, I Don't Believe In Love
Stage Dolls, Love Cries
Tangier, On The Line
Pete Townshend, A Friend Is A Friend
Stevie Ray Vaughan/Double Trouble, Crossfire
XTC, King For A Day

BREAKOUTS

Allman Brothers Band, Statesboro Blues
Edie Brickell & New Bohemians, Love Like We Do
Boris Grebenshikov, Radio Silence
King's X, Over My Head
Mr. Big, Addicted To That Rush
The Outfield, My Paradise
Tora Tora, Walkin' Shoes
Karyn White, Secret Rendezvous



The Nashville Network

13 Hours Weekly
2806 Opryland Dr., Nashville, TN 37214

CURRENT

Buck Owens/Ringo Starr, Act Naturally
Southern Pacific, Any Way The Wind Blows
Canyon, Hot Nights
Billy Joe Royal, Love Has No Right
The Wagoners, Sit A Little Closer
Jason D. Williams, Tore Up Over You
Bellamy Brothers, You'll Never Be Sorry
Shenandoah, Sunday In The South
Charlie Daniels, Midnight Train
Highway 101, Honky Tonk Heart
Ronnie Milsap, Houston Solution
Clint Black, Killin' Time
Shane Barmby, Ridin' And Ropin'
Dolly Parton, Why'd You Come In Here...
Lorrie Morgan, Dear Me
Foster & Lloyd, Before The Heartache Rolls In
Michael Martin Murphey, Never Givin' Up On Love
The Lonesome Strangers, Just Can't Cry No More
Larry Boone, Fool's Paradise
Reba McEntire, Cathy's Clown



Continuous programming
1775 Broadway, New York, NY 10019

ADDS

Bonnie Raitt, Nick Of Time
Eddie Murphy, Put Your Mouth On Me

FIVE STAR VIDEO

Allman Brothers Band, Statesboro Blues
Beach Boys, Still Cruisin'
Bee Gees, One
Harry Connick Jr., It Had To Be You
Chris Isaak, Don't Make Me Dream About You
Little Feat, Rad Gumbo

HEAVY

Paula Abdul, Cold Hearted
Michael Bolton, Soul Provider
Gloria Estefan, Don't Wanna Lose You
Fine Young Cannibals, Good Thing
Jeff Healey Band, Angel Eyes
Don Henley, The End Of The Innocence
Grayson Hugh, Talk It Over
Love And Rockets, So Alive
Richard Marx, Right Here Waiting
John Cougar Mellencamp, Jackie Brown
Bette Midler, Under The Boardwalk
Donny Osmond, Sacred Emotion
Simply Red, If You Don't Know Me By Now

MEDIUM

10,000 Maniacs, Trouble Me
Edie Brickell & New Bohemians, Love Like We Do
Jimmy Buffett, Take Another Road
Dion, And The Night Stood Still
Doobie Brothers, Need A Little Taste Of Love
Tim Finn, How'm I Gonna Sleep
Indigo Girls, Closer To Fine
Van Morrison, Haven't I Told You Lately
Youssou N'Dour, Shaking The Tree
Soul II Soul, Keep On Movin'
Andreas Vollenweider, Dancing With The Lion
Waterfront, Nature Of Love



Five 1/2-hour shows weekly
1000 Laurel Oak, Voorhees, NJ 08043

CURRENT

Replacements, Achin' To Be
Edie Brickell & New Bohemians, Love Like We Do
Henry Lee Summer, Hey Baby
Don Henley, The End Of The Innocence
Todd Rundgren, The Want Of A Nail
XTC, King For A Day
Adrian Belew, Oh Daddy
Katrina & the Waves, That's The Way
Extreme, Little Girls
Skid Row, 18 And Life
Bon Jovi, Lay Your Hands On Me
Bad English, Forget Me Not
Mr. Big, Addicted To That Rush
Kraze, Let's Play House
Soul II Soul, Keep On Movin'
Ten City, Where Do We Go
Twin Hype, Do It To The Crowd
E.U., Taste Of Your Love
Special Ed, I Got It Made
Buster Poindexter, All Night Party
Dan Hill, Unborn Heart
Carole King, City Streets



14 hours weekly
6311 Romaine St., Los Angeles, CA 90038

ADDS

Dion, And The Night Stood Still
Kraze, Let's Play House
Beastie Boys, Hey Ladies
Buck Owens/Ringo Starr, Act Naturally
Queen, Breakthru
Icehouse, Great Southern Land
Trevor Rabin, Something To Hold On To
Pet Shop Boys, It's All Right
Stevie Ray Vaughan/Double Trouble, Crossfire
John Cafferty/Beaver Brown Band, Pride & Passion
"Weird Al" Yankovic, Money For Nothing/Beverly Hill
Don Henley, The End Of The Innocence
Waterfront, Nature Of Love
Troy Johnson, The Way It Is
Katrina & the Waves, That's The Way

HEAVY

Great White, Once Bitten Twice Shy
Martika, Toy Soldiers
L.L. Cool J, I'm That Type Of Guy
Richard Marx, Right Here Waiting
Henry Lee Summer, Hey Baby
Dino, I Like It
Jody Watley W/Eric B., Friends
Bobby Brown, On Our Own
Paula Abdul, Cold Hearted
Prince, Batdance



Black Entertainment Television

14 hours daily
1899 9th St. NE, Washington, DC 20018

ADDS

Soul II Soul, Back To Life
Mica Paris, Breathe Life Into Me
The Temptations, All I Want From You
Patti Labelle, If You Ask Me To
Omar Hakim, Take My Heart
Roachford, Family Man
Carole Davis, Serious Money
Doug E. Fresh, Summertime
Slick Rick, Hey Young World

HEAVY

Prince, Batdance
Bobby Brown, On Our Own
Vesta, Congratulations
Stephanie Mills, Something In The Way...
David Peaston, Two Wrongs Don't Make It Right
Babyface, It's No Crime
Kool Moe Dee, They Want Money
Guy Featuring Teddy Riley, My Fantasy
L.L. Cool J, I'm That Type Of Guy
Sharon Bryant, Let Go
Heavy D. & the Boyz, We Got Our Own Thang

MEDIUM

New Edition, N.E. Heartbreak
Jonathan Butler, Sara Sara
Eddie Murphy, Put Your Mouth On Me
Eric Gable, Remember The First Time
Paula Abdul, Cold Hearted
Alyson Williams, My Love Is So Raw
Robert Palmer, Tell Me I'm Not Dreaming
E.U., Taste Of Your Love
Lisa Lisa & Cult Jam, Just Git It Together
George Clinton, Why Should I Dog U Out
Foster/McElroy, Gotta Be A Better Way
Perri, Feels So Good



10 hours daily
1000 Louisiana Ave., Houston, TX 77002

ADDS

King's X, Over My Head
Christopher Williams, Talk To Myself
Trevor Rabin, Something To Hold On To
Kid-N-Play, 2 Hype
Cher, If I Could Turn Back Time
1927, That's When I Think Of You
Stevie Ray Vaughan/Double Trouble, Crossfire
Waterfront, Nature Of Love

POWER

Martika, Toy Soldiers
Prince, Batdance
Dino, I Like It
Love & Rockets, So Alive
Simply Red, If You Don't Know Me By Now
Richard Marx, Right Here Waiting
New Kids On The Block, Hangin' Tough
Paula Abdul, Cold Hearted
Madonna, Express Yourself
Great White, Once Bitten Twice Shy
Sweet Sensation, Hooked On You
John Cougar Mellencamp, Jackie Brown
Gloria Estefan, Don't Wanna Lose You

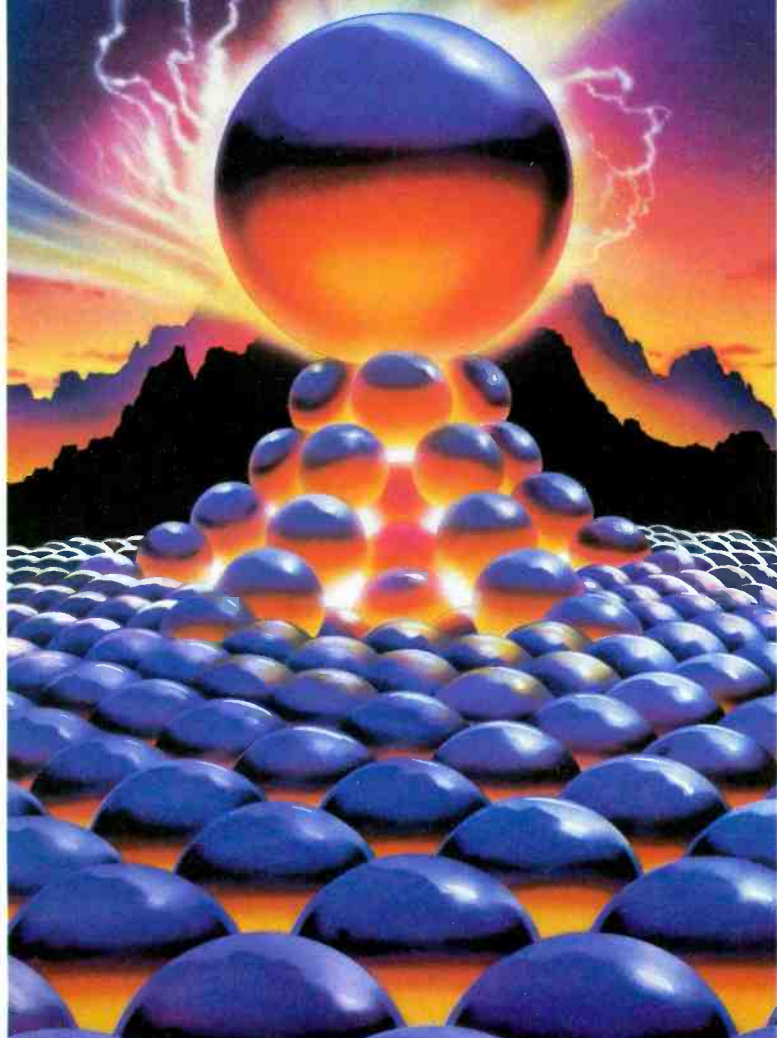


Continuous programming
704 18th Ave. South, Nashville, TN 37203

HEAVY

Shenandoah, Sunday In The South
Clint Black, Killin' Time
Michael Martin Murphey, Never Givin' Up On Love
The Wagoners, Sit A Little Closer
Billy Joe Royal, Love Has No Right
Randy Travis, Promises
Dolly Parton, Why'd You Come In Here...
New Grass Revival, Callin' Baton Rouge
Nitty Gritty Dirt Band, Will The Circle Be Unbroken...
Highway 101, Honky Tonk Heart
Keith Whitley, I'm No Stranger To The Rain
Southern Pacific, Any Way The Wind Blows
Reba McEntire, Cathy's Clown
Buck Owens/Ringo Starr, Act Naturally
Lorrie Morgan, Dear Me
Ronnie Milsap, Houston Solution
Ricky Skaggs, Let It Be You
Kenny Rogers, Planet Texas
Alabama, High Cotton
Soul II Soul, Back To Life

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Despite Survey, English Channel Claims Success

BY WOLFGANG SPAHR

HAMBURG, West Germany Despite a survey by market researcher Teleperformance that claims less interest in West Germany in the two English-language satellite TV channels—Sky and Super Channel—than previously thought, new statistics on overall satellite TV reception in Europe released by Super Channel indicate that it is enjoying strong success in terms of potential reach and viewer satisfaction.

According to Teleperformance's findings, only 480,000 West Germans watch Sky daily, and Super Channel attracts the lesser figure of 380,000. By contrast, German-language services such as ARD (3.65 million), ZDF (3.41 million), SAT 1 (3 million), and Tele 5 (900,000) are doing much bet-

ter.

But as far as overall European numbers, Super Channel is now claiming a healthy 44.9 million viewers, with Spain cited as "Europe's most active market for satellite antennae installation." According to Super Channel, the number of Spanish installation companies has increased from 25 to more than 600 in the last two years, and the average cost of an antenna has been halved.

The channel reports that Spain's 30 million TV households are expressing dissatisfaction about the lack of TV choice and the long wait for the new terrestrial commercial channels by opting for satellite-delivered alternatives.

Super Channel personnel also claim that pan-European advertising is on the upswing, a view countered

by Dr. Herbert Kloiber, chairman of Munich's Tele 5 channel, who expresses concern about the "amazingly little interest in the target group of young people" shown by the advertising agencies.

Despite Super Channel's claims of European success for its service, some industryites feel that English-language pan-European channels will ultimately do poorly because of the relatively small number of English-speaking people in the various countries where the channels are received.

Lintas, the advertising and promotion agency that is the biggest buyer of commercial TV airtime, has con-

ducted its own research on this topic. Manager Udo van de Sandt explained the basis of the survey: How much does the average European really understand spoken English; will he/she be able to grasp the content of English-language TV programs and commercials; and is the prevailing optimism of the English program suppliers really justified?

"Our investigation led to an incredible discovery," comments van de Sandt. "No study of the level of usage or understanding of the English language has ever been conducted on a pan-European or individual country basis."

Aside from that revelation, the Lintas survey indicated, from population samples of people age 15 and over, that understanding of English in Germany was 15%; France 3%; Italy 1%; the Netherlands 28%; Belgium 17%; and Spain 3%.

Despite the small percentage of English-speaking Spaniards, though, Super Channel is claiming an audience of more than 1 million households in that country.

Assistance in preparing this story was provided by Steven Dupler in New York and Nigel Hunter in London.

VIDEO TRACK

LOS ANGELES

CAROLE KING'S NEW VIDEO, "Someone Who Believes In You," was lensed in downtown L.A.'s Plaza Hotel. Tony Mitchell directed the piece with producer Janet Flora. Luke Thornton and Liz Silver executive-produced for N. Lee Lacy/Associates. King's album, "City Streets," is on Capitol Records.

Director Scott Kalvert recently wrapped a video for Whodini's "Anyway I Gotta Swing It" from the latest "Freddy Krueger" horror film, "A Nightmare On Elm Street—Part 5." Anne Mullen produced the performance clip for Calhoun Productions. The crew shot footage on the movie set, and, as usual, the video includes bits from the movie.

NEW YORK

HARRY CONNICK JR.'s video version of "It Had To Be You" features Billy Crystal and Meg Ryan, the two stars headlining Rob Reiner's new film, "When Harry Met Sally..." N. Lee Lacy director Jeb Brien enlisted Crystal and Ryan for the shoot, lens-

ing footage in some of the same locations used by Reiner. Joe Charbanic produced the video with executive producers Luke Thornton and Liz Silver.

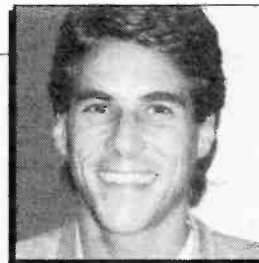
OTHER CITIES

PATTI LABELLE WAS in Philadelphia to lens her new video, "If You Asked Me To," a moving and spiritual clip, according to producer Pam Tarr. David Kellogg directed and edited the Squeak Pictures production, which comes from the motion picture soundtrack for the latest James Bond flick, "Licence To Kill."

Jim Yukich lensed footage of the Doobie Brothers performing at the Alpine Valley Music Theatre in Wisconsin to make the video "Need A Little Taste Of Love." Paul Flattery produced the FYI release for the Doobies' new Capitol album, "Cycles."

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.

THE EYE



by Steven Dupler

SOME INTERESTING DATA on broadcast and cable outlets is presented in *Scope*, the newsletter published quarterly by the Music Video Assn. Eighty-three outlets were surveyed, all of them available via cable or broadcast, covering just about every musical genre. Some pertinent statistics: Only 26.5% of the shows run on a daily basis (at least four times per week), with 61.5% seen weekly (defined as one to two new programs each week).

As for musical style, urban is the leader, with 33.7% of the outlets defining themselves as including music in that format. Alternative (32.5%) was next, followed by top 40 (31.3%), dance (21.7%), album rock (20.5%), and pop (18.1%). Only 13.25% of the outlets say they play adult contemporary material. Rap and metal were tied at a mere 9.6%. At the bottom of the list was new age, with 1.2%.

Other interesting facts: 36.1% of the outlets say they are radio-affiliated; 45.8% accept paid advertising; 80.7% air artist interviews in addition to clips; and 79.5% say they conduct promotional giveaways.

The split between cable and broadcast was significant as well: 49.4% say they air on cable, with 26.5% seen via broadcast TV. Only 24.1% are seen on both mediums.

EYE LIKE: In our view, Atco has a winner on its hands with "New Thing," the debut video for McGhee Entertainment act Enuff Z'Nuff. Director Ralph Zeman splashes vibrant psychedelia all over the place in this fast-paced mix of stage footage and '60s-meet-'90s conceptual bits. The group's eponymous debut album is due later this month; its initial push should be helped along considerably by MTV's decision to place the video in "Hip Clip" rotation the week of Aug. 21, as well as by a tour with Atlantic act Mr. Big, planned to kick off Sept. 14.

HAPPY BIRTHDAY: MTV's eighth birthday was marked Aug. 1 by a special half-hour feature on NBC-TV's "Today" show, exploring the changes undergone by the channel and videoclips in general since 1981. Interviewed by co-anchor Bryant Gumbel were Bob Pittman, former MTV president, and a member of the team that founded the channel; Columbia Records president Don Ienner; and the Eye. The piece, which focused on the shot in the arm given to an ailing record industry by music video back in the early '80s, as well as a number of artists who have become stars of global magnitude with the help of the channel, was highly upbeat.

TOMMY, THEY CAN SEE YOU: On Aug. 24, Radio Vision International is syndicating internationally the first performance by the Who of the rock opera "Tommy," live via satellite to more than 60 countries. The show will emanate from the Universal Amphitheatre in

Los Angeles, where the band is performing its rock classic in front of a black-tie audience. The Who will be backed by a 15-piece band, featuring a number of music stars portraying various roles, including Phil Collins as Uncle Ernie, Elton John as the Pinball Wizard, and Billy Idol as Cousin Kevin.

According to Radio Vision, the Aug. 24 performance will be the only live broadcast of the "Tommy" production; it will be available to roughly 12 million viewers via pay-per-view TV. Handling the PPV action are producers King Biscuit Television and DIR Broadcasting, in coordination with the Request TV PPV network.

ON LINE: New Orleans-based cable video outlet "The Superstar Channel" (five nights per week on Cox Cable, channels 42 and 53) has spawned an offshoot "interactive" program called "The Superstar Line," which is broadcast Friday nights at 8:30 on Cox Cable's Channel 22. Running for almost eight weeks, the new show offers viewers the opportunity to phone in and rate the videos played on scale of 1-10. Audience giveaways include albums, cassettes, CDs, and T-shirts. Among the recent videoclips featured on "The Superstar Line" are Ivan Neville's "Primitive Man," Rod Stewart's "Crazy About Her," Stephanie Mills' "Something In The Way You Make Me Feel," Dr. John and Rickie Lee Jones' "Makin' Whoopee," Ten City's "Where Do We Go," Donny Osmond's "Sacred Emotion," and Rick James' "This Magic Moment." Contact producer Benny Jones Jr. at 504-887-1535.

A BEHIND-THE-SCENES look at the making of a videoclip—in this case, Arista act Milli Vanilli's "Girl I'm Gonna Miss You"—was recently shot by Blackburst Multimedia, a black-owned and -operated video production company based in Boston. The documentary-type video shows the making of the clip—produced by Avanti Films—at Boston's Akin Gallery and other locations around the city last month.

Shows and channels set to air the "making of" piece include MTV, BET, and Blackburst's own music video program, "Video Visions," a 60-minute show featuring "up-tempo dance music, ballads, and pop," according to the producers.

No air date or channel has been announced yet by Blackburst for the "Video Visions" program. For more information on this, contact Blackburst associate producer Suzanne Taylor at 617-638-0254.

GONE PUBLIC: Video Jukebox Network says it successfully completed a \$4 million rights offering last week, with 1.25 million shares of the company's common stock sold at \$3.20 per share. VJN Partners, the company's principles, purchased 722,323 shares at a cost of a little more than \$2.3 million. That represents 57% of the shares sold. According to VJN, proceeds from the offering will be used to fund anticipated losses from operations; network expansion, including equipment purchases and low-power TV station construction; and to pay off short-term debts. VJN currently operates 29 units of its interactive video-selection service on cable systems and low-power TV stations in 10 states. Contact John Robson at 305-573-6122 for more information.

NEW VIDEOCLIPS

This weekly listing of new videoclips generally available for programming and/or promotional purposes includes artist, title, album (where applicable), label, producer/production house, and director. Please send information to Billboard, New Videoclips, 1515 Broadway, New York, N.Y. 10036.

JOHN EDIE

Swear
The Hard Cold Truth/Columbia
Michael Owen/The A&R Group
Michael Haussman

GIPSY KINGS

Djibi Djoba
Gipsy Kings/Elektra
Claude Martinez/Telesat
Claude Martinez

ICEHOUSE

Great Southern Land
Great Southern Land/Chrysalis
Tony Leach
Paul Elliott

KATRINA & THE WAVES

That's The Way

The Break Of Hearts/SBK
Anthony Payne, Anthony Taylor/The A&R Group
Michael Haussman

MIKE + THE MECHANICS

Revolution
Rude Awakening soundtrack/Elektra
Siobhan Barron
Danny Kleinman

KEVIN PAIGE

Don't Shut Me Out
Kevin Paige/Chrysalis
Kim Dempster/Propaganda Films
David Hogan

TREVOR RABIN

Something To Hold On To
Can't Look Away/Elektra
Julio Flores/Eyeballs Inc.
Jeff Stein

THE RIPPINGTONS

Tourist In Paradise
Tourist In Paradise/GRP
Craig Fanning/Mark Freedman Productions
Dominic Orlando

VAIN

Beat The Bullet
No Respect/Island
Craig Fanning/Mark Freedman Productions
Mark Rezyka

Dublin Studio Trains Engineers

Sound Center Begins New Term In Sept.

BY KEN STEWART

DUBLIN, Ireland The Sound Training Center, located at Dublin's Temple Lane Studios and which runs Ireland's only full-time course for recording engineers, begins a new term for 20 students in September.

Paddy Dunning of Temple Lane is appealing for sponsorship to buy new equipment to keep the program going.

"We're still working with the same gear we started with 18 months ago," he explains. "We've updated as much as we can, brought in a DAT machine, but we

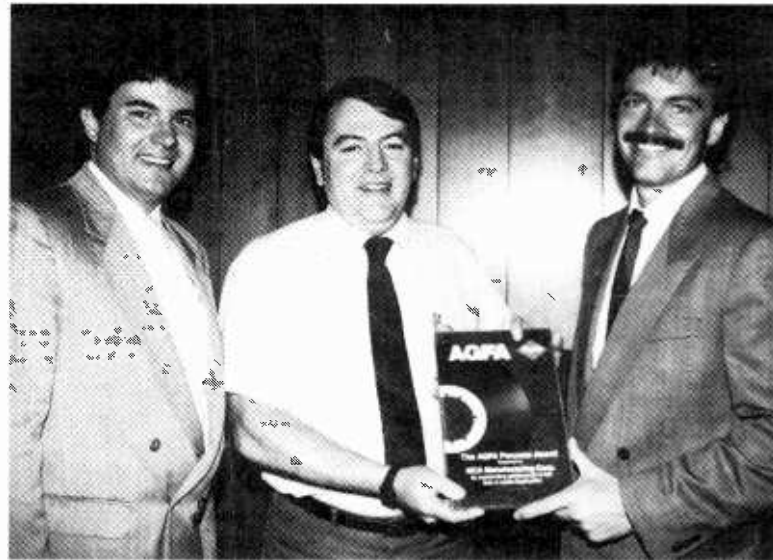
need financial backing. Without up-to-date equipment, the courses will start going downhill.

"We thought that at this stage we would have a 24-track studio and that's what we're aiming for. Fund-raising and sponsorship haven't come off so far, probably because we've been too busy trying to sort out the courses."

The engineering course costs \$840, and, according to representatives of the center, has a 50% success rate in terms of job placement. Graduates have gone on to work for U2, Eurythmics, and in studios in Europe, Australia, and the U.S.

"At the moment, we're getting charts together of those who have done the course to establish where they are and what they're doing," says Dunning.

"We know that four of the guys are managers of residential studios. There's not a large profit in training, and there are people coming in every single day. I tell them the cost of the course, and most of them just can't afford it. So all the students to date have been in the middle- and upper-class brackets. It's total discrimination, and we should be offering some kind of course for people on relief."



Pancake To Go. MCA Manufacturing Corp. is the latest recipient of the Agfa Pancake Award, which honors contributions to the technology and development of audio and video duplication. Shown accepting the prize is Tom Wells, manager of manufacturing for MCA Tape. Flanking him are Chris Emery, left, Agfa national marketing manager, and Andrew Da Puzzo, right, Agfa national sales manager.

AUDIO TRACK

NEW YORK

TRACKS WERE CUT for an upcoming movie release at **Sound On Sound**. Vocalist/personality **Tony Randall** worked with producer **Mike Finnell**. **Al Silverman** engineered with **Peter Beckerman** assisting.

Veteran songwriter **Chris Towns** was in at **Calliope** cutting a collection of original instrumentals with **Chris Julian** at the board. Towns is backed by drummer **Richard Crooks**, programmer **Julian**, guitarist **Cornell Dupree**, and bassists **Debby Hastings** and **Will Lee**.

Nayan was in at **Prime Cuts** producing **EMI** act **Pieces Of A Dream's** "I Just Want Your Love" with **Bill Esses** at the board. Nayan also did overdubs for the **O'Jays** remix of "Out Of My Mind" on **EMI**. **ATN** played keyboards with **Esses** at the board. **Aldo Marin** and **Roger Pauletta** were in producing **Two In A Room's** "Do What You Wanna Do" for **Cutting Records**. **Esses** was at the board.

Gordon Grody was in at **Hip Pocket Recording** producing tracks for his upcoming album on **SBK Records**. **Butch Jones** was at the desk, with **Pat Sweeting** assisting. Also, **Broadbeard Productions** had **Steve Lunt** back in the studio completing four titles for an upcoming album. **Jones** ran the board, with **Aaron Clapp** assisting. **Eric Beall** was in with **Lunt** to produce the single "Somebody Wake Me Up," by **Tony Ellis**. The tune, on **Vendetta Records**, was engineered by **Jones** and **Bob Rosa**. **Clapp**, **Craig Lanoye**, and **Sweeting** assisted.

Singer/songwriter **Shawn Colvin** recently completed her debut **Columbia** album at **Krypton**. Guest musicians included **T-Bone Wolk**, **Suzanne Vega**, and **Soozie Tyrell**. **Colvin**, who produced two tracks, and her producers, **John Leventhal**, **Bob Reilly**, and **Steve Addabbo**, are mixing the fall release. **Columbia's** Russian rocker, **Boris Grebenshikov**, cut tracks for "Radio Silence," the B-side of a forthcoming single. And the Japanese duo **Bread & Butter** (brothers **Satsuya** and **Fuyumi Iwasawa**) tracked a new album for the Japanese **Funhouse** label, distributed by **A&M**. **Peter Galloway**

produced, with guests including **John Sebastian**, **Randy Brecker**, and **James Taylor**, who performs on an English-language version of "Happier Than The Morning Sun."

Frank Papalardo was in at **Right Track** mixing the first single, "All Night Party," from the **Buster Poindexter** album, "Buster Goes Berserk," for **RCA**.

LOS ANGELES

SHY WAS IN at the **Enterprise** tracking an upcoming **MCA** release. The album was produced by **Roy Thomas Baker**. **Howard Wolen** engineered. The project utilized the studio's 30,000-cubic-foot warehouse and both live rooms. **Powermad** was in mixing its debut album, "Absolute Power" (Warner Bros.). **Tim Bobma** produced with **Jim Barton** at the board. **David Radin** assisted.

Bobby Brown was in at **Larrabee** working on "We're Back," the theme song for the movie "Ghostbusters II" (**Columbia Pictures**). **Keith Cohen** mixed. **Reggie and Vincent Calloway** produced the single and 12-inch of **Sharp's** tune "Available" on **Elektra**. **David Bianco** mixed. **L.A. Reid & Babyface** did a 12-inch mix of the **After 7** single "Don't Think It Bothers Me" for **Virgin**. **Cohen** mixed.

Recording artist/record producer **Jellybean** was in at **Can Am Studios** working on his third solo album for **Chrysalis**. Tracks were also cut at the **Hit Factory** in New York. The entire album was recorded using a **Sony 3348** 48-track digital tape machine. **Niki Harris** and **DeAnna Eve** supplied vocals. **John "Tokes" Potoker** (**Scritti Politti**, **Toni Childs**, **Talking Heads**, **U2**) engineered.

Elton John worked on a song for the movie "Ghostbusters II" at **Conway Recording**. **Richard McKernan** engineered with **Danny Lambert** assisting. **MCA** act the **Boys Club** tracked and mixed a single for the movie "Karate Kid III." **Denny Diante** produced with **Gerry Brown** tracking. **Mick Guzauski** added the finishing touch and mixed. **Cher** completed her latest **Geffen** album with a variety of producers, including **Michael Bolton**, **Peter Asher**, **Desmond Childs**, and **John Lind**. **Guzauski** engineered.

Also at **Conway**, **Jackson Browne** added to and completed some tunes on his latest album. **David Tickel** produced, with **Don Smith** handling engineering duties. **PolyGram's L.A. Guns** mixed their latest album. The production was shared by **Tom Werman**, **Duane Baron**, and **John Purdell**. **Baron** was responsible for engineering duties, too. **Gary Wagner**, **Bryant Arnett**, and **Marnie Riley** assisted.

Bruce Willis was in at **Hollywood Sound Recorders** working on his second album for **Motown**. **Robert Kraft** produced with **Dave McNair** at the board. **Martin Schmelzle** assisted. The blues/rock album is due out around Christmas. Special guests include **Edgar & Johnny Winter**, **Mary Clayton**, the **Waters**, and **Robben Ford**.

At **Artisan Sound Recorders**, engineer **Fulginiti** mastered albums for acts including **Bonnie Raitt** with producer **Don Was**; the **Hunger** with producer **Gene Simmons**; **Chris Isaak** with producer **Erik Jacobsen**; **Jet Red** with producer **Brian Foraker**; **Alien** with producer **Chris Minto**; **Andrew "Dice" Clay** with producer **Rick Rubin**; and **Kingdom Come** and **Time Gallery** with producer **Keith Olsen**.

Kelly and Jimi Randolph worked on a new album for the **Stylistics** at **Galaxy Sound**. **Bill Zalin** assisted. The team of **Knight Crew** worked on tracks with the **Main Ingredient** for a debut album on **PolyGram**. **Greg Scott** engineered, assisted by **Zalin**. **Ray Barnes** and **Tony Coleman** produced.

OTHER CITIES

Atlanta's Mastersound played host to **Earth, Wind & Fire's Sonny Emery**. The drummer was in to mix a new 12-inch single for his upcoming solo release on **Landslide Records**. The track, "Serious," was engineered by **Ron Christopher**. **MCA** artist **Hamilton Bohannon** mixed and edited material for an upcoming R&B release. **Christopher** was at the board.

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

NEW PRODUCTS AND SERVICES

LOGIC HEADS NORTH: Console manufacturer **Solid State Logic** has opened a Canadian subsidiary, based in Toronto, which will provide sales and service support for the company's client base in that country. The team is headed by VP/GM **Gerry Eschweiler**, who was previously with **Mitsubishi Pro Audio** in Canada. The new office may be reached at 416-363-0101.

DRUMMER STAN LYNCH, one of **Tom Petty's** original **Heartbreakers**, says he is incorporating an all-new microphone setup for the band's summer tour. According to **Lynch**, he is replacing the conventional-size microphones he has been using to mike his kit with miniature condenser mikes manufactured by **Ramsa**, **Panasonic's** pro audio division. The **WM-S5** mikes will be placed on all rack toms, floor toms, and high-pitched special effects drums. **Lynch** says the smaller mikes provide him with "an overall superior miking technique."

WANT TO MAKE a music video, but can't come up with the cash to hire a name director and fund a big production? No sweat, says **Mindware International**, developer of a new \$500 piece of software for musicians equipped with a Commodore Amiga computer and a MIDI interface. The product, dubbed **Midio**, allows players to merge MIDI information with computer video images. Its features include image synthesis and sequencing; repeat playback; and the ability to act as master or slave in any MIDI setup, say the developers.

Additionally, if the user adds a video camera, VCR, and genlock, animated images from the **Midio** system software can be merged with live images of the band. Contact the company at 705-737-5998.

TASCAM HAS SCORED a coup: **The Who** is using the company's **ATR 60/4** half-inch tape deck on its current tour to lay down tracks for playback during live performances. **Clair Brothers**, sound contractors for the classic rock group, made the decision to use the deck because of its sound quality and ability to stand up to the rigors of the road. In other **TASCAM** news, **SOB Studios** in New York has upgraded its facility to include an **ATR 80/24** multitrack analog tape deck, purchased from **Manny's Music**.

LOOK MA, NO WIRES! **Shure Bros.' new L Series** wireless microphone systems are claimed to provide pro features and high reliability at moderate prices. Four systems are available, for a number of different uses and configurations. Contact the company at 312-866-2542 for information.

SCRUGGS SOUND STUDIOS of Nashville has upgraded its facility with the addition of a new **Neve 8232** console with moving fader automation. The studio is celebrating its 10th anniversary this year. Also, **Manhattan Center Studios** in New York has acquired a **Neve VR** console, also equipped with moving fader automation. The 36-input desk is part of a total equipment renovation in the facility.

THAT'S A LOTTA TRACKS: London-based **Zomba Audio Inc.** has placed an order for six **Studer A827-24** multitrack recorders: three for its **Battery Studios** facilities in New York, and three for its **Dreamhire** pro audio rental operations in New York and Nashville. The company obviously has an affinity for the Swiss-made decks: **Zomba's** London studio complex already houses 20 **Studer** recorders.

STEVEN DUPLER

CEMA Chief Bach Tackles Issues At NRM Meet

BY GEOFF MAYFIELD

CHAMPION, Pa. Russ Bach, president of CEMA, tackled several key industry issues—including renewed concerns regarding lyrical content—on July 24 as he addressed National Record Mart's management team here.

Bach said he recognizes that music stores are "subjected to local laws and community groups," and expressed more sensitivity to the issue than is typically voiced by suppliers.

He also offered predictions on the fates of vinyl configurations and of digital audiotape, while trumpeting the success of the cassette single. Bach had strong words on the issues of extended CD packaging and trade reports, too.

On the topic of album covers and lyrical content, Bach told NRM managers, "We're living in different worlds, you and I. You tend to be in smaller towns and we in the record business tend to be in New York and L.A."

"Things that are OK in New York and L.A. may not be OK according to standards in your areas."

Bach said he has recommended to CEMA's distributed labels that they give more scrutiny to this issue and said attention should be paid to the types of individuals

who determine whether parental-guidance stickers will be applied to product that may be viewed as explicit.

"It's obvious that there is a wave of conservatism in this country. If anything, we should err toward the conservative," said Bach.

The CEMA chief's stance on the issue was good news to NRM president and CEO Frank Fischer and to Lori Porter, the chain's VP of merchandising. Fischer told Billboard that the Parents' Music Resource Center has an active chapter in Pittsburgh, where NRM has 26 stores, and Porter says retailers are nervous about a bill being discussed in the Pennsylvania legislature that could result in fines and jail terms for store operators found guilty of selling obscene material to minors.

Lyrics were not Bach's only concern. Among the topics he addressed:

- "The 7-inch single is all but over," he predicted. "If you're going to stop making them for radio, are you going to make them for marginal records?"

- With the LP's share slipping to 6%, Bach acknowledged a need to service consumers who still prefer vinyl, but also warned that when a "configuration goes under 10% on a descending scale, things tend to happen very quickly."

Later, during a question-and-an-

swer period, one store manager noted that some consumers have been upset by the disappearance of the LP, to which Bach responded, "They're always upset about configuration changes. They were upset about eight-tracks going away, then four-tracks; they were probably upset about the 78s. They were upset about Beta [videocassettes]."

"Blame it on us," he added. "Tell them, 'It's those stupid record companies.'"

- Bach termed the cassette single an outright success, saying the product could equal the share that the 45 held in its prime. He added, however, that stores must improve merchandising techniques for the line, and said record companies should put more oldies out on cassette single.

- In the battle that appears to be emerging between retailers and suppliers over enlarged CD packaging, Bach threw his support into the accounts' camp, defending the 6-by-12-inch standard as a means to reduce theft and enhance merchandising.

Bach called reusable keepers, like those that many stores now use to rack cassettes, "God's ugly little joke on us," and said that if enlarged CD packaging is eliminated, "I could just see a whole store—all the graphics are gone, it's all keepers. Not a pretty

sight."

Despite the recent accord between hardware manufacturers and record companies over digital audiotape (Billboard, Aug. 5), Bach predicted a slow start for prerecorded DAT. "It's going to take some time to bring it to market," he said, citing the higher costs associated with real-time duplica-

tion. He also said that DAT holds no sound-quality advantages over CDs.

Bach voiced adamant support for having retailers base their trade reports on point-of-sale transactions. NRM's Porter told Bach and her managers that the chain already bases its reports solely on POS-generated printouts.

CONVENTION CAPSULES

INDUSTRY DEBUT: For many music industry types, the July 23-26 National Record Mart convention at Seven Springs Resort in Champion, Pa., marked the coming-out party of NRM's Bill Teitelbaum, the man who financed the 1986 management buyout from the founding Shapiro brothers. He spoke at the meet's awards dinner, his first appearance at any NRM confab, and he chatted it up with the suppliers who were on hand.

"Keep your eye on this company," Teitelbaum told Billboard, with a smile. "You'll see some exciting surprises."

Teitelbaum confirmed that NRM is seeking to double its capital base through a private placement. In fact, a document to that effect was being drafted during the week of the confab by brokerage house Oppenheimer & Co. And, Teitelbaum, a Wall Street veteran, admits that at some point he'd like to take NRM public. "You have to have a good use of funds, though, and you need the right market to do it in," he says. "If anything, I think we just peaked in terms of valuation in our industry."

BUYING AND SELLING: One thing Teitelbaum vows is that he is not interested in putting NRM on the selling block: "This company will continue," he says. Is NRM interested in buying a chain? Possibly, says Teitelbaum, but not at sky-high rates. "The market knows me well enough to know what I'll buy and what I won't buy," he says. "We have our toehold, we're in the business, and it would really have to be a unique situation to buy something at a premium."

RANK AND FILE: Teitelbaum has kudos for his company's management. Although Teitelbaum spends two or three days a week at the company's Pittsburgh headquarters, he says, "My management team runs the company, I don't. This company, in the past three years, has made a transition from being a local chain to being a national chain in the eyes of developers."

NRM's management team includes Lori Porter, VP of merchandising; Jim Errichetti, VP of operations; George Balicky, VP of advertising; and, of course, Frank Fischer, president and CEO. Porter and Errichetti are directors in the company... "One of the vendors asked me what my job is," said Errichetti, speaking at one of the dinners. "One of the managers turned to him and said, 'The Enforcer.'"

PROOF OF NRM'S increased sales was found at the awards dinner.

There were 18 Gold Award winners, signifying stores that met the company's average increase, and a whopping 23 Platinum Awards winners for units that at least doubled company average. "Some of those platinums are for \$1 million stores," Porter boasts... Managers of the year were Robert Crawford and Mary Donnelly. District manager of the year is Judy Rimer.

THEY WENT TO PIECES: By con-



sensus of the attendees, Sire songstress k.d. lang owned the week's hottest performance of the seven music showcases that were featured here.

The powerful Canadian absolutely demanded the audience's attention. Early in the set, when she judged audience response was too sedate, she quipped, "Please don't tell me that the roast beef settled too heavy in your stomach."

After waking up the house with as satisfying a show as one would hope to find at a chain convention, she served up dessert by bringing "my new best friend" to the stage—Epic artist Cyndi Lauper. Lauper needed occasional guidance from lang on the lyrics, but the result of this spontaneous encounter was a rousing crowd pleaser.

COUNTRY ROADS: Were it not for lang, RCA team Foster & Lloyd would have been stars of a meet that had an ample share of country-oriented music. MCA Nashville's Patty Loveless was in attendance for most of the convention; Radney Foster yanked her onto the outdoor dance floor toward the end of his band's set. He then pulled Loveless on stage to join him and Bill Lloyd for a cover of "Let Me Help"... Epic Nashville rookie Shelby Lynne, a diminutive singer with a larger-than-life voice, delivered three songs in a solo set during the CBS product presentation.

FREQUENT FLYERS: If you wonder how much importance the music industry places on retail exposure, here are three long-distance examples. Foster & Lloyd had to leave Seven Springs by 1 a.m. to catch a flight to Vancouver, British Columbia. Epic's Lauper flew to Pittsburgh on a red-eye from L.A., where she ap-

(Continued on page 64)

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RETAIL TRACK



by Geoff Mayfield

IT DON'T COME EASY: Record companies and music companies certainly prefer prosperous times, but there is an odd sort of benefit that seems to flourish when times are rough. It could be argued, for example, that the soft sales of the early '80s led to revised returns policies, which in turn prompted accounts to engage in more efficient buying. That is, simply, that the music business seems to solve problems better when sales and profits are rocky.

When business is great, as it has been the last three years, the industry tends to become a bit fat and complacent.

So far, there is concern that 1989 is turning out to be a flat or soft year for the industry (Billboard, Aug. 5), which may lead to one—or some—of those odd benefits.

Last September, when the National Assn. of Recording Merchandisers wrapped up its Retailers Conference in San Diego, several attendees—particularly those from the suppliers camp—complained that the proceedings of that summit had been *too* smooth, that maybe having dealers and record company executives bitch at one another might be healthy. It was a somewhat ironic critique, because in 1986, labels and distributors had threatened to pull out from the conference because it had become, in many people's minds, too much of an unstructured bitch session.

This year, sales increases haven't come easy. And, if you keep your ears open, you'll notice more moaning this year than in years past.

As noted in a recent Retail Track, accounts complained more loudly when BMG Distribution implemented a price increase than when other labels came with similar hikes earlier in the year. Record companies, while pleased with the support from the many developing-artist programs that chains have implemented, have begun to grouse about the expense of those campaigns. All six majors implemented some sort of price decrease on CDs in 1988, and now they're grumbling that retailers haven't passed those savings through to the selling floor.

At any rate, although it is doubtful that the industry will revert to the us-against-them mentality of the not-too-distant past, it's probably a safe bet that when NARM holds its next Retailers Conference, Sept. 25-27 in the Miami suburb of Coral Gables, we'll see more fireworks than we saw last year.

ISSUES BREWING: So, what will be on the front burner when retailers and vendors square off at the NARM meet?

Explicit lyrics and album artwork, the Parents' Music Resource Center's pet topic, will no doubt be one concern. "I just saw the PMRC video and it scared me because it made some sense to me," says one retail officer, who otherwise leans left on most political issues.

There will no doubt also be some discussion about the extended packaging on CDs. CBS Distribution president Paul Smith and CEMA president Russ Bach stand firmly behind the 6-by-12-inch packaging standard, as do most major accounts. But in his recent Billboard Commentary, BMG Distribution president Pete Jones predicted that the disappearance of the 6-by-12 is inevitable, and merchandisers worry that other distributors are actually angling to eliminate extended CD packaging.

Dealers are beginning to murmur that CD prices need to be cut again, but a sensitive environment concerning antitrust parameters will make it difficult for them to even hint at that notion in Coral Gables.

(Continued on page 65)

FOR WEEK ENDING AUGUST 12, 1989

Billboard

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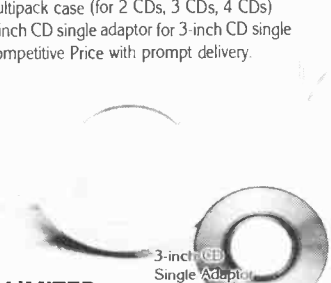
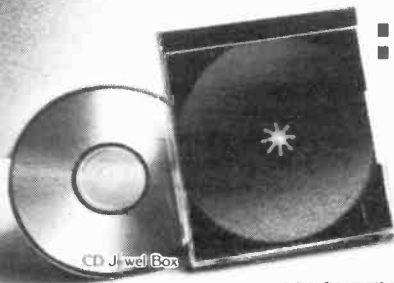
TOP COMPACT DISKS™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	POP™	
				ARTIST TITLE	LABEL & NUMBER/DISTRIBUTING LABEL
				★ ★ NO. 1 ★ ★	
1	3	3	14	TOM PETTY FULL MOON FEVER	MCA MCAD 6253
2	1	1	6	PRINCE SOUNDTRACK: BATMAN	WARNER BROS. 25936
3	4	4	4	DON HENLEY THE END OF THE INNOCENCE	GEFFEN GHS 2-24217
4	2	2	23	FINE YOUNG CANNIBALS THE RAW & THE COOKED	I.R.S. D-6273/MCA
5	5	5	13	RICHARD MARX REPEAT OFFENDER	EMI E2-90380
6	7	13	3	GLORIA ESTEFAN CUTS BOTH WAYS	EPIC EK 45217/E.P.A.
7	6	6	11	10,000 MANIACS BLIND MAN'S ZOO	ELEKTRA 60815-2
8	15	12	14	GREAT WHITE TWICE SHY	CAPITOL C2-90640
9	8	11	26	PAULA ABDUL FOREVER YOUR GIRL	VIRGIN 2-90943
10	13	16	7	STEVIE RAY VAUGHAN & DOUBLE TROUBLE IN STEP	EPIC EK 45024/E.P.A.
11	9	10	18	MILLI VANILLI GIRL YOU KNOW IT'S TRUE	ARISTA ARCD 8592
12	NEW		1	BEASTIE BOYS PAUL'S BOUTIQUE	CAPITOL C2-91743
13	12	9	44	BOBBY BROWN DON'T BE CRUEL	MCA MCAD 42185
14	28	—	2	SKID ROW SKID ROW	ATLANTIC 2-81936
15	11	8	19	MADONNA LIKE A PRAYER	SIRE 2-25844/WARNER BROS.
16	16	17	9	INDIGO GIRLS INDIGO GIRLS	EPIC EK 45044/E.P.A.
17	14	18	6	LOVE & ROCKETS LOVE & ROCKETS	RCA 9715-2R
18	20	—	3	NEW KIDS ON THE BLOCK HANGIN' TOUGH	COLUMBIA CK 40985
19	18	19	10	SIMPLY RED A NEW FLAME	ELEKTRA 2-60828
20	19	20	18	BONNIE RAITT NICK OF TIME	CAPITOL C2-91268
21	10	7	7	ANDERSON, BRUFORD, WAKEMAN, HOWE ANDERSON, BRUFORD, WAKEMAN, HOWE	ARISTA ARCD85-90126
22	23	23	3	VARIOUS ARTISTS GREENPEACE: RAINBOW WARRIORS	GEFFEN 2-24236
23	24	28	4	PAT METHENY LETTER FROM HOME	GEFFEN 2-24245
24	NEW		1	SOUL II SOUL KEEP ON MOVIN'	VIRGIN 91267-2
25	21	15	10	THE DOOBIE BROTHERS CYCLES	CAPITOL CDP 90371
26	25	25	4	BODEANS HOME	SLASH 2-25876/REPRISE
27	NEW		1	MARTIKA MARTIKA	COLUMBIA CK44290
28	22	24	4	PETE TOWNSHEND THE IRON MAN	ATLANTIC 2-81996
29	17	22	12	JOHN COUGAR MELLENCAMP BIG DADDY	MERCURY 838 220-2/POLYGRAM
30	27	—	2	VARIOUS ARTISTS JUST SAY MAO (VOL. III OF JUST SAY YES)	SIRE 2-25947/WARNER BROS.

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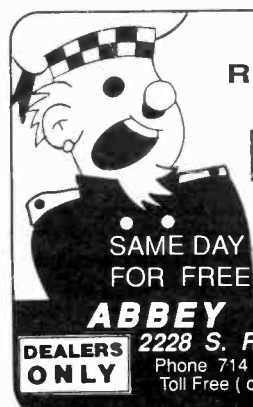


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Cappelli And A&M Sign Heavenly Deal

BY BRUCE HARING

A LITTLE BIT OF HEAVEN: Frank Cappelli, who is the sole artist on the Pittsburgh-based children's music label Peanut Heaven, has signed a deal with A&M Records that will see the major label re-release his four independent albums in October. Cappelli will also give A&M two more albums after that. His previous works sold a combined 20,000 on Peanut Heaven, which is run by Cappelli and his wife, Patty. In conjunction with the signing,



A&M will put Frank Cappelli on "a saturation tour that will begin Oct. 4," according to Patty. "They'll put Frank in a total of nine cities, and he'll be in each one for a week." The plan calls for Cappelli to do in-stores at bookstores and perform two concerts each weekend, one with local children, the other a paid performance. Watch for the tour in Columbus, Ohio; Cleveland; Chicago; Raleigh, N.C.; Atlanta; Minneapolis; Boston; Pittsburgh; and Philadelphia.

After months of on-and-off negotiations, the Cappellis came to initial terms with A&M during the recent National Record Mart convention—appropriate because a seven-state NRM mall tour gave Peanut Heaven its first major exposure.

Frank Cappelli also hosts a children's television show in Pittsburgh. More information is available at 1-800-422-5350.

SEEDS AND SPROUTS: The 28th annual Philadelphia Folk Festival will take place Aug. 25-27, a three-day affair with music and more. The event, sponsored by the Philadelphia Folksong Society, will be held at the Old Pool Farm in Schwenksville, Pa.

Tickets and information are available from the Philadelphia Folk Festival, 7113 Emlen St., Philadelphia, Pa. 19119; call 215-242-0150 or 1-800-556-FOLK.

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ALBUM RELEASES

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

POP/ROCK

GEORGE CLINTON The Cinderella Theory

◆ LP Paisley Park 1-25994/NA
CA 4-25994/NA

54-40 Fight For Love

◆ LP Reprise 1-25961/NA
CA 4-25961/NA

THE ISLEY BROTHERS, FEATURING RONALD ISLEY Spend The Night

◆ LP Warner Bros. 1-25940/NA
CA 4-25940/NA

THE JETS Believe

◆ LP MCA MCA-6313/NA
CA MCAC-6313/NA

DOUG KERSHAW The Best of Doug Kershaw

◆ CD Warner Bros. 2-25964/NA
CA 4-25964

YOUSOU N'DOUR

The Lion

◆ LP Virgin 91253-1/\$9.98
CA 91253-4/\$9.98

VAN DYKE PARKS Tokyo Rose

◆ LP Warner Bros. 1-25968/NA
CA 4-25968/NA

STEVE STEVENS Atomic Playboys

◆ LP Warner Bros. 1-25920/NA
CA 4-25920/NA

COUNTRY

BELL & SHORE L-Ranko Motel

◆ CD ROM 26008-2/NA
CA 26008-4/\$9.98

RODNEY CROWELL The Rodney Crowell Collection

◆ LP Warner Bros. 1-25965/NA
CA 4-25965/NA

RANDY ERWIN Back Home

◆ CD ROM 26007-2/NA
CA 26007-4/\$9.98

NANCI GRIFFITH Storms

◆ LP MCA MCA-6319/NA
CA MCAC-6319/NA

BILLY JOE WALKER JR. Painting Music

◆ CD MCA Master Series MCAD-6323/NA
CA MCAC-6323/NA

VARIOUS ARTISTS Country Love Songs

◆ LP Warner Bros. 1-25967/NA
CA 4-25967/NA

VARIOUS ARTISTS The New Tradition Sings The Old Tradition

◆ LP Warner Bros. 1-25949/NA
CA 4-25949/NA

VARIOUS ARTISTS Swingin' Country Favorites

◆ LP Warner Bros. 1-25966/NA
CA 4-25966/NA

JAZZ/NEW AGE

AZYMUTH Carioca

◆ LP Milestone M-9169/NA
CA M-9169/NA

OSCAR CASTRO-NEVES Maracuja

◆ CD JVC/GRP JC-3317/NA
CA JC-3317/NA

TIGER OKOSHI Face To Face

◆ CD JVC/GRP JC-3318/NA
CA JC-3318/NA

JEAN-LUC PONTY In The Fast Lane

◆ LP Columbia FC-45252/NA
CA FCT-45252/NA

THE JACK WILKINS TRIO Call Him Reckless

◆ CD Music Masters CD-60211/NA
CA MC-40211

WIND MACHINE Rain Maiden

◆ CD Silver Wave SD-508/NA
CA SC-508/NA

VARIOUS ARTISTS Jazz Sampler

◆ CD Music Masters CD-60216/\$4.98

VARIOUS ARTISTS JVC World Class Music Sampler, Vol. II

◆ CD JVC/GRP JC-3319/NA
CA JC-3319/NA

SOUNDTRACKS

DANNY ELFMAN Batman, The Original Motion Picture Score

◆ LP Warner Bros. 1-25977/NA

CONVENTION CAPSULES

(Continued from page 60)

peared on Arsenio Hall's TV show. MCA's Loveless flew in from Omaha, Neb.; after her two-and-a-half-day stay, she jetted off to Billings, Mont.

TOUCHDOWN: Already pleased with the results of its three in-store programs—No Risk, for newer artists; Nuages, for new age; and New Breed, for country—Balicky unveiled two new promotions at the close of the meet. One covers 30 stores in and around Pittsburgh and ties in with the city's passion for its football team, the Steelers, which draws 60,000-plus fans to its games and has a six-year waiting list for tickets.

From August through at least December, NRM will program all music heard at Three Rivers Stadium during NFL contests and play six music videos on the facility's large DiamondVision screen. Those six titles will be advertised and displayed in-store... On a chainwide basis, NRM is launching Encore, a frequent-shoppers program that entitles consumers to collect bonus stamps, redeemable for premiums, for every \$5 worth of goods purchased.

BAT-MAN: Knowing a hit when he sells one, chairman Teitelbaum told the convention that with Bill and Allen as his first and middle names, and since those initials spell BAT, he has adopted the nickname "Bat-man." With that, he threw a quarter to the WEA table and said, "Here's your first royalty."

GEOFF MAYFIELD

CA 4-25977/NA

VARIOUS ARTISTS Shag, The Original Motion Picture Soundtrack

◆ LP Warner Bros./Sire 1-25800/NA
CA 4-25800/NA

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FOR WEEK ENDING AUGUST 12, 1989

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NEW AGE ALBUMS™

Compiled from a national sample of retail store sales reports.

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE		ARTIST
			LABEL & NUMBER/DISTRIBUTING LABEL		
			★★ NO. 1 ★★		
1	1	17	DANCING WITH THE LION	COLUMBIA OC 45154	ANDREAS VOLLENWEIDER
			15 weeks at No. 1		
2	2	13	NO BLUE THING	MUSIC WEST MW-103	RAY LYNCH
3	7	5	PASSION	GEFFEN 24206	PETER GABRIEL
4	3	43	CRISTOFORI'S DREAM	NARADA LOTUS 61021/MCA	DAVID LANZ
5	4	21	WINDHAM HILL SAMPLER '89	WINDHAM HILL 1082/A&M	VARIOUS ARTISTS
6	6	11	THE NARADA COLLECTION TWO	NARADA N-39117/MCA	NARADA ARTISTS
7	5	27	WATERMARK ●	GEFFEN 24233	ENYA
8	8	43	DEEP BREAKFAST ●	MUSIC WEST MW-102	RAY LYNCH
9	9	23	ISLAND	NARADA EQUINOX N-63005/MCA	DAVID ARKENSTONE
10	10	15	A JOURNEY HOME	GLOBAL PACIFIC ZK 45152/CBS ASSOCIATED	G. KELLY/D. BOGDANOVIC
11	16	5	CROSS CURRENTS	NARADA EQUINOX 63007/MCA	RICHARD SOUTHER
12	14	11	SWITCHBACK	WINDHAM HILL WH-1081/A&M	SCOTT COSSU
13	13	25	WINTER INTO SPRING ▲	WINDHAM HILL 1019/A&M	GEORGE WINSTON
14	15	39	THE NARADA COLLECTION	NARADA 39100/MCA	NARADA ARTISTS
15	11	11	45TH PARALLEL	PORTRAIT OR 44465/E.P.A.	OREGON
16	12	27	WORLD DANCE	GLOBAL PACIFIC ZK 40734/CBS ASSOCIATED	DO'AH
17	24	3	LIVING THE NORTHERN SUMMER	MUSIC WEST MW-133	JIM CHAPPELL
18	19	7	THE NATURE OF THINGS	SHINING STAR SSP 113	BRUCE BECVAR
19	17	5	BLUE CHIP	MCA 6291	ACOUSTIC ALCHEMY
20	18	7	OPTIMYSTIQUE	PRIVATE MUSIC 2052	YANNI
21	20	5	MYSTIC WATERS	SILVER WAVE SD 506	DAVOL
22	NEW ▶		JARED STEWART	SEDONA SDD 7501	JARED STEWART
23	23	39	DECEMBER ▲ ²	WINDHAM HILL 1025/A&M	GEORGE WINSTON
24	21	17	ENYA	ATLANTIC 81842	ENYA
25	25	43	DOLPHIN SMILES	GLOBAL PACIFIC ZK 40719/CBS ASSOCIATED	STEVEN KINDLER & TEJA BELL

● 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.

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RETAIL TRACK

(Continued from page 62)

PLATINUM: Personics, the in-store taping system, claims its first million-seller. The company says the Ben E. King song "Stand By Me" has been replicated 1 million times. Personics had its first major splash when it entered some 25 Southern California stores late last year, but had a couple of locations on line in the San Francisco area since the start of '88. The platinum run of "Stand By Me" was sold at the Glendale, Calif., Music Plus store.

TRACKING: The Musicland Group will open its first Boston-area Sam Goody in the early fall, although it already has Musicland logos in that market. This 4,000-square-footer, to be stationed in the Downtown Crossing area, will be the web's first location in downtown Boston... A fan in Orlando, Fla., who ordered tickets for the Rolling Stones' concert in Jacksonville, Fla., via TicketMaster was surprised when asked, "And would you like a Rolling Stones T-shirt with that for \$21?"

LECHMERE SALE

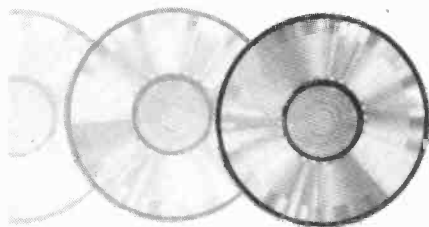
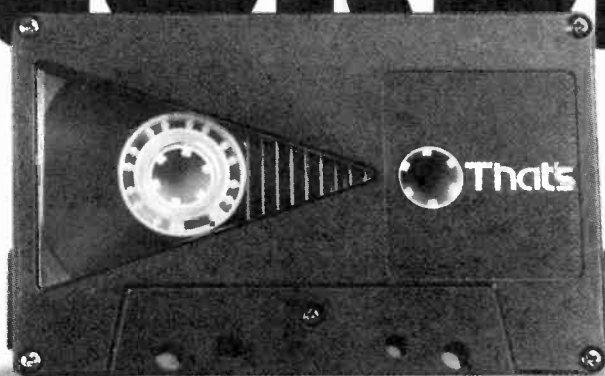
(Continued from page 54)

contemplate outlets at their malls, "so long as it makes sense to do it," says Karp.

Wall Street sources told the Boston Globe that the sale of Lechmere may prove to be a prelude to Dayton Hudson's purchase of Caldor, the discount retailer based in Norwalk, Conn., within the next two quarters, and that Caldor may be merged into Dayton Hudson's Target web (Billboard, July 22, Aug. 5). Caldor has apparently been put on the block by its owner, the May Co.

Lechmere, one of the area's oldest retailers, was founded in 1913 in the Lechmere Channel section of Cambridge, Mass., by Russian immigrant Abraham "Pops" Cohen. The Cohen family sold the then-six-store chain to Dayton Hudson in 1969.

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MASSACHUSETTS: Harvard Coop (Harvard Square, Cambridge, Boston) **NEW JERSEY:** Compact Disc World (Woodbridge) North American Digital (Bergenfield) **NEW YORK:** Long Island Uncle Phil's (Massapequa,
Levittown) Superstuff (Levittown) CD Express (Sayville) **UPSTATE:** Gordon Electronics (Syracuse) Cavages Records & Tapes (Buffalo, Syracuse, Rochester) **WESTCHESTER:** CD Express (White Plains) **OHIO:** Reunited Electronics
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Europe's Electronics Biz Up

BY NIGEL HUNTER

LONDON Retail sales in the European consumer electronics market totaled \$36.8 billion in 1988, an increase of almost 8% on the previous year's results.

This is revealed by the BIS Mackintosh business consultancy, which predicts an annual growth rate of 5% up to the 1992 single market. If the forecast is correct, the 1992 figure will be about \$44 billion.

More than one third of the market comprises color TV sets, and is likely to remain that way despite growth in the camcorder, personal video, and satellite sectors. The Mackintosh business monitor estimates CTV will hit \$15.1 billion in 1992, from its 1988 figure of \$13.2 billion.

West European VCR sales achieved \$6.8 billion in 1988 and are expected to rise to \$8.1 billion in 1992. BIS Mackintosh says the market is moving into replacement mode in the 15 European countries monitored, with "value added" increasingly important through such

features as easy programmability and performance enhancements like hi-fi stereo sound and Super-VHS.

Audio sales are prospering on account of the CD, which is prompting purchase of new systems or the upgrading and replacing of existing ones. Sales of combination audio systems and component audio/separates are expected

Europe's annual growth seen at 5%

to rise from last year's total of \$6.9 billion to \$7.8 billion in 1992.

In-car entertainment products accounted for nearly 12% of consumer electronics demand in 1988 and will maintain a strong position until 1992, when the anticipated total is \$4.8 billion.

BIS Mackintosh states that such new products as satellite TV, pocket TV, and "personal video" items will generate additional growth in Europe over the next few years.

London Judge Sets Frankie Free Label Contract Deemed 'Unenforceable'

BY NIGEL HUNTER

LONDON An appeal by Zang Tum Tuum Records against a ruling that a 1983 recording contract between Frankie Goes To Hollywood and the company was unenforceable because it was an "unreasonable restraint of trade" has been dismissed by three Court of Appeal judges.

The band scored huge hit singles between 1983 and 1986 with "Relax," "Two Tribes," "Welcome To The Pleasure Dome," "The Power Of Love," "Rage Hard," and "Warriors (Of The Wasteland)." They also had two high-selling albums.

The appeal stemmed from a three-week hearing in February 1988, when ZTT and its sister music publishing company, Perfect Songs, sought injunctions to prevent Frankie Goes To Hollywood lead singer Holly Johnson from recording or writing for anyone else.

Lord Justice Dillon said there was no suggestion that ZTT, co-owned by record producer Trevor Horn and his

wife, Jill Sinclair, had exercised undue influence over the group or acted fraudulently or in bad faith.

But the provisions of the contract concerning its duration were "grossly one-sided." It could last eight or nine years, and the group, with its earning potential likely to be at its highest, would be obliged to record only for ZTT. On the other hand, the company was free to terminate its obligations at any time.

The High Court judge at the February 1988, hearing held that the restraints in the contract were unreasonable and refused to grant injunctions banning Holly Johnson from leaving the company. His ruling cleared the way for Johnson to launch his solo career.

The Court of Appeal judges also ruled that a publishing agreement between Johnson and Perfect Songs was void for the same reasons.

Dillon commented that in 1983, at the time the contracts were signed, the members of Frankie Goes To Hollywood were young men in "fairly

humble circumstances and of little business experience."

He added there was no doubt that Johnson was the member of the group with the "greatest talent and potential."

A court inquiry is to be held to determine whether any damages should be paid to Johnson by ZTT for alleged breach of contract over the recording costs of the band's second album.

Vanilli Producer To Get Platinum

BY ELLIE WEINERT

MUNICH, West Germany Producer Frank Farian is in line to receive a double-platinum album award when "Girl You Know It's True" by Milli Vanilli reaches the 2 million unit sales mark in the U.S.

The same album, under the title "All Or Nothing," has already sold 4 million copies worldwide, and Vanilli's debut single, "Girl, You Know It's True," went platinum in April. Additionally, the act has received a gold disk for its recent No. 1 single, "Baby, Don't Forget My Number" (Billboard, July 15).

"It really is a feeling that you can't describe when you achieve something you've always dreamed of, like scoring a No. 1 in the U.S.," says German-born Farian.

If there is a key to Farian's success, it is his feel for black music. Even before the soul music of the Stax era hit Germany in the mid-'60s, he was performing songs written by Sam Cooke, the Drifters, Otis Redding, and Smokey Robinson & the Miracles as a recording artist for Ariola.

From 1975-80, Farian produced his first black group, which attained worldwide sales exceeding 40 million albums and 65 million singles, with 300 gold and platinum disk trophies. The group's name was Boney M, and its hit titles included "Mary's Boy Child," "By The Rivers Of Babylon," and "Brown Girl In The Ring."

Farian introduced the band Eruption with Precious Wilson to the U.S. and U.K. in 1978 with a top 10 hit called "I Can't Stand The Rain."

"When I complete a production, I usually test the songs at a local discotheque near Frankfurt and let the audience decide," Farian discloses. "We got some great response on 'Girl, You Know It's True' and I knew it was going to be a hit."

Farian's track record includes performing with his band at the legendary Star Club in Hamburg in 1964 on a bill with Van Morrison and Gerry & the Pacemakers. In 1986, Farian produced the album "Blind Before I Stop" with Meat Loaf for Arista at his own recording studio near Frankfurt, West Germany, where he has also recorded Barclay James Harvest, Mike Oldfield, and Stevie Wonder.

"Stevie couldn't decide whether to release 'It's You' or 'I Just Called To Say I Love You' as a single. He listened to my advice to go with the second title."

Caswell Hopes For U.S. Success With '79 Aussie Chart-Topper 'On The Inside' One Song Dominates Australian Songwriter's Career

BY GLENN A. BAKER

SYDNEY, Australia Over the last 10 years, prolific Australian songwriter Allan Caswell has had about 300 of his songs recorded. In one year the country-oriented writer notched up 56 covers—almost unheard of in this part of the world.

He has recorded three of his own albums, produced and co-written five song-of-the-year award-winning tracks (including one for the African famine appeal, an all-star hit called "The Garden"), and provided material for Patti Page, the Irish Rovers, Max Bygraves, Acker Bilk, and such prominent Australian acts as Bullamakanka, Doug Ashdown, Johnny Chester, Lynne Hamilton, Allison Durbin, Anne Kirkpatrick, Geraldine Doyle, Ricky May, Normie Rowe, the Mighty Guys, and the Flying Emus.

Yet, despite all this activity, one song still seems to dominate Caswell's career. It was the second he ever placed, a rare Australian standard that seems destined to enjoy a life of its own in the world market. Its title is "On The Inside," a 1979 national No. 2 Australian hit for newcomer Hamilton, which charted for a year, achieved gold status, and came extremely close to earning a platinum plaque.

In 1989, the same recording reached No. 3 in the U.K., with current sales approaching 250,000. Total covers on it are over 35, and American interest, which began when Patti Page took it into the Billboard country charts in 1980 and TV soap star John Wesley Shipp covered it soon afterward, leads Caswell to believe it's only a matter of time before the Australian and British success is duplicated stateside, giving him what Australians call a hat-trick of conquered continents.

"On The Inside" was Caswell's

last-minute submission to the Grundy TV company, which was searching for a theme to its TV drama series called "Prisoner." He agonized over it for two hours, wrote the song in 30 minutes, and then made a "rough as guts" demo on a cheap portable domestic recorder, accompanying himself on acoustic guitar.

The next day he was invited to record the song with Hamilton, the singer he was producing at the time. Caswell realized he had something special on his hands when Hamilton burst into tears during a take. Leased by Grundy to RCA, the song, published by ATV Music, went swiftly into the charts.

When the TV series began screening in Britain under the title "Prisoner: Cell Block H," Caswell, ATV Music, and Grundy received a considerable volume of mail from viewers of the series (which ended its run in

Australia two years ago) who wanted the song to be released in the U.K.

Half a dozen British-recorded versions, including one by Stacy Ray touted as "official," were released in the U.K., but Caswell was far from impressed by any of them.

When the Lynne Hamilton original was released by A1 Records, U.K. airplay and chart action followed swiftly, helped along by the promotional efforts of the huge "Prisoner: Cell Block H" fan club. A global search for Hamilton, who had been living in America but had returned home to Australia, resulted in her being hurried to London to appear on the "Top Of The Pops" TV show.

Caswell was excited but not entirely surprised to see the song in a top three for the second time in 10 years. "It keeps coming back, and it has a life of its own," he remarks. "There's something about it that reaches peo-

ple on an emotional level. Obviously the TV series helps, but it's been a hit in places where 'Prisoner' has never been seen. I think a lot about what I put into 'On The Inside' that made it so special, but I can't work it out. If I could, I'd write another 15 songs just like it!"

Since 1980, Caswell has been making regular songwriting expeditions to Nashville. A strong lyricist, he is currently collaborating with Paul Harrison, best known for penning the Earl Thomas Connelly country hit, "What She Is."

Caswell has no doubt that these writing stints will finally result in covers by major American country artists, but wouldn't be at all surprised if "On The Inside" was the song that establishes his credentials again in America.

"We haven't heard the last of that one," he predicts.

Warner-Pioneer Talks Up Its Vocal Series

TOKYO Warner-Pioneer began releasing titles from The Decca Vocal CD Collection here July 25. Containing a total of 21 titles, the repertoire has been pressed from original master tapes.

Six titles were released July 25, including "Billie Holiday: The Complete Decca Sessions," a two-CD set with a list price of \$34. The other five, at \$19 including a 3% consumer tax, are "Carmen McRae: Book Of Ballads," "Matt Dennis Plays And Sings," "Bing Crosby: New Tricks," "Louis Armstrong: Satchmo Serenades," and "Peggy Lee: Sea Shells."

Five more are scheduled for an Aug. 25 release, including "Peggy Lee: Black Coffee," "Nat King Cole: In The Beginning," and

"Sammy Davis Jr.: Sammy Awards."

A further five will be released Sept. 25, among which are "Carmen McRae: By Special Request,"

The 21-title reissue is aimed at fans, especially women

"Bing Crosby: Songs I Wish I Had Sung," and "The Best Of The Mills Brothers."

The final five titles are set for an Oct. 25 release and include "Sammy Davis Jr. And Carmen McRae: Boy Meets Girl," "The Best Of The Andrews Sisters," and "The Best

Of Judy Garland."

Aki Inagaki, Warner-Pioneer international A&R manager, says that the collection is aimed at vocal fans, particularly young women. Warner-Pioneer hopes to sell 7,000 of the Billie Holiday two-CD set and an average of at least 4,000 each of the other titles.

Special Decca Vocal CD Collection displays have been dispatched to 200 record stores and 100,000 copies of a color pamphlet are being distributed to many more record outlets to promote the collection.

Inagaki adds that Warner-Pioneer has received a letter from MCA Records expressing interest in releasing the collection in other territories.

U.K.'s PRS Withholds Lennon Prize In Light Of Poor Entries

LONDON Despite 120 applications, the Performing Right Society's John Lennon Award has been withheld this year because of "the disappointing standard of the entries and their lack of originality," in the judges' opinion. The award was established by the PRS to honor the memory of Lennon, and provides funds of nearly \$10,000 to enable a songwriter of outstanding promise to undertake a course of specialized study for a period of at least one year. Applicants submit a demo cassette of two contrasting songs written by the candidate, together with a description of the proposed use of the award. Among the judges who decided not to make an award this year were Beatles producer George Martin and Lennon biographer Ray Coleman. NIGEL HUNTER

Kenyan Gov't Bows Vid Tracing System

MOMBASA, Kenya In a bid to crack down on video piracy, the Kenyan government has introduced a licensing system for video duplicators, under which every video film should be traceable to the duplicating house that produced it. Magnetic Media, the first Kenyan company to be granted a government license, starts production shortly. Traceability is achieved by TAP-CODE, U.K. company Tape Automation's magnetic encoding system, which enables a check to be made on the authenticity of any videocassette at any time during its working life with no loss of quality. Because it is invisible to domestic VCRs, T-C will not be transferred if someone makes an illegal "back-to-back" copy. Using a T-C reader, tapes can be checked any time to see where they were duplicated and when, and even the personnel and machinery used. If T-C is not found, the cassette is an illegal copy. DEAN DISI

U.K.'s Vid Gems Pacts For 'Kidult' Films

LONDON Video Gems, an independent sell-through distributor, has linked up with independent distributor Television Entertainment to launch a new series specializing in family entertainment or "kidult" titles. The first six are scheduled for Sept. 8 release, and are "The Little Match Girl," "Robin Of Sherwood," "Into The Labyrinth," "The Canterbury Ghost," "The Bubblegum Brigade," and "The Snow Spider." Mo Claridge, Video Gems chief executive, says: "We're very excited to extend our existing repertoire with quality programming from Television Entertainment." PIPPA COLLINS

CD Increases 11% In W. German Market

HAMBURG, West Germany The CD single continues its upward progress in the German market, registering an 11% increase during the first five months of 1989 over its results for the same period last year. Statistics released by the German Phonographic Industry Assn. also show CD albums sold 18.4 million units between January and May. The prerecorded cassette still dominates the field at 19.1 million, vinyl albums came third with 16.5 million, and a total of 14.8 million singles were sold, a further decline only partially checked by improving CD single sales. WOLFGANG SPAHR

Malaysia Raises Mech Royalty Rate

KUALA LUMPUR, Malaysia Record companies here started paying a higher percentage of mechanical royalties on foreign songs published locally from July 1. The new rate, at 5% on 90% of list price, works out to 1.67 times more than the previous rate of 2.5% on 108% of the list price. The new rate was approved by the Malaysian Assn. of Phonogram and Videogram Producers (MAPV), whose internationally affiliated members—PolyGram, WEA, EMI, BMG, and CBS—own the five major music publishing companies here. MAPV secretary S.P. Beh, who is also EMI Malaysia MD, says the increase was necessary in view of the previous low rate. He notes that music publishing is a relatively new avenue in the local music industry, and the number of recording companies paying for the use of songs is not as encouraging as it should be. Beh promises "a more aggressive stance" toward those who do not pay. Mechanical royalties for foreign composers started being paid by most recording companies July 1, 1987, a few months before the Malaysian Copyright Act became law. Y.S. MING

Indie Commercial Radio Bows In Dublin

DUBLIN, Ireland Capital Radio, Ireland's first independent commercial radio station, went on air July 20. Its debut was delayed from May by legal action taken by Robbie Robinson, who ran a leading local pirate station, Sunshine Radio, until the 1988 Broadcasting Act closed it down Dec. 31. Robinson challenged the Irish Radio and TV Commission's granting of two radio licenses for the Dublin area, and is appealing to the Supreme Court following the failure of his action in the High Court. Capital is operating from several portacabins on the roof of the St. Stephen's Green shopping mall until October, when customized studios on the same premises will be ready. Its target audience is the 15-34 age group and its programming is mostly current and recent Irish, U.K., and U.S. hits in four-hour segments. KEN STEWART

Cable Network Plays Key Role In Quebec Scene MusiquePlus Thrives In Third Year

BY KIRK LAPOINTE

OTTAWA It was five years ago this month that Pierre Marchand, director of programming for MusiquePlus, sat down with the president of the MuchMusic Network, Moses Znaimer, and talked about bringing the same thing to the Francophones of Canada.

And to say the same thing is very much an oversimplification. MusiquePlus, on the air now since September 1986, is as different from its English-language counterpart as it is successful.

Reaching 1.5 million cable subscribers in Quebec, where it has made an enormous impact in kick-starting the careers of such newcomers as Mitsou and regenerating the followings of such veterans as Richard Seguin, MusiquePlus is arguably the biggest specialty TV success story ever in Canada.

"It came along at just the right time," explains Marchand. "The industry was in a very bad way in the early 1980s after having a big series of years in the 1970s."

Just as the fervor of Quebec's political nationalism subsided, so did the cultural expression such nationalism prompted. Simply put, the industry was in a depression in the mid-1980s, with sales and releases sharply down and the business debt-ridden and with little optimism.

While no one will claim that Musi-

quePlus is what got the business out of the doldrums, few will dispute that it played a major role. Music videos were not being produced in large numbers by Quebec's musicians because there were few outlets to play them. Compare that with today: Seguin's latest record has five videos, and he will reap profit from them.

MuchMusic started the cable service as an extension of its existing English-language license. Then, a couple of years ago, the Radiomutuel broadcast chain came in as a half-owner. MusiquePlus now plays 30% Canadian videos and 25% French-language videos; those amounts will rise by five percentage points Sept. 1.

What you see on MusiquePlus is a little more talk "because that's really what Quebecers want," and a bit looser playlist than you'll get on MuchMusic, Marchand says. "I would say we're a little less Top 40, although we do still play Madonna and Michael Jackson," he notes. The province is still the hub of the dance music market in Canada, and MusiquePlus tilts that way fairly often.

Broadcasting in only one time zone helps enormously in the way the service can structure its sound. MuchMusic, by comparison, goes out to five and a half time zones.

Comparisons aside, the business now recognizes the importance of MusiquePlus in the close-knit Que-

bec scene. Marchand finds himself lobbied to add a song probably as hard as anyone in Quebec radio. "The Montreal radio scene has really gotten conservative," he notes. "So it's no secret that record companies come to me and press me to get on to a new artist."

Originally an eight-hour service, with a four-hour programming segment repeated once, MusiquePlus now hits the air 24 hours a day. And its ambitions are sizable. In September, it will have in place a network of correspondents across Quebec in six centers to feed news and information reports to its Montreal originating center.

Its daily news show, "FAX," has a wide purview that includes theater, fashion, and movies. "We want it to be about popular culture, not just popular music," Marchand says.

And there are hopes for reciprocal programming deals with France and other Francophone countries in Europe and Africa.

Satellite scalpers regularly write from all over North America, and Marchand is heartened to find there are many expatriate Quebecers in the United States who keep abreast of their culture through his network.

"Those are the letters you really prize," he says. "They make you feel the best."

MAPLE BRIEFS

SATURN DISTRIBUTING and Bellevue Home Entertainment have worked out a deal in which Saturn's racking power will see Bellevue's extensive video line reach into the 200 Zeller's department stores. The Bel-Sat Marketing initiative will be operated separately from the two firms with a national sales team.

ROSS DAVIES, CHUM-FM Toronto operations manager and program director, has assumed the same posts for sister station CHUM-AM following the departure of Marty Forbes. Music director Brad Jones is the new assistant PD at CHUM-AM.

AS INDICATED EARLIER here, the Toronto-based Current Record label has formally signed on for distribution with A&M Records of Canada. A&M also has inked the Los Angeles-based Chameleon Music and Delos International labels.

TOM SOMBOLA has been upped to VP/GM of Handleman's in Canada. He replaces Don Witt, who moves to the U.S. with the firm. Sombola is also overseeing a new retail coalition in Canada as a personal project.

WIC WESTERN International Communications Ltd. has announced earnings of \$6.3 million on revenues of \$114 million in the nine months ended May 31. That is up from the \$5.6 million earnings on \$83 million in

revenues in the same period last year.

JANE SIBERRY's new album, "Bound By The Beauty," gets its worldwide release in September. Produced by Siberry and John Switzer, it was mixed by Kevin Killen, who has worked with Peter Gabriel, Kate Bush, and Elvis Costello.

PAUL ORESCAN, who built the I.R.S. operation into a tangible Canadian label, has been appointed president of I.R.S. Canada as part of a significant expansion that has seen the firm add several staffers in recent weeks and months. With Fine Young Cannibals at the top of the charts, and Canadian signing Candi assured of a genuine future as a result of Orescan's interest, the appointment was more of a formality than a surprise. In recent years, both Virgin and Island Records have started similarly modest Canadian operations and grown significantly.

NET SALES of prerecorded music increased \$12 million in May over last year at the same time, but unit totals are down in Canada by some 4%. Canadian recording industry figures show that vinyl has plummeted some 53% in revenues and 58% in shipments, while CDs jumped 27% in revenues and 32% in shipments. Cassettes still climb, too, with increases of 13% in revenues and 5% in shipments.

GROUND-BREAKING ceremonies took place July 25 in Toronto on the

\$22 million, seven-story Supercorp Arts and Entertainment Centre, the largest recording facility in North America. It will service the music, film, TV, and advertising industries at 506 Adelaide St. East and will house Sounds interchange with its five existing recording studios and five new postaudio and music recording studios.

EXPECT A HEARING either late this year or early in 1990 for a Toronto FM dance music station. Already, former CHUM executive J. Robert Wood has applied, while former WEA Music executive Larry Green is now over at Telemedia's CJCL to help oversee a bid. Others are interested, too.

DO NOT ASK HOW IT happened. You will get no answer. Molson's has a deal with Concert Productions International to present all Canadian concerts. When the Rolling Stones come to Canada for a handful of shows later this year, Labatt's will present them. Although CPI's Michael Cohl has assembled the whole tour, CPI is only the "producer" and not the promoter for the shows. The promoter is an outfit called BCL, which stands for (Bill) Ballard, Cohl, Labatt's.

Maple Briefs features short items on the Canadian music industry. Information should be submitted to Kirk LaPointe, 83 Hamilton Ave. N., Ottawa, Ontario, Canada K1Y 1B8.

HITS of the WORLD

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BRITAIN (Courtesy Music Week/Gallup) As of 8/5/89

This Week	Last Week	SINGLES
1	3	SWING THE MOOD JIVE BUNNY & THE MASTERMIXERS MUSIC FACTORY DANCE
2	NEW	WOULDN'T CHANGE A THING KYLIE MINOGUE PWL
3	1	YOU'LL NEVER STOP ME LOVING YOU SONIA CHRYSALIS
4	2	TOO MUCH BROS CBS
5	10	FRENCH KISS LIL LOUIS FFRR/LONDON
6	6	DON'T WANNA LOSE YOU GLORIA ESTEFAN EPIC
7	5	ON OUR OWN (FROM GHOSTBUSTERS 2) BOBBY BROWN MCA
8	4	LONDON NIGHTS LONDON BOYS TELDEC/WEA
9	7	AIN'T NOBODY RUFUS & CHAKA KHAN WARNER BROS.
10	8	WIND BENEATH MY WINGS BETTE MIDLER ATLANTIC
11	9	BACK TO LIFE (HOWEVER DO YOU WANT ME) SOUL II SOUL/CARON WHEELER 10/VIRGIN
12	14	DAYS KIRSTY MACCOLL VIRGIN
13	34	POISON ALICE COOPER EPIC
14	11	SUPERWOMAN KARYN WHITE WARNER BROS.
15	23	KICK IT IN SIMPLE MINDS VIRGIN
16	28	DO YOU LOVE WHAT YOU FEEL INNER CITY 10/VIRGIN
17	17	A NEW FLAME SIMPLY RED WEA
18	13	LICENCE TO KILL GLADYS KNIGHT MCA
19	NEW	LANDSLIDE OF LOVE TRANSVISION VAMP MCA
20	15	VDODOO RAY EP A GUY CALLED GERALD RHAM!
21	12	IT'S ALRIGHT PET SHOP BOYS PARLOPHONE
22	22	CHOICE? BLOW MONKEYS/SYLVA TELLA RCA
23	24	BATDANCE PRINCE WARNER BROS.
24	33	SICK OF IT THE PRIMITIVES LAZY/RCA
25	18	CRY WATERFRONT POLYDOR
26	NEW	YOU'RE HISTORY SHAKESPEAR'S SISTER FFRR/LONDON
27	NEW	TOY SOLDIERS MARTIKA CBS
28	20	SAY NO GO DE LA SOUL TOMMY BOY/BIG LIFE
29	21	GRANDPA'S PARTY MONIE LOVE COOLTEMPO/CHRYSALIS
30	37	THIS ONE PAUL McCARTNEY PARLOPHONE
31	16	LIBERIAN GIRL MICHAEL JACKSON EPIC
32	NEW	PURE THE LIGHTNING SEEDS GHETTO
33	35	BETTER DAYS GUN A&M
34	40	SATISFACTION WENDY & LISA VIRGIN
35	NEW	SATELLITE KID THE DOGS D'AMOUR CHINA
36	NEW	DO THE RIGHT THING REDHEAD KINGPIN & THE FBI 10/VIRGIN
37	19	SONG FOR WHOEVER BEAUTIFUL SOUTH GO!
38	32	CHA CHA HEELS EARTHA KITT AND BRONSKI BEAT ARISTA
39	26	THE SECOND SUMMER OF LOVE DANNY WILSON VIRGIN
40	NEW	ON AND ON ASWAD MANGO/ISLAND
		ALBUMS
1	NEW	GLORIA ESTEFAN CUTS BOTH WAYS EPIC
2	1	SIMPLY RED A NEW FLAME ELEKTRA
3	2	LONDON BOYS THE TWELVE COMMANDMENTS OF DANCE WEA
4	6	JASON DONOVAN TEN GOOD REASONS PWL
5	3	BOBBY BROWN DON'T BE CRUEL MCA
6	4	SOUL II SOUL CLUB CLASSICS VOL. ONE 10/VIRGIN
7	8	TRANSVISION VAMP VELVETEEN MCA
9	15	SIMPLE MINDS STREET FIGHTING YEARS VIRGIN
10	9	PRINCE BATMAN (SOUNDTRACK) WARNER BROS.
11	5	POGUE MAHONE PEACE & LOVE WEA
12	11	VANGELIS THEMES POLYDOR
13	12	GLORIA ESTEFAN & MIAMI SOUND MACHINE ANYTHING FOR YOU EPIC
14	10	QUEEN THE MIRACLE PARLOPHONE
15	14	DEACON BLUE WHEN THE WORLD KNOWS YOUR NAME CBS
16	29	INNER CITY PARADISE 10/VIRGIN
17	13	CLANNAD PAST PRESENT RCA
18	16	NENEH CHERRY RAW LIKE SUSHI CIRCA/VIRGIN
19	22	PAUL McCARTNEY FLOWERS IN THE DIRT PARLOPHONE
20	20	KARYN WHITE KARYN WHITE WARNER BROS.
21	21	BETTE MIDLER BEACHES (SOUNDTRACK) ATLANTIC
22	23	CYNDI LAUPER A NIGHT TO REMEMBER EPIC
23	17	MADONNA LIKE A PRAYER SIRE
24	19	FINE YOUNG CANNIBALS THE RAW AND THE COOKED LONDON
25	18	BANGLES EVERYTHING CBS
26	27	TOM PETTY FULL MOON FEVER MCA
27	28	ENYA WATERMARK WEA
28	25	CHAKA KHAN LIFE IS A DANCE—THE REMIX PROJECT WARNER BROS.
29	NEW	DON HENLEY THE END OF THE INNOCENCE GEFFEN
30	26	GUNS N' ROSES GN'R LIES GEFFEN
31	NEW	POINTER SISTERS JUMP—THE BEST OF THE POINTER SISTERS RCA
32	34	KYLIE MINOGUE KYLIE PWL
33	35	JOE LONGTHORNE ESPECIALLY FOR YOU TELSTAR
34	40	KIRSTY MACCOLL KITE VIRGIN
35	30	MICHAEL JACKSON BAD EPIC
36	24	DANNY WILSON BEEBOP MOPTOP VIRGIN
37	31	DE LA SOUL 3 FEET HIGH AND RISING BIG LIFE
38	37	PET SHOP BOYS INTROSPECTIVE PARLOPHONE
39	38	INXS KICK MERCURY/PHONOGRAM
40	NEW	BOBBY BROWN KING OF STAGE MCA

CANADA (Courtesy The Record) As of 8/7/89

	SINGLES
1	BUFFALO STANCE NENEH CHERRY VIRGIN/A&M
2	BABY DON'T FORGET MY NUMBER MILLI VANILLI ARISTA/BMG
3	GOOD THING FINE YOUNG CANNIBALS I.R.S./MCA
4	EXPRESS YOURSELF MADONNA SIRE/WEA
5	WIND BENEATH MY WINGS BETTE MIDLER ATLANTIC/WEA
6	DRESS FOR SUCCESS ROXETTE CAPITOL/CAPITOL
7	BATDANCE PRINCE WARNER BROS./WEA
8	ON OUR OWN BOBBY BROWN MCA/MCA
9	IF YOU DON'T KNOW ME BY NOW SIMPLY RED ELEKTRA/WEA
10	THIS TIME I KNOW IT'S FOR REAL DONNA SUMMER ATLANTIC/WEA
11	ROCK ON MICHAEL DAMIAN VIRGIN/A&M
12	IDROVE ALL NIGHT CYNDI LAUPER EPIC/CBS
13	SO ALIVE LOVE & ROCKETS VERTIGO/POLYGRAM
14	DOCTOR THE DOOBIE BROTHERS CAPITOL/CAPITOL
15	LOVE IS ALANNAH MILES ATLANTIC/WEA
16	ANGEL EYES JEFF HEALEY BAND ARISTA/BMG
17	WHAT YOU DON'T KNOW EXPOSE ARISTA/BMG
18	SOLDIER OF LOVE DONNY OSMOND CAPITOL/CAPITOL
19	IT DOESN'T MATTER COLEMAN/WILDE ATTIC/A&M
20	SATISFIED RICHARD MARX EMI/CAPITOL
	ALBUMS
1	FINE YOUNG CANNIBALS THE RAW AND THE COOKED I.R.S./MCA
2	PRINCE BATMAN (SOUNDTRACK) WARNER BROS./WEA
3	MILLI VANILLI GIRL YOU KNOW IT'S TRUE ARISTA/BMG
4	TOM PETTY FULL MOON FEVER MCA/MCA
5	MADONNA LIKE A PRAYER SIRE/WEA
6	JOHN COUGAR MELLENCAMP BIG DADDY MERCURY/POLYGRAM
7	KIM MITCHELL ROCKLAND ALERT/CAPITOL
8	THE CULT SONIC TEMPLE BEGGARS BANQUET/POLYGRAM
9	ALANNAH MILES ATLANTIC/WEA
10	PAULA ABDUL FOREVER YOUR GIRL VIRGIN/A&M
11	ROXETTE LOOK SHARP! EMI/CAPITOL
12	BOBBY BROWN DON'T BE CRUEL MCA/MCA
13	LOVE & ROCKETS VERTIGO/POLYGRAM
14	RICHARD MARX REPEAT OFFENDER EMI/CAPITOL
15	JEFF HEALEY BAND SEE THE LIGHT ARISTA/BMG
16	STEVIE NICKS THE OTHER SIDE OF THE MIRROR ATLANTIC/WEA
17	DON HENLEY THE END OF THE INNOCENCE GEFFEN/WEA
18	NENEH CHERRY RAW LIKE SUSHI VIRGIN/A&M
19	NEW KIDS ON THE BLOCK HANGIN' TOUGH COLUMBIA/CBS
20	GUNS N' ROSES GN'R LIES GEFFEN/WEA

WEST GERMANY (Courtesy Der Musikmarkt) As of 7/31/89

	SINGLES
1	DAS OMEN (TEIL 1) MYSTERIOUS ART CBS
2	MANCHILD NENEH CHERRY VIRGIN
3	TELL IT LIKE IT IS DON JOHNSON EPIC
4	SEALED WITH A KISS JASON DONOVAN PWL
5	IT'S ALRIGHT PET SHOP BOYS PARLOPHONE
6	EXPRESS YOURSELF MADONNA SIRE
7	BLAME IT ON THE RAIN MILLI VANILLI HANSA
8	THE CHALLENGE CHRIS THOMPSON ARIOLA
9	LOVE IS A SHIELD CAMOUFLAGE METRONOME
10	LULLABY THE CURE METRONOME
11	BACK TO LIFE SOUL II SOUL VIRGIN
12	BATDANCE PRINCE WARNER BROS.
13	THE LOOK ROXETTE EMI
14	FERRY 'CROSS THE MERSEY VARIOUS PWL
15	IS EVERYBODY HAPPY DAVID HASSELHOFF WHITE
16	WHAT A WONDERFUL WORLD LOUIS ARMSTRONG A&P POLYDOR
17	ETERNAL FLAME BANGLES CBS
18	ATOMIC CITY HOLLY JOHNSON MCA
19	FUNKY COLD MEDINA TONE LOC ISLAND
20	DRESSED FOR SUCCESS ROXETTE PARLOPHONE
	ALBUMS
1	QUEEN THE MIRACLE PARLOPHONE
2	SIMPLE MINDS STREET FIGHTING YEARS VIRGIN
3	PRINCE BATMAN (SOUNDTRACK) WARNER BROS.
4	JOE COCKER ONE NIGHT OF SIN CAPITOL
5	DON JOHNSON LET IT ROLL EPIC
6	JASON DONOVAN TEN GOOD REASONS PWL
7	MADONNA LIKE A PRAYER SIRE
8	THE CURE DISINTEGRATION METRONOME
9	SIMPLY RED A NEW FLAME WEA
10	NENEH CHERRY RAW LIKE SUSHI VIRGIN
11	PAUL McCARTNEY FLOWERS IN THE DIRT PARLOPHONE
12	HOLLY JOHNSON BLAST MCA
13	BEE GEES ONE WARNER BROS.
14	STEVIE NICKS THE OTHER SIDE OF THE MIRROR EMI
15	CAMOUFLAGE METHODS OF SILENCE METRONOME
16	MIKE OLDFIELD EARTH MOVING VIRGIN
17	BANGLES EVERYTHING CBS
18	SOUNDTRACK RIVALEN DER RENNBAHN HANSA
19	GUNS N' ROSES APPETITE FOR DESTRUCTION GEFFEN
20	ORIGINAL NAABTAL DUO EIN BISSCHEN GLUECK ARIOLA

JAPAN (Courtesy Music Labo) As of 7/31/89

	SINGLES
1	TAIYOU GA IPPAI HIKARUGENJI PONY CANYON/JOHNNYS/FUJIPACIFIC
2	DIVE INTO YOUR BODY TM NETWORK EPIC/SDNY
3	SEKAIDEICHIBANATSUINATSU PRINCESS PRINCESS CBS/SONY/SHINKO MUSIC/CBS
4	RIZO RABA (RESORT LOVER) BAKUFU-SLUMP CBS/SONY/DAIKANYAMARA PRO
5	SAMISHII NETTAIGO WINK POLYSTAR/FUJIPACIFIC
6	VIRGIN EYES MIHO NAKAYAMA KING/BURNING
7	ANNIVERSARY YUMI MATSUTOYA TOSHIBA/EMI/KIRARA ONGAKU
8	DIAMONDS PRINCES PRINCES CBS/SONY/SHINKO MUSIC
9	MAITTANE KONYA SHONEN TAI WARNER/PIONEER/JOHNNYS
10	DOUSHITESUKITO ITTE KURENAINO CARLOS TOSHIKIOME GATRIBE VAP/TRIANGLE
	ALBUMS
1	CHECKERS SEVEN HEAVEN PONY CANYON
2	SWINGIN DAZE RED WARRIORS/COLUMBIA
3	MISATO WATANABE FLOWER BED EPIC/SONY
4	OTOKOGUMI OTOKOGUMI NIMAIMI BMG VICTOR
5	TAKAKO OKAMURA EAU DU CIEL FUN HOUSE
6	EIKICHI YAZAWA JOJI TOSHIBA/EMI
7	TUBE SUMMER CITY CBS/SONY
8	YOKO MINAMINO GAUCHE CBS/SONY
9	BEAT BOYS GO GO BEAT BOYS CANYON
10	MARI HAMADA RETURN TO MYSELF VICTOR

MUSIC & MEDIA PAN-EUROPEAN CHARTS 8/5/89

	HOT 100 SINGLES
1	YOU'LL NEVER STOP ME LOVING YOU SONIA CHRYSALIS
2	JOHNNY JOHNNY COME HOME AVALANCHE WEA
3	EXPRESS YOURSELF MADONNA SIRE
4	MANCHILD NENEH CHERRY VIRGIN
5	DAS OMEN (TEIL 1) MYSTERIOUS ART CBS
6	BATDANCE PRINCE PAISLEY PARK
7	TOO MUCH BROS CBS
8	SEALED WITH A KISS JASON DONOVAN PWL
9	IT'S ALRIGHT PET SHOP BOYS PARLOPHONE
10	LAMBADA KAOMA CBS
11	BACK TO LIFE SOUL II SOUL/CARON WHEELER 10 RECORDS
12	TELL IT LIKE IT IS DON JOHNSON EPIC
13	SWING THE MOOD JIVE BUNNY & THE MASTERMIXERS MUSIC FACTORY DANCE
14	ETERNAL FLAME THE BANGLES CBS
15	HOTEL CALIFORNIA THE EAGLES ASYLUM
16	LONDON NIGHTS LONDON BOYS TELDEC/WEA
17	LICENCE TO KILL GLADYS KNIGHT MCA
18	MIRADOR JOHNNY HALLYDAY PHILIPS/PHONOGRAM
19	THE LOOK ROXETTE PARLOPHONE
20	DON'T WANNA LOSE YOU GLORIA ESTEFAN EPIC
	HOT 100 ALBUMS
1	PRINCE BATMAN (SOUNDTRACK) WARNER BROS.
2	QUEEN THE MIRACLE PARLOPHONE
3	SIMPLY RED A NEW FLAME WEA
4	SIMPLE MINDS STREET FIGHTING YEARS VIRGIN
5	MADONNA LIKE A PRAYER SIRE
6	PAUL McCARTNEY FLOWERS IN THE DIRT PARLOPHONE
7	THE CURE DISINTEGRATION FICION/POLYDOR
8	JOE COCKER ONE NIGHT OF SIN CAPITOL
9	JASON DONOVAN TEN GOOD REASONS PWL
10	GUNS N' ROSES APPETITE FOR DESTRUCTION GEFFEN
11	JOHNNY HALLYDAY CADILLAC PHILIPS/PHONOGRAM
12	SOUL II SOUL CLUB CLASSICS VOL. 1 10 RECORDS
13	NENEH CHERRY RAW LIKE SUSHI CIRCA
14	DON JOHNSON LET IT ROLL EPIC
15	LONDON BOYS THE TWELVE COMMANDMENTS OF DANCE TELDEC/WEA
16	FINE YOUNG CANNIBALS THE RAW AND THE COOKED LONDON
17	BOBBY BROWN DON'T BE CRUEL MCA
18	THE POGUES PEACE AND LOVE POGUE MAHONE/WEA
19	BANGLES EVERYTHING CBS
20	HOLLY JOHNSON BLAST MCA

AUSTRALIA (Courtesy Australian Record Industry Assn.) As of 7/30/89

	SINGLES
1	THE LOOK ROXETTE EMI
2	YOU GOT IT (THE RIGHT STUFF) NEW KIDS ON THE BLOCK CBS
3	BATDANCE PRINCE WEA
4	BEDROOM EYES KATE CEBERANO FESTIVAL
5	WIND BENEATH MY WINGS BETTE MIDLER WEA
6	ETERNAL FLAME THE BANGLES CBS
7	IF YOU DON'T KNOW ME BY NOW SIMPLY RED WEA
8	EXPRESS YOURSELF MADONNA WEA
9	SAY GOODBYE INDECENT OBSESSION LIB/CBS
10	BABY I DON'T CARE TRANSVISION VAMP WEA
11	IDROVE ALL NIGHT CYNDI LAUPER CBS
12	ALL I WANNA DO IS DANCE COLLETTE CBS
13	IKO IKO THE BELLE STARS EMI
14	ONION SKIN BOOM CRASH OPERA WEA
15	I WANT IT ALL QUEEN EMI
16	ROCKET DEF LEPPARD POLYGRAM
17	TELEPHONE BOOTH IAN MOSS MUSHROOM/FESTIVAL
18	FUNKY COLD MEDINA TONE LOC FESTIVAL
19	PATIENCE GUNS N' ROSES WEA
20	SATISFIED RICHARD MARX EMI
	ALBUMS
1	DEF LEPPARD HYSTERIA POLYDOR
2	BETTE MIDLER BEACHES (SOUNDTRACK) WEA
3	FINE YOUNG CANNIBALS THE RAW AND THE COOKED POLYGRAM
4	PRINCE BATMAN (SOUNDTRACK) WEA
5	ANDREW LLOYD WEBBER PREMIERE COLLECTION POLYDOR
6	SIMPLY RED A NEW FLAME WEA
7	THE BANGLES EVERYTHING LIB/CBS
8	DARYL BRAITHWAITE EDGE CBS
9	QUEEN THE MIRACLE EMI
10	BLACK SORROWS HOLD ON TO ME CBS
11	JASON DONOVAN TEN GOOD REASONS FES
12	JOHNNY DIESEL & THE INJECTORS JOHNNY DIESEL & THE INJECTORS FESTIVAL
13	STEVIE NICKS THE OTHER SIDE OF THE MIRROR EMI
14	JOHN COUGAR MELLENCAMP BIG DADDY POLYDOR
15	TRANSVISION VAMP POP ART WEA
16	GUNS N' ROSES APPETITE FOR DESTRUCTION WEA
17	GIPSY KINGS GIPSY KINGS CBS
18	POISON OPEN UP AND SAY... AHH! LIB/CBS
19	JAMES REYNE HARD REYNE EMI
20	TOM PETTY FULL MOON FEVER WEA

NETHERLANDS (Courtesy Stichting Nederlandse Top 40) As of 7/28/89

	SINGLES
1	BACK TO LIFE SOUL II SOUL 10 RECORDS
2	LICENCE TO KILL GLADYS KNIGHT MCA
3	DON'T WANNA LOSE YOU GLORIA ESTEFAN EPIC
4	PATIENCE GUNS N' ROSES GEFFEN
5	BREAKTHRU QUEEN PARLOPHONE
6	TELL IT LIKE IT IS DON JOHNSON EPIC
7	NO MORE BOLEROS GERARD JOLING MERCURY
8	SAY NO GO DE LA SOUL INDISC
9	JUST KEEP ROCKIN' DOUBLE TROUBLE DESIRE
10	NERGENS GOED VOOR DE DIJK MERCURY
	ALBUMS
1	GLORIA ESTEFAN CUTS BOTH WAYS EPIC
2	LOIS LANE LOIS LANE POLYDOR
3	QUEEN THE MIRACLE PARLOPHONE
4	GERARD JOLING NO MORE BOLEROS MERCURY
5	

POP

PICKS

ORIGINAL MOTION PICTURE SOUNDTRACK
Eddie & The Cruisers II/Eddie Lives
 PRODUCERS: Kenny Vance & John Cafferty
 Scotti Bros. 45297

John Cafferty & the Beaver Brown Band blasted into the top 10 with "On The Dark Side," the surprise hit from the 1984 rock movie that became a cable sleeper. The group's career hasn't soared since, but the film's sequel could propel the act back up the charts. "Runnin' Through The Fire," "Open Road," and "Maryia" might cut it on top 40 or album rock channels.

ORIGINAL MOTION PICTURE SOUNDTRACK
UHF
 PRODUCER: Rick Derringer
 Rock 'N' Roll/Scotti Bros. 45265

"Weird Al" Yankovic's feature film about TV station hijinks is a great excuse for more silly and entertaining rock parodies. Genial Dire Straits axeman Mark Knopfler joins in with Yankovic to trash his own "Money For Nothing" (crossbred with the "Beverly Hillbillies" theme); the Rolling Stones, Fine Young Cannibals, and R.E.M. also take a stomping. Picture is lukewarm at the box office, but album should still get radio spins.

RECOMMENDED

MALCOLM McLAREN & THE BOOTZILLA ORCHESTRA
 Waltz Darling
 PRODUCER: Phil Ramone
 Epic 45247

McLaren's latest pop strategy is a combination of lifted classical riffs, hard rock, and funk backbeats. Collaborators on a number of tracks are Bootsy Collins and Jeff Beck, who warm up the grooves. "Deep In Vogue" already hit the top of the dance club play chart, while blasting version of "The Blue Danube" "House Of The Blue Danube," will play among Beck aficionados at album rock outposts.

TREVOR RABIN
 Can't Look Away
 PRODUCERS: Bob Ezrin and Trevor Rabin
 Elektra 60781

Duties as a Yes-man have precluded Rabin from releasing a solo album in almost a decade, but he's back with a mixture of textured electronic rock, such as the first single, "Something To Hold On To," and politically charged anthems, many about his native South Africa. Particularly nice is "Sorrow (Your Heart)" with backing vocals by South African female choir Passion Brokers. Should do well at album rock.

THE HANGMEN
 PRODUCER: Vic Maile
 Capitol 90795

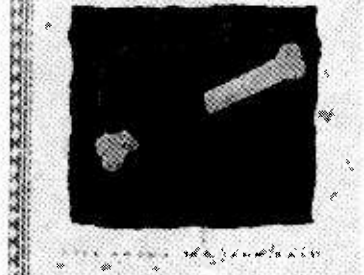
Street-style L.A.-based quartet comes out screaming in an updated Stones mode, with muscular delivery all the way. Album rockers shouldn't pass on power tracks like "Desperation Town," "Walking In The Woods," and "It's Over For You." What sadly may prove to be Maile's last project is a testament to the late producer's craft as a maker of fine hard rock records.

THE BEAT FARMERS
 Poor & Famous
 PRODUCER: Thom Panunzio
 Curb/MCA 6296

It's another rollicking romp from these ranch rockers and it's easily their best, with some able-bodied assistance coming from the Heartbreakers' Benmont Tench and drummeister Jim Keltner. From the "Peter Gunn" riff of "Socialite" to the slinky "Hideaway" to the bluesy "Wait So Long" to the jangly '60s pop

SPOTLIGHT

STARSHIP



STARSHIP
 Love Among The Cannibals
 PRODUCERS: Mike Shipley, Larry Klein, Tom Lord-Alge, Starship, Phil Galdston
 RCA 9693

With founding stalwarts Grace Slick and Paul Kantner departed to relaunch Jefferson Airplane, the capable hands of long-termers Mickey Thomas and Craig Chaquico now pilot this Starship enterprise. Group remains radio-smart, as demonstrated by album rock and top 40-worthy "The Burn," "It's Not Enough," and "I Didn't Mean To Stay All Night." Rock gossipmongers may be titillated by the slap at Slick and Kantner in the title cut. Band is still a contender for the very top of the charts.

of "Girl I Almost Married," these guys' time may finally have arrived. Definitely worth taking the risk.

MONKS OF DOOM
 The Cosmodemone Telegraph Company
 PRODUCERS: Monks Of Doom & Oliver DiCicco
 Pitch-A-Tent/Rough Trade 13

Sundry members of Camper Van Beethoven and the Ophelias get way out there on second album by this strange side project. Sounds range from terrorist hard rock to acoustic stylings. No big commercial deal here, but it will probably make noise at college and modern rock stations via Camper's sizable following.

BLACK

PICKS

THE D.O.C.
 No One Can Do It Better
 PRODUCER: Eric "Eazy-E" Wright
 Ruthless/Atlantic 91275

Latest act to storm straight outta Compton, Calif., is a thumping rapper who can hold his own with main man Eazy and N.W.A. Lyrics, while tough, aren't quite as raw, and some tracks—the 12-bar funkier "Comm. Blues," the metallic "Beautiful But Deadly"—show some fresh imagination. Another easy score for rap's current production ruler.

JAZZ

PICKS

YELLOWJACKETS
 The Spin
 PRODUCER: Yellowjackets
 MCA 6304

Ace postfusion quartet returns with more electronically flavored funk/jazz, served up in the supersmooth style that has become its trademark. Throughout, Marc Russo's athletic saxwork sets the tone in a high-powered set that will delight fans and intrigue newcomers. Tracks to listen for: the graceful tones of "Geraldine," the hard-driving rhythms of the title cut, the slick soul of "Storytellers,"

and the brisk lyricism of "Dark Horses."

RECOMMENDED

SAM CARDON
 Impulse
 PRODUCER: Sam Cardon
 Airus 0020

Synthesist/keyboardist with extensive television experience strikes out on his own with ensembles of varying size. Highlights of a fusion-flavored set are "In The Meantime," which stands out with a TV-theme funkiness; "Higher Road," which has a bracing orchestral vigor; "Air Pudding," which sails along gracefully; and the title track, which bears a harder, rockier edge.

COUNTRY

PICKS

KEITH WHITLEY
 I Wonder Do You Think Of Me
 PRODUCERS: Garth Fundis, Keith Whitley
 RCA 9809

Completed shortly before Whitley's death, this collection is uniformly rich and compelling. Not only does Whitley's vocal style reach its full maturity here, the songs also bear up splendidly under his intense, emotional reading of them, particularly "Between An Old Memory And Me," "Lady's Choice," "Brother Jukebox," and the title cut.

RECOMMENDED

JERRY CLOWER
 Let There Be Light
 PRODUCER: Snuffy Miller
 MCA 42304

Although Clower increasingly relies on stylistic gimmicks and clothing old jokes in Mississippi narrative cocoons, he is still a fine storyteller, and his timing just gets better and better.

JIMMIE DALE GILMORE
 PRODUCERS: Bruce Bromberg & Lloyd Maines
 Hitone 8018

On his second Hitone set, marvelous Texas-based singer/songwriter shows off his Jimmie Rodgers-like vocal chops and introduces a brace of new songs and one oldie ("Dallas") made famous by Joe Ely. As before, his almost old-timey style may be a barrier for some listeners, but Gilmore remains a fine performer who should be heard by progressive country radio programmers.

CLASSICAL

PICKS

HOROWITZ IN CONCERT (1967/1968)
 Vladimir Horowitz
 CBS 45572

Disks by the master pianist continue to flow in welcome abundance. There is special interest here in that all the works, in performances taken from live concerts, are unduplicated in the enormous Horowitz discography. This is certain to spark demand among the faithful. Major works include the Beethoven Sonata No. 28, and the fearsomely virtuosic "Scherzo & Marsch" by Liszt. A pair of Scarlatti sonatas, another by Haydn, and a bubbling Etude by Mendelssohn round out the effective program.

NEW & NOTEWORTHY

THE ROLLING STONES
 Singles Collection: The London Years
 PRODUCERS: The Rolling Stones, Andrew Oldham, and others.
 Abkco Records 1218

Digitally remastered versions of some of the Rolling Stones' best and biggest hits over the prolific 1963-71 period sound great. The 58-song, three-CD collection (four cassettes and LPs) is bolstered by a 72-page book with song lyrics and interesting pictures that is strong enough to be sold on its own.

MICK JONES
 PRODUCER: Mick Jones
 Atlantic 81991

As Foreigner's head honcho, Jones' strong suits have always been his production, arranging, and songwriting skills. All three are very evident on his first solo effort. Some of the songs are perkier and slicker than Foreigner (notable exception is the grinding "4 Wheels Turnin'"); others sound like they were written expressly with the popular group in mind. Jones surrounds his voice with tightly packed backing vocals—provided by Billy Joel and Carly Simon—and stellar playing from top musicians.

JAMES McMURTRY
 Too Long In The Wasteland
 PRODUCER: John Mellencamp
 Columbia 45229

Singer/songwriter weaves magical tales on his debut. Mellencamp brings his band to the project and many of the tunes start off sounding kickingly Cougar-esque, before dissolving into McMurtry's potent Lou Reed/Bruce Cockburn delivery. Best bets are "I'm Not From Here" and "Poor Lost Soul."

CHRISTOPHER WILLIAMS
 Adventures In Paradise
 PRODUCERS: Various
 Geffen 24220

Young upstart comes out swinging with first single, "Talk To Myself." Though it's easy to cast him in the Bobby Brown mold because of the "My Prerogative" sound-alike, the rest of the album reveals a skilled, smooth, and soulful singer who comes by his strong voice naturally—he's Ella Fitzgerald's nephew. And while he doesn't seat on his debut, the seductive ballads and grooving dance tunes leave little doubt of his potential.

THE GRACES
 Perfect Views
 PRODUCERS: Ellen Shipley & Ralph Schuckett. Thom Panunzio, Rick Nowels
 A&M 5265

Ex-Go-Go Charlotte Caffey joins new vocal partners Meredith Brooks and Gia Ciambotti in a consistently tuneful all-female front line. Melodic pop-rock is the mode here, and this new act delivers the top 40 goods with first single, "Lay Down Your Arms," and the title cut, which sounds like a natural follow-up. Well-honed and never merely frothy, this could be the new band to hoist label out of current commercial doldrums.

THE QUESTIONNAIRES
 Window To The World
 PRODUCER: Pat Moran
 EMI 90922

Nashville-based quartet comes busting out of the Scorchers and Satellites camp, but don't expect the same brand of country thrash and roll. That's here in small doses, but the emphasis is on guitar-fueled, harmony-laden, often gentle-but-not-timid tunes that recall a holy host of '60s pop groups without ever sounding derivative.

RECOMMENDED

OPERA ARIAS
 Samuel Ramey, Munich Radio Orchestra, Delacôte
 Angel 49582

Ramey is on a roll. Crossover or opera, he is on stage with a number of strong contenders. And here is yet another, a well-chosen group of arias from operas by Berlioz, Verdi, Rossini, Donizetti, and Meyerbeer, in which the basso has ample opportunity to display his impressive dramatic range. Delacôte is a fine collaborator and the sound is full and rich.

BERLIOZ: SYMPHONIE FANTASTIQUE
 Frankfurt Radio Symphony, Inbal
 Denon 73208

A strong performance of the Romantic score that must assume rank near the top of the many versions for modern orchestra. Especially outstanding is the superior sound, clarity, and balance. Augurs well for upcoming disks in Inbal's Berlioz cycle. Currently available direct from Denon, and beginning in October from A&M under a new distribution agreement.

GERSHWIN: PORGY AND BESS
 Willard White, Cynthia Haymon, The London
 Philharmonic, Rattle
 Angel 49568

Restorations of "Porgy And Bess" over the last decade or so have muted the debate over whether the work is an opera. It is one and possessed of darn good music, too. Gershwin made vocal and orchestral demands that required skills of a high order to put over. Such is the case in this three-CD Glyndebourne Festival Opera production, the first "Porgy" to benefit from all-digital recording.

SCHUMANN: CARNAVAL
 Berlin Radio Symphony, Gulke
 Koch-Schwann 311030

Eleven Russian composers, while still students, created these orchestral transcriptions of the 22 movements of the piano masterpiece, often exploiting balletic inferences with unusual skill. Those who went on to significant careers include Glazunov, Rimsky-Korsakoff, Liadov, Arensky, and Tcherpnin, but none need apology in this tuneful listening treat. Three of the pieces are also offered in arrangements by Ravel, for interesting comparison.

PARTCH: THE BEWITCHED; CASTOR AND POLLUX; THE LETTER; WINDSONG
 Various artists
 Composers Recordings CRI CD7000

CRI has dug back into its files to assemble this selection of works that can still tease and seduce all but the most jaded listener. Partch experiments with a range of "found" percussive instruments, which sound almost as fresh today as they did when first performed. The recordings, of all but "Windsong," date back to mono days, but the sound is more than passable and treats the most delicate strands with aural respect.

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.

“healing hands”

(MCA-53692)

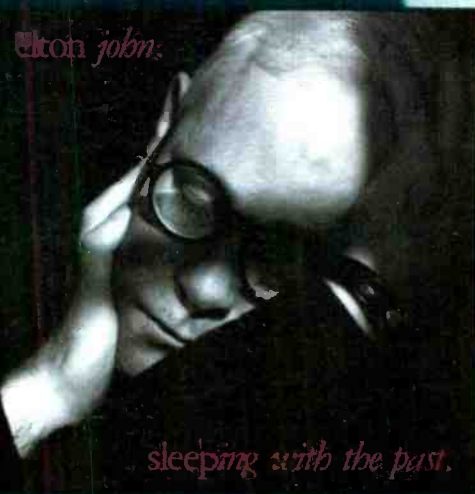
*the new hit single
destined to be an*

*elton john
classic*

*the first of many
from his new album
sleeping with the past*

(MCA-6321)

produced by: CHRIS THOMAS
management: JOHN REID



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July 28	Hartford, CN • CIVIC CENTER ARENA	August 10	Houston, TX • SUMMIT
July 29	Providence, RI • THE CIVIC CENTER	August 11, 12	Dallas, TX • STARPLEX AMPHITHEATRE
July 30	Saratoga, NY • PERFORMING ARTS CENTER	August 15, 16, 18	Los Angeles, CA • GREAT WESTERN FORUM
August 1, 2	Boston, MA • GREAT WOODS AMPHITHEATRE	August 19	Costa Mesa, CA • PACIFIC AMPHITHEATRE
August 4, 5, 6	East Rutherford, NJ • MEADOWLANDS	August 20	San Francisco, CA • SHORELINE AMPHITHEATRE
August 9	New Orleans, LA • LAKEFRONT ARENA	August 22	Denver, CO • FIDDLER'S GREEN
		August 26, 27	Chicago, IL • POPLAR CREEK

MORE DATES TO BE ANNOUNCED
ALBUM RELEASE DATE: AUGUST 29, 1989

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“ONE OF THE BEST DEBUTS OF THIS YEAR.” —Shelly Tucker Show Industries

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Including the international No. 1 Smash “THE LOOK,”
“DRESSED FOR SUCCESS,” and the new single and video
“LISTEN TO YOUR HEART.”

Herbie Herbert Management.



by Michael Ellis

“RIGHT HERE WAITING” BY Richard Marx (EMI) beats “On Our Own” by Bobby Brown (MCA) to the top, jumping over “Own” with huge gains in both sales and airplay points. “Own” is strongly ahead in sales points, but “Waiting” has an even greater lead in airplay points—for the second week in a row—and wins overall by a small margin. Although Brown’s single is still a contender, bulletted at No. 2, “Waiting” looks likely to hold for at least one more week, and possibly two.

THERE ARE AN UNUSUALLY large number of new entries—11, with five of them by artists new to the Hot 100. The Hot Shot Debut is “Love Song” by the Cure (Elektra), at No. 58; it seems certain to be the breakthrough single for the group at top 40 radio. “Love Song” has been played for several weeks as an album cut, but the single—initially 7-inch vinyl only—is just hitting the stores this week. The cassette single will ship shortly. Early jumps for “Love Song” include 27-19 at Power 104 Houston and 21-19 at KQLZ (Pirate Radio) Los Angeles. Other new entries include another in the series of reactivated “oldies,” as “What About Me” by Australian group Moving Pictures (Geffen) re-enters at No. 93. The single, which hit No. 29 in 1982, is breaking out of Orlando, Fla. (21-16 at BJ105), Detroit (14-11 at WDFX), and Oklahoma City (11-9 at Z99).

THE FIVE NEW ARTISTS include two new groups on A&M: female trio the Graces, featuring ex-Go-Go Charlotte Caffey, entering at No. 95 with “Lay Down Your Arms”; and a male foursome from Memphis called Tora Tora, entering at No. 100 with “Walkin’ Shoes.” The latter single shows early strength at 92X Columbus, Ohio (23-16) and WQUT Johnson City, Tenn. (20-11). Also new to the chart: rock quintet Tangier from the Philadelphia area with “On The Line” (Atco), and TV personality Paul Shaffer with his first single, “When The Radio Is On” (Capitol). Highly successful producer Babyface makes his first appearance on the Hot 100 as a singer, as “It’s No Crime” (Solar) enters at No. 84, helped by early reports from WAPE Jacksonville, Fla. (21-18) and Y107 Nashville (19-15). And two of the new entries are covers: Michael Morales with his version of the Romantics’ “What I Like About You” (Wing), which hit No. 49 in 1980; and Information Society’s remake of Abba’s classic dance record—which never charted on the Hot 100—“Lay All Your Love On Me” (Tommy Boy).

QUICK CUTS: Both Power Picks this week look like real powerhouses. “If I Could Turn Back Time,” written by prolific hit maker Diane Warren and sung by Cher (Geffen), wins on the sales side, and is already top 10 at radio stations WXKS Boston (11-8) and B97 New Orleans (14-10). “Girl I’m Gonna Miss You” by Milli Vanilli (Arista) wins the Power Pick/Airplay, zooming 18 places to No. 35 on the strength of 66 adds and four early top 10 radio reports—it is too early for any sales points. The single moves 5-3 at KIKI-FM Honolulu, 19-9 at KDON Salinas, Calif., and 24-8 at Y108 Denver . . . Madonna’s “Cherish” (Sire) is one of the 10 most-added at radio but will not be available as a single until next week; look for a strong debut then.

HOT 100 SINGLES ACTION

RADIO MOST ADDED

	PLATINUM/ GOLD ADDS 22 REPORTERS	SILVER ADDS 55 REPORTERS	BRONZE/ SECONDARY ADDS 164 REPORTERS	TOTAL ADDS 241 REPORTERS	TOTAL ON 174
GIRL I'M GONNA MISS YOU MILLI VANILLI ARISTA	3	20	43	66	174
DON'T LOOK BACK FINE YOUNG CANNIBALS I.R.S.	6	11	40	57	63
IT'S NOT ENOUGH STARSHIP RCA	4	8	43	55	116
NEED A LITTLE TASTE OF LOVE THE DOOBIE BROTHERS CAPITOL	2	8	39	49	51
WHAT I LIKE ABOUT YOU MICHAEL MORALES WING	1	7	34	42	47
CHERISH MADONNA SIRE	3	10	23	36	49
LOVE SONG THE CURE ELEKTRA	2	5	23	30	82
SHOWER ME WITH YOUR LOVE SURFACE COLUMBIA	2	10	16	28	189
ONE BEE GEES WARNER BROS.	3	3	21	27	165
KISSES ON THE WIND NENEH CHERRY VIRGIN	0	2	23	25	140

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	ON OUR OWN	BOBBY BROWN	2
2	1	BATDANCE (FROM "BATMAN")	PRINCE	3
3	3	SO ALIVE	LOVE AND ROCKETS	4
4	6	RIGHT HERE WAITING	RICHARD MARX	1
5	4	ONCE BITTEN TWICE SHY	GREAT WHITE	5
6	8	I LIKE IT	DINO	7
7	9	COLD HEARTED	PAULA ABDUL	6
8	7	LAY YOUR HANDS ON ME	BON JOVI	8
9	11	I'M THAT TYPE OF GUY	L.L. COOL J	15
10	17	DON'T WANNA LOSE YOU	GLORIA ESTEFAN	9
11	14	FRIENDS	JODY WATLEY WITH ERIC B. & RAKIM	13
12	15	SECRET RENDEZVOUS	KARYN WHITE	12
13	5	TOY SOLDIERS	MARTIKA	10
14	23	HANGIN' TOUGH	NEW KIDS ON THE BLOCK	11
15	18	NO MORE RHYME	DEBBIE GIBSON	17
16	20	THE END OF THE INNOCENCE	DON HENLEY	14
17	22	KEEP ON MOVIN'	SOUL II SOUL	22
18	19	HEY BABY	HENRY LEE SUMMER	19
19	24	HOOKED ON YOU	SWEET SENSATION	23
20	12	DRESSED FOR SUCCESS	ROXETTE	29
21	27	ANGEL EYES	THE JEFF HEALEY BAND	18
22	10	CRAZY ABOUT HER	ROD STEWART	28
23	28	HEADED FOR A HEARTBREAK	WINGER	21
24	16	IF YOU DON'T KNOW ME BY NOW	SIMPLY RED	16
25	29	SACRED EMOTION	DONNY OSMOND	20
26	13	EXPRESS YOURSELF	MADONNA	24
27	30	18 AND LIFE	SKID ROW	26
28	39	SHOWER ME WITH YOUR LOVE	SURFACE	25
29	—	IF I COULD TURN BACK TIME	CHER	27
30	25	ME MYSELF AND I	DE LA SOUL	45
31	26	BABY DON'T FORGET MY NUMBER	MILLI VANILLI	32
32	21	WHAT YOU DON'T KNOW	EXPOSE	34
33	—	TALK IT OVER	GRAYSON HUGH	33
34	37	COVER OF LOVE	MICHAEL DAMIAN	31
35	33	WIND BENEATH MY WINGS	BETTE MIDLER	56
36	35	IT ISN'T, IT WASN'T, IT AIN'T...	A.FRANKLIN/W. HOUSTON	47
37	31	BUFFALO STANCE	NENEH CHERRY	50
38	36	IN MY EYES	STEVIE B	43
39	—	JACKIE BROWN	JOHN COUGAR MELLENCAMP	48
40	—	TROUBLE ME	10,000 MANIACS	44

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT 100 POSITION
1	1	RIGHT HERE WAITING	RICHARD MARX	1
2	4	ON OUR OWN	BOBBY BROWN	2
3	2	BATDANCE (FROM "BATMAN")	PRINCE	3
4	10	COLD HEARTED	PAULA ABDUL	6
5	5	SO ALIVE	LOVE AND ROCKETS	4
6	11	ONCE BITTEN TWICE SHY	GREAT WHITE	5
7	8	I LIKE IT	DINO	7
8	12	HANGIN' TOUGH	NEW KIDS ON THE BLOCK	11
9	3	TOY SOLDIERS	MARTIKA	10
10	7	LAY YOUR HANDS ON ME	BON JOVI	8
11	14	DON'T WANNA LOSE YOU	GLORIA ESTEFAN	9
12	6	IF YOU DON'T KNOW ME BY NOW	SIMPLY RED	16
13	13	SECRET RENDEZVOUS	KARYN WHITE	12
14	15	THE END OF THE INNOCENCE	DON HENLEY	14
15	18	SACRED EMOTION	DONNY OSMOND	20
16	21	ANGEL EYES	THE JEFF HEALEY BAND	18
17	19	NO MORE RHYME	DEBBIE GIBSON	17
18	20	HEADED FOR A HEARTBREAK	WINGER	21
19	27	HEAVEN	WARRANT	30
20	22	FRIENDS	JODY WATLEY WITH ERIC B. & RAKIM	13
21	25	SHOWER ME WITH YOUR LOVE	SURFACE	25
22	9	EXPRESS YOURSELF	MADONNA	24
23	16	HEY BABY	HENRY LEE SUMMER	19
24	29	IF I COULD TURN BACK TIME	CHER	27
25	26	HOOKED ON YOU	SWEET SENSATION	23
26	35	18 AND LIFE	SKID ROW	26
27	34	KEEP ON MOVIN'	SOUL II SOUL	22
28	30	I'M THAT TYPE OF GUY	L.L. COOL J	15
29	32	COVER OF LOVE	MICHAEL DAMIAN	31
30	—	GIRL I'M GONNA MISS YOU	MILLI VANILLI	35
31	17	CRAZY ABOUT HER	ROD STEWART	28
32	—	ONE	BEE GEES	40
33	36	THE PRISONER	HOWARD JONES	38
34	39	KISSES ON THE WIND	NENEH CHERRY	41
35	38	TALK IT OVER	GRAYSON HUGH	33
36	23	GOOD THING	FINE YOUNG CANNIBALS	39
37	37	SOUL PROVIDER	MICHAEL BOLTON	36
38	—	THAT'S THE WAY	KATRINA AND THE WAVES	42
39	24	WHO DO YOU GIVE YOUR LOVE TO?	MICHAEL MORALES	37
40	31	BABY DON'T FORGET MY NUMBER	MILLI VANILLI	32

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HOT 100 A-Z PUBLISHERS/PERFORMANCE RIGHTS/SHEET MUSIC

TITLE (Publisher - Licensing Org.)	Sheet Music Dist.
18 AND LIFE (New Jersey Underground, ASCAP)	CLM
AND THE NIGHT STOOD STILL (Realsongs, ASCAP)	WBM
ANGEL EYES (Lillybilly, BMI/Bug, BMI/Lucrative, BMI) CLM	CLM
BABY DON'T FORGET MY NUMBER (MCA, ASCAP) HL	HL
BATDANCE (FROM "BATMAN") (Controversy, ASCAP)	WBM
BUFFALO STANCE (Virgin Music/SBK Songs/Warner Chappell Music/Warner-Tamerlane, BMI/Copyright Control) HL/CPP/WBM	WBM
BUST A MOVE (Vary White, ASCAP/Young Man Moving, ASCAP)	ASCAP
CLOSE MY EYES FOREVER (Lisabella, ASCAP/Virgin, ASCAP/SBK April, ASCAP) CLM/CPP	ASCAP
CLOSER TO FINE (Gothard, BMI/Virgin Songs, BMI) CPP	CPP
COLD HEARTED (Eliot Wolff, ASCAP/Virgin, ASCAP) CPP	ASCAP
COME HOME WITH ME BABY (Dead Or Alive, ASCAP/WB, ASCAP) WBM	WBM
COVER OF LOVE (St.Cecelia, BMI/Weir Brothers, ASCAP)	ASCAP
CRAZY ABOUT HER (Rod Stewart, ASCAP/Intersong, ASCAP/Hitchings, ASCAP/BMG, ASCAP) HL/CPP	HL/CPP
THE DOCTOR (Winddecor, BMI/SBK Blackwood, BMI/Janicaps, BMI/High Frontier, BMI/SBK Blackwood (Canada), BMI) HL	HL
DON'T LOOK BACK (Virgin, ASCAP)	ASCAP
DON'T SAY YOU LOVE ME (Songs Of The Knight, BMI)	BMI
DON'T WANNA LOSE YOU (Foreign Imported, BMI) CPP	CPP
DOWN BOYS (Virgin Songs, BMI/Dick Dragon, BMI/Crab Salad, BMI/Likite Split, BMI/Rich Mcbitch, BMI/Great Lips, BMI) CPP	CPP
DRESSED FOR SUCCESS (Jimmy Fun, BMI) CLM	CLM
THE END OF THE INNOCENCE (Cass County, ASCAP/Zappo, ASCAP) CLM/WBM	CLM/WBM
EVERY LITTLE STEP (Kear, BMI/Hip Trip, BMI) CPP	CPP
EXPRESS YOURSELF (WB, ASCAP/Bleu Disque, ASCAP/Webo Girl, ASCAP/Black Lion, ASCAP) WBM	WBM
FORGET ME NOT (Wild Crusade, ASCAP/Meibach & Epstein, ASCAP/Frisco Kid, ASCAP/Chappell & Co, ASCAP/Mark Spiro, BMI/Screen Gems-EMI, BMI) HL/WBM	HL/WBM
FRIENDS (SBK April, ASCAP/Ultrawave, ASCAP/A Diva, ASCAP/Rightsong, BMI/SBK Blackwood, BMI/Eric B & Rakim, ASCAP) HL	HL
GIRL I'M GONNA MISS YOU (MCA, ASCAP) HL	HL
GOOD THING (Walt Disney, ASCAP) HL	HL
GYPSY ROAD (Eve, ASCAP/Chappell, ASCAP) HL	HL
HANGIN' TOUGH (Maurice Starr, ASCAP/SBK April, ASCAP) HL	HL
HEADED FOR A HEARTBREAK (Verseau, BMI/Small Hope, BMI/Virgin Songs, BMI) CPP	CPP
HEAVEN (Virgin Songs, BMI/Dick Dragon, BMI/Crab Salad, BMI/Likite Split, BMI/Rich Mcbitch, BMI/Great Lips, BMI) CPP	CPP
HEY BABY (Leesum, BMI/Virgin Songs, BMI) CLM	CLM
HEY LADIES (Brooklyn Dust, ASCAP)	ASCAP
HOOKED ON YOU (Lilo, BMI)	BMI
I DROVE ALL NIGHT (Billy Steinberg, ASCAP/Denise Barry, ASCAP) WBM	WBM
I LIKE IT (Island, BMI/Onid, BMI) WBM	WBM
IF I COULD TURN BACK TIME (Realsongs, ASCAP) WBM	WBM
IF YOU DON'T KNOW ME BY NOW (Assorted, BMI/Mighty Three, BMI)	BMI
I'LL BE LOVING YOU (FOREVER) (SBK April, ASCAP) HL	HL
I'M THAT TYPE OF GUY (Def Jam, ASCAP/L.L. Cool J, ASCAP/D And D, ASCAP/Virgin, ASCAP) CPP	CPP
IN MY EYES (Saja, BMI/Mya-T, BMI) HL	HL
IN YOUR EYES (THEME FROM "SAY ANYTHING") (Ciofine, BMI/Hidden Pun, BMI)	BMI
INTO THE NIGHT (Papa Jack, BMI/Conus, BMI) WBM	WBM
IT ISN'T, IT WASN'T, IT AIN'T NEVER GONNA BE (Albert Hammond, ASCAP/WB, ASCAP/Realsongs, ASCAP) WBM	WBM
IT'S NO CRIME (Hip Trip, BMI/Kear, BMI/Greenskirt, BMI)	BMI
IT'S NOT ENOUGH (Martin Page, ASCAP/Zomba, ASCAP/Emotional Rex, BMI/Djo, BMI) HL	HL
JACKIE BROWN (Riva, ASCAP) WBM	WBM
JOY AND PAIN (Protoons, ASCAP/Hikim, ASCAP)	ASCAP
KEEP ON MOVIN' (Virgin, ASCAP) CPP	CPP
KISSES ON THE WIND (Virgin, ASCAP) CPP	CPP
LAY ALL YOUR LOVE ON ME (Eieven East, BMI)	BMI
LAY DOWN YOUR ARMS (She Devil, ASCAP/BMG, ASCAP/Virgin, ASCAP/Shipwreck, BMI/Munch-O-Matic, ASCAP)	ASCAP
LAY YOUR HANDS ON ME (Bon Jovi, ASCAP/New Jersey Underground, ASCAP/Pr, ASCAP) WBM	WBM
LET THE DAY BEGIN (Neeb, ASCAP/WB, ASCAP) WBM	WBM
LITTLE FIGHTER (Vavoom, ASCAP) WBM	WBM
LOVE CRIES (Chrysalis, ASCAP) CLM	CLM
LOVE HAS TAKEN ITS TOLL (Dasnce, BMI/Linz, BMI) CLM	CLM
LOVE SONG (Fiction, BMI)	BMI
ME MYSELF AND I (Tee Girl, BMI/Bridgeport, BMI)	BMI
MISS YOU LIKE CRAZY (Prince Street, ASCAP/Lauren Wesley, BMI/Screen Gems, ASCAP/Irving, BMI/Gemlia, BMI) CPP/WBM	CPP/WBM
MY FIRST NIGHT WITHOUT YOU (Relia, BMI/Billy Steinberg, ASCAP/Denise Barry, ASCAP) WBM	WBM
MY PARADISE (Music Corp. Of America, BMI) HL	HL
NATURE OF LOVE (SBK Songs, BMI/SBK Blackwood, BMI) HL	HL
NEED A LITTLE TASTE OF LOVE (SBK April, ASCAP/Bovina, ASCAP)	ASCAP
NIGHTTRAIN (Guns N' Roses, ASCAP) CLM	CLM
NO MORE RHYME (Deborah Ann's, ASCAP/Walden Music, ASCAP) HL	HL
OH DADDY (Saiko, ASCAP)	ASCAP
ON OUR OWN (FROM "GHOSTBUSTERS II") (Kear, BMI/Hip Trip, BMI/Green Skirt, BMI) CPP	CPP
ON THE LINE (Music Impossible, BMI/Cota, BMI)	BMI
ONCE BITTEN TWICE SHY (SBK April, ASCAP/lan Hunter, ASCAP) HL	HL
ONE (Gibb Brothers, BMI/Careers, BMI/BMG, PRS) HL	HL
PRIDE & PASSION (Eddie And The Cruisers, BMI/John Cafferty, BMI)	BMI
THE PRISONER (Hojo, BMI)	BMI
PUR YOUR MOUTH ON ME (Eddie Murphy, ASCAP/Gratitude Sky, ASCAP/Penzafire, ASCAP/Virgin, ASCAP) CPP	CPP
RIGHT HERE WAITING (Chi-Boy, ASCAP) CLM	CLM
RIGHT NEXT TO ME (ADRA, BMI/Guinea Farm, BMI)	BMI
RUNNIN' DOWN A DREAM (Gone Gator, ASCAP/SBK April, ASCAP/Wild Gator, ASCAP/WB, ASCAP) CPP/WBM/HL	CPP/WBM/HL
SACRED EMOTION (Music Corp. Of America, BMI/Bayjun Beat, BMI) HL	HL
SATISFIED (Chi-Boy, ASCAP) CLM	CLM
SECRET RENDEZVOUS (Kear, BMI/Hip Trip, BMI/Green Skirt, BMI) CPP	CPP
SEND ME AN ANGEL '89 (Wheatley, BMI/Australian Tumbleweed, BMI) HL	HL
SHOWER ME WITH YOUR LOVE (Colgems-EMI, ASCAP) WBM	WBM
SMOOTH UP (Buffoonery Grooves, ASCAP/Virgin, ASCAP) CLM	CLM
SO ALIVE (Warner-Tamerlane, BMI) WBM	WBM
SOUL PROVIDER (Mr.Bolton, BMI/Non Pareil, ASCAP) WBM	WBM
TALK IT OVER (April, ASCAP/Rhu-Afon, ASCAP) HL	HL
TELL ME I'M NOT DREAMING (See This House, ASCAP/Colgems-EMI, ASCAP/Sudano Songs, BMI) WBM	WBM
THAT'S THE WAY (Megasongs, BMI/Screen Gems-EMI, BMI) WBM	WBM
THIS TIME I KNOW IT'S FOR REAL (All Boys Music, BMI/Sweet Summer Night, ASCAP) CPP	CPP
TOY SOLDIERS (Famous, ASCAP/Tika Music, ASCAP/Ensign, BMI) CPP	CPP
TROUBLE ME (Christian Burial, ASCAP) MSC	MSC
TURNED AWAY (Selessongs, ASCAP/Honeylook, ASCAP)	ASCAP
WALKIN' SHOES (Photon, BMI/Sneak Attack, BMI)	BMI
WHAT ABOUT ME (Australian Tumbleweed, BMI)	BMI
WHAT I LIKE ABOUT YOU (Forever Endeavor, ASCAP)	ASCAP
WHAT YOU DON'T KNOW (EMI, BMI/Panchin, BMI) WBM	WBM
WHEN THE RADIO IS ON (No-Cal, ASCAP/Red Admiral, BMI)	BMI
WHO DO YOU GIVE YOUR LOVE TO? (Boom Tat, ASCAP/PolyGram International, ASCAP) WBM	WBM
WIND BENEATH MY WINGS (FROM "BEACHES") (WB Gold, ASCAP/Warner House of Music, BMI) WBM	WBM
YOU BETTER DANCE (Colgems-EMI, ASCAP/Boston International, ASCAP) WBM	WBM
(YOU'RE MY ONE AND ONLY) TRUE LOVE (Robi-Rob, ASCAP/Red Instructional, ASCAP/Free-Dome, ASCAP)	ASCAP

THE SONG RADIO DEMANDED!



EXPOSE

"WHEN I LOOKED AT HIM"

Exposé follows-up 5 consecutive Top 10 hits with a new ballad that takes them even further than their #1 smash "Seasons Change." Introducing "When I Looked At Him," the new single from Ann Curless, Jeanette Jurado and Gioia. From their hot new album, **What You Don't Know**, already over 600,000.

"Strong follow-up single with one of the best songs from the album. Just like 'Seasons Change' this one should go all the way." - Kevin Weatherly KKLQ

"This will be another huge Exposé ballad." - Louis Kaplan Y107

"We've been playing 'When I Looked At Him' since the release of the album and this one is a smash. A powerful slow jam and Jeanette delivers some killer vocals!" - Keith Naftaly KMEI

"Absolute smash! Will be their next #1" - Brian Bridgman KIIS/FM

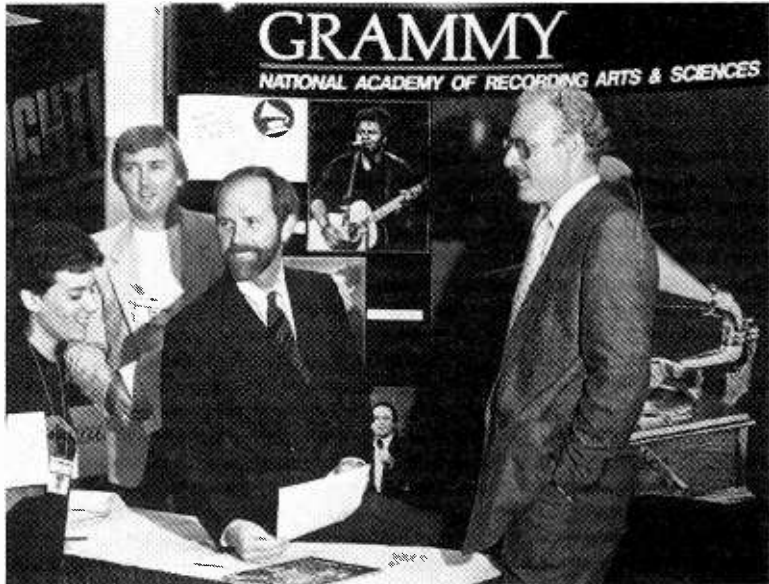
WHEN YOU PLAY IT. EXPOSE IT.



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Produced by Lewis A. Morinoff for Pantera Productions
Executive Producers: Ismael Correa for Charisma Recording Inc. & Francisco J. Diaz for Pantera Group Enterprises, Inc.
Direction: Pantera Group Enterprises, Inc.





NARAS Goes NMS. Top executives from the National Academy Of Recording Arts And Sciences are on hand at New York's New Music Seminar for their "Grammy On The Road" exhibition. Shown standing behind the NARAS table, from left, are Ron Bergan, national education coordinator; Michael Greene, president; and Stuart Ginsburg, president, New York chapter.

NEW COMPANIES

Strictly Rhythm Records Inc., formed by Mark Finkelstein. Company will focus exclusively on house/dance music. First release will be "Feel the Rhythm of House," by Tylon. Suite 312, 1650 Broadway, New York, N.Y. 10019; 212-246-0026.

Love Dove Productions Inc., formed by Anthony DeVeaux, Andrae Montgomery, and Stephen Washington. Emphasis on developing new artists, promotion, and material secured for unsigned artist. Presently accepting demos and press releases. 811 Crotona Park North, Bronx, N.Y. 10460; 212-294-6112.

Studio Support Services, formed by Steve Bramberg, is a referral, representation, consultation, studio time brokerage, and production coordina-

tion company. Company will refer and represent studios, musicians, engineers, and technicians, as well as provide consultation to studios and clubs to solve management problems. 15 Sintsink Drive West, Port Washington, N.Y. 11050; 516-767-3295.

Ron E Rucs Records, an independent label formed by Ron Townsend. Emphasis will be placed on dance music. First release is "Secret," by Janet Jeffry. P.O. Box 5442, Mission Hills, Calif. 91345; 818-892-2813.

Master Talent, a booking agency formed by Jerry Ferguson and Steve Forssell. Company will focus on booking Washington, D.C.-based bands throughout the East Coast. Suite D, 407 Church Street N.E., Vienna, Va. 22180; 703-281-3078.

Atch Records & Productions, formed by Sandra Sims-Strachan and Charles Atchison. Company will focus on the development of new artists, artist management, and concert promotion. Suite 380, 10103 Fondren, Houston, Texas 77096; 713-981-6540.

Dallian Records, an independent record label focusing on rap and dance music, formed by Johnnie Norwood. First release is "Working

For The Man," by Slam Jamm. P.O. Box 437, Wilmington, Del. 19899; 302-654-0142.

Silver Swan Entertainment, formed Eric P. Martin, is a music publishing company. Material is currently being accepted. P.O. Box 931076, Los Angeles, Calif. 90093; 213-876-7643.

Kazually Def Records, a hip-hop and R&B label formed by Kurtis D. Nelson. First release is "Don't Take The Fall," by MC Kazy D. Other initial signees include vocalist La'Von. 112A Schley Blvd., Bremerton, Wash. 98310; 206-479-8885.

Order Productions, a production and publishing company formed by composer/producer Jeff Order. Company specializes in R&B, dance, rock, and new age music. 6503 York Road, Baltimore, Md. 21212; 301-377-2270.

Creative Productions, formed by Robert Travaglione. Company specializes in promotions and marketing for bands and musical acts. 6852 Dumbarton Drive, Charlotte, N.C. 28210; 704-552-5838.

Send information to New Companies, Billboard, 1515 Broadway, New York, N.Y. 10036.

CALENDAR

A weekly listing of trade shows, conventions, award shows, seminars, and other notable events. Send information to Calendar, Billboard, 1515 Broadway, New York, N.Y. 10036.

AUGUST

August 6-9, 1989 VSDA Convention, Las Vegas Hilton, Las Vegas. 609-596-8500.
August 14, National Academy Of Songwriters' "The New Alternatives: New Age/New Jazz/New

Folk," At My Place, Santa Monica, Calif. Bruce U.R. Walker, 213-463-7178.

August 17-20, Jack The Rapper's 13th Annual Family Affair, Atlanta Airport Marriott, Atlanta. Bilye Love, 407-423-2328.

August 21, Composer's Workshop, 38 E 29th St., New York. Sheila Davis, 212-674-1143.

August 22, Miller/Viglione's Music Business Monthly Career Workshop III, Holiday Inn, Somerville, Mass. Joe Viglione, 617-935-5386, or Julie Fiore, 617-242-3353.

August 24, National Academy Of Songwriters' Spotlight Performance, Carlos N' Charlie's, Los Angeles. Bruce U.R. Walker, 213-463-7178.

SEPTEMBER

Sept. 7-9, Entertainment Business Expo '89, Cuyahoga Community College, Cleveland. 216-464-5055.

Sept. 13-16, NAB Radio '89, Convention Center, New Orleans. 202-429-5444.

Sept. 15-24, Eleventh Annual Georgia Music Festival, Atlanta. Glenn Christian, 404-656-3551.

Sept. 21, National Academy Of Songwriters' Spotlight Performance, Carlos N' Charlie's, Los Angeles. Bruce U.R. Walker, 213-463-7178.

Sept. 21-23, Concrete Foundations Forum '89, Sheraton Universal Hotel, Los Angeles. Kim Kaiman, 212-645-1360.

Sept. 21-24, Rap Conference, International Hotel, Atlantic City, N.J. Dee Rollins, 609-345-0885.

Sept. 23, Focus On Video '89: Canada's National Video Trade Show, Regal Constellation Hotel, Toronto. Angela Abromaitis, 416-763-2121.

Sept. 23, Georgia Music Hall Of Fame Awards Banquet/Concert, Georgia World Congress Center, Atlanta. Glenn Christian, 404-656-3551.

Sept. 24, National Academy Of Recording Arts And Sciences' Tom Scott Roast, Sportsmen's Lodge, North Hollywood, Calif. Billy James, 818-843-8253.

Sept. 24-26, Amusement Business and Billboard's Seventh Annual Sponsorship Seminar: Winning At Sponsorship, Hotel Inter-Continental, New Orleans. 615-321-4254.

Sept. 25-27, NARM Retailers Conference, Biltmore Hotel, Coral Gables, Fla. 609-596-2221.

OCTOBER

Oct. 28-29, BMI's Songwriters Expo '89, Pasadena Holiday Inn, Pasadena, Calif. 213-654-1666.

LIFELINES

BIRTHS

Girl, Dana Mary, to David and Deborah Williams, July 17 in Woodland Hills, Calif. He is a guitarist/songwriter.

Girl, Elizabeth Christine, to Bill and Cia Holmes, July 20 in Rochester, N.Y. He is agency manager at Feels So Good Productions Inc.

MARRIAGES

John Alain to Sherry Rettig, July 3

in Seattle. She is manager of A&R administration, West Coast, RCA Records.

Jeb Burke to Bess Dulany, July 29 in Kennebunkport, Maine. She is management assistant to the Pat Metheny Group and The Touring Company.

Send information to Lifelines, Billboard, 1515 Broadway, New York, N.Y. 10036.

MISSION (ALMOST) IMPOSSIBLE

(Continued from page 13)

day's hot premium item. Unfortunately, this popularity may not last too long. Like the new kid on the block, videos are bound to be ignored when the next hot premium product appears on the scene.

Marketing special-interest videos is not an easy task. Even when you follow all the rules, you aren't guaranteed success in this hit-or-miss business. Getting special-interest product into the pipeline often feels like trying to feed medicine to a sick and crabby child. Perhaps because it is so hard-earned, success in the special-interest arena is extremely rewarding.

Vestron's experience with "Shirley MacLaine's Inner Workout" is a good example, and one that I am personally familiar with. Vestron recognized an opportunity in the new age arena and responded by signing the most celebrated name in the field, Shirley MacLaine. But even with MacLaine's

name attached and her reputation as a best-selling author, distributors were skeptical; they didn't understand the concept of a video that would help you relax. Reminding them that once upon a time, they were just as skeptical about Jane Fonda's first exercise video didn't help much.

So Vestron introduced a product guarantee program (we called it "Relax—It's Risk-Free") that demonstrated its commitment to the project and minimized the risk for customers. Then we booked MacLaine on an extensive publicity tour, including stops at the nation's most popular television and radio talk shows, as well as visits to distributors, retailers, and rackjobbers. The program paid off for everyone, proving that along with the obstacles, there are opportunities in the special-interest marketplace.

CHAIN STARTS RENTALS

(Continued from page 7)

suppliers] could go to \$89.95," like they do with videocassettes, she says. Tower has stocked videodisks for years and tried rental in two San Francisco-area stores. "It was not all that successful. The player base was not out there."

Few other prominent video specialty chains have shown interest in videodisks. At Palmer Video, VP of retail Carl Pallini cites low player penetration and "small margins" as reasons the Elizabeth, N.J.-based chain has held back. Erol's Inc. is "looking at videodisk," says Jan Barrett, director of executive services. At West Coast Video/National Video, a spokeswoman says the firm is not seriously involved in the format.

MARKET ACTION

BILLBOARD CHARTS THE TOP ENTERTAINMENT STOCKS

COURTESY OF
PAINE WEBBER RESEARCH, 1285 Ave. of the Americas
New York, N.Y. 10019, (212) 713-2000

Company	Sale/ 1000's	Open 7/25	Close 7/31	Change
NEW YORK STOCK EXCHANGE				
Blockbuster Entertainment	2075.7	16 1/2	14 1/2	-2 1/2
CBS Inc.	245.4	212 1/2	219	+6 1/2
Capital Cities Communications	123.9	509 1/2	527 1/2	+18 1/2
Carolco Pictures	261.2	10 1/2	10 1/2	-1/2
Coca-Cola	3262	61 1/2	68	+6 1/2
Columbia Pictures	2852.4	21 1/2	22 1/2	+1 1/2
Walt Disney	3220	101 1/2	107 1/2	+5 1/2
Eastman Kodak	6675.7	47 1/2	48 1/2	+1 1/2
Handleman	1023.6	26 1/2	28 1/2	+2
MCA Inc.	3201.3	62 1/2	66 1/2	+4 1/2
MGM/UA	163.8	18 1/2	18 1/2	+1/2
Orion Pictures Corp.	206.4	21 1/2	21 1/2	-1/2
Paramount Communications Inc.	4343	59 1/2	59	-1/2
Pathe Communications	44.5	3 1/2	3 1/2	+1/2
Sony Corp.	144.9	56 1/2	57 1/2	+1 1/2
TDK	18.1	43	41 1/2	-1 1/2
Vestron Inc.	145.8	3 1/2	3	-1/2
Warner Communications Inc.	4200.4	67 1/2	67 1/2	.....
Westinghouse	1149.4	67 1/2	69 1/2	+2 1/2
AMERICAN STOCK EXCHANGE				
Commtron	13.4	8	7 1/2	-1/2
Electrosound Group Inc.	1.4	1 1/2	1 1/2	+1/2
Nelson Holdings Int'l	418.4	7 1/2	7 1/2	-1/2
New World Pictures	.....	.....	.....	.....
Price Communications	111.1	6 1/2	6 1/2	+1/2
Prism Entertainment	33	3	3 1/2	+1/2
Unitel Video	2.6	14	13 1/2	-1/2
OVER THE COUNTER				
Acclaim Entertainment	.....	.....	.....	.....
Certron Corp.	.....	1 1/2	1 1/2	.....
Dick Clark Productions	.....	5	4 1/2	-1/2
LIN Broadcasting	.....	109	109	.....
LIVE Entertainment	.....	18 1/2	17 1/2	-1/2
Recoton Corp.	.....	6	6	.....
Reeves Communications	.....	5 1/2	5 1/2	.....
Rentrak	.....	2 1/2	2 1/2	.....
Satellite Music Network, Inc.	.....	5 1/2	5 1/2	.....
Scripps Howard Broadcasting	.....	76	76	.....
Shorewood Packaging	.....	26	27	+1
Sound Warehouse	.....	.....	.....	.....
Specs Music	.....	8 1/2	8 1/2	+1 1/2
Starstream Communications Group, Inc.	.....	1	1	.....
Trans World Music	.....	20	19 1/2	+1/2
Video Jukebox Network	.....	3	3	.....
Wall To Wall Sound And Video	.....	3 1/2	3 1/2	.....
Westwood One	.....	10 1/2	10 1/2	.....
LONDON STOCK EXCHANGE (In Pence)				
Chrysalis	.....	172	173	+1
Pickwick	.....	221	222	+1
Really Useful Group	.....	653	652	-1
Thorn EMI	.....	780	828	+48

SURVEYED PROMOTERS SAY SUMMER CONCERT SEASON IS SOFT

(Continued from page 5)

not selling out, leaving little cushion to recoup losses from unsuccessful shows. Some promoters are also blaming their somewhat sluggish box office on the huge success of this summer's movie crop.

"Thank God for the Who," says Barry Fey of Fey Concerts in Denver. "We're not doing as well as expected, but we're doing better than a lot of people. There's been a few really great surprises, a couple of disappointments. It's a softer summer than anyone imagined. Everyone's

saying movies are to blame. I don't know what's killing [concerts]. It's just that no one's coming to the shows."

Frank Russo of Concerts East/Gemini Productions in Providence, R.I., says, "There was a glut of metal last year, and now there's a glut of nostalgia. Quite frankly, this year differs in that we have a major competitor in the movie houses. \$1.8 billion will be spent by the American people in movie houses, and that has to take a chunk away from the touring industry."

Russo claims his cautious buying on acts has kept his profits up. "When our upside was negligible compared with the risk, those were the acts we got away from. We weren't always right, but opposed to having 30 losers and 10 winners, it was nothing insurmountable."

One promoter who asked not to be named agreed with Russo, saying that most amphitheatre acts are doing about 65% of capacity.

"The sheds are playing, but things are not going gangbusters," the source says. "Neil Diamond is selling seats, but a lot of the stuff is not as strong on the second leg of the tour.

The problem this year is not any one big loss, it's that the smaller-level groups playing the sheds are only doing 3,000-4,000 [tickets] and there's a lack of stuff on the top level, the bread and butter."

The source adds: "We may not be doing volume, but the price to get in is up, so that compensates."

Don Law, a Boston-area promoter who handles the Great Woods and Tanglewood amphitheatres in Massachusetts, also blames the soft summer on the lack of major attractions on the road, although he reports, "We're doing fine. I haven't had that many acts that haven't done well."

But Law also admits, "I'd say business overall is off some from last year, since we don't have the superstars doing multiple dates. It's more a case of lots of acts that can do 5,000-10,000 seats as opposed to 10,000-20,000 seats."

"Things go in cycles and this is a bad cycle," says Army Granat of Chicago-based Jam Productions. "There have been some huge stadium shows, supershow; but besides those, there doesn't seem to be an abundance of strong arena shows. And some of the shows have been disappointing. They

didn't draw like we thought they would."

The same is true on the West Coast, according to Ted Mankin of Avalon Attractions in Los Angeles. "Business has been off; no one seems to be generating a tremendous amount of excitement," he says. "With the exception of the New Order package, Stones, and the Who, there are no incredibly special events."

Many promoters noted that the summer's successes were tried-and-true road performers, such as the Who and the Chicago/Beach Boys package. However, one promoter points out that this bodes poorly for the future: "I blame a tremendous amount of this on the radio," the source says. "I'm not excited about promoting 25-year-old bands. No one new is getting a chance to get through when radio is playing the new Steve Winwood cut instead of the new PiL or Dinosaur Jr. cut."

Two other East Coast promoters had mixed reviews on the season. Larry Magid of Electric Factory Concerts in Philadelphia says his season is "about as good as last summer, but neither matches the summer before."

Magid declines to name specific winners and losers, but notes his new venture into the Atlantic City, N.J., market has been doing particularly well.

John Scher of Metropolitan Entertainment in Montclair, N.J., says his summer "has been a real roller coaster. It's gone from the highest highs to the lowest lows." Scher's box score has stadium shows by the Who and Bon Jovi as the big winners. The downside of the Metropolitan ledger shows the Club MTV swing and Dick Clark's American Bandstand tour.

Though the summer may not have been as hot as desired, fall looks promising to several promoters, with tours planned by the Rolling Stones, Motley Crue, and Billy Joel, among others.

"It should be strong," Jam's Mankin predicts. "We've got some R.E.M. dates, Fine Young Cannibals with Neneh Cherry opening, and a bunch of modern music dates."

"The fall looks good with more Cinderella dates and the Great White and Tesla package," agrees Granat. Besides, he adds, "What else can I say? We're in the business of being optimistic."

DISPUTE BEGETS ASSN.

(Continued from page 5)

bers, which include just about every significant player in the Canadian rackjobber and retail sectors, have sent two major record labels and the recording industry's trade group a stern letter asking for a delay in the planned Jan. 1 discontinuation of the long box.

WEA Music of Canada Ltd. and PolyGram Inc. Canada have said they will simply offer the jewel box starting in 1990. They have cut prices in the meantime to help retailers and rackers pay for anti-theft devices.

Although not formally announced, Virgin and its distributor, A&M Records, have also moved to stop the long box. It is expected that other labels will soon follow.

But Handleman's newly appointed Canadian chief, Tom Sombola, says the retail group eyes Sept. 1, 1990, as "a more acceptable date" for dealing with the disappearance of the long box. "Our fall selling season [is] not [an] appropriate time to be focusing on a matter of this magnitude," says Sombola, who is spearheading the association.

Neither PolyGram, WEA, nor the Canadian Recording Industry Assn. has responded to the letter.

Sombola says retailers and rackers expected more time to discuss the long-box elimination; instead, he says, WEA and PolyGram moved swiftly after initially informing the trade.

"There's a great deal of miscommunication at this point," he says. "We need adequate time to change."

Sombola, who came to Canada in the last year from Handleman's U.S. operation, says he hopes the Canadian group will be able to participate in several NARM campaigns. NARM's Canadian recruiting drives haven't caught on over the years. "We feel we can work very closely with NARM," he says.

Among the new group's ground-floor members: A&A Records and Tapes, A&B Sound, Groupe de Musique, Handleman, HMV Canada, Millbank Music, National Record Distributors, Pindoff's Record Sales, Roblan's Distributors (Sam The Record Man), Records on Wheels, Saturn Distributing, Sunrise Records & Tapes, and Total Sound.

"I was very impressed that we could all cooperate this way," Sombola says of a mid-July meeting at which a decision was made to formally organize.

Members will be asked to contribute \$1,000 each to a fund that will examine the extent to which offices should be organized and activities undertaken by the group.

When formed, the retail coalition will augment existing Canadian trade groups and performing rights societies.

FOR WEEK ENDING AUGUST 12, 1989

HOT CROSSOVER 30

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	1	9	ON OUR OWN MCA 53662	◆ BOBBY BROWN 3 weeks at No. 1
2	2	3	12	SECRET RENDEZVOUS WARNER BROS. 7-27863	◆ KARYN WHITE
3	3	4	8	BATDANCE (FROM "BATMAN") WARNER BROS. 7-22924	◆ PRINCE
4	10	11	7	COLD HEARTED VIRGIN 7-99196	◆ PAULA ABDUL
5	6	7	8	SHOWER ME WITH YOUR LOVE COLUMBIA 38-68746	◆ SURFACE
6	9	8	10	KEEP ON MOVIN' VIRGIN 7-99205	◆ SOUL II SOUL
7	8	10	9	FRIENDS MCA 53660	◆ JODY WATLEY WITH ERIC B. & RAKIM
8	12	16	4	HANGIN' TOUGH COLUMBIA 38-68960	◆ NEW KIDS ON THE BLOCK
9	5	5	13	I LIKE IT 4TH & B'WAY 7483/ISLAND	◆ DINO
10	4	2	11	IF YOU DON'T KNOW ME BY NOW ELEKTRA 7-69297	◆ SIMPLY RED
11	14	18	5	DON'T WANNA LOSE YOU EPIC 34-68959/E.P.A.	◆ GLORIA ESTEFAN
12	11	9	9	I'M THAT TYPE OF GUY DEF JAM 38-68902/COLUMBIA	◆ L.L. COOL J
13	7	6	10	TOY SOLDIERS COLUMBIA 38-68747	◆ MARTIKA
14	13	13	9	HOOKEE ON YOU ATCO 7-99210	◆ SWEET SENSATION
15	18	22	4	RIGHT HERE WAITING EM 50219	◆ RICHARD MARX
16	16	19	6	YOU'RE MY ONE AND ONLY (TRUE LOVE) VENETA VV-1433/A&M	◆ SEDUCTION
17	17	20	7	TURNED AWAY ATLANTIC 7-88917	◆ CHUCKII BOOKER
18	15	14	12	IN MY EYES LMR 74004	◆ STEVIE B
19	23	—	2	GIRL I'M GONNA MISS YOU ARISTA 1-9870	◆ MILLI VANILLI
20	22	24	3	KISSES ON THE WIND VIRGIN 7-99183	◆ NENEH CHERRY
21	24	—	2	IT'S NO CRIME SOLAR 68966/E.P.A.	◆ BABYFACE
22	25	—	2	BUST A MOVE DELICIOUS VINYL 105/ISLAND	◆ YOUNG M.C.
23	NEW	1	1	PUT YOUR MOUTH ON ME COLUMBIA 38-68897	◆ EDDIE MURPHY
24	NEW	1	1	YOU BETTER DANCE MCA 53673	◆ THE JETS
25	20	17	15	BABY DON'T FORGET MY NUMBER ARISTA 1-9832	◆ MILLI VANILLI
26	NEW	1	1	CONGRATULATIONS A&M 1407	◆ VESTA
27	21	15	12	WHAT YOU DON'T KNOW ARISTA 1-9836	◆ EXPOSE
28	29	26	3	COME HOME WITH ME BABY EPIC 34-68885/E.P.A.	◆ DEAD OR ALIVE
29	27	—	2	NO MORE RHyme ATLANTIC 7-88885	◆ DEBBIE GIBSON
30	19	12	11	EXPRESS YOURSELF SIRE 7-22948/WARNER BROS.	◆ MADONNA

○ Products with the greatest airplay gains this week. ◆ Videoclip availability. Billboard, copyright 1989.

Billboard POWER PLAYLISTS

FOR WEEK ENDING AUGUST 12, 1989

Sample Playlists of the Nation's Largest Crossover Radio Stations



Hot 97 FM

New York P.D.: Steve Ellis


1	1	Send N Seal, Keep On Movin'	◆ BOBBY BROWN
2	2	Shove It, In My Eyes	◆ KARYN WHITE
3	3	Bobby Brown, On Our Own (From "Ghostbusters II")	◆ BOBBY BROWN
4	4	Karyn White, Secret Rendezvous	◆ KARYN WHITE
5	5	Dim, I Like It	◆ DINO
6	6	Jody Watley With Eric B. & Rakim, Friends	◆ JODY WATLEY WITH ERIC B. & RAKIM
7	7	Sweet Sensation, Hooked On You	◆ SWEET SENSATION
8	8	Simply Red, If You Don't Know Me By Now	◆ SIMPLY RED
9	9	Sa-Fire, Gonna Make It	◆ SA-FIRE
10	10	Paula Abdul, Cold Hearted	◆ PAULA ABDUL
11	11	Gloria Estefan, Don't Wanna Lose You	◆ GLORIA ESTEFAN
12	12	My Kid, Everything I Own	◆ MY KID
13	13	L.L. Cool J, I'm That Type Of Guy	◆ L.L. COOL J
14	14	New Kids On The Block, Hangin' Tough	◆ NEW KIDS ON THE BLOCK
15	15	Surface, Shower Me With Your Love	◆ SURFACE
16	16	Martika, Toy Soldiers	◆ MARTIKA
17	17	Dubbie Gibson, No More Rhyme	◆ DEBBIE GIBSON
18	18	Dead Or Alive, Come Home With Me Baby	◆ DEAD OR ALIVE
19	19	Lisa Lisa & Cult Jam, Just Get It Together	◆ LISA LISA & CULT JAM
20	20	Red Stewart, Crazy About Her	◆ RED STEWART
21	21	Prince, Balance (From "Batman")	◆ PRINCE
22	22	Martika, Toy Soldiers	◆ MARTIKA
23	23	Information Society, Lay All Your Love On Me	◆ INFORMATION SOCIETY
24	24	Madonna, Express Yourself	◆ MADONNA
25	25	Neneh Cherry, Kisses On The Wind	◆ NENEH CHERRY
26	26	Expose, What You Don't Know	◆ EXPOSE
27	27	Stacey Q, Give You All My Love	◆ STACEY Q
28	28	Michael Hamann, Cover Of Love	◆ MICHAEL HAMANN
29	29	Dead Or Alive, Come Home With Me Baby	◆ DEAD OR ALIVE
30	30	Young M.C., Bust A Move	◆ YOUNG M.C.
31	31	Information Society, Lay All Your Love On Me	◆ INFORMATION SOCIETY
32	32	R.D.S.C., Batman/The Original Sound	◆ R.D.S.C.
33	33	Beastie Boys, Hey Ladies	◆ BEASTIE BOYS
34	34	Sharon Bryant, Let Go	◆ SHARON BRYANT
35	35	Waterfront, Nature Of Love	◆ WATERFRONT
36	36	Young M.C., Bust A Move	◆ YOUNG M.C.
37	37	Grayson Hugh, Talk It Over	◆ GRAYSON HUGH
38	38	Jazzin' Demman, Too Many Broken Hearts	◆ JAZZIN' DEMMAN
39	39	Michael Hamann, Soul Provider	◆ MICHAEL HAMANN
40	40	Expose, What You Don't Know	◆ EXPOSE
41	41	Stacey Q, Give You All My Love	◆ STACEY Q
42	42	Michael Hamann, Cover Of Love	◆ MICHAEL HAMANN
43	43	Dead Or Alive, Come Home With Me Baby	◆ DEAD OR ALIVE
44	44	Young M.C., Bust A Move	◆ YOUNG M.C.
45	45	Information Society, Lay All Your Love On Me	◆ INFORMATION SOCIETY
46	46	R.D.S.C., Batman/The Original Sound	◆ R.D.S.C.
47	47	Beastie Boys, Hey Ladies	◆ BEASTIE BOYS
48	48	Sharon Bryant, Let Go	◆ SHARON BRYANT
49	49	Waterfront, Nature Of Love	◆ WATERFRONT
50	50	Young M.C., Bust A Move	◆ YOUNG M.C.



Q102

Philadelphia P.D.: Elvis Duran

1	1	Richard Marx, Right Here Waiting	◆ RICHARD MARX
2	2	New Kids On The Block, Hangin' Tough	◆ NEW KIDS ON THE BLOCK
3	3	Bobby Brown, On Our Own (From "Ghostbusters II")	◆ BOBBY BROWN
4	4	L.L. Cool J, I'm That Type Of Guy	◆ L.L. COOL J
5	5	Fajana Party, Yo No Se	◆ FAJANA PARTY
6	6	Prince, Balance (From "Batman")	◆ PRINCE
7	7	Surface, Shower Me With Your Love	◆ SURFACE
8	8	Send N Seal, Keep On Movin'	◆ BOBBY BROWN
9	9	Martika, Toy Soldiers	◆ MARTIKA
10	10	Paula Abdul, Cold Hearted	◆ PAULA ABDUL
11	11	Gloria Estefan, Don't Wanna Lose You	◆ GLORIA ESTEFAN
12	12	Seduction, You're My One And Only (True Love)	◆ SEDUCTION
13	13	Karyn White, Secret Rendezvous	◆ KARYN WHITE
14	14	Jody Watley With Eric B. & Rakim, Friends	◆ JODY WATLEY WITH ERIC B. & RAKIM
15	15	Simply Red, If You Don't Know Me By Now	◆ SIMPLY RED
16	16	Neneh Cherry, Kisses On The Wind	◆ NENEH CHERRY
17	17	Chuckii Booker, Turned Away	◆ CHUCKII BOOKER
18	18	Sweet Sensation, Hooked On You	◆ SWEET SENSATION
19	19	Shove It, In My Eyes	◆ STEVIE B
20	20	Babyface, It's No Crime	◆ BABYFACE
21	21	Expose, What You Don't Know	◆ EXPOSE
22	22	Stacey Q, Give You All My Love	◆ STACEY Q
23	23	Michael Hamann, Cover Of Love	◆ MICHAEL HAMANN
24	24	Dead Or Alive, Come Home With Me Baby	◆ DEAD OR ALIVE
25	25	Fine Young Cannibals, Good Thing	◆ FINE YOUNG CANNIBALS
26	26	Jenny Holm, No Reason In The World	◆ JENNY HOLM
27	27	Karina & The Waves, That's The Way	◆ KARINA & THE WAVES
28	28	Eddie Murphy, Put Your Mouth On Me	◆ EDDIE MURPHY
29	29	Bea Gees, One	◆ BEA GEES
30	30	Information Society, Lay All Your Love On Me	◆ INFORMATION SOCIETY
31	31	R.D.S.C., Batman/The Original Sound	◆ R.D.S.C.
32	32	Beastie Boys, Hey Ladies	◆ BEASTIE BOYS
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48	48	Waterfront, Nature Of Love	◆ WATERFRONT
49	49	Young M.C., Bust A Move	◆ YOUNG M.C.
50	50	Information Society, Lay All Your Love On Me	◆ INFORMATION SOCIETY



Power 106 FM

Los Angeles P.D.: Jeff Wyatt

1	1	Simply Red, If You Don't Know Me By Now	◆ SIMPLY RED
2	2	Shove It, In My Eyes	◆ STEVIE B
3	3	Bobby Brown, On Our Own (From "Ghostbusters II")	◆ BOBBY BROWN
4	4	Martika, Toy Soldiers	◆ MARTIKA
5	5	Karyn White, Secret Rendezvous	◆ KARYN WHITE
6	6	Jody Watley With Eric B. & Rakim, Friends	◆ JODY WATLEY WITH ERIC B. & RAKIM
7	7	Prince, Balance (From "Batman")	◆ PRINCE
8	8	Paula Abdul, Cold Hearted	◆ PAULA ABDUL
9	9	Dim, I Like It	◆ DINO
10	10	Red Stewart, Crazy About Her	◆ RED STEWART
11	11	New Kids On The Block, Hangin' Tough	◆ NEW KIDS ON THE BLOCK
12	12	Send N Seal, Keep On Movin'	◆ BOBBY BROWN
13	13	Sweet Sensation, Hooked On You	◆ SWEET SENSATION
14	14	Dim, I Like It	◆ DINO
15	15	Surface, Shower Me With Your Love	◆ SURFACE
16	16	Dubbie Gibson, No More Rhyme	◆ DEBBIE GIBSON
17	17	Sa-Fire, Gonna Make It	◆ SA-FIRE
18	18	Martika, Toy Soldiers	◆ MARTIKA
19	19	Johnny O, Highways Of Love	◆ JOHNNY O
20	20	Dead Or Alive, Come Home With Me Baby	◆ DEAD OR ALIVE
21	21	Expose, What You Don't Know	◆ EXPOSE
22	22	Seduction, You're My One And Only (True Love)	◆ SEDUCTION
23	23	Gloria Estefan, Don't Wanna Lose You	◆ GLORIA ESTEFAN
24	24	Young M.C., Bust A Move	◆ YOUNG M.C.
25	25	Madonna, Express Yourself	◆ MADONNA
26	26	Babyface, It's No Crime	◆ BABYFACE
27	27	Stacey Q, Give You All My Love	◆ STACEY Q
28	28	Information Society, Lay All Your Love On Me	◆ INFORMATION SOCIETY
29	29	Robert Palmer, Tell Me I'm Not Dreaming	◆ ROBERT PALMER
30	30	Neneh Cherry, Buffalo Stance	◆ NENEH CHERRY
31	31	New Kids On The Block, I'll Be Loving You (Fore	◆ NEW KIDS ON THE BLOCK
32	32	The Jets, You Better Dance	◆ THE JETS
33	33	Martika, Toy Soldiers	◆ MARTIKA
34	34	Sharon Bryant, Let Go	◆ SHARON BRYANT
35	35	Young M.C., Bust A Move	◆ YOUNG M.C.
36	36	Jazzin' Demman, Too Many Broken Hearts	◆ JAZZIN' DEMMAN
37	37	Boy George, You Found Another Guy	◆ BOY GEORGE



KMEL 106 FM

San Francisco P.D.: Keith Naftaly

1	1	Dim, I Like It	◆ DINO
2	2	Surface, Shower Me With Your Love	◆ SURFACE
3	3	Send N Seal, Keep On Movin'	◆ BOBBY BROWN
4	4	Bobby Brown, On Our Own (From "Ghostbusters II")	◆ BOBBY BROWN
5	5	Young M.C., Bust A Move	◆ YOUNG M.C.
6	6	Tommy Tune, You're My One And Only (True Love)	◆ TOMMY TUNE
7	7	Seduction, You're My One And Only (True Love)	◆ SEDUCTION
8	8	Chuckii Booker, Turned Away	◆ CHUCKII BOOKER
9	9	Jody Watley With Eric B. & Rakim, Friends	◆ JODY WATLEY WITH ERIC B. & RAKIM
10	10	Neneh Cherry, Kisses On The Wind	◆ NENEH CHERRY
11	11	Paula Abdul, Cold Hearted	◆ PAULA ABDUL
12	12	New Kids On The Block, Hangin' Tough	◆ NEW KIDS ON THE BLOCK
13	13	Babyface, It's No Crime	◆ BABYFACE
14	14	Martika, Toy Soldiers	◆ MARTIKA
15	15	Martika, Toy Soldiers	◆ MARTIKA
16			

TOP POP ALBUMS™

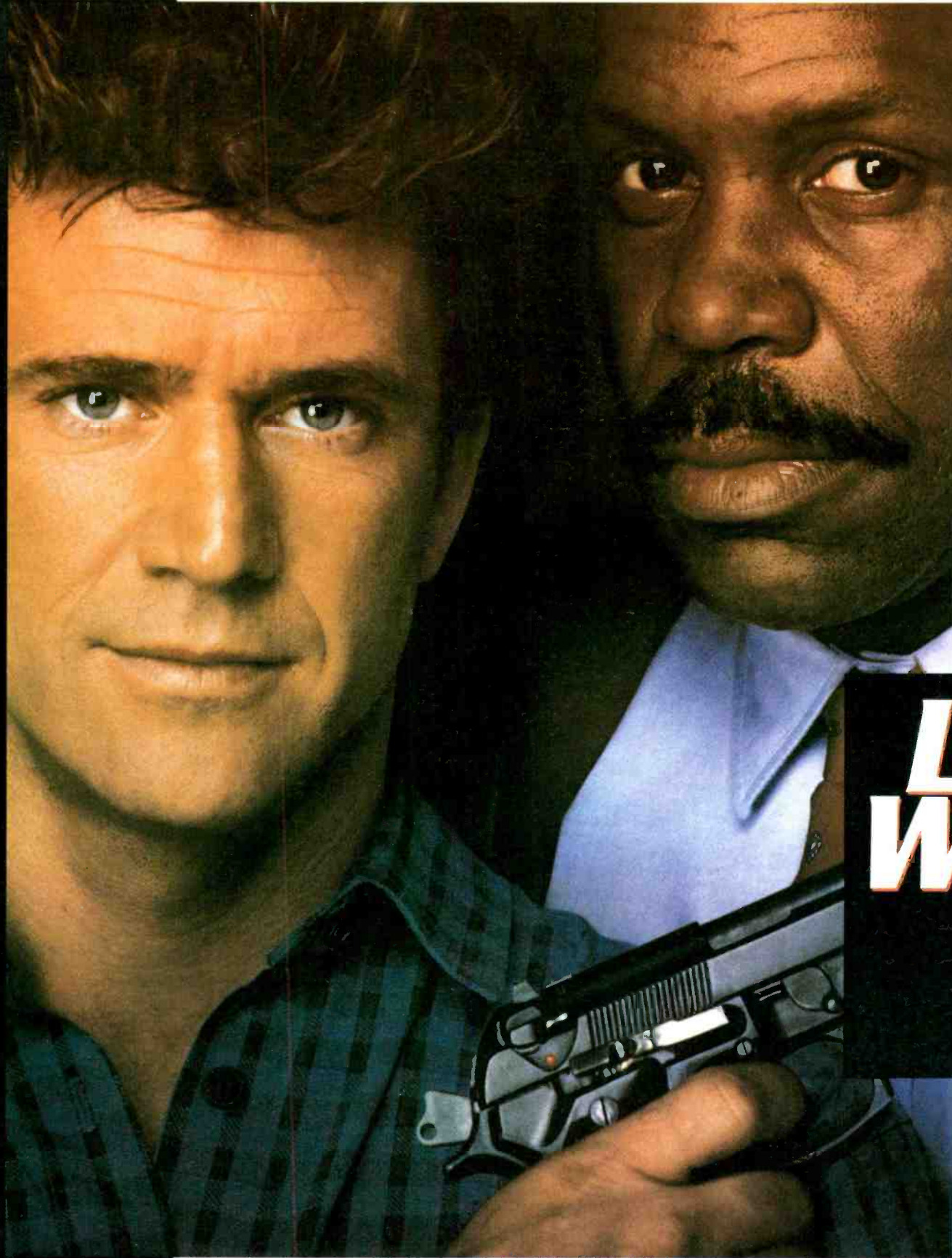
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THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
				Compiled from a national sample of retail store, one-stop, and rack sales reports.	
				★★ NO. 1 ★★	
1	1	1	6	PRINCE WARNER BROS. 25936 (9.98) (CD)	SOUNDTRACK: BATMAN 4 weeks at No. 1
2	3	3	51	NEW KIDS ON THE BLOCK ▲ ³ COLUMBIA FC 40985 (CD)	HANGIN' TOUGH
3	4	8	13	RICHARD MARX ▲ EMI 90380 (9.98) (CD)	REPEAT OFFENDER
4	2	2	23	FINE YOUNG CANNIBALS ▲ I.R.S. 6273/MCA (9.98) (CD)	THE RAW & THE COOKED
5	5	6	14	TOM PETTY ▲ MCA 6253 (9.98) (CD)	FULL MOON FEVER
6	6	4	56	BOBBY BROWN ▲ ⁴ MCA 42185 (9.98) (CD)	DON'T BE CRUEL
7	9	9	56	PAULA ABDUL ▲ ² VIRGIN 90943 (9.98) (CD)	FOREVER YOUR GIRL
8	7	5	21	MILLI VANILLI ▲ ARISTA AL 8592 (9.98) (CD)	GIRL YOU KNOW IT'S TRUE
9	8	7	7	L.L. COOL J DEF JAM OC 45172/COLUMBIA (CD)	WALKING WITH A PANTHER
10	10	11	15	GREAT WHITE ▲ CAPITOL C1-90640 (9.98) (CD)	TWICE SHY
11	11	12	27	SKID ROW ▲ ATLANTIC 81936 (9.98) (CD)	SKID ROW
12	13	17	5	DON HENLEY GEFEN GHS 24217 (9.98) (CD)	THE END OF THE INNOCENCE
13	12	10	19	MADONNA ▲ ² SIRE 25844/WARNER BROS. (9.98) (CD)	LIKE A PRAYER
14	15	16	13	LOVE AND ROCKETS BIG TIME 9715-1-R/RCA (9.98) (CD)	LOVE AND ROCKETS
15	14	13	11	10,000 MANIACS ● ELEKTRA 60815 (9.98) (CD)	BLIND MAN'S ZOO
16	16	14	7	SOUNDTRACK MCA 6306 (9.98) (CD)	GHOSTBUSTERS II
17	17	25	23	MARTIKA COLUMBIA SC 44290 (CD)	MARTIKA
18	28	63	3	GLORIA ESTEFAN EPIC OE 45217/E.P.A. (CD)	CUTS BOTH WAYS
19	19	22	7	WHITE LION ATLANTIC 81969 (9.98) (CD)	BIG GAME
20	24	27	24	WARRANT ● COLUMBIA FC 44383 (CD)	DIRTY ROTTEN FILTHY STINKING RICH
21	18	19	45	BON JOVI ▲ ⁵ MERCURY 836 345 1/POLYGRAM (CD)	NEW JERSEY
22	23	24	23	SIMPLY RED ELEKTRA 60828 (9.98) (CD)	A NEW FLAME
23	29	38	6	SOUL II SOUL VIRGIN 91267 (9.98) (CD)	KEEP ON MOVIN'
24	20	15	30	SOUNDTRACK ▲ ATLANTIC 81933 (9.98) (CD)	BEACHES
25	21	18	16	THE CULT ● SIRE 25871/REPRISE (9.98) (CD)	SONIC TEMPLE
26	22	20	10	STEVIE NICKS ● MODERN 91245/ATLANTIC (9.98) (CD)	THE OTHER SIDE OF THE MIRROR
27	31	35	7	HEAVY D. & THE BOYZ MCA 42302 (8.98) (CD)	BIG TYME
28	26	23	10	THE DOOBIE BROTHERS ● CAPITOL C1-90371 (9.98) (CD)	CYCLES
29	27	26	13	THE CURE ELEKTRA 60855 (9.98) (CD)	DISINTEGRATION
30	25	21	12	JOHN COUGAR MELLENCAMP ▲ MERCURY 838-220-1/POLYGRAM (CD)	BIG DADDY
31	32	31	37	M.C. HAMMER ● CAPITOL C1-90924 (8.98) (CD)	LET'S GET IT STARTED
32	38	39	18	INDIGO GIRLS EPIC FE 45044/E.P.A. (CD)	INDIGO GIRLS
33	33	34	7	EXPOSE ARISTA AL 8532 (9.98) (CD)	WHAT YOU DON'T KNOW
34	34	30	7	ANDERSON, BRUFORD, WAKEMAN, HOWE ARISTA AL 8590 (9.98) (CD)	ANDERSON, BRUFORD, WAKEMAN, HOWE
35	41	42	48	WINGER ▲ ATLANTIC 81867 (9.98) (CD)	WINGER
36	39	44	4	BOOGIE DOWN PRODUCTIONS JIVE 1187-1-J/RCA (8.98) (CD)	GHETTO MUSIC: THE BLUEPRINT OF HIP HOP
37	30	28	9	KOOL MOE DEE JIVE 1182/RCA (8.98) (CD)	KNOWLEDGE IS KING
38	43	49	7	STEVIE RAY VAUGHAN & DOUBLE TROUBLE EPIC OE 45024/E.P.A. (CD)	IN STEP
39	36	32	18	BONNIE RAITT ● CAPITOL C1-91268 (8.98) (CD)	NICK OF TIME
40	40	36	18	JODY WATLEY ● MCA 6276 (8.98) (CD)	LARGER THAN LIFE
41	42	37	27	DEBBIE GIBSON ▲ ² ATLANTIC 81932 (9.98) (CD)	ELECTRIC YOUTH
42	NEW ▶		1	BEASTIE BOYS CAPITOL 91743 (9.98) (CD)	PAUL'S BOUTIQUE
43	45	47	63	ROD STEWART ▲ WARNER BROS. 25684 (9.98) (CD)	OUT OF ORDER
44	35	29	8	PAUL MCCARTNEY CAPITOL C1-91653 (9.98) (CD)	FLOWERS IN THE DIRT
45	48	48	8	NENEH CHERRY VIRGIN 91252 (9.98) (CD)	RAW LIKE SUSHI
46	37	33	35	GUNS N' ROSES ▲ ² GEFEN GHS 24198 (8.98) (CD)	G N' R LIES
47	56	83	3	2 LIVE CREW LUKE SKYYWALKER XR 107 (9.98) (CD)	AS NASTY AS THEY WANNA BE
48	44	41	103	GUNS N' ROSES ▲ ³ GEFEN GHS 24148 (8.98) (CD)	APPETITE FOR DESTRUCTION
49	54	66	21	DINO 4TH & B'WAY BWAY 4011/ISLAND (8.98) (CD)	24/7
50	50	51	24	N.W.A. ● RUTHLESS 57102/PRIORITY (8.98) (CD)	STRAIGHT OUTTA COMPTON
51	47	50	45	ROB BASE & D.J. E-Z ROCK ▲ PROFILE 1267 (8.98) (CD)	IT TAKES TWO
52	55	57	4	MR. BIG ATLANTIC 81990 (9.98) (CD)	MR. BIG
53	49	43	55	GUY ▲ UPTOWN 42176/MCA (8.98) (CD)	GUY
54	51	53	25	TOO SHORT ● JIVE 1149-1-J/RCA (8.98) (CD)	LIFE IS... TOO SHORT

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
55	46	40	26	TONE LOC ▲ ² DELICIOUS VINYL DV 3000/ISLAND (8.98) (CD)	LOC-ED AFTER DARK
56	59	59	44	KARYN WHITE ▲ WARNER BROS. 25637 (8.98) (CD)	KARYN WHITE
57	57	60	5	JIMMY BUFFETT MCA 6314 (9.98) (CD)	OFF TO SEE THE LIZARD
58	58	58	5	PETE TOWNSHEND ATLANTIC 81996 (9.98) (CD)	THE IRON MAN
59	61	64	10	BADLANDS ATLANTIC 81966 (9.98) (CD)	BADLANDS
60	60	61	17	ROXETTE ● EMI 91098 (9.98) (CD)	LOOK SHARP!
61	70	81	4	CHER GEFEN GHS 24239 (9.98) (CD)	HEART OF STONE
62	63	68	4	SOUNDTRACK POLYDOR 839-516-1/POLYGRAM (CD)	GREAT BALLS OF FIRE
63	52	45	20	DE LA SOUL ● TOMMY BOY 1019 (9.98) (CD)	3 FEET HIGH AND RISING
64	67	67	5	BILLY SQUIER CAPITOL C1-48748 (9.98) (CD)	HEAR & NOW
65	53	46	8	QUEEN CAPITOL C1-92357 (9.98) (CD)	THE MIRACLE
66	66	76	5	BAD ENGLISH EPIC OE 45083/E.P.A. (CD)	BAD ENGLISH
67	71	65	30	SLICK RICK ● DEF JAM FC 40513/COLUMBIA (CD)	THE GREAT ADVENTURES OF SLICK RICK
68	74	62	50	LIVING COLOUR ▲ EPIC BFE 44099/E.P.A. (CD)	VIVID
69	64	52	12	CYNDI LAUPER EPIC OE 44318/E.P.A. (CD)	A NIGHT TO REMEMBER
70	76	80	5	VARIOUS ARTISTS GEFEN GHS 24236 (10.98) (CD)	GREENPEACE: RAINBOW WARRIORS
71	73	74	23	SURFACE ● COLUMBIA FC 44284 (CD)	2ND WAVE
72	69	75	36	EAZY-E ▲ RUTHLESS SL 57100/PRIORITY (8.98) (CD)	EAZY-DUZ-IT
73	65	56	8	JACKSON BROWNE ELEKTRA 60830 (9.98) (CD)	WORLD IN MOTION
74	62	55	10	TIN MACHINE EMI 91990 (9.98) (CD)	TIN MACHINE
75	84	85	9	DANGEROUS TOYS COLUMBIA FC 45031 (CD)	DANGEROUS TOYS
76	86	95	4	THE B-52'S REPRISE 25854 (9.98) (CD)	COSMIC THING
77	75	71	47	METALLICA ▲ ² ELEKTRA 60812 (9.98) (CD)	... AND JUSTICE FOR ALL
78	78	79	4	PAT METHENY GROUP GEFEN GHS 24245 (9.98) (CD)	LETTER FROM HOME
79	88	97	45	THE JEFF HEALEY BAND ARISTA AL 8553 (8.98) (CD)	SEE THE LIGHT
80	72	72	27	SWEET SENSATION ATCO 90917 (8.98) (CD)	TAKE IT WHILE IT'S HOT
81	68	54	57	LITA FORD ▲ RCA 6397-1-R (8.98) (CD)	LITA
82	79	73	56	CINDERELLA ▲ ² MERCURY 834 612 1/POLYGRAM (CD)	LONG COLD WINTER
83	82	82	11	SPECIAL ED PROFILE 1280 (8.98) (CD)	YOUNGEST IN CHARGE
84	81	70	7	PETER GABRIEL GEFEN GHS 24206 (15.98) (CD)	PASSION
85	85	99	4	STEPHANIE MILLS MCA 6312 (9.98) (CD)	HOME
86	87	96	4	PATTI LABELLE MCA 6292 (9.98) (CD)	BE YOURSELF
87	80	78	104	DEF LEPPARD ▲ ⁹ MERCURY 830 675 1/POLYGRAM (CD)	HYSTERIA
88	83	77	12	NATALIE COLE EMI 48902 (9.98) (CD)	GOOD TO BE BACK
89	97	115	4	MICHAEL BOLTON COLUMBIA OC 45012 (CD)	SOUL PROVIDER
90	95	133	4	SOUNDTRACK MOTOWN MOT 6272 (9.98) (CD)	DO THE RIGHT THING
91	91	92	7	VAN MORRISON MERCURY 839 262 1/POLYGRAM (CD)	AVALON SUNSET
92	107	121	5	TORA TORA A&M SP 5261 (8.98) (CD)	SURPRISE ATTACK
93	118	—	2	BABYFACE SOLAR FZ 45288/E.P.A. (CD)	TENDER LOVER
94	77	69	9	MICHAEL DAMIAN CYPRESS YL 90130/A&M (9.98) (CD)	WHERE DO WE GO FROM HERE
95	89	89	23	STEVIE B LMR 5531 (8.98) (CD)	IN MY EYES
96	93	87	14	DONNY OSMOND CAPITOL C1-92354 (8.98) (CD)	DONNY OSMOND
97	104	112	7	THE CALL MCA 6303 (9.98) (CD)	LET THE DAY BEGIN
98	98	101	10	CLINT BLACK RCA 9668-1-R (8.98) (CD)	KILLIN' TIME
99	90	84	12	HENRY LEE SUMMER CBS ASSOCIATED OZ 45124/E.P.A. (CD)	I'VE GOT EVERYTHING
100	100	127	4	BODEANS SLASH 25876/REPRISE (9.98) (CD)	HOME
101	102	106	8	GRAYSON HUGH RCA 7661-1-R (8.98) (CD)	BLIND TO REASON
102	111	136	7	BANG TANGO MCA/MECHANIC 6300/MCA (9.98) (CD)	PSYCHO CAFE
103	92	88	13	DONNA SUMMER ATLANTIC 81987 (9.98) (CD)	ANOTHER PLACE AND TIME
104	NEW ▶		1	ZIGGY MARLEY & THE MELODY MAKERS VIRGIN 91256 (9.98) (CD)	ONE BRIGHT DAY
105	94	86	9	K.D. LANG & THE RECLINES SIRE 25877/WARNER BROS. (9.98) (CD)	ABSOLUTE TORCH AND TWANG
106	106	108	4	DEAD OR ALIVE EPIC OE 45224/E.P.A. (CD)	NUDE
107	99	100	16	SARAYA POLYDOR 837-764-1/POLYGRAM (CD)	SARAYA
108	119	128	5	THIRD WORLD MERCURY 836 952 1 (CD)	SERIOUS BUSINESS
109	115	129	15	PIXIES ELEKTRA 60856 (9.98) (CD)	DOOLITTLE

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.

LETHAL LISTENING!



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LETHAL WEAPON

2

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Album Produced by Michael Kamen
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WHEN THEY HEAR IT
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BASF

Billboard TOP POP ALBUMS TM continued

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
110	108	98	12	SWING OUT SISTER FONTANA 838-293-1/POLYGRAM (CD)	KALEIDOSCOPE WORLD
111	96	94	19	THE NEVILLE BROTHERS A&M SP 5240 (8.98) (CD)	YELLOW MOON
112	105	90	40	TRAVELING WILBURYS ▲ ² WILBURY 25796/WARNER BROS. (9.98) (CD)	TRAVELING WILBURYS
(113)	130	117	9	24-7 SPYZ IN-EFFECT 3006/RELATIVITY (8.98) (CD)	HARDER THAN YOU
(114)	129	177	3	TANGIER ATCO 91251 (9.98) (CD)	FOUR WINDS
115	116	102	14	MICA PARIS ISLAND 90970/ATLANTIC (8.98) (CD)	SO GOOD
116	101	91	61	MELISSA ETHERIDGE ● ISLAND 90875/ATLANTIC (8.98) (CD)	MELISSA ETHERIDGE
(117)	136	131	35	KID 'N PLAY ● SELECT 21628 (8.98) (CD)	2 HYPE
118	114	105	14	BLUE MURDER GEFEN 24212 (9.98) (CD)	BLUE MURDER
119	109	93	9	THE JACKSONS EPIC OE 40911/E.P.A. (CD)	2300 JACKSON ST.
120	123	126	7	MARIA MCKEE GEFEN GHS 24229 (9.98) (CD)	MARIA MCKEE
(121)	146	166	4	ADRIAN BELEW ATLANTIC 16843 (9.98) (CD)	MR. MUSIC HEAD
122	121	109	19	EXTREME A&M SP 5238 (8.98) (CD)	EXTREME
(123)	160	—	2	NEW KIDS ON THE BLOCK COLUMBIA FC 40475 (CD)	NEW KIDS ON THE BLOCK
124	124	124	11	PUBLIC IMAGE LTD. VIRGIN 91062 (9.98) (CD)	9
(125)	142	188	4*	CHUCKII BOOKER ATLANTIC 81947 (8.98) (CD)	CHUCKII
126	103	103	5	ALLMAN BROTHERS BAND POLYDOR 839 417 1/POLYGRAM (CD)	DREAMS
127	110	110	18	HOWARD JONES ELEKTRA 60794 (9.98) (CD)	CROSS THAT LINE
128	120	123	44	QUEENSRYCHE ● EMI 48640 (9.98) (CD)	OPERATION: MINDCRIME
129	112	107	28	ENYA ● GEFEN 24233 (9.98) (CD)	WATERMARK
130	117	104	13	ARETHA FRANKLIN ARISTA AL 8572 (9.98) (CD)	THROUGH THE STORM
131	126	130	47	EDIE BRICKELL & NEW BOHEMIANS ▲ GEFEN GHS 24192 (8.98) (CD)	SHOOTING RUBBERBANDS AT THE STARS
(132)	139	143	13	DION ARISTA AL 8549 (9.98) (CD)	YO FRANKIE
133	113	113	9	MICHAEL MORALES WING 835 810 1/POLYGRAM (CD)	MICHAEL MORALES
134	125	125	43	KENNY G ▲ ² ARISTA AL 8457 (9.98) (CD)	SILHOUETTE
(135)	144	160	6	WIRE MUTE 73516/ENIGMA (8.98) (CD)	IT'S BEGINNING TO AND BACK AGAIN
136	131	167	85	PETER GABRIEL ▲ ² GEFEN GHS 24088 (8.98) (CD)	SO
137	132	145	43	SIR MIX-A-LOT ● NASTYMIX 70123 (8.98) (CD)	SWASS
138	138	159	4	THE THE EPIC FE 45241/E.P.A. (CD)	MIND BOMB
139	122	116	11	REBA MCENTIRE MCA 6294 (9.98) (CD)	SWEET 16
140	145	147	16	ANDREW DICE CLAY DEF AMERICAN DEF 24214/GEFFEN (9.98) (CD)	DICE
141	133	137	78	ORIGINAL LONDON CAST ● POLYDOR 831 273-1/POLYGRAM (CD)	PHANTOM OF THE OPERA
(142)	168	—	2	DAVID PEASTON GEFEN 24228 (9.98) (CD)	INTRODUCING... DAVID PEASTON
143	128	118	18	THE OUTFIELD COLUMBIA OC 44449 (CD)	VOICES OF BABYLON
144	134	114	13	BARRY MANILOW ARISTA AL 8570 (9.98) (CD)	BARRY MANILOW
145	127	111	9	TODD RUNDGREN WARNER BROS. 25881 (9.98) (CD)	NEARLY HUMAN
146	141	162	42	BULLETTYOYS ● WARNER BROS. 25782 (8.98) (CD)	BULLETTYOYS
147	147	—	2	GEORGE BENSON WARNER BROS. 25907 (9.98) (CD)	TENDERLY
(148)	163	176	14	CONCRETE BLONDE I.R.S. 82001/MCA (9.98) (CD)	FREE
149	155	157	5	CHRIS ISAAK REPRIS 25837 (9.98) (CD)	HEART SHAPED WORLD
150	143	148	53	SOUNDTRACK ▲ ⁴ ELEKTRA 60806 (9.98) (CD)	COCKTAIL
151	158	165	37	JOURNEY ▲ ² COLUMBIA OC 44493 (CD)	JOURNEY'S GREATEST HITS
152	148	154	12	KWAME ATLANTIC 81914 (8.98) (CD)	BOY GENIUS FEATURING KWAME
153	156	156	15	CAROLE KING CAPITOL C1-90885 (8.98) (CD)	CITY STREETS
154	135	120	10	RIPPINGTONS FEATURING RUSS FREEMAN GRP GRD 9588 (9.98) (CD)	TOURIST IN PARADISE
155	149	119	12	THE O'JAYS EMI 90921 (9.98) (CD)	SERIOUS

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
156	151	132	14	OAKTOWN'S 3-5-7 CAPITOL C1-90926 (8.98) (CD)	WILD AND LOOSE
157	152	161	65	POISON ▲ ⁴ ENIGMA C1-48493/CAPITOL (9.98) (CD)	OPEN UP AND SAY... AH!!
(158)	176	—	6	SOUNDTRACK CAPITOL C1-91583 (9.98) (CD)	BEAUTY & THE BEAST
159	164	172	10	VARIOUS ARTISTS TVT 1400 (8.98) (CD)	TV TOONS - THE COMMERCIALS
(160)	193	—	2	KING'S X MEGAFORCE 81997/ATLANTIC (9.98) (CD)	GRETCHEN GOES TO NEBRASKA
(161)	NEW ►	—	1	ALICE COOPER EPIC OE 45137/E.P.A. (CD)	TRASH
(162)	181	180	8	TUCK & PATTI WINDHAM HILL 0116/A&M (9.98) (CD)	LOVE WARRIORS
163	165	168	35	GIpsy KINGS MUSICIAN 60845/ELEKTRA (9.98) (CD)	GIpsy KINGS
(164)	NEW ►	—	1	NITRO RHINO 70894/RAMPAGE (8.98) (CD)	O.F.R.
165	175	191	8	XYMOX WING 839 233-1/POLYGRAM (CD)	TWIST OF SHADOWS
(166)	NEW ►	—	1	MARTIN L. GORE SIRE 25980/WARNER BROS. (7.98) (CD)	COUNTERFEIT E.P.
(167)	177	200	15	JOE JACKSON A&M SP 5249 (8.98) (CD)	BLAZE OF GLORY
168	140	135	41	ANITA BAKER ▲ ³ ELEKTRA 60827 (9.98) (CD)	GIVING YOU THE BEST THAT I GOT
169	150	142	6	SPYRO GYRA MCA 6309 (9.98) (CD)	POINT OF VIEW
170	162	149	24	BEBE & CECE WINANS CAPITOL C1-90959 (8.98) (CD)	HEAVEN
171	159	139	8	ACCEPT EPIC FE 44368/E.P.A. (CD)	EAT THE HEAT
(172)	182	183	26	TESLA ● GEFEN GHS 24224 (9.98) (CD)	THE GREAT RADIO CONTROVERSY
173	137	144	18	ANDREAS VOLLENWEIDER COLUMBIA OC 45154 (CD)	DANCING WITH THE LION
174	178	171	11	KEITH WHITLEY RCA 6494-1-R (8.98) (CD)	DON'T CLOSE YOUR EYES
175	186	155	12	BOB MOULD VIRGIN 91240 (9.98) (CD)	WORKBOOK
(176)	RE-ENTRY	—	13	LISA LISA & CULT JAM COLUMBIA OC 44378 (CD)	STRAIGHT TO THE SKY
(177)	NEW ►	—	1	THE POGUES ISLAND 91225/ATLANTIC (9.98) (CD)	PEACE & LOVE
178	154	150	45	SA-FIRE CUTTING/MERCURY 834 922 1/POLYGRAM (CD)	SA-FIRE
179	173	182	25	HANK WILLIAMS, JR. ● WARNER/CURB 25834/WARNER BROS. (9.98) (CD)	GREATEST HITS III
180	171	179	11	KING SWAMP VIRGIN 91069 (9.98) (CD)	KING SWAMP
181	167	152	12	NITTY GRITTY DIRT BAND UNIVERSAL 12500/MCA (12.98) (CD)	WILL THE CIRCLE BE UNBROKEN, VOL. II
182	161	122	25	ELVIS COSTELLO ● WARNER BROS. 25848 (9.98) (CD)	SPIKE
(183)	NEW ►	—	1	HOODOO GURUS RCA 9781-1-R (9.98) (CD)	MAGNUM CUM LOUDER
184	185	186	18	PHOEBE SNOW ELEKTRA 60852 (9.98) (CD)	SOMETHING REAL
185	166	146	41	BANGLES ▲ COLUMBIA OC 44056 (CD)	EVERYTHING
(186)	NEW ►	—	1	JUNKYARD GEFEN GHS 24227 (9.98) (CD)	JUNKYARD
(187)	NEW ►	—	1	BAUHAUS BEGGAR'S BANQUET 9804-1-H/RCA (9.98) (CD)	SWING THE HEARTACHE
188	153	164	14	KINGDOM COME POLYDOR 839 192 1/POLYGRAM (CD)	IN YOUR FACE
189	194	199	47	K.T. OSLIN ● RCA 8369-1-R (8.98) (CD)	THIS WOMAN
190	174	153	26	ROY ORBISON ▲ VIRGIN 91058 (9.98) (CD)	MYSTERY GIRL
191	198	—	3	REAL LIFE CURB 10614 (8.98) (CD)	SEND ME AN ANGEL '89
192	172	140	29	COWBOY JUNKIES ● RCA 8568-1-R (8.98) (CD)	THE TRINITY SESSION
193	196	195	17	THE JUDDS CURB 9595-1-R/RCA (9.98) (CD)	RIVER OF TIME
194	189	185	24	GEORGE STRAIT ● MCA 42266 (8.98) (CD)	BEYOND THE BLUE NEON
195	179	174	13	WATERFRONT POLYDOR 837-970-1/POLYGRAM (CD)	WATERFRONT
196	183	170	14	DAVID BENOIT GRP GRD 9587 (9.98) (CD)	URBAN DAYDREAMS
197	169	134	38	R.E.M. ▲ WARNER BROS. 25795 (9.98) (CD)	GREEN
198	190	190	50	PUBLIC ENEMY ● DEF JAM FC 44303/COLUMBIA (CD)	IT TAKES A NATION OF MILLIONS TO HOLD US BACK
199	157	138	27	NEW ORDER QWEST 25845/WARNER BROS. (9.98) (CD)	TECHNIQUE
200	192	189	10	THE NYLONS WINDHAM HILL WH 1085/A&M (9.98) (CD)	ROCKAPELLA

TOP POP ALBUMS A-Z (LISTED BY ARTISTS)

- | | | | | | | | |
|-------------------------------------|---------------------------------|-------------------------|------------------------------|--------------------------------|------------------------------|------------------------|------------------------------|
| 10,000 Maniacs 15 | Boogie Down Productions 36 | The Doobie Brothers 38 | Indigo Girls 32 | Ziggy Marley/Melody Makers 104 | Original London Cast 141 | Sir Mix-A-Lot 137 | Third World 108 |
| 2 Live Crew 47 | Chuckii Booker 125 | Eazy-E 72 | Chris Isaak 149 | Martika 17 | K.T. Oslin 189 | Skid Row 11 | Tin Machine 74 |
| 24-7 SPYZ 113 | Edie Brickell/New Bohemians 131 | Enya 129 | Joe Jackson 167 | Richard Marx 3 | Donny Osmond 96 | Slick Rick 67 | Tone Loc 55 |
| Paula Abdul 7 | Bobby Brown 6 | Gloria Estefan 18 | The Jacksons 119 | Paul McCartney 44 | The Outfield 143 | Too Short 54 | Tora Tora 92 |
| Accept 171 | Jackson Browne 73 | Melissa Etheridge 116 | Howard Jones 127 | Reba McEntire 139 | Mica Paris 115 | SOUNDTRACKS | Pete Townshend 58 |
| Allman Brothers Band 126 | Jimmy Buffett 57 | Expose 33 | Journey 151 | Maria Mckee 120 | David Peaston 142 | Beaches 24 | Traveling Wilburys 112 |
| Anderson, Bruford, Wakeman, Howe 34 | BulletBoys 146 | Extreme 122 | The Judds 193 | John Cougar Mellencamp 30 | Tom Petty 5 | Beauty & The Beast 158 | Tuck & Patti 162 |
| The B-52's 76 | The Call 97 | Fine Young Cannibals 4 | Junkyard 186 | Metallica 77 | Pixies 109 | Cocktail 150 | VARIOUS ARTISTS |
| Babyface 93 | Cher 61 | Lita Ford 81 | Kid 'N Play 117 | Pat Metheny Group 78 | The Pogues 177 | Do The Right Thing 90 | Greenpeace: Rainbow 70 |
| Bad English 66 | Neneh Cherry 45 | Aretha Franklin 130 | King's X 160 | Stephanie Mills 85 | Poison 157 | Ghostbusters II 16 | TV Toons/Commercials 159 |
| Badlands 59 | Cinderella 82 | Kenny G 134 | King Swamp 180 | Prince 1 | Public Enemy 198 | Great Balls Of Fire 62 | Stevie Ray Vaughan/Double 38 |
| Anita Baker 168 | Andrew Dice Clay 140 | Peter Gabriel 84, 136 | Carole King 153 | Public Image Ltd. 124 | Queen 65 | Special Ed 83 | Andreas Vollenweider 173 |
| Bang Tango 102 | Natalie Cole 88 | Debbie Gibson 41 | Kingdom Come 188 | Public Image 198 | Queensryche 128 | Spyro Gyra 169 | Warrant 20 |
| Bangles 185 | Concrete Blonde 148 | Gipsy Kings 163 | Kool Moe Dee 37 | R.E.M. 197 | R.E.M. 197 | Billy Squier 64 | Waterfront 195 |
| Rob Base & D.J. E-Z Rock 51 | Elvis Costello 182 | Martin L. Gore 166 | Kwame 152 | Bonnie Raitt 39 | Real Life 191 | Stevie B 95 | Jody Watley 40 |
| Bauhaus 187 | Cowboy Junkies 192 | Great White 10 | L.L. Cool J 9 | New Order 199 | Rippingtons/Russ Freeman 154 | Rod Stewart 43 | White Lion 19 |
| Beastie Boys 42 | The Cult 25 | Guns N' Roses 48, 46 | Patti LaBelle 86 | Stevie Nicks 26 | Roxette 60 | George Strait 194 | Karyn White 56 |
| Adrian Belew 121 | The Cure 29 | Guy 53 | K.D. Lang & The Reclines 105 | Nitro 164 | Todd Rundgren 145 | Donna Summer 103 | Keith Whitley 174 |
| David Benoit 196 | Michael Damian 94 | M.C. Hammer 31 | Cyndi Lauper 69 | Nitty Gritty Dirt Band 181 | Simply Red 22 | Henry Lee Summer 99 | Hank Williams, Jr. 179 |
| George Benson 147 | Dangerous Toys 75 | The Jeff Healey Band 79 | Lisa Lisa & Cult Jam 176 | The Nylons 200 | Sa-Fire 178 | Surface 71 | Sweet Sensation 80 |
| Clint Black 98 | De La Soul 63 | Heavy D. & The Boyz 27 | Living Colour 68 | The O'Jays 155 | Saraya 107 | Swing Out Sister 110 | Swing Out Sister 110 |
| Blue Murder 118 | Dead or Alive 106 | Don Henley 12 | Love And Rockets 14 | Oaktown's 3-5-7 156 | Simply Red 22 | Winger 35 | Winger 35 |
| Bodeans 100 | Def Leppard 87 | Hoodoo Gurus 183 | Madonna 13 | Roy Orbison 190 | Simply Red 22 | Wine 135 | Xymox 165 |
| Michael Bolton 89 | Dino 49 | Grayson Hugh 101 | Barry Manilow 144 | | | | |
| Bon Jovi 21 | Dion 132 | | | | | | |

CDs GAIN ON LPs IN AUSTRALIA; CASSETTE STRONG IN INDIA, SOUTH AFRICA

(Continued from page 9)

substantial progress, although certainly the penetration of CD players is well behind that of record players and particularly cassette players. The latter can be five strong in some households, according to some surveys. But there is no doubt that CD owners tend to purchase more units, certainly in the period shortly after they acquire a player."

Smellie predicts a small growth in cassettes, gives the LP three years at most, and expects that within a year all promotional/review issues will be on CD.

"The industry still hasn't come up with the right digital replacement for the vinyl single," he says. "With CDs, buyers are faced with 2-inch, 3-inch, and 5-inch disks, with adaptors, without adaptors, in long boxes, in jewel boxes, in paper pouches. It's just crazy. Most retailers aren't prepared to invest in merchandising or fixtures until we sort ourselves out."

Festival Records, which pioneered the cassette single and continues to exhort other companies to follow suit, is steadfastly opposed to anything smaller than a 5-inch CD single.

"The feeling in radio is that 3-inch disks are more trouble than they're worth," says White. "They pop out of machines and cause havoc on air. There's no point in giving somebody a toy."

Festival, the company in the forefront with microgroove stereo LPs in Australia and now the only major to use chrome tape for all full-price cassette releases, has its own vinyl and cassette plants, and is obviously not impressed by the death knells being rung for LPs.

"We're finding that stores persevering with vinyl, particularly those open for extended hours, are enjoying a great surge of sales," remarks White. "You just can't tell a country of people who have a record player in every living room to throw the things away. As long as it's financially viable, Festival will continue going with

vinyl on every release, just as we do with cassettes, cassette singles and, where possible, CDs."

Smellie cites midline and budget pricing of CDs as a major factor in the dramatic growth of the format.

"It seems likely that the CD graph will keep going upwards for at least a couple of years," he forecasts, "but then I think it will level off. We have a long way to go before cassettes are threatened as the major sound carrier."

GLENN A. BAKER

CASSETTE DOMINATES SOUTH AFRICA

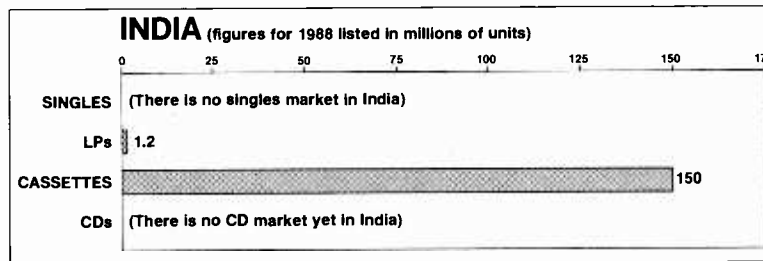
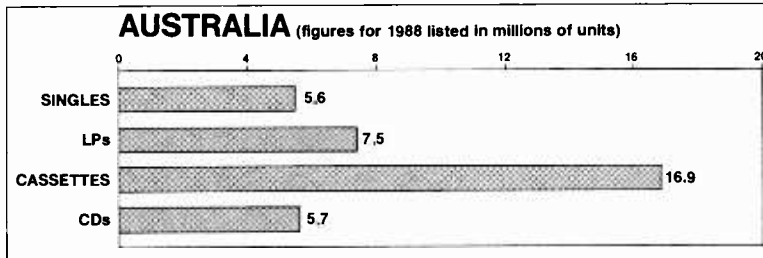
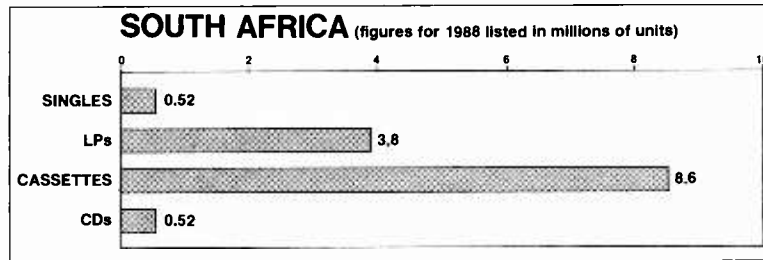
JOHANNESBURG, South Africa South African record company executives generally acknowledge that various factors concerning sound carriers are unique to this country.

The black population is over 20 million and largely without electricity. Thus, unlike the case in other markets, cassette sales will continue to grow here because of its portability and in-car usage. The CD, handicapped by an 80% import duty, will not supersede the vinyl disk in the foreseeable future.

Brian Ellis, general manager of ASAMI, the South African music industry association, says that the growth of LP sales in 1988 was due to more aggressive marketing by the industry, encouraged by a highly successful anti-piracy campaign that began two years ago and has led to several court actions.

John Sturgeon, executive director of the Gallo music division, believes that vinyl is safe for some years. CDs are only available through import at present, and no local black repertoire is represented in this format. Roughly 60% of 1988's music income was from locally recorded material, and most of this was black repertoire.

Sturgeon expects the cassette market to expand not only because of the improved earnings of the black population but also because of a tenfold increase in the number of black-driven taxi cabs in the last four years. Virtu-



ally every one of these vehicles has an audio system installed in it.

Derek Hannan, chairman of ASAMI and also Tusk (formerly WEA South Africa), says that LP imports have been virtually wiped out by the advent of their CD equivalent.

Hannan does not expect the LP to lose much ground until a CD plant has been built in South Africa. There is a prospect of one opening in about 18 months, and because of the small size of the South African market, it will service the entire industry.

Hannan notes the retail trade has stopped racking vinyl singles following their complete loss of popularity among the black population. Compilation LPs contributed to the format's demise, but Hannan foresees the eventual rise of the CD to a more dominant position in this market.

JOHN MILLER

INDIA BEHIND THE TIMES

BOMBAY, India The Indian market is considerably different from most others in the world. It has no singles sector and the CD has yet to make its locally produced debut.

LP sales have remained low for the last three years, while the all-powerful prerecorded cassette soared ahead with a total of 150 million unit sales last year, a 20-million increase over the 1986 figure.

Vijay Lazarus, VP, Music India, declares the LP to be already dead in India as far as the majors are concerned.

"We closed down our pressing plant two years ago," he points out. "Even hardware manufacturers have stopped producing record players. The cassette market will continue to grow with a great leap in production. They are the paperbacks of the music

industry and meet the demand at the lower end of the market for people who own the cheaper cassette players."

Lazarus anticipates the CD eventually making its entrance at the high end of the market for quality-conscious consumers. He believes there are already about 20,000 CD players in India, subsisting on a diet of expensive CD imports, and doesn't expect digital audio tape to appear here for a long time.

Shashi Gopal, managing director, Magnasound India, agrees that the LP is finished but thinks it may have been killed off earlier than it should have been.

"The major record companies were suffering and consequently decided to quit manufacturing records in favor of cassette production, which is cheaper and has a faster turnover. When the CD arrives, discerning music lovers will go for it, and the LP will be completely dead by next year."

Gopal expects cassette production and sales to double each year, particularly as several new companies are manufacturing them. He figures that because of the sophisticated technology and the high investment needed for DAT production, it will be at least 10 years before this format makes any impact here.

LPs are still being manufactured in small quantities, averaging about 3,000 pressings per title. Most LP releases feature Indian film music.

There are now 15 audio tape plants, and all cassette components are now produced in India.

Music India will set up a CD plant in Bombay with an annual capacity of 5 million units. Its primary purpose, however, will be exportation; only about a fifth of its output is likely to go into the domestic market.

The Gramophone Company of India is also establishing a CD plant in Calcutta, and an entrepreneur is said to be planning another with an annual capacity of 3 million units. The government is expected to give approval for CD hardware manufacture this year. JERRY D'SOUZA

WESTERN MUSIC ROCKS THE SOVIET BLOC

(Continued from page 30)

shikov negotiations, she added, her Soviet counterparts have been "amazing in responding to our problems and demands."

In reality, the climate for Western music business involvement in the East is anything but forbidding, said the panelists. As Semenov noted, a substantial segment of his country's population enjoys foreign/Western music, via records, radio, and televised videoclips. Soviet news agency Tass correspondent Vladimir Mostovets, who outlined the progression of American-influenced rock in Russia from its initial underground to current official status, reported how his teenage daughter gets her daily dose of rock just by switching on Soviet TV each morning.

"You can hear rock music on official programs because it's so popular it can't be ignored," said Mostovets, an avowed Western rock fan from the '60s whose 75-year-old father still "doesn't like it."

Because of rock's popularity, Tass itself entered the music business three years ago as a part of an effort to become self-sufficient. It has promoted concerts, produced a monthly countdown cassette of the Russian top 10 for both Soviet and U.S. distribution, and has launched a new magazine that Mostovets said was 80%

about music.

Yet Balint, noting the wide availability and knowledge of foreign rock via commercial-broadcasting and satellite TV, predicted that in one year, "Western music will kill Hungarian [music]." Therefore, instead of producing Hungarian bands, Balint plans to release Western albums.

As for further creeping Westernization of Soviet rock as artists like Grebenshikov and Gorky Park record in the West, Albee recognized the risk of their becoming "Americanized." But she hastily added the corresponding risk of their audience becoming "Sovietized."

That this is not an altogether unlikely scenario was illustrated by Allen Roy Scott, who originated "Music Speaks Louder Than Words," a singer/songwriter collaboration between prominent American and Soviet songwriters, and Rick Sanjek, BMI's VP of writer-publisher relations, who also visited Russia as part of the BMI-sponsored event. Aside from the forthcoming Epic Records album that will be the fruit of the collaboration, the growing number of Soviet rock artists with U.S. label deals was cited as proof that the musical boundaries between East and West are dissolving in step with the political ones.

SMALLER RETAILERS NAB VSDA BOARD SLOTS

(Continued from page 8)

Ala.-based chain Star Video, had been nominated by the committee. The other also-ran, Martin Zbosnik, president of Duluth, Ga., store Home Video, had been nominated by petition.

The rest of the board takes shape at a board meeting to be held in Las Vegas during the trade group's Sun. (6)-Wed. (9) convention.

As part of the agreement that continues the bond between VSDA and affiliated trade group the National Assn. of Recording Merchandisers, this marks the last year that NARM

will have three directors appointed to VSDA's board. Instead, those three seats will now be appointed by the elected members of VSDA's board, a process that will take place at the Vegas meeting.

Since all five of this year's winners represent smaller dealers, and since the terms of the two distributors now on the board have come to a close, it is anticipated that the board will choose to look to larger chains and wholesalers to fill those three appointed positions.

MUSICLAND BUYS OUT YORKTOWN

(Continued from page 8)

Yorktown's field and store personnel will be retained by Musicland. Some of those who work in the Schaumburg office, including Dan Kennedy, Bob Kennedy's brother, will stay on temporarily to effect the transition.

Benson says some of the Schaumburg employees are being considered for store or field positions, and Bob Kennedy says some may be hired by his Hawaiian chain. In fact, he has already sent two employees to the is-

land state to give them a chance to see if Hawaiian life agrees with them. He adds that J.R.'s Music Shop of Hawaii may retain some support staff in Illinois. "With computers and fax machines, it's possible to do that," he says.

Besides Kennedy, the other partners in Yorktown were Pat Weitz, his sister, and Shelby Young, the firm's president.

When the 1989 election process began, there were only four seats available. The fifth slot was vacated when Minneapolis-area retailer Sharon House closed up her store, Video Crossings. Dorrance's two-year stint completes House's term.

The directors who have rotated off the board include two past presidents—Metro Video president Arthur Morowitz and Frank Barnako, former president of Washington, D.C.-area web The Video Place. Neither was eligible for re-election because both had served two consecutive terms. Rosenberg, who last year was elected to complete an unexpired term, also steps down.

FOR THE RECORD

An Aug. 5 story on upcoming hot releases incorrectly stated that the Rolling Stones' last Columbia album, "Dirty Work," didn't go gold. In fact, it was certified platinum by the Recording Industry Assn. of America.

Other Than BMG, Major Labels Defend Pact With DAT Makers

This story was prepared by Dave DiMartino in Los Angeles and Ken Terry in New York.

LOS ANGELES The recently reached DAT agreement between hardware and software manufacturers is meeting a mixed reception from record label executives—some of whom say that the software camp was shortchanged in the accord and question the effectiveness of the agreed-upon anti-copying system, dubbed the Serial Copy Management System.

Most, however, feel that other aspects of the agreement—including the continuation of the software camp's quest for hardware and/or blank-tape levies and the possibility of future discussions between camps when recordable and erasable CD technologies are ready to debut—make it the best compromise possible.

"This is hardly giving anybody the ability to stop home taping," says RCA Records president Bob Buziak, one of the few label executives to go public with his objections to the system. "If you want to copy your CD 20 times on your DAT machine and give them to your friends, you can."

Buziak's objections follow those of Michael Dornemann, co-chairman, president, and CEO of BMG, who has already stated that the proposed system "is not an effective one and does not give sufficient protection for the software" (Billboard, Aug. 5).

In addition, the National Music Publishers' Assn. has expressed strong opposition to the agreement, and songwriter groups and performing rights societies have also registered objections (see story, page 1).

Among the record companies that have so far expressed support for the accord are CBS and PolyGram (owned by hardware companies Sony and Philips, respectively), Warner Communications Inc., EMI Music Worldwide, and MCA.

Though Bhaskar Menon, chairman of EMI Music Worldwide, says that EMI welcomes the agreement, he stresses the agreement's two major aspects outside of the anti-copying system: the software industry's continued pursuit of a hardware and blank-tape levy, and the issue of a continuing dialog between both camps regarding upcoming digital hardware developments.

Menon, WCI senior VP Geoff Holmes, and MCA president Al Teller all felt that, after nearly three years of negotiations with the hardware camp, the agreement represented the best deal the record industry could get.

"My own view is that the agreement secures for both parties a fair mix of benefit," Menon says. "There's no question that, if you were to say, 'is this the ideal that we would have wished for?,' of course it's not. But very few negotiations do in fact result in ideal results for one of the two parties."

Teller, like Menon, says the agreement sets a precedent, "in that it formally acknowledges the totally symbiotic nature of the relationship between hardware and software."

Though some music business executives are terming the accord a victory for the hardware camp,

Gary Shapiro, VP of government and legal affairs for the Electronics Industries Assn., does not see the agreement as a total win.

"We certainly can't say we're 100% pleased," he says. "Of course not. Some of our members are not pleased. There's no guarantee that the subject of [compensatory] royalties won't come up again, for one thing. But we're committed to getting legislation. We gave some and I think the [recording] industry gave some on this, so I'm not surprised there's some [on the other side] who are also upset."

Shapiro's reference to royalties is not surprising, since both the Recording Industry Assn. of America and WCI still point to the need for—as well as the current difficulty in—obtaining legislation to require a compensatory levy in the U.S. The NMPA wants to seek such a royalty now as well as legislation to keep DAT recorders out

of the U.S., yet WCI has forced its Warner-Chappell subsidiary, the NMPA's largest member, to support the DAT pact.

Les Bider, president of Warner/Chappell Music, sees DAT as a threat to the record industry in more than one respect.

While expressing concern over the fact that the DAT agreement will not limit home taping, which "is still an infringement in our view," Bider points out that, even if copyright concerns were addressed, DAT would still threaten the further development of the CD market.

"We have a significant installed base, but not that large a percentage of households have CD players," he notes, "and I would have preferred to see the introduction of DAT later rather than sooner."

Yet the date of actual introduction of DAT software into the U.S. remains a question mark for many

labels—most of which note that the current lack of any high-speed DAT duplication system now stands as the fledgling format's most serious handicap.

"With CD," says EMI's Menon, "the Philips company, who were originally the developers of the system, had very, very advanced proposals for packaging and presentation and so on, in addition to the technology. Here there has been very little—in fact there has been no—cooperation or any form of consultation. And most of us have not really given much thought until this basic dispute itself was to some extent resolved."

As a result, label executives contacted by Billboard say that their companies right now have "no plans at all" for the imminent release of any DAT product—at least until such issues as packaging, pricing, duplication, and the potential rate of DAT player pene-

tration are more thoroughly examined.

In addition, the majors will apparently refrain from releasing DAT software until the hardware manufacturers are ready to bring in DAT recorders incorporating the anti-copying system. WCI's Holmes predicts this equipment will not be on the market here before the second quarter of next year.

Finally, the RIAA and the Electronics Industry Assn. have agreed to seek legislation in the U.S. and other countries that would mandate that recorders be equipped with the anti-copying device. How long it may take for that legislation to be passed is not known at this point.

Assistance in preparing this story was provided by Bill Holland in Washington, D.C.

PUBLISHERS ASSAIL DAT PACT

(Continued from page 5)

stake in the resolution of the copyright issues raised by home taping. The organization intends to fight to prevent DAT recorders from entering the U.S.—and to achieve just compensation for creative artists—by pursuing appropriate measures through the Congress, the Administration, and the courts, if necessary."

According to NMPA/HFA president Ed Murphy, the DAT pact benefits mainly hardware companies and "certain record companies owned by these same DAT manufacturers in Japan and Europe." The labels he refers to are CBS Records, owned by Sony, and PolyGram Records, 90% owned by Philips. Both labels have announced support for the agreement (Billboard, Aug. 5).

Warner Communications Inc. has also leaned on one of its subsidiaries to support the DAT agreement. According to Geoff Holmes, senior VP of WCI, "all of our operations," including Warner-Chappell Music, the world's largest publisher, are backing the pact. Warner-Chappell president Les Bider says, "I can't disagree with that," although he previously said, "We haven't made a formal decision at Warner-Chappell to fight or not fight or to support DAT."

Murphy contends that the "serial copy management system" (SCMS) to be incorporated into DAT recorders is "a woefully inadequate remedy for home copying. Music publishing organizations worldwide consistently have maintained that a royalty on home taping devices, in combination with a technological 'fix' that limits copying, is the only fair and effective solution."

The chief flaw in the SCMS scheme, says the NMPA, is that it only prevents users from making digital copies of a DAT, while allowing unlimited copies of a digital source, such as a CD. "They can make unlimited copies of the master itself—the CD," complains Murphy. "So what has been gained? It escapes me. I've read [the agreement] over several times, and I frankly don't see how we've benefited."

The Songwriters' Guild of America and the performing rights societies, ASCAP and BMI, expressed reservations about the DAT agreement, but stopped short of denouncing it. SGA president George David Weiss said

his group believes "that a technological solution coupled with royalty payments is the only fair way to go." But he was pleased "that at long last there is some recognition by the hardware manufacturers of the rights of copyright owners."

BMI president Frances Preston stated, "Although this is a step in the right direction, songwriters still stand to lose significant income through unrestrained analog copying and the potential for substantial digital copying through technical circumvention of the SCMS system."

Morton Gould, president of ASCAP, commented that "it is regrettable that [the DAT] agreement does not provide for a royalty for the writers and publishers whose works will be recorded." He pledged ASCAP's support for NMPA's forthcoming congressional initiative.

Irwin Robinson, NMPA chairman and president of EMI-SBK Music Publishing, comments, "I'm disappointed in [the agreement] because I was always under the impression that we'd be talking about 'solo copy,' under which you can only make one copy [of the source]. Serial copy is not going to work. People are going to find ways to reproduce these copies very quickly, and without some kind of levy, we're going to lose control very rapidly. The Japanese [companies] have given up nothing."

In addition, Robinson says, he and other publishers expected the Japanese hardware companies to drop their opposition to the concept of a levy, even if they would not support it. But, in the Memorandum of Understanding on DAT agreed to by hardware and software companies at an Athens meeting in June, only the European electronics companies—Philips, Thomson, and Grundig—agreed to this stipulation.

The memorandum stated, "The Japanese companies acknowledge that the recording industry places extreme importance on the issue of royalties as remuneration for copying that is permitted to continue following the adoption of any technical standards. The parties agree that the adoption of technical standards shall not be relied upon by the parties as a basis for supporting or opposing royalties."

In Robinson's view, this suggests

that the powerful Japanese electronics lobby may oppose a levy "on some other basis."

It should be noted that the idea of a royalty on blank tape and/or hardware to compensate rights holders for home taping losses is broadly accepted in Europe. Several European nations already have such levies; although the U.K. does not, the British music industry continues to argue that the coming harmonization of European trade laws will require the U.K. to adopt a levy, too.

According to Murphy, "European [rights] societies all support [NMPA's] position, which is that you need a royalty-based solution." It was not possible to verify his claim at press time, although Jean-Loup Tournier, head of French rights society SACEM, has come out strongly in favor of levies in all countries that belong to the Berne Convention.

Jay Berman, president of the RIAA, asserts that the trade organization will continue to fight for a compensatory royalty in this country. However, he says, "I don't believe that the political process could produce a royalty solution in the U.S."—a judgment he says he made prior to the Athens conference. He came to that conclusion, he says, after a "herculean effort" on behalf of a levy—supported by nearly every music industry organization—failed to push it through Congress.

The levy bill was introduced into a Senate subcommittee chaired by then Sen. Charles Mc. Mathias, in October 1985, Berman recalls, and in May 1986 was reported out of the subcommittee "with enormous effort. Then it was amended so that it didn't have a royalty on blank tape and only on machines, and at that point we knew we wouldn't get out of the full committee," due to the hardware companies' opposition. Since then, he avers, the situation in Congress "has gotten worse, not better."

Berman says the NMPA statement on the DAT pact "is very misleading, because we did deal with the royalty question [in Athens]; it didn't produce a royalty, but we reserved our option to seek one."

In addition, he notes, the agreement established a precedent "by which copyright concerns will be addressed at the beginning of a new

technology rather than at the end." That precedent, the RIAA notes, could come in handy when recordable and erasable CDs arrive a few years down the line.

Even now, Berman says, the hardware/software working group is continuing talks about technical aspects of DAT recorders. The immediate goal is to develop a method by which the anti-copying device in future DAT recorders can recognize DAT copies that have been made from analog inputs.

Commenting on the opposition to the technical solution, Berman asks, "Is there a record company around that has offered a technology that would offer greater protection? Other than the CBS Copycode system [which was rejected by Congress], I don't know of anything. And would Congress approve a solution that would offer greater protection from home taping?"

As shown by Robinson's remarks, some in the industry believe a "solo copy" method exists that could be used to prevent a DAT machine from making more than one copy of a CD. But Berman says Philips never developed any kind of "solo copy" system other than the SCMS specified in the DAT pact.

The publishers have been allies of the record companies in all the home taping battles of the past decade. As part of the industry's Coalition To Save America's Music, the NMPA and other publisher groups supported the RIAA's efforts to gain a levy on analog tape as well as the CBS Copycode system for DAT.

The opposition of the publishing community to the DAT pact parallels the NMPA's stand against the labels' controlled composition clauses, which have greatly reduced publishers' and songwriters' benefits from increased mechanical royalty rates. Recently, the NMPA threatened to take the issue to Congress (Billboard, Aug. 5).

Asked why U.S. publishers were not asked to participate in the Athens conference (European publishers were represented by Tournier), Berman said the NMPA was invited, but it had declined. Murphy rebutted this statement, noting, "We were invited as an observer, not to participate, and we said we'd be happy to go if we could participate in the meeting."

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GUNS N' ROSES, NEW KIDS LEAD RIAA'S JULY CERTS

(Continued from page 9)

month's 15 platinum albums had been in release for more than two years, as had all but three of the 18 multiplatinum albums. Columbia Records accounts for the lion's share of this catalog. One of that label's flagship acts, Journey, collected five multiplatinum albums. The group's 1981 blockbuster, "Escape," topped the 7 million sales mark; its 1983 follow-up, "Frontiers," edged past the 4 million mark.

Two of Columbia's catalog albums topped the 5 million mark in July: Billy Joel's "An Innocent Man" and the "Top Gun" soundtrack. "Innocent Man" is Joel's fourth album to breeze past the 5 million mark, following "The Stranger" (which topped 6 million), "52nd Street," and "Glass Houses." By reaching the 5 million mark, "Top Gun" ties "Footloose" as Columbia Records' all-time best selling soundtrack album.

Two albums by Columbia's Neil Diamond topped the 2 million mark: "12 Greatest Hits" and "I'm Glad You're Here With Me Tonight." The albums were doubtless boosted by Diamond's highly successful U.S. tour, which concluded last week in Washington, D.C.

Country star Keith Whitley, who died in May at the age of 33, landed his first gold album with "Don't Close Your Eyes." Another posthumous country certification went to Patsy Cline's "Greatest Hits." The MCA album, released in 1973, topped the 2 million mark last month. The late Roy Orbison, who had broad appeal to pop and country audiences, landed another gold album with the Virgin retrospective "In Dreams: Greatest Hits."

Donna Summer collected her 12th gold single with "This Time I Know It's For Real," her first release for Atlantic.

Here's the complete list of July certifications.

Multiplatinum Albums

Guns N' Roses, "Appetite For Destruction," Geffen, 8 million.

Journey, "Escape," Columbia, 7 million.

Billy Joel, "An Innocent Man," Columbia, 5 million.

"**Top Gun**" soundtrack, Columbia, 5 million.

Journey, "Frontiers," Columbia, 4 million.

Journey, "Infinity," Columbia, 3 million.

New Kids On The Block, "Hangin' Tough," Columbia, 3 million.

Paula Abdul, "Forever Your Girl," Virgin, 2 million.

Patsy Cline, "Greatest Hits," MCA, 2 million.

Neil Diamond, "I'm Glad You're Here With Me Tonight," Columbia, 2

million.

Neil Diamond, "12 Greatest Hits," Columbia, 2 million.

Marvin Gaye, "Midnight Love," Columbia, 2 million.

Journey, "Departure," Columbia, 2 million.

Journey, "Raised On Radio," Columbia, 2 million.

Metallica, "And Justice For All," Elektra, 2 million.

"**Eddie Money**," Columbia, 2 million.

Bruce Springsteen, "Darkness On The Edge Of Town," Columbia, 2 million.

James Taylor, "J.T.," Columbia, 2 million.

Platinum Albums

Billy Joel, "Turnstiles," Columbia, his 10th.

Pink Floyd, "A Collection Of Great Dance Songs," Columbia, its seventh.

Bruce Springsteen, "Nebraska," Columbia, his seventh.

John Cougar Mellencamp, "Big Daddy," Mercury/PolyGram, his fifth.

Tom Petty, "Full Moon Fever," MCA, his fifth (counting Tom Petty & the Heartbreakers, Traveling Wilburys).

Judas Priest, "Turbo," Columbia, its third.

"**Lisa Lisa With Cult Jam & Full Force**," Columbia, their second.

Great White, "Twice Shy," Capitol, its second.

Richard Marx, "Repeat Offender," EMI, his second.

Van Cliburn, "Tchaikovsky Concertos No. 1," RCA Victor Red Seal, his first.

M.C. Hammer, "Let's Get Started," Capitol, his first.

N.W.A., "Straight Outta Compton," Priority, its first.

Sandi Patti, "Hymns Just For You," Impact, her first.

"**Skid Row**," Atlantic, its first.

Ricky Van Shelton, "Wild-Eyed Dream," Columbia, his first.

Gold Albums

Doobie Brothers, "Cycles," Capitol, its 10th.

Kenny Loggins, "Vox Humana," Columbia, his sixth.

John Cougar Mellencamp, "Big Daddy," Mercury/PolyGram, his fifth.

Stevie Nicks, "The Other Side Of The Mirror," Modern/Atlantic, her fourth.

Depeche Mode, "Catching Up With Depeche Mode," Sire, its third.

Roy Orbison, "In Dreams: Greatest Hits," Virgin, his third.

Bonnie Raitt, "Nick Of Time," Capitol, her third.

Andreas Vollenweider, "Caverna Magica," CBS Masterworks, his third.

Richard Marx, "Repeat Offender," EMI, his second.

Ray Stevens, "I Have Returned," MCA, his second.

10,000 Maniacs, "Blind Man's Zoo," Elektra, thier second.

Earl Thomas Conley, "Greatest Hits," RCA, his first.

Cowboy Junkies, "The Trinity Session," RCA, their first.

Al DiMeola, "Elegant Gypsy," Columbia, his first.

"**Take 6**," Reprise, its first.

Warrant, "Dirty Rotten Filthy Stinking Rich," Columbia, its first.

Keith Whitley, "Don't Close Your Eyes," RCA, his first.

Gold Singles

Donna Summer, "This Time I Know It's For Real," Atlantic, her 12th.

Michael Damian, "Rock On," Cypress/A&M, his first.

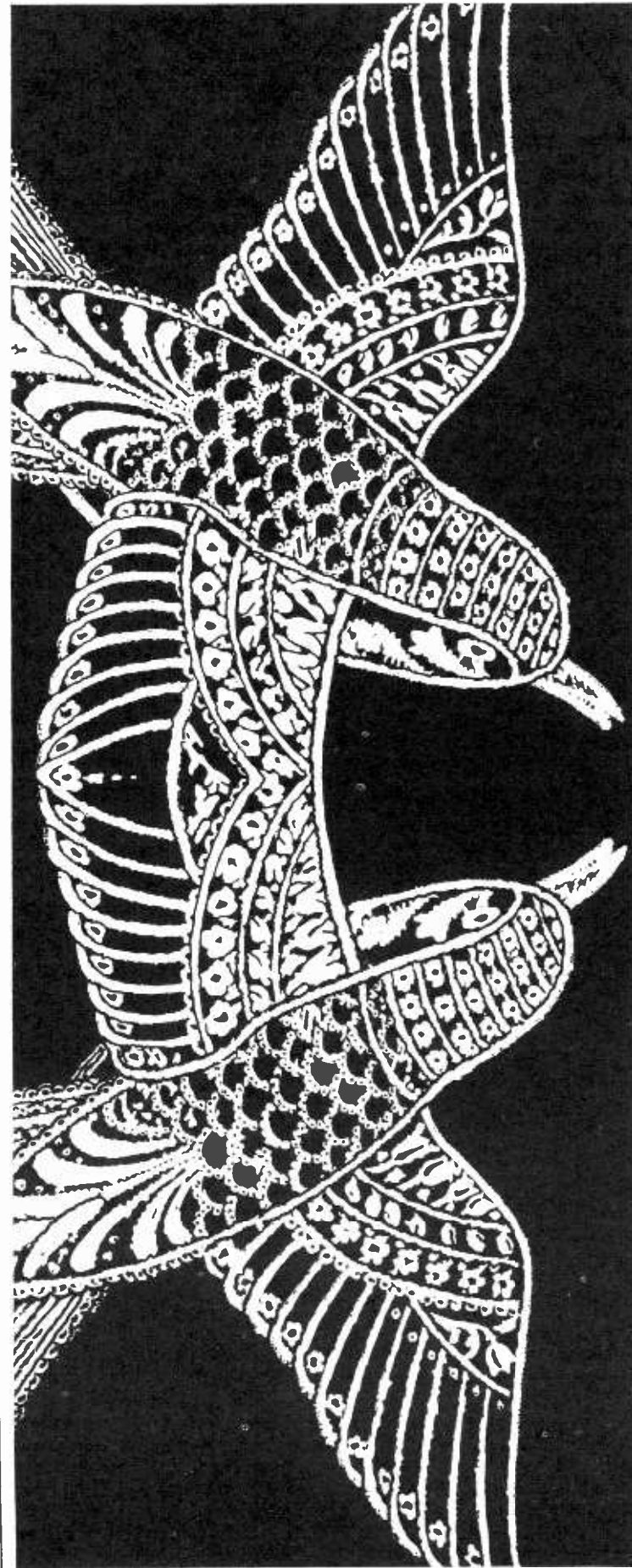
Great White, "One Bitten, Twice Shy," Capitol, its first.

L.L. Cool J, "I'm That Type Of Guy," Columbia, his first.

Martika, "Toy Soldiers," Columbia, her first.

Simply Red, "If You Don't Know Me By Now," Elektra, its first.

Soul II Soul, "Keep On Movin'," Virgin, its first.



SENATE SET TO CONFIRM FCC NOMINEES

(Continued from page 7)

his predecessor, Mark Fowler.

Patrick and Fowler are credited with cutting most of the FCC red tape and outmoded rules that had bound broadcasters for years, but have also been criticized as having gone too far in the free-market concept of the broadcast industry, especially with regard to public-interest concerns. Broadcasters themselves are now calling for a slow-down of deregulatory action (see Washington Roundup, page 14).

"The American people are sick and tired of what's going on," Sen. Albert Gore, D-Tenn., told the nominees at the committee hearing. Gore and Sen. David Rockefeller, D-W.Va., voted against the confirmation as a protest against recent commission direction.

Sikes, former National Telecommunications and Information Administration chief, took the heat from committee members angry over the rulings of his predecessors. He told the legislators he personally found some broadcast and cable programming offensive, but that he would not "prejudge" issues before he is sworn in as chairman.

Sikes said, however, that broadcasters "should meet higher standards of programming" along the lines of the discarded National Assn.

of Broadcasters' voluntary code.

Andrew Barrett, formerly a member of the Illinois Commerce Commission and a Washington newcomer, got his first taste of Congressional ire at the confirmation hearing when the commissioner-to-be pointed out that the reason there is so-called indecent programming is that "there's a market for it out there."

Snapped Sen. Bob Kasten, R-Wis.: "That comment is not acceptable."

Sherrie Marshall, a communications attorney and formerly an aide to Patrick, told the lawmakers at the hearing that she was in favor of the Congressional ban on all indecent programming—which has developed into a constitutional-test court case to be heard this fall—because "of the uniqueness of the medium and the value of children."

The expected Senate approval follows a one-year fight between the administration, the FCC, and Sen. Ernest Hollings, D-S.C., chairman of the Commerce Committee. Because of Hollings' disapproval of FCC policies—including the scuttling of the fairness doctrine—the chairman had refused to hold hearings on several nominees to fill vacancies on the Patrick-led commission.

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DO CASSETTE SINGLES STEAL SALES FROM ALBUMS?

(Continued from page 7)

and Trans World, Albany, N.Y., either have no comment or are unsure whether cassette singles are harming album sales.

"I think in some cases that could be true," says Dave Roy, senior buyer for the 445-unit Trans World chain, "but I think cassette singles are a plus category on the whole."

Some labels, though, have complained to Roy about individual titles. For example, he notes, MCA reps have told him cassette singles have hurt the "Ghostbusters II" soundtrack, since many consumers only want the Bobby Brown single.

WEA reps have made comments in the same vein, he says, "which is surprising, because they're hot as a pistol."

Skid Weiss, national director of communications for WEA, acknowledges that a market study of cassette sales is currently under way under

the auspices of Jordan Rost, director of marketing and new product development for WCI.

Regarding WEA's feelings about cassette singles cannibalizing album sales, Weiss says, "We're getting all kinds of rumors as a consequence of this possibility. We don't believe it to be true, but we don't want to leave it to chance."

Jim Caparro, senior VP, sales and branch distribution, for PolyGram, suspects that there is a problem. "We find there are so many consumers looking at cassette singles, and no one else is browsing the stores," he says. "It's obvious that kids are focusing on cassette singles."

Caparro admits that it is hard to estimate how many album sales are being lost. "It's tough to quantify the exact impact," he says. "But when you see a cassette single in excess of 100,000 units and we're not moving

anywhere near that number of albums [by the same artist] during the lifetime of that single, you have to wonder."

At \$2.49 list, Caparro adds, PolyGram has been losing money on cassette singles. "We're not interested in making money on it," he says. "We just want to break even and use it as a promotional vehicle."

While he won't comment on whether PolyGram is ready to go to \$2.99 on cassette singles—higher than any of its competitors—Caparro states that if all of the labels raised their prices on the configuration, it would still be in demand. "Trans World has already tested the \$2.99 price point without losing any sales," he claims, adding that Musicland has also tested that price on cassette singles.

A Musicland spokesman confirms that the 740-store, Minneapolis-based chain is testing the \$2.99 price.

"We test lots of price points," he says. "It's very expensive to handle singles. You can talk about gross profit, but handling a cassette single costs as much as handling an album. If you want to make any money, you have to try different price points."

Speaking for Trans World, Roy won't confirm that it is testing cassette singles at \$2.99. "That's gouging a little," he opines. "I don't feel comfortable with that price point unless you're in a market with no competition."

That the cassette single has become an important part of retailers' sales and profit mix, however, is not in doubt. Typically, the configuration yields a 40% gross margin, just as cassette albums do. Several chains report it forms 6%-8% of their music sales, and Roy says some Tape World stores (part of Trans World) are doing up to 15%-20% of their sales in cassette singles.

This is a marked increase from last year at this time, when the configuration was just coming on strong. Sales of other prerecorded music products, however, have been flat or down this year at many chains. Acknowledging that cassette singles are the only sales category that is up in The Record Bar's 150 stores, Steve Bennett, the chain's VP of purchasing, says that suggests that the shortform tapes are cutting into album sales.

However, he adds that the preference of many buyers for cassette singles may simply reflect the softness of overall business, which itself stems from the competition of other entertainment media and rising prices for basic commodities like gasoline.

"You've only got so much money to spend. If you go to the movies, you've filled your car up, and you go to the record store and you want that Prince song, maybe that's all you'll buy," Bennett says.

Bennett doesn't feel this can be blamed on the cassette single itself. Noting that it is the industry's one real success story since the CD's advent, he says, "We have to move cautiously before we make a decision on the viability of it. But I wouldn't be surprised to see price increases."

Other retailers agree that the evidence for cassette singles hurting album sales is shaky. Tracy Donihoo, manager of the buying department for the 126-store Sound Warehouse chain based in Dallas, says that while he has heard that some mom-and-pop stores have experienced an increase

in cassette single sales at the expense of the cassette album, that scenario has not played out at his web.

Marmaduke, similarly, observes that cassette single shipments out of Western's warehouse have grown nearly 300% over last year (from 33,000 units at this time in 1988 to 95,000 units today), but points out that shipments of albums on cassette have also risen 15% during the same time period.

And Mitch Perliss, director of purchasing for the 64-store Music Plus chain, based in Los Angeles, notes that Martika is enjoying the best-selling cassette single and album on cassette at the Music Plus chain: "They're both selling."

Jim Cawley, senior VP of sales for Arista and a longtime booster of the cassette single, similarly observes that Milli Vanilli has notched up platinum and gold singles from its debut album, and "this album's coming up on double-platinum in a soft marketplace."

"The retail business is slow right now," he continues, "but for anybody to blame it on the cassette single is preposterous... It's only popping up now as people are looking around for reasons why business is soft."

Pete Jones, president of BMG Distribution, also expresses strong support for the cassette single. "I don't think it's detracting from cassette album sales at this point," he says. "If it were going to 4 million units [on a particular title], I'd say, 'yeah.' But it's not at that point."

"Given the [cassette] player population, we're getting back to where we wanted to be—we're really regaining the singles market that is so important to us."

ISLAND SOLD TO POLYGRAM

(Continued from page 5)

ulous" (Billboard, Aug. 5). Island last year reportedly posted sales in excess of \$200 million.

The deal does not include the Island recording studios in Nassau, the Bahamas, or the successful Blue Mountain music publishing company. Neither does it encompass Island Pictures, half of which, Blackwell announced, is to be sold to an investment group.

The press conference was an all-smiles affair, with Fine looking at the prospect of increasing PolyGram's share of the world music market from 15% to 18% and Blackwell, who founded Island in 1962, reflecting satisfaction with his 30% share of the purchase price.

Blackwell will continue to run the Island operation, which will have complete autonomy. The deal gives Blackwell a five-year contract with a two-year renewal option. He will work closely with Alain Levy, executive VP of PolyGram International, to develop and extend PolyGram's talent roster.

Blackwell confirmed in a Billboard interview that takeover bids for Island had reached a crescendo this year. There had been most recently a strong approach from Warner Communications Inc., parent of WEA Corp., which distributes Island repertoire in the U.S. under a deal that runs through May 1990.

"But," said Blackwell, "I felt more comfortable going with PolyGram because they are basically a company which is more internationally oriented than some of the U.S.-based companies. I am also a great believer in the audio/visual future and, from this point of view, PolyGram is obviously strongly placed as an affiliate of the Philips organization."

Responding to a question about the attrition of independent labels, Blackwell said: "There will always be independent companies in the record business, because they are the lifeblood of the industry. But when you get to a certain size, you start to lose your edge. You become too small to become big and too big to be small."

Outside the U.K., where PolyGram already handles Island, the label's licensing arrangements in different overseas territories will continue for the term of their contracts before reverting ultimately to PolyGram. Island has deals with Festival in Australia and Polystar in Japan, which

continue until the end of this year, and its deal with BMG for continental Europe still has about five years to run.

The licensing arrangements with Ricordi for Italy and Sonet in Scandinavia, which have been in operation since the early '60s, will be incorporated into the BMG contract at the end of this year.

Fine confirmed that the acquisition of Island had been part of the PolyGram strategy ever since the compa-

'We will leave Island as it is'

ny looked at the possibility of buying the Island Music catalog last year.

Asked about the international trend in the music industry to absorb the enterprising independent labels into the megacorporations, Fine replied that the Island takeover was not envisaged as an asset-stripping exercise; the essence of the deal, he said, was that Island would retain its individuality and integrity but would have the benefit of PolyGram's worldwide distribution facilities plus its financial resources.

Although previous PolyGram acquisitions, such as Casablanca, MGM, and Mercury, have virtually disappeared without a trace, since the Decca purchase in 1979 PolyGram's policy has been to allow the companies it takes over to retain identity and autonomy.

"We intend to leave Island as it is," Fine said. "It will continue to be run by Chris Blackwell, and he will have the benefit of our worldwide resources." Asked about possible lay-

'BATMAN' DUE FOR HOLIDAY VIDEO RELEASE?

(Continued from page 7)

in units. I don't think 'Roger Rabbit' was hurt by not releasing it several months after theatrical. They could still move 6 million to 10 million units next year if it was released at a sell-through price. Perhaps, however, they want to capitalize as much as possible on Batmania and all the licensing activity that's currently taking place. They may also want to take advantage of the sell-through boom and gift-giving in the fourth quarter."

offs, Fine said nothing was planned at the present time and that it was up to Island to decide its staffing levels.

"We have not bought the company to strip it down."

Blackwell said that there had been no adverse reaction to the takeover from any Island artists. He said that the deal brought financial stability and would make it easier for Island to renew contracts with successful artists.

Fine acknowledged that the Island catalog is a very attractive property for a company like PolyGram, which, through its CD strength, is currently deriving 40% of its sales from catalog repertoire. But he emphasized that the prime goal of the deal is to generate new repertoire, making full use of Blackwell's expertise in this area.

Island Records, one of the world's most prestigious labels, has associations with PolyGram that go back to 1962 and its first hit record: "My Boy Lollipop" by Millie Small, which was released through Philips on the Fontana label.

Major artists associated with the label over the years have included the Spencer Davis Group, Fairport Convention, Bob Marley, Cat Stevens, Steve Winwood, Robert Palmer, and, more recently, U2, Courtney Pine, Melissa Etheridge, Anthrax, and the Christians.

U2, rumored to have a financial stake in the label, owes Island three more albums.

The company has offices in New York, Los Angeles, Paris, and Jamaica.

PolyGram, 90% owned by Philips, grossed \$1.72 billion last year and accounts for 21% of the European record market.

In just five weeks of release, "Batman" has grossed \$202,867,563, according to Billboard sister publication The Hollywood Reporter. The film's soundtrack is also the No. 1-selling LP in the country, according to Billboard's Top Pop Albums chart.

If the film's receipts do soar to \$275 million, it would rank third on the all-time list, bested only by "E.T. The Extra-Terrestrial" and "Star Wars," both of which topped the \$300 million box office mark.

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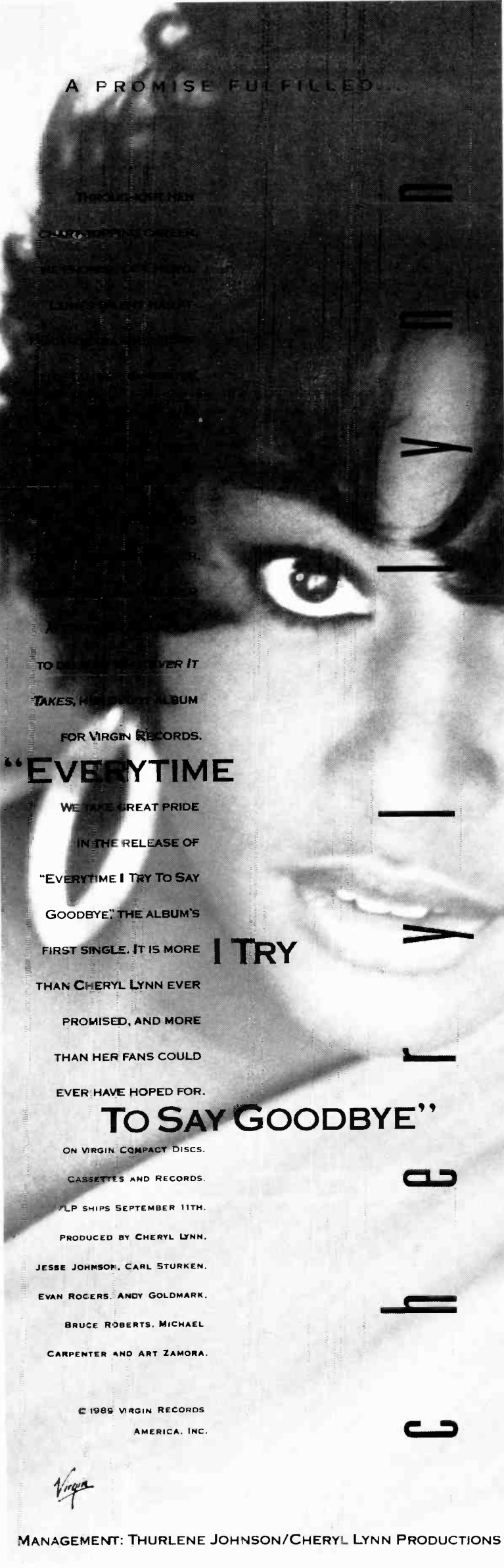
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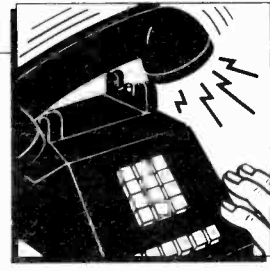
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INSIDE TRACK



Edited by Irv Lichtman

VSDA'S TOP STORES: Envious retailers are looking as much at who didn't make the cut as who did in Video Software Dealers' Assn.'s first Retailer Of The Year award. Several nominees were only informed as late as Aug. 2, on the eve of the VSDA convention, and the trade group's release did not mention nominees. Small category (1-5 stores): **Audio Video Plus**, Houston; **Movies Unlimited**, Philadelphia; and **Title Wave**, Minneapolis. Medium (6-20): **RKO Warner Video**, New York; **Adventures In Video**, Minneapolis; and **Applause Video**, Omaha, Neb. Large (21+): **Erol's**, Springfield, Va.; **Tower Records/Tower Video**, Sacramento, Calif.; and **Show Industries (Music Plus)**, Los Angeles.

SHOW SUMMIT: If the absence of any formal meeting at VSDA on the growing problem of defective tapes seems intriguing, the mystery is solved. Very quietly, a closed meeting was set for Saturday, Aug. 5, on the eve of the show, according to **Lou Berg**, widely expected to succeed himself in a second term as VSDA president. The Houston retailer has made the defectives issue a personal cause, say a number of the trade group's insiders. Although not identifying either an agenda or attendees, Berg says the meeting was to involve manufacturers, distributors, duplicators, and retailers.

DISTRIBUTION PACT: RCA/Columbia Pictures Home Video and GoodTimes Home Video have inked an agreement whereby RCA/CPHV will distribute through its traditional wholesaler network select GoodTimes product, including the Susan Anton "Slimatics" series, the Cosmopolitan video series, and the Nintendo-based "Super Mario Bros. Super Show" and "Legend Of Zelda." Also included in the distribution deal are RCA/CPHV titles previously licensed to GoodTimes. Effective Aug. 15, the program covers more than 250 titles ranging from \$9.95 to \$14.95. The deal gives GoodTimes, a budget label that sublicenses studio product (duplicated in the slow-play mode) for distribution into mass merchant and drug store accounts, its first inroads into specialty store distribution.

KVC/ATLANTIC ON THE ROPES: As the result of a federal district court ruling in Indianapolis, **KVC Home Video** CEO **Alan Saffron** and chairman **Francis Mechner** had to turn over their stock to an investor group led by **Eldon Mayer** after the latter alleged that Saffron had defaulted on a loan. In addition, **Atlantic Entertainment**, an independent theatrical producer and distributor recently acquired by Saffron to secure A titles for a new KVC-Atlantic video label, has filed a Chapter 11 bankruptcy petition. A KVC spokesperson says, "The Eldon Mayer group maintains that it plans to invest heavily in the company."

POSTPONED: The sentencing of indie promoter **Ralph Tashjian**, convicted of a payola charge in L.A. May 22 (Billboard, June 3) was originally slated to take place July 31; it has been pushed back to Oct. 30 by U.S. District Judge **Pamela A. Rymer**. . . On the same front, an appeal to the Ninth Circuit Court of Appeal by the attorney for **William Craig**—who was indicted with Tashjian, among others, in February 1988 for alleged payola law violations—was recently denied, thus paving the way for his eventual trial in U.S. District Court.

THE MAN AND HIS MOVIE: The VSDA will present famed movie maker **Steven Spielberg** with a man-of-the-decade award during the trade group's annual confab. Meanwhile, his epic "E.T. The Extra-Terrestrial" has already been singled out to receive a video-of-the-year award at the confab's closing awards banquet. The group felt that giving a special tribute to "E.T." would enliven competition in several award categories.

COMING AND GOING: Now that the record industry has come to an accord with hardware manufacturers on DAT, it is somewhat ironic that with the August issue of **Schwann CD**, the catalog has dropped DAT listings. Only two companies were marketing 52 titles on the configuration when Schwann began tracking DAT in May 1988. In light of diminishing 3-inch CD production, the

catalog has deleted its CD-3 listings, too.

GETTING TO THE DEADLINE ON TIME: As the second annual **Billboard Song Contest** neared its deadline July 31, an FM station owner in Caracas, Venezuela, personally flew 35 entries to the U.S. **Carlos F. Falkenhagen**, owner of FM station Ritmo 95, flew to Miami, intending to continue to the contest processing center in Tulsa. However, he was correctly informed that the Federal Express overnight courier would be able to deliver the entries in time. According to contest administrator **Kathy Purple**, last-minute entries did include those delivered to her office by contestants themselves.

BMG ADDS CATALOGS: **BMG Music Publishing** continues its catalog acquisitions with the purchases of **World Music Publishing Group** from **Benelux** and, in the U.S., writer/artist **Christopher Cross' Pop 'N' Roll Music**. Cross, now writing songs for a new album, has just signed a new worldwide co-publishing agreement with BMG. BMG president **Nick Firth** handled the Benelux deal, which includes **Jacques Brel** songs. VP/GM **Danny Strick** signed on the Cross catalog.

BABY, TAKE A BOW: **SBK Records** lets **CEMA** ex-ecs, among others, in on its initial product flow with lunch or dinner presentations in Los Angeles on Monday (7), Chicago on Tuesday (8), Atlanta on Wednesday (9), and New York on Thursday (10). At the meets, **Charlie Koppelman** and **Martin Bandier** also play host to **Joe Smith**, president and CEO of **Capitol-EMI Music Inc.** In New York, after dinner at the Gotham Bar & Grill, it's on to the Bottom Line to hear SBK act **Wendy Wall**.

ALTHOUGH THE OFFICIAL word is out that **A&M Records** will distribute the **Denon** classical line in the U.S. (see Keeping Score, page 40), **Denon's** deal to handle **Sonny Lester's LRC** jazz line is up in the air. Lester, who says he has a five-year worldwide pact with Denon set to expire next March, says that under terms of his U.S. arrangement, Denon loses the line if the label dismantles its own sales staff. Denon, it's understood, has told its indie distributors that it will no longer handle LRC, which has put out 29 CD titles over the years.

THEIR MOVE: After a full year of planning, **PolyGram Records** has relocated its New York headquarters to the new Worldwide Plaza at 825 Eighth Ave. from 810 Seventh Ave. The move consolidates the 400 employees on the 23rd through 26th floors, instead of six floors in the old location. All of PolyGram's phone numbers remain the same.

A BIG PROJECT for **Jerry Greenberg's WTG** label via **CBS Records** is the new **Bonham Band**, headed by **Jason Bonham**, son of **Led Zeppelin's John Bonham**. **MTV** has just taped a rehearsal of the group in Los Angeles in preparation for the group's first album, "The Disregard Of Time Keeping," due later this month.

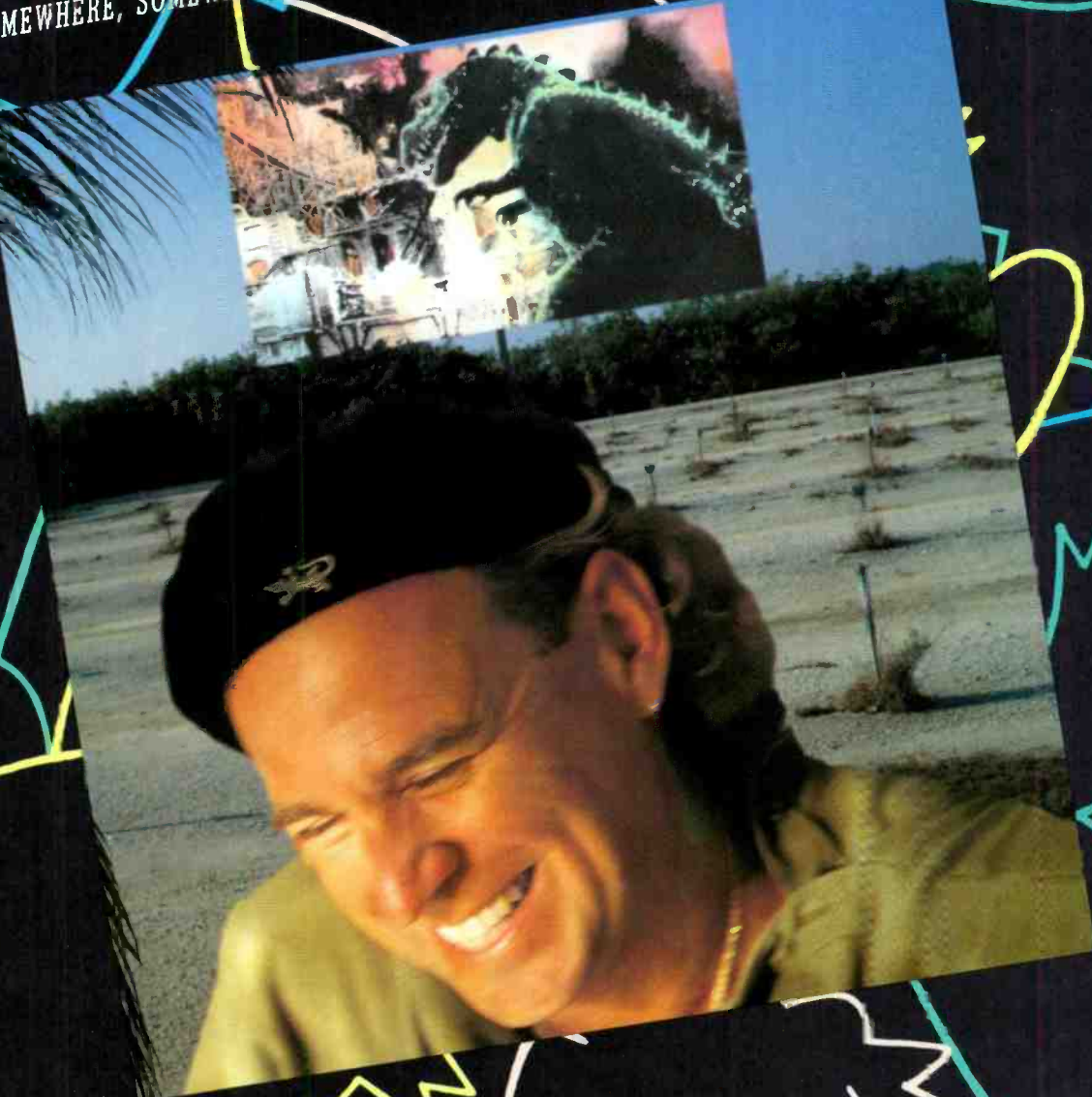
RETIRING FELLOW: **Sandy Beach** has ended a 41-year career in the music business, the last 26 with **Walt Disney Records**. Sandy started in 1948 with **Sam Klayman's Supreme Distributors** in Cincinnati, then on to two years as a DJ in Miami, and 10 years with **Mannie Brookmire's Brooke Distributors**. Sandy's first project for Disney was to promote and sell the "Mary Poppins" soundtrack. Beach lives in Miami Beach, Fla.

EARLY ARRIVAL: Though it was believed that **Paul McCartney's** world tour wouldn't hit the States until early 1990, the latest news is that the U.S. portion will kick off in Los Angeles around Thanksgiving. The tour starts in Oslo, Norway, Sept. 26 and continues through the Continent until Nov. 8. There is then a two-month break before McCartney's scheduled U.K. dates. . . Meanwhile, McCartney gave the staff of **EMI Records** U.S. a preview July 26 of his upcoming world tour (see last week's Inside Track). Five coaches whisked label employees to London's Playhouse Theatre, where McCartney and a six-piece band are rehearsing.

A BILL HAS BEEN INTRODUCED in the New York State Assembly to amend the state's 1978 anti-piracy law to include videos, deal with rental and transportation of bogus goods as well as the sale thereof, and increase the severity of penalty. The amendments would also provide for the forfeiture and destruction of recordings and the equipment used to make pirated recordings. Among the co-sponsors of the bill is **Assemblyman Mort Hillman** (D-Queens, N.Y.), who spent 40 years in various music industry activities.

JIMMY BUFFETT

FOLLOW THE EQUATOR, LIKE THAT OLD ARTICULATOR
SAIL UPON THE OCEAN JUST LIKE MR. TWAIN
NEVER LOOK BACK, THIS IS MY PLAN
RUN MY PONY IN THE SAND
SOMEWHERE, SOMEWHERE



OFF TO SEE THE LIZARD (MCA 6214)
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