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NEWSPAPER

**VIDEO
RETAIL
MANAGEMENT**
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VOLUME 101 NO. 39

THE INTERNATIONAL NEWSWEEKLY OF MUSIC AND HOME ENTERTAINMENT

September 30, 1989/\$4.50 (U.S.), \$5.50 (CAN.), £3.50 (U.K.)

Heat From FCC Sparks NAB Study On Self-Monitoring

BY BILL HOLLAND

WASHINGTON, D.C. Bowing to pressure from new FCC chairman Alfred Sikes, who says he wants an end to so-called indecent programming, the National Assn. of Broadcasters has instructed its staff to conduct a feasibility study of a new, voluntary programming code.

The announcement of the study—which would examine the legal and legislative effectiveness of such a code and assess member support for self-monitoring—came Sept. 19, although the NAB executive board

had made its decision two days earlier, on the heels of the NAB's Radio '89 convention in New Orleans. (Complete Radio '89 coverage begins on page 12.)

The NAB's quick decision to look at a programming code reflects the seriousness with which broadcast-

(Continued on page 16)

Other Majors Will Cut Back Their Releases WEA To Deep-Six Vinyl 45s In '90

BY BRUCE HARING
and THOM DUFFY

NEW YORK The 7-inch vinyl single is being phased out at the WEA labels. By early next year, it is expected that WEA will stop offering 45s to its customers, except for some specialty accounts.

Other labels, while reporting cassette singles sales that far outstrip those of 7-inch vinyl, say they have no immediate plans to eliminate the configuration. Still, they point to the move away from vinyl singles by the record industry's largest company as a factor that may hasten their own decisions on the mat-

ter. While WEA spokesmen refuse to put an exact date on the end of the 7-inch vinyl single's general availability, WEA president Henry Droz says, "Jan. 1 looks like a pretty good date, but I don't want to hang my hat on it. But it's definitely coming up." He reports WEA cassette singles are outselling vinyl this month by 10 to 1, with vinyl 45 sales "dropping precipitously" over the last six months.

"I think there's very little question [7-inch vinyl] will die of its own weight at some point," Droz says. "Whether Jan. 1 is the magical date, I don't know."

Droz adds that WEA will continue to manufacture vinyl on a spe-

(Continued on page 88)

Another Cable Co. Leaps Into Vid Retail

This story was prepared by Earl Paige in Los Angeles and Don Jeffrey in New York.

LOS ANGELES Blockbuster Entertainment is forming a second link with cable television that will expand the giant video chain's size and

influence in the U.S. The newest tie-in, announced Sept. 19, is a 100-store franchising deal with Cox Cable Communications.

The Atlanta-based company, which owns cable systems and radio stations, has bought 1 million newly issued shares of Blockbuster stock,

valued at \$15 each, for a total equity investment of \$15 million.

Sixteen months ago, Blockbuster sealed a similar franchising pact with another owner of cable systems, Denver-based United Artists Entertainment. Since then, a UA

(Continued on page 84)

WEA, EMI Use Monoline Method To Produce CDs

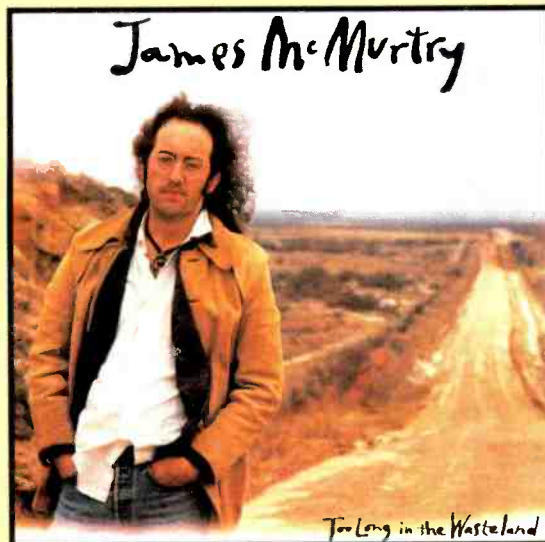
This story was prepared by Susan Nunziata in New York and Nigel Hunter in London.

NEW YORK A new generation of monoline CD production technology is being adopted by the manufacturing divisions of two major labels, EMI and WEA.

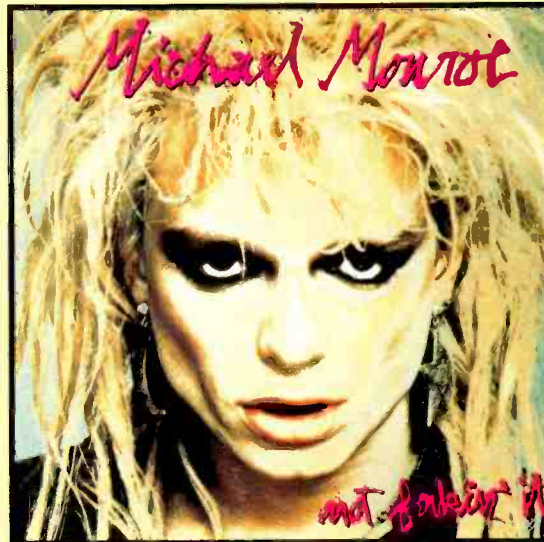
EMI is equipping its fourth CD manufacturing plant with the latest monoline system, which eliminates most of the need for clean rooms and combines all stages of CD production into one self-contained unit.

Production at the plant, located in Uden in the Netherlands, is scheduled to start in mid-1990. The facility is expected to cost \$16 million and

(Continued on page 85)



"It's been almost two decades since such a pure storyteller arrived on the pop scene," raves *The New York Times* about JAMES MCMURTRY, a singer/songwriter from Texas whose insights into the American heartland are "rich with detail and emotion." "TOO LONG IN THE WASTELAND" FC 45229 is the COLUMBIA debut album, featuring PAINTING BY NUMBERS. Produced by John Mellencamp.



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CBS Revises Singles Returns, Incentive Plans

BY KEN TERRY

NEW YORK Responding to objections from accounts about its 20% returns processing charge on cassette singles, CBS Records has revised its policy on both those items and 12-inch vinyl singles. In the process, it has introduced its first-ever incentive/disincentive program for front-line product.

Under the new policy, announced Sept. 13, the equivalent-list price of cassette singles will be increased from \$2.49 to \$2.98, and the wholesale cost will rise to \$1.55, rather than \$1.49, the price level set in CBS' Aug. 24 letter to accounts.

The equivalent list of 12-inch vi-

(Continued on page 81)



Ian Hunter and Mick Ronson

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SEPTEMBER 30, 1989

A 'NATION' IS BORN

Janet Jackson's newest album, "Rhythm Nation 1814," is a contemporary, streetwise recording that, while addressing such pressing issues as education and the general state of humanity, keeps the preaching to a minimum. Bill Coleman reports. **Page 33**

WHEREHOUSE STOCKS ENTHUSIASM

Billboard's Earl Paige covered the recent Wherehouse Entertainment convention in Los Angeles, which stressed the need for the chain's store managers to provide leadership to their employees. **Page 43**

UNDERDOG TO THE RESCUE!

Los Angeles-based Underdog Films is a new video production company dedicated to promoting the careers of black music video directors. David Nathan has the story. **Page 67**

CD ON THE RISE WORLDWIDE

Trade associations in Japan, France, and the Netherlands report vast increases in CD production for the current year. Vinyl, meanwhile, continues its downward slide. Shig Fujita, Philippe Crocq, and Willem Hoos file from overseas. **Page 69**

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Personics Corp. Gets \$15 Mil Boost WCI Among Custom-Tape Co.'s Backers

BY BRUCE HARING

NEW YORK An investment group that includes Warner Communications Inc. has pumped \$15 million into the Personics Corp., with the monies targeted toward a faster rollout in the U.S. and Canada for the in-store custom-taping machine.

Besides WCI, Personics' new equity partners include Texas financier Robert Bass & Associates; Acadia Partners L.P., a \$1.6 billion private investment partnership; Prospect Group, a publicly held in-

vestment company; and TAG Investors, a private investment group.

The investment in Personics totals \$12 million, with an additional \$3 million in lease financing committed to Personics by a set of major financial institutions. Personics declines to say how much equity interest was purchased, or rank the investors as to their commitments.

Elliott Goldman, chairman of Personics, says the investment will not affect the management or direction of the company.

"There'll be nothing different,"

Goldman says. "It's strictly an investment on their part. The investment being made is clearly for a distinct minority interest in the company."

Goldman says talks on obtaining investors began shortly after "we determined that the L.A. rollout was successful from a tactical point of view. We knew we wanted to take a more aggressive stance on the rollout throughout the country, and for that we'd need a bigger equity base."

WCI is the second known company with a record division to invest in Personics. U.K.-based Thorn-EMI was an early Personics backer; its stake is believed to be about \$2.5 million.

Goldman said the WCI cash influx was strictly for investment purposes.

"It should not be looked upon as a joint venture or partnership," Goldman says. "This is strictly an investment on the part of Warner. This way they can make money from our revenue stream and as an investor." Goldman says other major labels were approached about investing in the company.

WCI's investment was made through a special nonvoting series of Personics preferred shares. Warner will have the permanent right to designate a representative to attend Personics' board meetings. Warner announced that the representative would be Jac Holzman, founder of Elektra Records and chief technologist for WCI.

(Continued on page 78)

Brian Wilson Seeks Song Royalties In \$100 Mil Suit

BY CHRIS MORRIS

LOS ANGELES Brian Wilson, the principal songwriter of the Beach Boys, has sued A&M Records, its publishing subsidiary Almo-Irving Music, and the prominent L.A. entertainment law firm of Mitchell, Silberberg & Knupp, seeking more than \$100 million in real and punitive damages and the restoration to Wilson of song copyrights bought by Almo-Irving in 1969.

The suit, filed in Superior Court here Sept. 18, charges the defendants with fraud, breach of contract, and misrepresentation. It

also seeks an accounting of royalties—presumably in the millions of dollars—earned by 100 songs written or co-written by Wilson between 1962 and 1969 for the Beach Boys' publishing company, Sea Of Tunes.

The songs include such best-selling Beach Boys classics as "California Girls," "Help Me Rhonda," "Good Vibrations," "Fun Fun Fun," and "I Get Around"—many of which have been used in motion pictures and adapted for TV advertisements in recent years.

Wilson's suit alleges that the

(Continued on page 88)

Rentals Can Be Returned At Any Of 56 Virginia Units Erol's Initiates Vid Drop-Off-Anywhere Test

BY BILL HOLLAND

WASHINGTON, D.C. Erol's Inc., the Springfield, Va.-based video chain, has announced a drop-off-at-any-location test policy at 56 of its northern Virginia stores beginning Oct. 1. It appears to be the first large chain to initiate such a customer-convenience policy.

The announcement came at the third annual Erol's convention, Magic '89, in nearby Chantilly, Va., Sept. 18-20. Erol's president, Carl Bellini, said the company will consider going chainwide with the policy if after looking "hard and close" at the test results in mid-November he feels confident the company can implement the plan. Initially, there will be a 50-cent customer charge for the service.

Bellini said he thinks Erol's can handle the policy because of its huge centralized computer facility, considered one of the best in the industry, and because no stores are franchised.

"Balancing" of shifted tapes from store to store would be accomplished in a one-day turnaround and through UPS service, he said. Particularly targeted in the plan will be the chain's less active and nonactive members.

The Erol's exec, who took over management reins at the chain in July, said there is "absolutely no connection" between the announcement and the recent news that

Blockbuster Entertainment franchiser Barry Zale plans to open 38 new stores in the Washington metro area, Erol's home turf, about half of them in the test area. Nevertheless observers think it will be difficult for Blockbuster's less centralized stores here to implement a similar policy.

Erol's dropped its membership fees this summer in reaction to Blockbuster's arrival.

Magic '89 coincided with the celebration of the chain's 200th store. Bellini also announced that Erol's plans to "beef up" efforts in established markets, but added there are no plans for major new market expansion this fiscal year. That reinforcement effort includes 20 new stand-alone stores, 20 store-within-a-store operations in the Peoples Drug Stores chain, and remodeling

(Continued on page 91)

Belgian Super Club Bows Unique Video Rental Units

BY JIM McCULLAUGH

LOS ANGELES It's not a video vending machine—a technology that has not caught on—but it is claimed to be a superior close cousin designed to deliver similar benefits for mass merchants, convenience stores, grocery stores, and others wanting to participate in the home video business.

Patterned after a similar Mr. Video rental system in Europe, it is now being offered by Super Club N.V., Europe's largest home entertainment retail web, which boasted revenues of \$100 million last year.

The Belgian company, which is in the process of acquiring U.S. video retail chains through its Super Club N.A. division (Billboard, Sept. 23), says it has just received a U.S. patent number for the self-service video dispensing system. Meanwhile, the company has corresponding patent applications pending in Japan, certain European countries, South Korea, Taiwan, Brazil, Australia, and Canada.

The basic system is a two-cabinet piece with two clear glass doors housing videocassettes stacked on shelves library-style.

(Continued on page 84)

Dealers Fall For Restocking Offers

CEMA's Hit Discount Among Highlights

BY ED CHRISTMAN

NEW YORK Although retailers consider the restocking programs offered this fall to be fairly typical, they say they are grateful for any deals placed under their Christmas trees by the labels.

Highlights of the programs cited by retailers include:

- CBS offering sales on 20 hits and CEMA discounting about 30 hit titles.

- March dating provided on some BMG orders.

- Long buy-in periods offered by WEA and PolyGram.

- A vinyl deal offered by A&M—the only label to do so.

Programs are fairly typical, "but we are always glad to see them," says Harold Guilfoil, head buyer at WaxWorks, based in Owensboro, Ky.

"The most aggressive would be the CEMA program," says Gary Shulman, VP at the 107-unit Wall To Wall Sound & Video chain, based in Cinnaminson, N.J. "They are offering a lot of deals and programs and are willing to spend a lot of money developing artists."

CEMA is offering 7% discounts on about 30 hit titles and a select group of catalog titles for both cassettes and CDs. In addition, cassette versions of certain midline titles and the \$6.98 Preferred Price line are being solicited at a 7% discount. All CEMA deals carry December dating.

The CEMA hits program ran from Aug. 28-Sept. 22; the catalog

and midlines buy-in periods started Sept. 5 and run through Friday (29).

Joe McFadden, CEMA VP of sales, says the company's program is a "little bit wider" than last year's, when midlines weren't included.

WEA's fall program impresses Gino Vacco, purchasing manager at the 33-unit Kemp Mills Records, based in Beltsville, Md. "By far the most encompassing deal is the one from WEA," Vacco says. "They have almost the entire catalog on deal."

The WEA program includes a 6% discount on each of the following lines: the top 100 cassettes of the Super Savers Series; the top 100 catalog cassettes with list prices of \$8.98 and above; and CDs with list prices above \$15.98. In addition, WEA offers a 10% discount on all CDs with a \$15.98 list price.

The dating of the program allows retailers to pay for half of their Super Savers and Top 100 catalog orders in December, with the remainder due in January.

(Continued on page 89)

Retail Chain Bans Sales Of Explicit Records To Minors

BY EDWARD MORRIS

NASHVILLE The 70-store Sound Shop chain headquartered here is now proscribing the sale of albums with salacious lyrics to people under 18 years old. While store managers are currently charged with deciding which albums will be restricted, Central South, the chain's owner, is considering a stickering policy that will make the restrictions uniform.

Paul Hutchinson, Sound Shop coordinator, says the network began preparing itself for this selective sales policy more than a year and a half ago, when public con-

troversy over 2 Live Crew's lyrics erupted.

However, Hutchinson reports, the formal prohibitions did not go into effect until about a month ago. He explains, "We have a sign placed in all our stores that says, 'Must be 18 years or older to purchase product with explicit lyrics—ID required.'"

At present, albums are stickered only if they come that way from the manufacturer, Hutchinson adds.

He agrees that it is difficult to determine which albums to target: "We have a problem with that—"

(Continued on page 78)



By George, I Think He's Got It. George Michael is all smiles as he receives the MTV Video Vanguard Award. Pictured, from left, are Michael Lippman, Michael's management; Tommy Mottola, president, CBS Records division; Michael; and Bob Kahane, Michael's management.

EXECUTIVE TURNTABLE

RECORD COMPANIES. Epic Records in New York makes the following appointments: **La'Verne Perry**, VP of publicity/black music; **Cheryl Dickerson**, VP of A&R/black music, West Coast; and **Troy White**, director of national progressive music. They were, respectively, manager of publicity, East Coast, senior director of A&R at MCA Records, and regional director of promotion in Cleveland.

CBS Records in Los Angeles names **Kathryn Malta** director of music licensing. She was manager of A&R/Video administration for the label.

SBK Records Group in Los Angeles appoints **Arthur Mogull** senior VP. He was consultant for special projects at the company.

Fran Musso is promoted to West Coast director of artist and product development at Chrysalis Records in Los Angeles. She was senior director of marketing and publicity for the label.

David Gerber is promoted to VP/GM of Restless Records in Los Angeles. He was GM for the label.



PERRY



DICKERSON



WHITE



MOGULL

Stan Layton is named VP/GM of DCC Compact Classics in Los Angeles. He was VP/GM at Allegiance Records.

Angel Records in Washington, D.C., appoints **Risa Bridges** regional sales & promotion manager, Southeast. She was an advertising coordinator and staff assistant at CEMA.

PUBLISHING. EMI Music Publishing in New York appoints **Jody Gerson** VP of creative operations/East Coast. She was director of creative operations at Warner/Chappell.

Leiber & Stoller Productions/Publishing Inc. in Los Angeles promotes **Randy Poe** to executive VP/GM, and names **Joan Schulman** VP of licensing & administration. They were, respectively, GM for the company and director of copyright & contract administration for EMI Music Publishing.



GERBER



LAYTON



BRIDGES



GERSON

Bernard Kerner is named VP of finance for the National Music Publishers' Assn. Inc. in New York, while continuing as VP of finance for NMPA's licensing subsidiary, the Harry Fox Agency.

The Harry Fox Agency in New York names **Yoshio Inomata** director of licensing. He was international business manager for the company.

DISTRIBUTION/RETAIL. Variety Audio Co. Inc. in Farmingdale, N.Y., promotes **James M. Goldstein** to president of international operations and **Victor Grossman** to VP of rackjobbing operations. They were, respectively, VP of rackjobbing and a salesman for the company.

RELATED FIELDS. Aristo Publicity and Media Services in Nashville promotes **Craig Campbell** to VP of promotion and marketing, and names **Craig "Cab" Bann** video promotion assistant. They were, respectively, director of video operations and an intern for the company.

New Acts, Revived Talent Help Labels To Rebound

Smith Spells Out Capitol-EMI Turnaround

BY DAVE DIMARTINO

LOS ANGELES The recent string of gold and platinum albums for the Capitol and EMI labels—by such artists as M.C. Hammer, Great White, and the Beastie Boys on Capitol and Richard Marx, Roxette, and Queensryche on EMI—and a notable resurgence in the careers of label acts Bonnie Raitt, Natalie Cole, and the Doobie Bros., have boosted

morale at both labels and, according to Joe Smith, president and CEO of Capitol-EMI Music Inc., changed the industry's overall perception of the company.

"I think there's a feeling of pride in these labels now," says Smith. "We stand up and we're not 'troubled'—that word has disappeared now, they're not going to say the 'troubled Capitol-EMI.' It's a profitable company, it's an aggressive

company, it's going someplace, and the people inside all feel it—because they're doing it."

Leading the labels' resurgence have been recent efforts by EMI's Marx, whose "Repeat Offender" has been certified double platinum by the Recording Industry Assn. of America; Capitol's M.C. Hammer and Great White, each of whom went platinum with "Let's Get It Started" and "Twice Shy," respectively; Paul McCartney, the Beastie Boys, Raitt, and the Doobies, all of whom scored gold for Capitol with their latest albums; and Roxette and Queensryche, who likewise went gold for EMI.

Similarly, in one year, the labels have scored 12 top 10 singles on the Hot 100 chart, including three No. 1 hits: Bobby McFerrin's "Don't Worry, Be Happy" (EMI), Poison's "Every Rose Has Its Thorn" (Capitol/Enigma), and Marx's "Right Here Waiting," as well as hot tracks by Robert Palmer, Duran Duran, Sheriff, Ann Wilson/Robin Zander, Roxette, Donny Osmond, Cole, and Great White.

"Metal rolled down on us here over a three- or four-month period," says Smith, "and our numbers are very good—we're way ahead of projections and way ahead of last year. It's been a rather flat year in the record business, but we're going for it."

That the company is "way ahead" (Continued on page 85)

MTV To Restructure In Wake Of Masters' Exit

BY MELINDA NEWMAN

NEW YORK MTV will not bring in a replacement for Lee Masters, who resigned Sept. 18 as the channel's VP/GM.

Instead, Masters' position will be filled through an internal reorganization, according to MTV Networks chairman and CEO Tom Freston, who says the details will be announced by the end of the month.

Masters, who joined MTV in 1986, was responsible for the overall programming and production of the channel and its international affiliates.

He resigned, in part, because he was not named president of the channel during the company's restructuring last May. "John [Reardon] got the presidency. He'd done a fabulous job in sales and I thought I'd give it a shot and see how it worked out," Masters says. "But there's really not room for a president and a general manager. It's really one position and there were two guys here."

"It wore on Lee," admits Freston. "The fact that he wasn't appointed president was definitely a factor."

(Continued on page 78)

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Interstate Takes Stock At Confab

Racker Chief Sounds Industry Warning

BY IRV LICHMAN

HUNT VALLEY, Md. As it prepares for a "Decade Of Success"—the theme of its 1989 sales convention here—Northeast rackjobber Interstate Group Inc. says an otherwise bright future is clouded by an "ominous cycle" of "profitless prosperity."

This is the view of company presi-

dent Dick Greenwald, who hosted Interstate's third annual sales meeting Sept. 14-17.

The convention drew some 100 attendees, including Interstate staffers and vendor reps. In addition to record company and home video presentations, 47 companies were exhibitors at a two-hour trade show Sept. 15.

Greenwald, borrowing a classic

phrase used decades ago by the late Dave Kapp, founder of Kapp Records, to describe business dealings of another era, says, "In the 25 years I've spent in the business, I've seen cycles of rational and intelligent logic and periods of 'profitless prosperity'—we're in that ominous cycle again."

To underscore his view, Greenwald turns to two hot videos as examples. "Some of our competitors are selling 'Bambi' at 11 cents below (Continued on page 85)



Platinum "Life." MCA executives present Jody Watley with a platinum record for her album "Larger Than Life." Shown, from left, are A.D. Washington, VP of R&B promotion; Al Teller, chairman, MCA Music Entertainment Group; Watley; producer/artist Andre Cymone; Richard Palmese, executive VP/GM, MCA; Louil Silas Jr., senior VP, R&B A&R; and manager Bennett Freed.

Confab Finds Strawberries Chain Still Ripe For Growth

BY JIM BESSMAN

WESTFORD, Mass. The Westford Regency Inn & Conference Center in the quiet Massachusetts woods offered a tranquil setting for the fourth Strawberries Records, Tapes & Compact Discs convention, which ran Sept. 16-19. The tranquility stood in marked contrast to such turbulent events as the 85-store chain's buyout early this year by LIVE Entertainment Inc. and the recent slaying of LIVE's chairman and CEO, Jose Menendez.

The overall mood of the 130 store managers and assorted district/headquarters staffers, as summed up by training director Katherine

King and echoed by other execs of the Milford, Mass.-based group, was one of "excitement and anticipation." Clearly, Strawberries has entered a new era of rapid store growth as well as increased focus on nonmusic product lines, thus departing from founder and former owner Morris Levy's more conservative approach.

"Strawberries has historically been 'lean, lean, lean,' with a purist philosophy of just records," said Roger R. Smith, LIVE's acting president and chief operating officer, in an interview. "Our view is to skip the third 'lean' and strategically branch out into other product."

(Continued on page 88)

New Signings, Staff Revive MCA Sub Uni Label Regains Strength

BY THOM DUFFY

NEW YORK With a crop of new signings and a foray into rap, Uni Records has reaffirmed its strength as an alternative subsidiary of MCA Records nearly a year after layoffs that cut its 10-person staff by half, says Uni president David Simone.

"Obviously, I was unhappy to see that happen," says Simone of the November 1988 cuts, which were part of an overall restructuring at MCA. While Uni now relies on MCA promotion, Simone says the label in recent months has rebuilt its own A&R and support staff. Joining VP A&R Mark Dean are VP A&R Teresa Ensenat in Los Angeles and A&R

scout Elaine Sabia in New York.

With promotion through MCA, one of Uni's best-selling artists, Steve Earle, reached a new sales plateau of 400,000 copies of his most recent album "Copperhead Road," says Simone.

Uni also has seen success with the Swans, a New York act which scaled the Modern Rock Tracks chart this summer with "The Burning World," and Big Bam Boo, which received album rock radio airplay with "Shooting From The Heart" from the "Fun Faith and Fairplay" album.

At the same time, Uni has also focused on breaking successful Brit-

(Continued on page 89)

Perez Prado Dies At 72

NEW YORK Pérez Prado, the man who introduced thousands throughout the world to the thrills of mambo, died Sept. 14 of a stroke in Mexico City at the age of 72.

Born Dámaso Pérez Prado, the Cuban native was largely responsible for stylizing the mambo, originally one of the elements of a typical Afro-Cuban composition, and developing it into a crisp and eminently danceable form. It became one of the biggest ballroom crazes of the '50s.

Pérez Prado's compositions became international standards. His contrasting and simplified mambos, so simplified indeed that he gave numbers to many of them, sold by the hundreds of thousands. His songs "Cherry Pink And Apple Blossom White" and "Patricia" hit No. 1

on the Billboard singles chart in 1955 and 1958, respectively. Other famous numbers include "Moliendo Cafe" and mambos "No. 5" and "No. 8."

He began experimenting with the mambo structure in Mexico, where he resided in the late '40s. In 1951, he began touring the U.S. with his band, whose colorful and elaborate tropical costumes often matched the excitement of the music.

A classically educated pianist and musician, Pérez Prado also experimented with jazz and other genres, including some forays into extended compositions.

His music was recorded by RCA. A compilation of his greatest hits is currently available on CD and other formats from BMG Records.

CARLOS AGUDELO

Young M.C. Upstages Stones, Crue, Aero; Maze Leaps; Top 10 Finds Cure, Bee Gees

THE BIG BOYS—the Rolling Stones, Motley Crue, and Aerosmith—make their expected big jumps this week, but they're upstaged by rapper Young M.C., whose debut album, "Stone Cold Rhym'n'," vaults from No. 155 to No. 43 in its second week on the Top Pop Albums chart. Young M.C., previously best known as the co-writer of Tone Loc's smash singles "Wild Thing" and "Funky Cold Medina," also leaps from No. 18 to No. 11 on the Hot 100 with his hit, "Bust A Move."

"Stone Cold Rhym'n'" is the second album released on Los Angeles-based Delicious Vinyl Records, following Loc's "Loc-Ed After Dark," which reached No. 1 in April. Both albums were produced by Michael Ross and Matt Dike. With this week's sizzling chart move, it's entirely possible that the label will have a second No. 1 album before the year is out.

But first, Young M.C. will have to continue to battle those three high-profile bands, all of which are right on target in their chart progress. The Stones' "Steel Wheels" leaps from No. 12 to No. 4 in its third week; Motley Crue's "Dr. Feelgood" jumps 24-8 in its second week; and Aerosmith's "Pump" debuts at No. 23.

"Pump" is Aerosmith's highest-debuting album to date, beating out "Rocks," which bowed at No. 25 in 1976. What's more, "Pump" is certain to become Aerosmith's first top 10 album since "Rocks," which hit No. 3. The band's 1987 comeback album, "Permanent Vacation," peaked at No. 11.

"Steel Wheels" is the Stones' 12th consecutive studio album to reach the top five in just three weeks, which is the band's entire studio output since "Let It Bleed" 20 years ago. "Dr. Feelgood" is Motley's third straight top 10 album, following "Theatre Of Pain" and "Girls, Girls, Girls."

THE BEE GEES return to the top 10 on the Hot 100 for the first time in more than 10 years as "One" jumps to No. 7. It's the trio's first top 10 hit since June 1979, when "Love Me Inside Out" became its sixth consecutive No. 1 single.

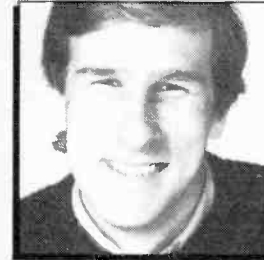
Even in a year of pop music comebacks, the Bee Gees' return to the top 10 stands out. Donna Summer, Donny Osmond, and the Doobie Brothers were all major record sellers in the '70s, but the Bee Gees were the hottest act on the planet for a couple of years. All that success and exposure ultimately turned against the group, which is why this comeback is especially dramatic—and why it must be all the more gratifying.

FAST FACTS: Maze Featuring Frankie Beverly's "Silky Soul," the group's first album for Warner Bros. following a long stint on Capitol, vaults from

No. 123 to No. 50 in its second week on the pop albums chart. It's Maze's fastest-rising album to date.

The latest albums by three other pop veterans are also moving strongly. Alice Cooper's "Trash" jumps to No. 24, becoming his highest-charting album since "Welcome To My Nightmare" in 1975; the B-52's "Cosmic Thing" jumps to No. 28, becoming its top charter since "Wild Planet" in 1980; and Poco's "Legacy" leaps to No. 54, that band's best showing since 1980's "Under The Gun."

The Cure's "Love Song" sprints to No. 10 on the Hot 100, becoming the critically lauded band's first top 10 hit. Several other bands have managed to translate critical support into top 10 singles this year, including Edie Brickell & New Bohemians, Fine Young Cannibals, Was (Not Was), R.E.M.,



by Paul Grein

and Love & Rockets.

Linda Ronstadt's "Don't Know Much," the first single from her first contemporary pop album in seven years, enters the Hot 100 at No. 72. The hit, which features Aaron Neville, was co-written by Barry Mann and Cynthia Weil, who also co-wrote Ronstadt's 1987 smash, "Somewhere Out There."

The Judds land their 14th No. 1 hit on the Hot Country Singles chart in just more than five years with "Let Me Tell You About Love."

Talk about slow starts: Mick Jones' self-titled solo debut album moves up one notch to No. 188 in its second week on the pop albums chart. Jones led Foreigner to six top 10 albums between 1977 and 1985.

WE GET LETTERS: Rob Durkee of American Top 40 notes that New Kids On The Block this week becomes the first act to place three singles in the top 40 on the Hot 100 in one week since Diana Ross scored in 1980 with "Upside Down," "I'm Coming Out," and "It's My Turn."

Mike Perini of Ypsilanti, Mich., notes that Heavy D. & the Boyz's "Big Tyme" and the D.O.C.'s "No One Can Do It Better" are the third and fourth rap albums to reach the top 20 on the pop albums chart before yielding a Hot 100 single. The first two were L.L. Cool J's "Bigger And Deffer" and Run-DMC's "Tougher Than Leather."

David Harris of Glasgow, Ky., notes that Milli Vanilli is the fourth duo to land back-to-back No. 1 hits on the Hot 100 in the '80s, following Hall & Oates, Wham!, and Tears For Fears.

Rich Appel of CBS-TV in New York notes that this week's top 40 includes both a remake of a flip side (Martika's dance update of Carole King's "I Feel The Earth Move"), and a remake that started out as a flip side (New Kids On The Block's teen-dream version of the Delfonics' "Didn't I (Blow Your Mind).")

THE MANILOW STORY HEATS UP!

PHASE ONE

- ◆ The first single "Keep Each Other Warm" is released and immediately goes Top 5.
- ◆ *Barry Manilow, Live From The Gershwin*, his critically acclaimed sold-out Broadway show is extended three times and runs for 10 weeks.
- ◆ He appears on *Johnny Carson*, *David Letterman* and *Arsenio Hall*.
- ◆ "The One That Got Away," the new single is already Top 20 and rising fast as the album *Barry Manilow* nears gold.

PHASE TWO

- ◆ Beginning September 23rd, Barry takes his sensational Broadway show on the road.
- ◆ On Sunday October 8th, music fans all over the country will be reintroduced to the "Barry Manilow Of The '90s" with the premier of his *SHOWTIME* special *Barry Manilow: SRO On Broadway*.



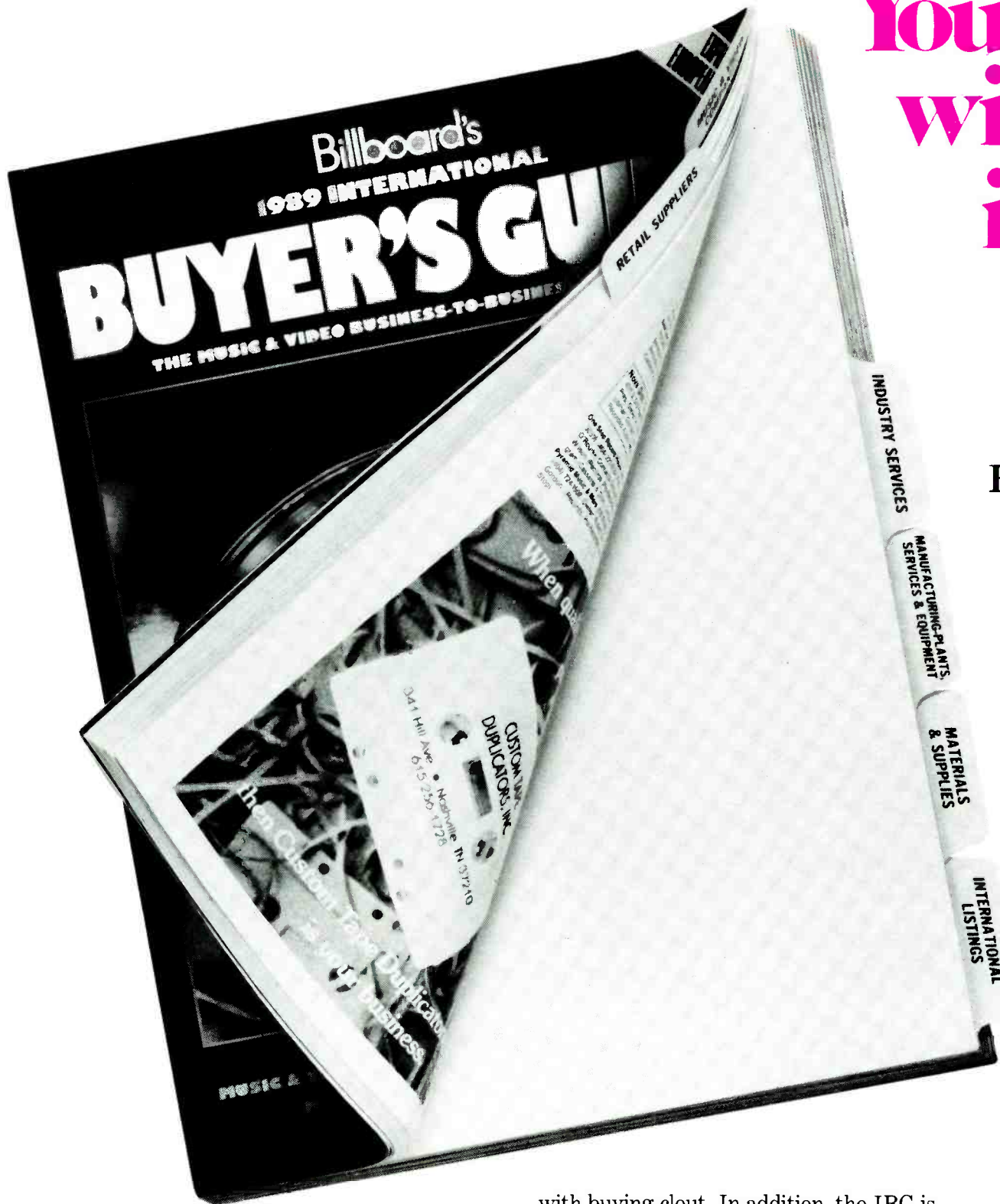
September	23	Rochester, MN
	24	Cedar Rapids, IA
	25	Peoria, IL
	27-29	Kansas City, MO
	October	2-5	Philadelphia, PA
7-8		Rochester, NY
10-11		Schenectady, NY
12		Erie, PA
14-15		Buffalo, NY
16-17		Syracuse, NY
18		Bethlehem, PA
26		Fairfax, VA
27		Uniondale, NY
28		Hartford, CT
30-31	Boston, MA	

November	1-3	Boston, MA
	20-21	Miami, FL
	24-26	St. Louis, MO
	28	Rockford, IL
	29	Duluth, MN
December	30	Milwaukee, WI
	2-3	Chicago, IL
	8	Columbus, OH
	9	Indianapolis, IN
	10	Grand Rapids, MI
	12-13	Detroit, MI
	14	Richfield, OH
	16	Cincinnati, OH
	17	Pittsburgh, PA
	26-31	Universal City, CA

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THE COMMITMENT CONTINUES....

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MECHANICAL FEE REDUCTIONS MAY BE ILLEGAL

In Irv Lichtman's excellent piece titled "NMPA May Seek Law Vs. Controlled Composition" (Billboard Aug. 5), he indicated that the National Music Publishers Assn. had limited its activity to educating members about the issue "because concerted action on how royalties are to be paid out by labels to owners of song copyrights poses a real danger of being considered in violation of U.S. anti-trust laws."

What the article did not consider, however, was how a label request for a reduction in the mechanical royalty from the statutory rate might be viewed under the anti-trust laws.

A contract with a recording artist by a label has, as its purpose, production and release of sound recordings.

Is the provision for a "rate" on

controlled compositions in a record deal reasonably ancillary thereto and so permissible under the anti-trust laws? If not, is the reduction in royalty rate in a record contract a violation of the tie-in clause (Section 3 of the Clayton Act)? Tie-ins typically result when a seller insists that a buyer take Product B, the tied-in product, when the buyer is interested in buying only the tying Product A. The rationale is "conditioning"—if you want this, you must also take that. In a more complex form, this is "block booking" when applied to films for the theater or television or other multiple ties.

In the music field, there may be any number of variations of the form of insistence, of which controlled composition clauses are only one. A label may insist upon being

given all or part of the music publishing rights as a condition for recording an artist. In one instance, a label sought management when it could not get publishing, which had already been committed to another party.

Labels may insist on a recording artist agreement as a follow-up to a master purchase agreement for that artist.

Conditioning is not limited to labels alone. It may originate from independent record producers, publishers, and, indeed, any entity in the music business that is in a position to take advantage of its more powerful position vis-a-vis the other party to the proposed contract.

In most instances, the position of the party seeking such tie-ins probably would be considered "small potatoes" in the music business when

viewing their power horizontally; viewed vertically, however, conglomeration may show larger and larger aggregations of power, as evidenced by the Time-Warner merger or the Capitol-EMI acquisition of SBK.

Even in the present political climate, music industry tie-ins might not attract much attention from the government. But if the NMPA decides to seek congressional review of lower-than-statutory rates for controlled compositions, the upshot may be unexpected. Congress could decide, for example, to review overall manifestations of tie-ins in the music business on the notion that "rates" for controlled compositions are really only one aspect of tie-ins and conditioning in the music industry.

Joseph Taubman, Esq.
New York, N.Y.



AGREES WITH LETTERS

I was particularly impressed with three letters in the Aug. 5 issue of Billboard. I am in complete accord with Brian Robertson's comments on the use of blank tape for CD recording. I have watched for years the sons and daughters of many friends duplicating records and tapes for their friends. As a former member of the ASCAP board, I brought up this problem quite a few years ago.

As a composer and teacher, I have had contact with many talented songwriters who, unfortunately for them, were not performers. George Weiss' letter about this predicament is right on target.

As for Judith Cooper's letter, I have been appalled by some of the song lyrics that some of my grandchildren listen to! Like Cooper, I do not support censorship but do think that label execs and the artists could use more sensitivity and judgment regarding the lyric content.

One final comment: I would like to see Billboard take a strong stand against the proliferating use of synthesizers and tapes replacing live musicians. The nation's ears are being bombarded with cold, insensitive, robotic sounds.

George Duning
La Jolla, Calif.

GET INVOLVED

I have just read a great article on anti-rock censors by Bill Adler and Howard Bloom in your Sept. 2 issue. Howard was my publicist when I was a recording artist with Warner Bros., and I've always admired his strong commitment to the music industry.

I do agree that action must be taken to oppose music censorship and protect the freedom of expression and the freedom of choice. However, delivering a petition to the Department of Justice is not, in my opinion, the most effective way of preventing the implementation of such offensive bills as the Child Protection and Obscenity Enforcement Act.

The music industry could be better served if people like Howard Bloom were more involved at the policy-making level in Washington, and if more artists and producers took time off from the private sector to become policy-makers themselves.

I have just recently joined the government of Canada in an effort to help define new policy that can protect the cultural industries and promote better communication between the government and the music business.

People who have been directly involved in any cultural industry should be encouraged by their government to participate in the decision-making process in order to better serve the people.

Gino Soccio
Ottawa, Canada

ARBITRON IS O.K.

It is a pleasure to note the re-emergence of Billboard as a prime source of radio coverage. The expanded column space and attention to events and trends in the industry is greatly appreciated.

Thank you, also, for the excellent, in-depth coverage of the Jack The Rapper 1989 Family Affair. The Landsman Media seminar at this year's Rapper premiered the presentation of an Arbitron radio special report on black-formatted radio. Landsman Media was a consultant on the project, working with Arbitron to develop the parameters of the study, the areas of investigation, and the specific age/sex demographics and analytical topics.

It concerns me that some of your readers may be left with the impression that I was being critical of Arbitron in some of my remarks. Apart from the good-natured banter I engaged in with Arbitron's Pierre Bouvard, my comments about the ratings service's "lack of commitment . . . to any format" were expressed in a jocular manner. I proceeded to explain that Arbitron measures all stations—all formats—in the exact same way. Further, I stressed to the programmers attending the seminar that the audience estimates provided by Arbitron are, in fact, tools for advertisers to use in placing time buys.

The key point of my remarks was that Arbitron does a good job of what they claim to do: providing listening estimates to the advertising community.

Concerning the issue of low in-tab black diaries, again I fear that the context in which my quote appears may mislead readers. Senior management of Arbitron has sought discussion with me on this issue. I suggested that a task force work with Arbitron on the issue and offered to be among the participants. The fact that, at this moment, I am the "committee of one" should in no way convey the impression that Arbitron is dragging its feet on this issue.

Through the conduct of such projects as Landsman Media's joint study of black-formatted radio and a host of other projects, it should be clear that Arbitron is committed to serving and benefiting radio.

As both a consultant and a station owner/operator, I, too, have had my quarrels with Arbitron. Methodology and sample placement and return have caused me my fair share of headaches. But please let the record show my respect for the company, the professionals in management and marketing research, and the support staff at Arbitron.

Dean Landsman
President
Landsman Media Inc.
New York, N.Y.

TAPE LEVY IDEA STINKS

I am surprised that, to judge by your editorial in the Sept. 2 issue, Billboard has so completely become a representative of the music industry, by the industry, and for the industry. You have finally given up any pretense to objectivity.

Your call for the industry to "unite to get a taping levy" makes me wonder how this levy will help line your pockets, too. I have read everything you have published on this issue and I have never been convinced of the industry's grievous loss from home taping.

The problems with the argument remain the same:

- How can the industry prove that the ability to tape at home will result in significant lost sales?
- How would a levy compensate only those in the industry who might suffer from such a loss and

not just spread the riches around?

It seems to me that the industry's appeal for legislative "relief" is based solely on greed and the idea that any technological invention that could possibly be used to deprive them of a single nickel in revenues should be taxed "just in case" there might be lost sales.

Having told you my opinion of your total abdication of journalistic integrity, my next letters will be to my congressmen to tell them the same story.

Larry Davis
Longview, Wash.

LELAND WILL BE MISSED

Like so many others in the communications industry and the cultural community, the Rhythm and Blues Foundation mourns the loss of Mickey Leland and his chief of staff, Patrice Johnson.

We do so with especially heavy hearts because it was Congressman Leland who, in 1985, as chairman of the Congressional Black Caucus, became one of the first national political leaders to take a strong interest in the economic plight of early R&B musicians.

It was Rep. Leland who, while discussing with Warner Communications Inc. the needs of its great, early R&B artists, first broached the concept of a foundation that would be endowed with the specific purview of meeting the needs of all early R&B artists.

After the R&B Foundation was formed, both Rep. Leland and Johnson played a continuing and significant role in helping plan the grant and health insurance programs that are the center of the foundation's work.

We shall miss their guidance and assistance greatly.

Howard Begle
Executive Director
The Rhythm and Blues Foundation
Washington, D.C.

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

NAB Meet Tackles Wide-Ranging Topics Arb Talk Sparks; Trout Gets Good Mark

BY SEAN ROSS

NEW ORLEANS It was the National Assn. of Broadcasters' stated goal this year to reclaim its fall convention's one-time emphasis on radio programming, thus bringing back to NAB the record promotion

NAB REPORT

people whose attendance at the confab had long been discouraged.

In that goal, they were only partially successful. There was a

"Music And Records Hot Seat" panel at the Sept. 13-16 Radio '89—a previously uncommon sight. There were enough record people at NAB for a handful of programmer dinners. But it was general-interest panels that got the best convention-

eer reviews, even from PDs, especially author Jack Trout's lecture on "Bottom Up Marketing" and Ted Bolton's "Diarykeepers Exposed" presentation (Billboard, Sept. 16).

By contrast, while a few format rooms got good marks, attendees complained that this year's panel setup—usually two panelists and a moderator—often left them at the mercy of seemingly random panelist selection. This year's NAB radio convention drew 6,885 attendees—a rise from last year but slightly less than the 7,000 previously predicted.

AIDS, CRACK, & RATINGS

Similarly, the "Music And Records Hot Seat" generated little heat but did prompt a fairly steady stream of refugees, despite the presence of Nationwide group PD Guy Zapoleon, Unistar's Ed Sala-

mon, WPLJ New York PD Gary Bryan, and promotion chiefs Phil Quartararo from Virgin and Charlie Minor from A&M. With such topics as comeback records, record service, fragmentation—a common theme throughout the panels—and back-announcing, there wasn't much new ground covered here.

There was, however, an unusual closing discussion on music in the '90s. Minor announced A&M's intention to "have something for every piece of fractionalization," noting that A&M is about to launch a metal label and has two country artists on its roster for the first time. Quartararo, meanwhile, said music of the decade would be similar to '60s mu-

(Continued on page 14)



Their Pal Al. In between calls for a return to programming codes, new FCC chairman Alfred Sikes, center, joins Clear Channel Communications CEO Lowry Mays, left, and National Assn. of Broadcasters CEO Eddie Fritts at NAB's Radio '89 convention.

WLS, KNIX, KVIL Among Top Winners Marconis Off To Racy Start

BY SEAN ROSS

NEW ORLEANS So how was the first National Assn. of Broadcasters' Marconi Awards dinner? Very crowded. Surprisingly smooth technically. Occasionally touching. Frequently ribald.

NAB REPORT

To put it in perspective, there wasn't anything that caused host Dick Clark to stand on stage and glower, as he did with Andrew Dice

Clay at the MTV Awards 10 days earlier. But if double entendre is now actionable as indecency by the FCC, the awards probably won't play in a.m. drive on many stations.

It was perhaps inevitable that, at an NAB meet dominated by the indecency issue, the Marconi statues themselves would be somewhat phallic in design—something presenters seized on often that night. Larry King, after relating an anecdote about the ticket-writing patrolman who told him just what he could do with his award from the Policemen's Assn., said he was glad he hadn't won a Marconi award instead. That prompted KPWR (Power 106) Los Angeles morning man Jay Thomas to remark, "I would've loved to shove this up Larry King, to tell you the truth."

Thomas was followed as a presenter by WCBS-FM New York's "Cousin" Bruce Morrow. Although Morrow did not specify at the time what he meant by saying, "I want to see our business cleaned up," he later confirmed that he had been calling for stronger self-policing of indecency, and that he had been responding to some of the previous presenters, including KLOS Los Angeles morning team Mark & Brian's impersonations of different characters on the toilet. (That bit didn't draw nearly as much attention, however, as a remark about KLOS being without a PD for

most of 1989.)

Notably, WFBQ Indianapolis morning team Bob & Tom, the only one of the FCC's three recent indecency targets to present a Marconi, made no reference to the FCC or to their station's travails. They did, however, call into question the practice of having presenters from unrelated fields by mugging broadly behind WQXR New York GM Warren Bodow as he picked up the best-classical-station award. WKQI Detroit morning man Dick Purtan was polite when the winner of the best religious station award came to the podium, but had already suggested to the audience that the award would be a statue of Jim Bakker in the fetal position.

Clearly, however, the Marconis did accomplish their objective of keeping some extra attendees around for the traditional Saturday night banquet, drawing an overflow crowd at a time when many NAB attendees are usually headed to the airport. And for a first-time ceremony, there were few glitches, notwithstanding a major one when Marconi's daughter, Gioia Marconi Braga, gave the legendary-station award to the wrong winner—WNBC New York instead of WLS Chicago, a mistake from which host Dick Clark rapidly recovered by pointing out that all five nominees were legendary stations.

Among the best moments:

- Legacy president/CEO Carl Hirsch, accepting the second award of the evening for one of his soon-to-be-transferred radio stations, and declaring "Group W, you're getting one hell of a company. [Our staffers are] leaving a legacy and we'll be back."

- Veteran KMA Shendendoah, Iowa, personality Billie Oakley, winner of the small-market-personality award, talking about how years ago the men at her station had gone off to the NAB and left the women behind. Having finally been to an NAB, Oakley said, she could now prove the men were goofing off.

- KABL San Francisco PD Dave

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KFAC To KKBT: L.A. Finally Gets The Beat But KABC Opts For Dick, Peter, (& Wally)

LIZ KILEY, PD of Los Angeles' new KKBT, previously classical KFAC, emphasizes that her station "doesn't fit into any specific pigeonhole" and is not the bright AC format that many expected it to be. Rather, she says, it is an "up-tempo combination of rock, urban, and contemporary" targeted 25-44 that "reflects the melting pot elements of Los Angeles."

KKBT's slogan is "rock with a beat." At press time, it was still running a daylong heartbeat, interspersed with intros of various songs from the station's list, but sample KKBT songs cited by Kiley are the Temptations, "I Can't Get Next To You"; INXS, "Need You Tonight"; Prince, "1999"; Rolling Stones, "Mixed Emotions"; the Clash, "Rock The Casbah"; Bobby Brown, "My Prerogative"; and Tears For Fears, "Sowing The Seeds Of Love."

The best way to explain KKBT's format, at least from this sneak preview, is as an adult party tape (or perhaps adult aerobics rock). KKBT won't play the Bon Jovi or Guns N' Roses that a mainstream top 40 would play. It will, however, play "Love Song" by the Cure or "What I Like About You" by the Romantics. It will have a higher gold content than most "adult top 40" stations, roughly 60% noncurrent, 40% current.

KKBT will be music-intensive at first, although not to the extent that KQLZ (Pirate Radio) was when it signed on last March. Staffers will be Tim Kelly (ex-KIIS-FM Los Angeles and currently of Premiere Radio networks) in mornings, teamed with former KPWR (Power 106) sidekick Patty Lotz and comedian Paul Rodriguez; Diana Steele (KMEL San Francisco) middays; Big Ron O'Brien (also ex-KIIS) afternoons; Ferrari (WHYI (Y100) Miami) nights; and Manny Pacheco, who was four months away from notching a decade at oldies KRLA, in overnights.

ALTHOUGH SOME OF THE KKBT story had leaked out before its scheduled switch-over, KFAC continued to treat it as a heavily guarded secret until shortly before the change. Oldies WFLZ (Z93) Tampa, Fla., has taken a different approach. At press time, WFLZ—the subject of top 40 rumors since Jacor's takeover last year, was on the air demanding \$2 million from top 40 rival WRBQ (Q105) not to come into their format. "If they have a \$12-million-a-year cash-flow, it's in their best interest to pay and keep us from taking dollars away from them," jokes OM Gabe Hobbs. Q105 has, until recently, had the Jacor-owned Eastman as a national advertising rep firm. Now that Q105 has switched reps, no conflict of interest exists

to keep Z93 out of top 40, especially given the general unlikelihood of Q105 meeting Z93's demands.

PROGRAMMING: After 2½ years, Charlie Quinn, PD of top 40 WEGX (Eagle 106) Philadelphia is leaving; he says he'll announce his new job next week... After 18 months at top 40 WBSB (B104) Baltimore, Chuck Morgan is now PD of AC WLTT Washington, D.C. At B104, Roberta Gales, previously half of the morning team, has been moved to overnights, leaving Chuck Buell to anchor a.m. drive. Morning producer John Nolan is out. Across town, Lee Martin is out as PD of business news/easy combo WFBR/WLIF; AM operations person Bob Moek is the interim PD.

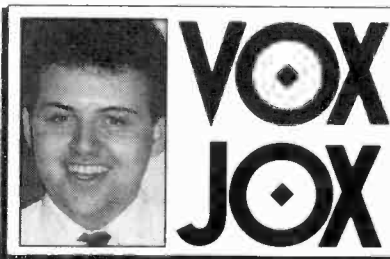
Citing family medical reasons that forced him to move back to Pennsylvania, Dave Dillon leaves AC WJQY Miami after several weeks for the PD job at AC WHTX Pittsburgh. WJQY needs T&Rs... At adult standards/classic rock combo KZPS/KAAM Dallas, acting PD Danny Owen gets the official nod.

Changes continue at N/T KABC Los Angeles. Former PD Wally Sherwin is back as executive producer, closing the last vacancy in the programming structure. Talk host Dr. David Viscott, who recently left in a dispute with ex-PD John Rook, returns Monday (25). In October, Wink Martindale & Bill Smith will be replaced in afternoons by the "The Dueling Bills"—Bill Press & Bill Pearl, and Ed "Superfan" Bieler. On weekends, former KLSX morning man Peter Tilden and Los Angeles veteran Dick Whittington will host their own shows on Sunday, teaming on Saturday for a show tentatively called "The World Of Dick And Peter."

Ricardo Salazar from KRIA San Antonio, Texas, is the new PD at Spanish AC KTNQ Los Angeles, replacing Adrian Lopez, who will still program FM sister station KLVE. KRIA, meanwhile, has switched from Spanish to Satellite Music Network's Kool Gold format... XETRA San Diego has switched from all-talk to all-news, bringing it back to its original Gordon McLendon format of the '60s. Across town, Gary Beck is the new PD at top 40/rock XHTZ, replacing Tony Maddox. Beck was most recently at crosstown KIFM and also programmed KLZZ (now KKLQ).

At N/T KBXG Denver, John Simon has been promoted from production director to OM, replacing Valerie Pratt Savage. He was previously OM at cross-

(Continued on page 16)



by Sean Ross

BILLBOARD MAGAZINE'S
RADIO AIR PERSONALITY OF THE YEAR
TOP 40 - MAJOR MARKET
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**CONGRATULATIONS,
RICK DEES!**



NAB MEET TACKLES WIDE RANGE OF TOPICS

(Continued from page 12)

side and be relevant to the concerns of a new generation. "These kids are playing with a loaded gun," said Quartararo. "They're playing with AIDS, crack, and the environment."

There was a more charged atmosphere at a Saturday debate on the new Arbitron diary that pitted Zapoleon and Emmis group PD Rick Cummings against Arbitron's Rhody Bosley and WEAZ Philadelphia owner Jerry Lee. In one of many references that weekend to Emmis' purchase of the Seattle Mariners, Cummings attacked Arbitron by saying, "I'm kind of glad we own a baseball team because after nine innings you know how you did." (Emmis staffers were seen at NAB wearing T-shirts that read "No ARB.")

Early on, Zapoleon challenged Lee's claim that the new diary, by bringing about a 7% increase in reported listening (or "hearing") of radio stations, had been good for all formats. He cited figures that in his market of Phoenix, 18-24 women had, in the new diary, given 1,400 extra quarter-hours to top 40, 1,600 to album rock, and a whopping 5,500 to AC.

Bosley's rebuttal: "Two years ago at NAB, there were loud cheers for the new diary because listening levels went up . . . Along comes the fall report and things are different . . . What changed? You did. You found out there would be more away-from-home listening. Now there were office-listening promotions on every station."

"The cheers may have been for getting rid of the [previous] daypart diary," responded WPOC Baltimore

PD Bob Moody. His comments, along with some by Cummings, often took the debate away from the diary to other common broadcaster complaints about Arbitron: price; editing (Moody told of finding diaries credited to parrots, dead persons, dogs, etc.); and sample size.

On the latter issue, Bosley claimed that on overall sample size, "What we've promised, we've delivered or overdelivered." Sampling was a problem for more broadcasters, Bosley said, because more were heavily focused on specific demos. "If you want to go down to block groups, we can do it, but you're going to pay dearly for it . . . You're looking for quadruple the sample size. We can't afford to do that and neither can you."

FORMAT ROOMS

Arbitron's sampling of specific demographics was, not surprisingly, a major topic in the urban format room that directly preceded the diary panel. Consultants Don Kelly and Jerry Clifton, both of whom work with different Summit Communications stations, praised that chain's practice of creating a "paper blizzard" for Arbitron that, in Kelly's words, "puts them on notice" that stations want minority sample targets met. KHYS Houston GM Dale Matteson had simpler advice. "Just cancel the damn thing. If every urban station pulled out, Arbitron would go into a tailspin."

In other format panel news:

- Oldies may have been the best-received format room. While the topics were similar to previous years—library size, the quality of

oldies CDs and the availability of library material, the lack of qualified talent, etc.—the proliferation of oldies stations last year meant that there was a much larger body of knowledge to be shared and a lot more attendees.

While KNUZ Houston PD Bruce Nelson said his "one-lung AM" played some currents and went N/T at night, KLUV Dallas PD Chuck

Oldies may have been the best-received format room this year

Brinkman and KRTH-AM-FM Los Angeles PD Phil Hall were both relentless in their calls for the format to "remain focused." For any controversial format element that stations might be tempted to play—currents, '70s gold, local hits—there was always a better '60s megarecord, Brinkman told the audience.

- Album rock: "Rock 40" stations, a major topic since the year's outset, were again so here. WFBQ Indianapolis, Ind., PD Michael Hughes warned that rock 40s "are going to be in your face everywhere at concerts . . . when you think you're above handing out bumper stickers, suddenly you will have two less share points." While KOMA San Jose, Calif., PD Ron Nenni said rock 40s were "hitting [listeners] over the head and grabbing them by the groin," he also felt that conventional rockers could "beat them to the punch [on new music], and be less chart based. Most of us have good ears, so we'll nip this problem in the bud."

- Classic Rock: The consensus during Saturday's format room was that classic rock is alive and well, but must continue to evolve. "We have to progress the format forward with '80s music very carefully," said WZGC Atlanta PD Tony Mathes. Consultant and moderator John Shomby talked about increasing competition for listeners with N/T. Both stressed, along with WCXR Washington, D.C., PD Andy Beaubien, that classic rockers should add sports and news to appeal to a maturing core audience.

- AC/Soft AC: Panelists in both rooms agreed that higher-profile personalities will play a bigger role in the '90s. Transtar's Chris Kampmeier encouraged stations to develop a "market-leading morning show." This means adding more service elements in morning drive, but also poses the question of whether to join the parade of wisecracking morning teams. "There's a limit to how far you should go in morning drive," said Noble national PD Bob Lurance. Added Kampmeier, "I don't hear a lot of guys trying to be funny, but they're certainly being brighter."

- Adult alternative: Artists in this format are evolving, said KSNO Aspen, Colo.'s Vic Garrett, and "spoon-feeding us where they want the music to go." This often means a shift away from new age, as those artists lean toward light jazz to broaden their commercial appeal.

The key, said Garrett, is to "keep it different. That's why [our listeners] came to us in the first place."

That issue also came up in the "Innovative Ideas, Winning Formats" room, where adult alternative pioneer John Sebastian said the format "has been over-researched and it is screwing itself over, and losing its cutting-edge image." Sebastian also engaged in a friendly debate with former KXXR Kansas City, Mo., PD Brian Burns over the term "the new AOR." When Burns used it to describe rock 40, Sebastian said, "I think we are the new AOR, you are the new top 40."

GO FOR THE PAPERS

Although author Trout didn't speak until the convention's second day, he became, in a certain way, Radio '89's keynoter, by expressing one of the weekend's most common themes—the need for broadcasters to stop fighting among themselves for ad buys and start fighting other media—especially newspapers.

"Print must become the enemy," said Trout. Intramural squabbling for radio's 7% share of the advertising pie should be replaced by a major institutional campaign for the medium. "Radio should be in Advertising Age every week," he said.

Trout discussed the marketing plan he had developed for legendary N/T operation WOR New York. By "finding out what's working" for the station, he had decided to reinforce the station's personality legacy and consistency, positioning the station as "New York's Real Radio" and "Star-Studded Radio Since 1922."

Trout blasted the Radio Advertising Bureau's now-retired "I Saw It On The Radio" campaign for fighting radio's battle on TV's visual turf, rather than emphasizing "the power of sound." But he would not have gotten much argument at the RAB's "State Of Radio Sales" session, where RAB president Warren Potash was also promoting the use of negative selling against other media. "When people talk about erosion and segmentation . . . what a pleasure it is to hear they're talking about TV," Potash said.

Like most late-Saturday sessions, the RAB meeting was sparsely attended—something of a surprise

since one might have expected the controversy over Potash's speech at the general NAB convention six months ago to draw the curious looking for a similar flap this time.

Had they come, however, they would have been disappointed. While Potash again began by quoting newspaper clippings on the decline of other media, he kept his remarks brief and worked with a prepared text—something he eschewed last time. And, as a colleague told him *sotto voce* before his speech, "You've got a serious suit on. You look like a New York businessman."

In another major management session, Friday morning's "Group Heads Q&A," one of the chief topics was acquisition strategy. Shamrock Broadcasting president Bill Clark said his company was concentrating on start-ups and turnarounds rather than cash-flow or a programming hole in the market, because there was no way to see six months into the future. Edens chief operating officer Michael Osterhout said his company could do turnarounds, "but not two at once . . . We won't go into Los Angeles and bet the whole company on how we do in one market."

Greater Media group VP Herb McCord told the panel his company was "waiting for pricing sanity" to return to the market. "We used to miss deals by a few hundred thousand. Now we're missing them by a few million." And Capital Cities/ABC radio president Jim Arcara encouraged buyers to purchase stations "wholesale, not retail."

Arcara also addressed the increasingly popular possibility of buying into the expanding European radio market. "We can do it and we're looking at it." Yet he felt the opportunity there was perhaps more in programming services, such as ABC's Satellite Music Network, because American broadcasters were "too much further along the learning curve."

Shamrock's Clark told of a friend who bought a European company that became "a management nightmare." Still, he said, "It's an opportunity and we can't fail to look at it."

Assistance in preparing this story was provided by Craig Rosen, Ken Schlager, and Bill Holland.

newsline...

TOM BIRCH, founder and chairman/CEO of Birch/Scarborough Research, will leave the company early next year to join former KSMG San Antonio, Texas, owner Ray Quinn in the newly founded Opus Media station group. B/S president William Livek will assume Birch's primary duties as well as the CEO title.

PHILIP GIORDANO has resigned as senior VP of ABC Radio Network to form April Broadcasting, which plans to acquire and operate four to six small- and medium-market stations in the next two years.

JOHN MOEN has been named GM of AC WJQI Norfolk, Va. He was previously OM/PD of KEZR San Jose, Calif.

RUSS HABERLE has been upped from GSM to GM at classical KFSD San Diego. He replaces Nancy Reynolds, who has been named VP/GM of KOY-AM-FM Phoenix.

JIM WOOD has exited his VP/radio programming post at Malrite to form the Jim Wood & Associates consultancy. His first clients will be Malrite's country stations and WROK Rockford, Ill.

CBS RADIO and Eastman Radio have formed the unwired Independent Radio Networks to represent station sales for the 170 major market stations currently represented by the two groups. In addition, the CBS Radio Network is teaming with CBS Radio representatives to produce and sell Spanish-language baseball coverage of the 1990 all-star game, league championships, and World Series.

OTHER GM NEWS: Warren Lada has been named senior VP of Forrest Broadcasting, new owner of WSTC/WJAZ Stamford, Conn., where he remains GM; Bill Bromley is named GM of WHXT Allentown, Pa., replacing Rich Lewis. He was GM of WKBF/WPXR Quad Cities, Iowa/Ill.

EMMIS BROADCASTING is restructuring its research department. While Emmis Research will continue to exist, it will no longer handle outside clients. Its management team will remain the same.



The First Of Many Strokes. Westwood One's Larry King, who made his traditional live broadcast from Radio '89, is flanked here by WW1 chairman/CEO Norm Pattiz and Capitol rocker Billy Squier at WW1's opening-night welcome reception.

From the Top of the Empire State Building

and the bottom of our hearts...

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RADIO STATION OF THE YEAR

Z100
New York



MALRITE COMMUNICATIONS GROUP

HEAT FROM FCC SPARKS NAB STUDY

(Continued from page 1)

ers took Sikes' remarks on indecency at the yearly convention.

Sikes told broadcasters he is opposed to off-color programming, and said he would be willing to work with broadcasters to get government approval of a set of industry-wide standards. Such standards would be similar to the old NAB code disassembled a decade ago because of antitrust ramifications.

A representative of Sikes' office responded to the NAB announcement by saying that the commission "is certainly in favor of settling the indecency problem by the least intrusive means possible."

Sikes himself put the onus on broadcasters by adding, "Ultimately, the decision on whether to develop a code should be based on the broadcasters' review of whether one is needed."

Radio people returning from the Sept. 13-16 NAB convention were worried by the new chairman's message at this year's meeting. Sikes first called for a code at a Sept. 15 NAB breakfast speech, saying that broadcast excellence "has to entail renewed attention to programming standards." He recalled that, when he was a broadcaster, he followed the NAB's earlier code. During his speech and at a later meeting with group owners, he offered to work with the Justice Department to secure a noneconomic exemption to the antitrust laws.

Even without Sikes' pronouncements, indecency would likely have been the primary topic of debate at Radio '89, following the FCC's recent citation of three controversial album rock personalities for alleged indecency (Billboard, Sept. 9). And just as the convention began, the U.S. Court of Appeals agreed to remand a case challenging Congress' 24-hour indecency ban to the FCC so it could further examine its withdrawal of its late-night safe-harbor provisions.

Even before this issue heated up, broadcasters were concerned about the chances of Congressional approval of the industry's two pending bills on license renewal and AM improvement legislation. Some experts say these bills will be caught in a deadlock unless broadcasters end their opposition to fairness doctrine reform.

Considered in this context, the recent events related to the indecency issue have frustrated industry officials who worry that Sikes will cave in to the religious right on indecency matters. Moreover, they fear that some members of Congress will seek to make the 24-hour indecency ban stick—a mandate the FCC would be required to enforce.

During his NAB appearances

'It's the threat of being ticketed for speeding without a speed limit posted'

here, Sikes made it clear that, in his view, the framers of the Constitution would not have protected such speech as that cited in last month's FCC actions against WLUP Chicago, KSJO San Jose, Calif., and WFBQ Indianapolis. "Ask yourself," he urged broadcasters, "whether Thomas Jefferson or James Madison, or others, had such material in mind when the First Amendment was being crafted."

Some group owners, however, differed: "I frankly think indecent speech is exactly the kind of speech that the Constitution was meant to protect," said one who asked not to be named. "Looks like 'The Big Chill' is here," said another, adding, "The only encouraging thing I heard was Sikes' claim that he wasn't planning to release another barrage of indecency citations and that he wants to handle this issue as gracefully as possible." The FCC have been rumored to have another handful of indecency citations ready to send out.

Now that the Supreme Court case on the 24-hour indecency ban has been returned to the FCC despite the objections of the NAB, the American Civil Liberties Union, the networks, and other broadcast companies, it is unclear what the industry should expect from the commission in terms of further indecency rulings and definitions.

"It's still the threat of being ticketed for speeding without any speed limit posted," said another broadcast company head. Currently, be-

cause the appeals court has stayed the 24-hour ban, the commission continues to compile complaint records and says it will cite any station for possible pre-midnight indecency violations. Yet the FCC has yet to make clear what it determines to be indecent beyond the broad guidelines of past court cases, critics argue.

Opponents of the 24-hour ban say the FCC will use the opportunity to further build its case for the ban. The appeals court has instructed the commission to file reports every 90 days on its data-gathering. "Ultimately, the FCC will decide what's good and bad," said Shamrock Broadcasting president Bill Clark at a group heads session that followed the Sikes meeting. "I would hate for them to become the traffic cop for ideas and language."

"I feel very energized about defending our First Amendment rights," said NewCity Communications president Dick Ferguson. Yet he also expressed concern that the indecency issue could bog down broadcasters' legislative efforts. "If we don't show some restraint, someone will do it for us," he told the audience.

A day before the Sikes meetings with the radio group heads, Radio '89 had opened with a panel titled "Morals Vs. Mornings," in which two representatives of the religious right debated the ACLU's Barry Lynn and National Public Radio counsel Lois Schiffer. (WHJY Providence, R.I., "shock jock" Carolyn Fox was a scheduled panelist, but did not appear.)

Lynn worried that FCC actions could chill "free discussion of human sexual conduct or racial politics" and says he believes "a large number of citizens will die because it took so long for broadcasters to discuss AIDS. That's the kind of caution that only grows when the FCC comes to town."

Broadcast minister Bob Larson, for his part, repeatedly compared shock jocks to Adolf Hitler and warned of an "audio Auschwitz." Such, indeed, was the level of hyperbole from Larson and religious lobbyist Ed McAteer—who had testified against Sikes' appointment several weeks ago because he considered the new chairman soft on indecency—that WFBQ GM Chris Wheat, toward the end of the session, told the panel, "I have children. I'm a conservative. I have a deep religious background. Mr. McAteer, you scare me."

The indecency issue even surfaced during a promotions panel. At the Sept. 15 "Powerful On-Air Promotions" discussion, KLOL Houston promotions director Doug Harris said, "Radio is the last bastion of unrestrained creative thinking in America. We have to put a harness on the FCC. After morning shows . . . it will be advertising." Following the panel, Harris said that he thought beer, wine, and condom advertising may be in danger if the political climate does not change.

Despite the concerns of NewCity's Ferguson, legislative sponsors say that indecency has not yet become a Congressional issue that would threaten the passage of broadcasters' license renewal and

AM technical improvement bills. Yet in Radio '89's legislative forum, House renewal reform bill sponsor Matt Rinaldo, R-N.J., and co-sponsors Jay Roland, D-Ga., and Jim Slattery, D-Kan., did urge broadcasters to back off fairness doctrine codification opposition.

Rinaldo said the industry must understand the "reality" that Energy and Commerce Committee chairman John Dingell has pledged that no broadcast legislation will pass his committee without fairness codification first. Rinaldo got telling applause from attendees when he suggested that reform legislation could reach the full committee as early as this fall if broadcasters would withdraw opposition of fairness codification, now part of the budget recon-

ciliation package.

Rinaldo also said he had told Sikes, "who can't come out and say 'I am in favor of fairness' on the record," to advise President Bush not to veto fairness legislation, as President Reagan did.

Sikes, for his part, used the Sept. 15 session to promise broadcasters a special FCC meeting to discuss AM issues and, perhaps, FCC adoption of one of the two National Radio Standards Committee technical standards for AM radio. He also promised "a better and faster job" on processing station applications.

Assistance in preparing this story was provided by Craig Rosen in Los Angeles and Sean Ross in New York.



Guns Don't Sign People, GMs Sign People. WSNR (Sunny 104.5) Philadelphia GM Bill Cusack, right, brings his friends Smith & Wesson to a contract ceremony with the station's morning man Dennis Malloy. Malloy will be heard for another four years on the station.

VOX JOX

(Continued from page 12)

town **KHII** . . . Former business news outlet **WSDL** New Orleans is now all sports **WSLA** under PD **Ron Davis** . . . **WDLW** Boston, which announced last week that it would be dropping country, is switching Nov. 1 to "show-biz radio," which, according to local reports, will emphasize comedy and jazz . . . **OM/MD Curt Gary** is out at album **WWDC-FM** (DC101) Washington, D.C.

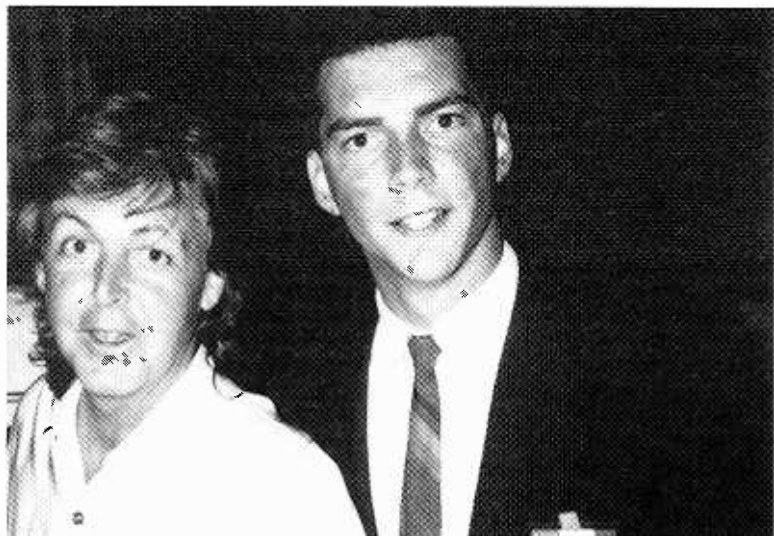
After six months of attempting a crossover format as **Hot 101**, **KRNB** Memphis is urban again. Group PD **Floyd Blackwell** has revived **KRNB's** Magic 101 monicker as well as the street-oriented format—including one blues song per hour—that made it an early '80s phenomenon. Morning man **Michael Jeffries** is acting PD and will probably get those duties permanently. **Porsche Stevens** moves to middays from overnights. **Ron Fly** returns from sister **WEAS-FM** Savannah, Ga., for afternoons. **Mark Travis** crosses from **WHRK** for nights. At **WEAS**, former PD **Mike Dial** returns for afternoons. Meanwhile, crossover **WCKZ** Charlotte, N.C., has started moving in the other direction, adding such top 40 artists in

recent weeks as **Warrant** and **Cher**.

Former **Drake-Chenault** consultant **Kim Travis** has opened his own programming company; he can be reached at 505-897-1376 . . . **Dan Vallie** is now consulting top 40 **WPLJ** (Power 95) New York; he stresses that despite the rumors about top 40/rock at the station that there will be no major changes.

At top 40 **WKSI** Greensboro, N.C., acting PD **Dale O'Brian** is now officially **OM/MD** after 2 1/2 years. **WKSI** adds **Mark McKay** for afternoons from **WGNI** Wilmington, N.C. . . . Longtime **WFMF** Baton Rouge, La., PD **Randy Rice** is the new VP/programming for **Naragansett Broadcasting** based at the company's **WYNK** Baton Rouge. **APD/MD Johnny Ahysen** is upped to PD at **WFMF**.

Freddy "Preacherman" Hargrove is the new PD/MD at **R&B** oldies/urban combo **WJWS/WSHV** South Hill, Va. Hargrove, who programmed urban **WARR** Warrington, N.C., replaces **Leroy Penn**, who can be reached at 804-848-3417 . . . **KROZ** Tyler, Texas, has gone country, sending its urban format back to gospel **AM KZEY**. Former
(Continued on next page)



Matt Meets Macca. **WOBM** Ocean County, N.J., MD **Matt DeVoti**, right, has an autographed copy of "Help" at home now after meeting **Paul McCartney** at the New York press conference that launched the latter's recent tour.

VOX JOX

(Continued from preceding page)

PD **Ken Williams** reclaims the AM PD job. CE **Bill Hughes** is programming the FM. Former **KZEY MD Vanessa Barryer** is out and can be reached at 214-581-5282.

After more than a decade as **KXX106, WKXX** Birmingham, Ala., is changing its handle to **X106—"The Xtra Hot FM"** on Monday (25). In doing so, it will move from its urban-leaning crossover format of the last several years back to mainstream top 40. No staff changes are involved.

AC **WCZR** Flint, Mich., PD **J. Patrick** adds OM duties for that station and country **WKMF** . . . **John C. Larson** is the new PD/morning man at country **KNYN** Santa Fe, N.M., replacing **Anthony Gonzales**, who stays with the station for p.m. drive. Larson was previously on air at **WDDJ** Paducah, Ky. . . . Country **WSLC** Roanoke, Va., OM **Don Morrison** adds those duties at sister **WSLQ**. Morrison replaces **Greg Fry**, now MD at **WYYS** Columbia, S.C., and says he will bring **WSLQ's** format back to mainstream AC from its current top 40/AC hybrid.

CONSULTANT Dwight Douglas says he's resolved his squabble with Arbitron over the confidentiality agreements that the ratings agency wanted signed as a condition of being able to do diary reviews (Billboard, Aug. 12). Douglas says that Arbitron has consented to a 90-day cancellation clause for the contract—rather than swearing him to secrecy in perpetuity—and has also agreed to define "data" as raw numbers rather than the interpretation thereof. "I was worried about being on a convention panel and being sued for talking about something I saw in a diary," says Doug-

las. "They were worried about their numbers being copied."

In other Arbitron news, the ratings firm has recognized the increasingly common phenomenon of two AMs or two FMs simulcasting. Those stations can now have their numbers combined by Arbitron like an AM/FM simulcast, but only if they stick to the same total-duplication rules to which Arbitron holds AM/FM combos. The change won't be made until the spring 1990 book.

PEOPLE: Modern rock **KROQ** Los Angeles continues to make changes even before new PD **Andy Schuon** arrives. Veteran afternoon driver **Dusty Street** is out, as is morning co-host **Mike Evans**. Street has been replaced for the time being by **Freddy Snakeskin**. **Raymond Banister** will handle mornings solo as **Evans** returns to classic rock **KHFX** Honolulu as morning man.

Classic rock **KSDO-FM** San Diego hasn't hired a PD yet, but has announced most of its lineup. Former **KLSX** Los Angeles morning man **Phil Hendrie** will do mornings. **Denise Westwood** (from **KEDG** Los Angeles) joins for middays. **John Leslie** and **Carey McCall** from crosstown **KGB** are in for afternoons and nights, respectively.

For years in New York, **WNEW-FM's** **Pete Fornatelle** and crosstown **WXRK's** **Vince Scelsa** have been duking it out on Sunday mornings with similar, eclectic shows. Now Fornatelle has jumped to **WXRK** for Saturday and Sunday mornings with Scelsa moving to Sunday night. Also **Bob Waugh** becomes permanent in overnights at **WXRK** after three years there.

Former **WBS** New York morning personality **Ken "Spider" Webb** is now doing weekends on cross-

town **WRKS** . . . **Porsche Fox** from urban **KDKS** Shreveport, La., joins similarly formatted **WAMO-FM** Pittsburgh, replacing **Wendy Scott**, who is headed for top 40 **WPXY** Rochester, N.Y. . . . A week after winning Billboard's medium-market-AC award, **KLSI** Kansas City, Mo., MD **Karen Barber** is out; call her at 816-523-2255.

Dwayne Luna goes from **KHQT** San Jose to afternoons at top 40 **KTFM** San Antonio, Texas. . . . **Mike Moore** from **KZZU** Spokane, Wash., and **Lee Cruize** from **KITY** San Antonio are the new morning team at **WQUE** New Orleans. . . . **Ed Fairbanks** joins country **WVYZ** Hartford, Conn., for mornings from **WVBF** Boston. . . . **WCKG** Chicago sports director/voice man **Jim Volkman** jumps to the morning team at crosstown **WKQX** (Q101).

Shamrock Broadcasting has created the **Martin Sherry Award** for the best station in its chain; the award honors the late **WFOX** Atlanta VP/GM. . . . **Jeff Serr** gets production director stripes at oldies **KODJ** Los Angeles. . . . Urban **WENN** Birmingham, Ala., promotes p.m. driver **Chris Taylor** to assistant MD. . . . **Mike Elliot**, currently in mornings at **KRQQ** Tucson, Ariz., transfers to **WOMX** (Mix 105.1) Orlando, Fla., where he'll be teamed with **Bethann Shaffer** from **WKZL** Winston-Salem, N.C.

Former New York area part-timer and college radio veteran **Ann Layton** is looking for a full-time job on the East Coast (212-584-4432). . . . **Yo! Sunny Joe Stevens** is doing swing at urban **WAMO-FM** (Hot 106) Pittsburgh. . . . **Chuck Abel** goes to AC **WQMX** Akron, Ohio, from **WMXP** Pittsburgh for p.m. drive/production; **Jerry Heckler** from crosstown **WAKR** joins for middays.

EVENTS: Despite being scheduled against the National Assn. of Broadcasters convention, the Radio-Television News Directors Association drew 1,400 attendees to its annual convention held the same weekend in Kansas City, Mo. While the heaviest concern here was tabloid TV, news simulations, and other ethical concerns without much direct relevance to radio, new RTNDA president **David Bartlett** claims that interest in and attendance at the radio panels was higher than usual. Among the highlights, a "News In The Zoo" panel on morning news at music stations and a debate between Bartlett and NAACP executive director **Benjamin Hooks** over the fairness doctrine.

The New York Market Radio Broadcasters Assn. is launching a \$10,000 giveaway among agency and advertiser clients to call attention to Arbitron reports that, it says, show a higher percentage of New Yorkers spending more time with radio than Los Angelenos—despite the latter city's reputation as a long commute/in-car listening capital. For more information, call **Maurie Webster** at 212-490-6950.

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

FOR WEEK ENDING SEPTEMBER 30, 1989

Billboard

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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	2	5	10	IF I COULD TURN BACK TIME Geffen 7-22886	◆ CHER 1 week at No. 1
2	1	1	9	ONE Warner Bros. 7-22899	◆ BEE GEES
③	3	7	8	SHOWER ME WITH YOUR LOVE Columbia 38-68746	◆ SURFACE
④	6	8	6	CHERISH Sire 7-22883/Warner Bros.	◆ MADONNA
5	4	2	13	RIGHT HERE WAITING EMI 50219	◆ RICHARD MARX
6	5	6	13	DON'T WANNA LOSE YOU Epic 34-68959/E.P.A.	◆ GLORIA ESTEFAN
7	7	4	14	THE END OF THE INNOCENCE Geffen 7-22925	◆ DON HENLEY
⑧	10	11	8	EVERYTHING BUT MY PRIDE Virgin 7-99184	◆ CUTTING CREW
9	9	9	7	STILL CRUISIN' Capitol 44445	◆ THE BEACH BOYS
⑩	13	14	5	HEALING HANDS MCA 53692	◆ ELTON JOHN
⑪	14	15	6	ANGEL EYES Arista 1-9808	◆ THE JEFF HEALEY BAND
⑫	12	12	10	IF YOU ASKED ME TO MCA 53358	◆ PATTI LABELLE
13	8	3	15	SOUL PROVIDER Columbia 38-68909	◆ MICHAEL BOLTON
14	11	10	13	SACRED EMOTION Capitol 44379	◆ DONNY OSMOND
⑮	15	18	7	I DO EMI 50213	NATALIE COLE (DUET WITH FREDDIE JACKSON)
16	17	20	6	AIN'T TOO PROUD TO BEG RCA 9030	RICK ASTLEY
				★ ★ ★ HOT SHOT DEBUT ★ ★ ★	
⑰	NEW ▶		1	DON'T KNOW MUCH Elektra 7-69261	LINDA RONSTADT/AARON NEVILLE
18	19	22	7	TAKE ANOTHER ROAD MCA 53675	◆ JIMMY BUFFETT
⑲	22	28	4	HAVE I TOLD YOU LATELY Mercury LP Cut/Polygram	◆ VAN MORRISON
⑳	26	39	3	CALL IT LOVE RCA 9038	◆ POCO
				★ ★ ★ POWER PICK ★ ★ ★	
㉑	29	—	2	YOU'VE GOT IT Elektra 7-69269	◆ SIMPLY RED
㉒	32	—	2	GIRL I'M GONNA MISS YOU Arista 1-9870	◆ MILLI VANILLI
㉓	27	34	3	YOU ON MY MIND Fontana 874 904 4/Polygram	◆ SWING OUT SISTER
24	23	27	5	ANYTHING CAN HAPPEN Elektra 7-69284	◆ JACKSON BROWNE
25	25	32	4	THE ONE THAT GOT AWAY Arista 1-9883	BARRY MANILOW
26	16	17	20	IF YOU DON'T KNOW ME BY NOW Elektra 7-69297	◆ SIMPLY RED
27	28	36	3	NEED A LITTLE TASTE OF LOVE Capitol 44441	◆ THE DOOBIE BROTHERS
⑳	39	—	2	SUMMER OF LOVE Epic LP Cut/E.P.A.	JEFFERSON AIRPLANE
㉑	37	40	3	THIS ONE Capitol 44438	◆ PAUL MCCARTNEY
30	30	—	2	WAS IT NOTHING AT ALL Cypress 1451/A&M	◆ MICHAEL DAMIAN
31	20	13	16	ON THE BEACH Geffen 7-22938	◆ CHRIS REA
32	24	19	21	THIS TIME I KNOW IT'S FOR REAL Atlantic 7-88899	◆ DONNA SUMMER
33	18	16	9	AND THE NIGHT STOOD STILL Arista 1-9797	◆ DION
⑳	41	—	2	WHEN I LOOKED AT HIM Arista 1-9868	◆ EXPOSE
35	36	46	3	NICK OF TIME Capitol 44364	◆ BONNIE RAITT
36	21	23	15	GOOD THING I.R.S. 53639/MCA	◆ FINE YOUNG CANNIBALS
⑳	43	45	4	IT'S NOT ENOUGH RCA 9032	◆ STARSHIP
⑳	NEW ▶		1	WALKING ON AIR Atlantic 7-88830	STEPHEN BISHOP
39	31	29	24	TALK IT OVER RCA 8802	◆ GRAYSON HUGH
40	34	21	13	NO MORE RHYME Atlantic 7-88885	◆ DEBBIE GIBSON
41	33	24	18	INTO THE NIGHT Polydor 889 368-7/Polygram	BENNY MARDONES
42	40	37	3	KEEP ON MOVIN' Virgin 7-99205	◆ SOUL II SOUL
43	46	—	2	LIFEGUARD SBK 07301	◆ DARRYL TOOKES
⑳	NEW ▶		1	WE'RE NOT MAKIN' LOVE ANYMORE Columbia 38-73016	◆ BARBRA STREISAND
⑳	NEW ▶		1	WHAT ABOUT ME Geffen 7-22859	MOVING PICTURES
⑳	NEW ▶		1	DON'T LEAVE LOVE (OUT THERE ALL ALONE) Reprise 7-22837	B.J. THOMAS
⑳	NEW ▶		1	LISTEN TO YOUR HEART EMI 50223	◆ ROXETTE
48	38	25	17	TROUBLE ME Elektra 7-69298	◆ 10,000 MANIACS
49	35	26	9	(SOMETHING INSIDE) SO STRONG Reprise 7-22853	◆ KENNY ROGERS
50	44	44	4	NATURE OF LOVE Polydor 871 414-7/Polygram	◆ WATERFRONT

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

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ALBUM ROCK TRACKS™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
				★★ NO. 1 ★★	
1	1	1	5	MIXED EMOTIONS COLUMBIA 38-69008	ROLLING STONES 5 weeks at No. 1
2	2	2	5	LOVE IN AN ELEVATOR Geffen 7-22845	AEROSMITH
3	4	4	6	CALL IT LOVE RCA 9038	POCO
4	5	8	5	SOWING THE SEEDS OF LOVE Fontana 874 710-7/POLYGRAM	TEARS FOR FEARS
5	8	12	4	SOLD ME DOWN THE RIVER I.R.S. 73003/MCA	THE ALARM
6	10	14	4	KISSING WILLIE Chrysalis 23418	JETHRO TULL
7	6	7	8	WHEN THE NIGHT COMES Capitol 44437	JOE COCKER
8	7	9	5	DR. FEELGOOD Elektra 7-69271	MOTLEY CRUE
9	9	13	4	ROCK AND A HARD PLACE Columbia LP CUT	ROLLING STONES
10	3	3	9	SOMETHING TO HOLD ON TO Elektra 7-69291	TREVOR RABIN
11	14	22	4	NO SOUVENIRS Island 7-99176/ATLANTIC	MELISSA ETHERIDGE
12	18	—	2	JANIE'S GOT A GUN Geffen LP CUT	AEROSMITH
13	25	—	2	ROCKIN' IN THE FREE WORLD Reprise LP CUT	NEIL YOUNG
14	15	21	4	SAD SAD SAD Columbia LP CUT	ROLLING STONES
15	16	18	8	POISON Epic 34-68958/E.P.A.	ALICE COOPER
16	13	10	9	IT'S NOT ENOUGH RCA 9032	STARSHIP
17	12	5	13	I WILL NOT GO QUIETLY Geffen LP CUT	DON HENLEY
18	11	6	22	FREE FALLIN' MCA LP CUT	TOM PETTY
19	19	24	5	EDIE (CIAO BABY) Sire 7-22873/REPRISE	THE CULT
20	21	23	7	TIED UP Capitol LP CUT	BILLY SQUIER
21	26	35	4	I'M A BELIEVER A&M 1454	GIANT
22	27	38	4	WAIT FOR YOU WTG LP CUT	BONHAM
				★★★ FLASHMAKER ★★★	
23	NEW	1	1	EVERYTHING IS BROKEN Columbia LP CUT	BOB DYLAN
24	31	42	3	THE LAST WORTHLESS EVENING Geffen 7-22925	DON HENLEY
25	34	37	4	SLEEPING MY DAY AWAY Warner Bros. LP CUT	D.A.D.
26	24	28	5	PLANES Epic LP CUT/E.P.A.	JEFFERSON AIRPLANE
27	29	32	7	LOVE SONG Elektra 7-69280	THE CURE
28	43	—	2	LOVE IS A LONG ROAD MCA LP CUT	TOM PETTY
29	32	45	3	THERE GOES THE NEIGHBORHOOD Capitol LP CUT	MOLLY HATCHET
				★★★ POWER TRACK ★★★	
30	49	—	2	WHEN I SEE YOU SMILE Epic 34-69082/E.P.A.	BAD ENGLISH
31	23	26	7	LET'S SHAKE IT UP Chrysalis LP CUT	TEN YEARS AFTER
32	22	11	14	HEAVEN Columbia 38-68985	WARRANT
33	37	48	4	THE ANGEL SONG Capitol 44449	GREAT WHITE
34	39	47	3	TIGHTROPE Epic LP CUT/E.P.A.	STEVIE RAY VAUGHAN & DOUBLE TROUBLE
35	33	36	5	PAINTING BY NUMBERS Columbia LP CUT	JAMES MCMURTRY
36	42	—	2	GLAMOUR BOYS Epic 34-68548/E.P.A.	LIVING COLOUR
37	20	16	8	JUST WANNA HOLD Atlantic 7-88954	MICK JONES
38	17	15	10	LOVE CRIES Chrysalis 23366	STAGE DOLLS
39	28	25	6	HEALING HANDS MCA 53692	ELTON JOHN
40	30	20	17	LET THE DAY BEGIN MCA 53658	THE CALL
41	46	46	5	NEW THING ATCO 7-99207	ENUFF Z'NUFF
42	47	—	2	BANG Mercury 874 764-4/POLYGRAM	GORKY PARK
43	38	27	16	18 AND LIFE Atlantic 7-88883	SKID ROW
44	NEW	1	1	HOLDING ON TO YOU Atlantic LP CUT	PETER FRAMPTON
45	NEW	1	1	LOVE SONG Geffen 7-22856	TESLA
46	NEW	1	1	HUNGRY Atlantic 7-88859	WINGER
47	45	—	2	TERRIFYING Columbia LP CUT	ROLLING STONES
48	50	41	22	RUNNIN' DOWN A DREAM MCA 53682	TOM PETTY
49	48	39	7	DON'T LOOK BACK I.R.S. 53695/MCA	FINE YOUNG CANNIBALS
50	41	31	16	CROSSFIRE Epic LP CUT/E.P.A.	STEVIE RAY VAUGHAN & DOUBLE TROUBLE

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

New FCC Staff Represents Hope For Black Radio

BY JANINE McADAMS

WASHINGTON, D.C. Black broadcasters are optimistic about the retention of FCC comparative-renewal policies that favor minority ownership, now that new chairman Alfred Sikes and new commissioner Andrew Barrett are in place.

That was the mood at the 13th annual National Assn. of Black-Owned Broadcasters' fall confer-

'It's up to NABOB to get in there and affect the flavor of the FCC'

ence, held Sept. 12-15 at the Ramada Renaissance hotel here. Scheduled to coincide with the nearby Congressional Black Caucus Weekend, but competing with the National Assn. of Broadcasters meet in New Orleans, the meeting drew about 100 attendees, roughly half of NABOB's members.

Perhaps because it competed with NAB, the NABOB convention did not, however, reach the organization's stated goal of drawing a significant number of attendees from non-minority-owned urban radio, although there were attendees from the Summit and Gannett chains.

The FCC's "new climate" was the topic of two Wednesday panels, as well as a luncheon keynote address by Barrett, the first black to become an FCC commissioner. Hope for the growth of black ownership was also bolstered by the Sept. 15 hearing before the U.S. Senate Subcommittee on Communications concerning minority ownership rules, which was incorporated into NABOB's confab agenda.

Pledging his support for NABOB and for all minority ownership policies, Barrett said, "If you give the new team your support and voice your views, you will find you will have more of an audience before the FCC than at any time recently."

Roderick Porter, deputy chief of the FCC's Mass Media Bureau, speaking at a session on current FCC rules, said he had "no idea"

(Continued on next page)



MODERN ROCK TRACKS™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
				★★ NO. 1 ★★	
1	1	1	5	LOVE SHACK Reprise 7-22817	THE B-52'S 3 weeks at No. 1
2	2	2	7	BETWEEN SOMETHING AND NOTHING Sire LP CUT/REPRISE	THE OCEAN BLUE
3	3	4	5	SOWING THE SEEDS OF LOVE Fontana 874-810-7/POLYGRAM	TEARS FOR FEARS
4	5	7	5	JAMES BROWN Columbia LP CUT	BIG AUDIO DYNAMITE
5	8	10	3	SOLD ME DOWN THE RIVER I.R.S. 73003/MCA	THE ALARM
6	6	8	5	KNOCK ME DOWN EMI LP CUT	RED HOT CHILI PEPPERS
7	7	11	5	WAY OF THE WORLD Atlantic 7-88844	MAX Q
8	9	5	14	LOVE SONG Elektra 7-69280	THE CURE
9	13	23	3	PICTURES OF MATCHSTICK MEN Virgin LP CUT	CAMPER VAN BEETHOVEN
10	10	9	6	SHE BANGS THE DRUM Silverstone LP CUT/RCA	THE STONE ROSES
11	4	3	11	COME ANYTIME RCA LP CUT	HOODOO GURUS
12	NEW	1	1	IF IT'S LOVE A&M 1457	SQUEEZE
13	20	—	2	REGINA Elektra 7-69270	THE SUGARCUBES
14	16	—	2	SICK OF IT RCA 90884	THE PRIMITIVES
15	NEW	1	1	I WANT THAT MAN Sire 7-22816/REPRISE	DEBORAH HARRY
16	12	13	6	SMOKE RINGS Chrysalis LP CUT	WINTER HOURS
17	11	6	9	LOOK WHO'S DANCING Virgin 7-99182	ZIGGY MARLEY/MELODY MAKERS
18	14	19	5	STAND UP Sire 7-22852/WARNER BROS.	UNDERWORLD
19	21	—	2	DECLINE AND FALL BEGGAR'S BANQUET LP CUT/CAPITOL	FLESH FOR LULU
20	25	24	3	NO BIG DEAL BIG TIME 9045/RCA	LOVE AND ROCKETS
21	15	16	4	HAPPY Virgin LP CUT	PUBLIC IMAGE LTD.
22	19	28	3	HE'S GOT A SHE Rhino LP CUT	EXENE CERVENKA
23	22	29	3	MIXED EMOTIONS Columbia 38-69008	ROLLING STONES
24	NEW	1	1	NO SOUVENIRS Island 7-99176/ATLANTIC	MELISSA ETHERIDGE
25	18	20	7	COMPULSION Sire EP CUT/WARNER BROS.	MARTIN L. GORE
26	24	27	4	ONE LITTLE GIRL Columbia LP CUT	TOAD THE WET SPROCKET
27	NEW	1	1	SHATTER ROUGH TRADE LP CUT/COLUMBIA	SHELLEYAN ORPHAN
28	NEW	1	1	SUGAR DADDY WARNER BROS. 7-22819	THOMPSON TWINS
29	17	21	9	I DON'T WANT A LOVER Mercury 872-350-7/POLYGRAM	TEXAS
30	NEW	1	1	SELF Geffen 7-22809	FUZZBOX

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

NAB Promotions Panels Outline Successful Strategies

BY CRAIG ROSEN

NEW ORLEANS Promotions and marketing were represented by no fewer than six panels at the National Assn. of Broadcasters' Radio '89 convention here—an ongoing increase in promotional emphasis that

NAB REPORT

reflected WCBS New York promotion director Bert Gould's contention that "those stations that will stand out in the '90s are those

that understand how to develop smart, effective, and efficient marketing, and marketing strategies."

Gould was speaking at the Sept. 14 opening panel, "Investing In A Promotion Director." "You need to find someone who can motivate people to listen to the radio station," he said. "If you can't, in a year you won't be around." In running down the other criteria, WKLH Milwaukee's Brad Wallace stressed a good promotions director "has to be able to say no to bad promotions." WFAN New York's Tracy Layne called for someone who could "create ways to reach people outside of the airwaves." That could be accomplished by establishing a database of contest entrants that would be used to send core listeners newsletters, Christmas cards, and even be used as a tool for sales.

On the "Break-Through" TV panel that followed, FilmHouse's Wayne Campbell stressed that the worst thing a station can do when planning a TV campaign is say, "I want one of those." He also warned

that the stations must be consistent with the message the commercial features. "Good TV campaigns have been killed because they didn't deliver what the spot promised."

WXRT Chicago GM Seth Mason discussed his station's now-famous Michael Palin spot in which "Stairway To Heaven" becomes a pizza due to overplay from other stations. Mason said the commercial was successful because Chicago is a big pizza-eating town, and the listeners could relate to the image. KZRR Albuquerque, N.M., GM Milt McConnell told of a campaign for morning man T.J. Trout. "Since trout is a native New Mexican fish, we [chose] 'T.J. Trout Fishing' as our theme."

During Friday's "Powerful On-Air Promotions" panel, KLOL Houston's Doug Harris told the audience, "The two greatest myths [about promotions] are that too many will affect ratings, and if you have good ratings, you don't have to do promotions." KUBE Seattle GM Mike O'Shea added, "Imagination and creativity are the only two things you need to create powerful and successful promotions." When KUBE's morning team ran for president, O'Shea said, "it was an enormously cheap form of publicity during the important fall book."

At Friday afternoon's "Making The Splash: Events Marketing" panel, the New Orleans Jazz & Heritage Festival's Quint Davis told of how some festival events allow stations to sponsor stages; therefore, when others report on the event, they will have to mention the station name. "I would consider that some sort of home run—getting a

rival to acknowledge your event."

During Friday's "To Contest Or Not To Contest?," Cook Inlet president Dan Mason urged stations "to try to stay away from renting the ratings." KRTH Los Angeles pro-

PROMOTIONS

motions director Pat Hines said that listeners are embarrassed by big-bucks contests. "It wasn't the image that they wanted." Rather than give away cash, Hines said KRTH has been successful with its 4-year-old Hawaiian giveaway. Mason stressed that it is important to stay with a good contest. "We have all been guilty of getting a good idea and letting it go," he said. "If you hit that nerve, don't be afraid of the term 'burnout.'"

NEW FCC HOPE FOR BLACK RADIO

(Continued from preceding page)

where the brand new FCC would be going. "But chairman Sikes' general philosophy is to encourage competition and ensure that the bottom line is that the rules enable broadcasters to provide public service in an efficient manner."

NABOB executive director James Winston said he was pleased with the hearing of the Senate Subcommittee on Communications, chaired by Sen. Daniel Inouye, D-Hawaii. At the hearing, says Winston, who testified in support of minority ownership along with Inner City Broadcasting chairman Percy Sutton, "Sen. Inouye announced that he will support legislation to codify minority ownerships, something he had talked about but was not expected to do so soon. So we were very pleased."

Minority ownership policies were hit hard earlier this year when the FCC's distress-sale policy was ruled unconstitutional by the U.S. District Court of Appeals for the D.C. Circuit. However, Winston says NABOB will not push for an appeal.

Referring to the same court's decision to uphold the enhancement credit policy of the FCC's comparative preference code in another case earlier this year, Winston said, "It's a draw. We've won one, we've lost one." He added that because the FCC has undergone "a shifting of personnel," it is "too early yet to tell what the flavor of the [new] FCC will be. It's up to NABOB to get in there and affect" the direction of the FCC.

In the meantime, NABOB will push for legislation to codify the FCC's tax certificate policy, which offers savings to the seller while lowering the asking price of a station.

While last year's marketing sessions focused on NABOB's campaign to get such major advertisers as Procter & Gamble, General Foods, and McDonald's to increase

On Saturday's panel "Promotions: Selling Your Soul?," WKSE Buffalo, N.Y., GSM Ken Casseri said the panel's title is "probably a sad reality, but it really doesn't have to be." Casseri cited a successful WKSE promotion with Vlassic pickles that was good for the client, the station, and the listeners.

Interep Radio Store's Abbie Argow told of the time she had to present a toilet-bowl-cleaner promotion to a radio client. While most panelists and attendees cringed at that thought, KPWR Los Angeles PD Jeff Wyatt said morning driver Jay Thomas "would want to do it if we showed him, so we won't show him." On a more serious note, Wyatt said, "The worst thing you can say is 'no.'" He suggested that rather than reject clients outright, stations should come back with an alternate plan.

spending at black-owned broadcast outlets, this year's panels emphasized the need for more thorough research on black consumer spending, ways to improve presentations to advertisers, and the success of the Hispanic media in banding together to attract ad dollars. Advertiser targets for this year will be Sears and the Miller Brewing Co.

Charles Sherrell, president of NABOB and of Mariner Broadcasters in Chicago, says that progress has been slow in talks with P&G and General Foods. "We have had much more success with McDonald's," he says. "They have shown us a lot of respect." In fact, NABOB members met in a closed session at their conference with members of the National Black McDonald's Owners Assn.; through meetings with NBMOA in the past year, McDonald's has placed more advertising with black-owned media.

This year's NABOB was dedicated to the memory of the late Rep. George "Mickey" Leland, D-Texas, who was killed in an airplane crash in Ethiopia earlier this year, and who was a staunch advocate of health and communications issues. Rep. William Gray, D-Pa., told a Sept. 13 luncheon audience, "I come here with a heavy heart... We have lost a great voice for justice."

Later, Sherrell said that NABOB looked forward to working with Rep. Cardiss Collins, D-Ill., "who has been a staunch supporter of NABOB and other black causes throughout her career."

NABOB executives felt this year's meeting carried the issues one step further from last year's. While Winston termed it "extremely successful," Sherrell added, "This conference was much more definitive than last year's. It brings into focus efforts to increase not only ownership, but [also] revenues spent by advertisers on black-owned stations. We need to get more blacks interested in ownership, financing, engineering, and consulting, so we've provided more of an all-around conference."

PIONEER PRESENTS



Hot Picks in Tokio

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

Week of September 10, 1989

- 1. Right Here Waiting Richard Marx
- 2. Mixed Emotions The Rolling Stones
- 3. Paradise Prince
- 4. It's No Crime Babyface
- 5. Sweet Talk O'Jays
- 6. Don't Wanna Lose You Janet Jackson
- 7. Mes You Much Jody Watley with Eric B & Rakim
- 8. Friends Lolly Wood
- 9. Cherish Madonna
- 10. Cold Hearted Paula Abdul
- 11. I Like It Like That
- 12. Kisses On The Wind New Kids On The Block
- 13. Hangin' Tough Bobby Brown
- 14. Shower Me With Your Love George Clinton
- 15. On Our Own Bobby Brown
- 16. The End Of The Innocence Don Henley
- 17. Sowing The Seeds Of Love Tears For Fears
- 18. Why Should I Care George Clinton
- 19. It's Not Enough
- 20. You Better Dance The Jits
- 21. Put Your Mouth On Me Eddie Murphy
- 22. Toy Soldiers Marika
- 23. Girl I'm Gonna Miss You Milli Vanilli
- 24. Secret Rendezvous Cyndi Lauper
- 25. Healing Hands Karen White
- 26. Still Cruisin' Eton John
- 27. All Around Me The Beach Boys
- 28. Keep On Movin' Cher
- 29. Everyday I Try To Say Goodbye Cheryl Lynn

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POWERPLAYISTS

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

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

PLATINUM

Z100 New York logo

Table with 2 columns: Station (New York), Playlist (songs and artists)

POWER 95 W.P.L.J. logo

Table with 2 columns: Station (New York), Playlist (songs and artists)

EAGLE 106 WEEB logo

Table with 2 columns: Station (Philadelphia), Playlist (songs and artists)

1896 WMBZ-FM logo

Table with 2 columns: Station (Chicago), Playlist (songs and artists)

Table with 2 columns: Station (Boston), Playlist (songs and artists)

Z95 WYJZ logo

Table with 2 columns: Station (Chicago), Playlist (songs and artists)

KIISFM 102.7 logo

Table with 2 columns: Station (Los Angeles), Playlist (songs and artists)

108 FM logo

Table with 2 columns: Station (Boston), Playlist (songs and artists)

104 WJLA logo

Table with 2 columns: Station (Washington), Playlist (songs and artists)

BOSTON'S WZOU-94.3 logo

Table with 2 columns: Station (Boston), Playlist (songs and artists)

B94 FM logo

Table with 2 columns: Station (Pittsburgh), Playlist (songs and artists)

Q103 TAMPA BAY logo

Table with 2 columns: Station (Tampa), Playlist (songs and artists)

Q107 logo

Table with 2 columns: Station (Washington), Playlist (songs and artists)

POWER 99 FM logo

Table with 2 columns: Station (Atlanta), Playlist (songs and artists)

WJOL 99.7 logo

Table with 2 columns: Station (Minneapolis), Playlist (songs and artists)

Q103 TAMPA BAY logo

Table with 2 columns: Station (Tampa), Playlist (songs and artists)

POWER 96 WYNY-FM logo

Table with 2 columns: Station (Detroit), Playlist (songs and artists)

THE NEW! Q95 FM logo

Table with 2 columns: Station (Detroit), Playlist (songs and artists)

Table with 2 columns: Station (Houston), Playlist (songs and artists)

93Q logo

Table with 2 columns: Station (Houston), Playlist (songs and artists)

Q101 WKKX-FM logo

Table with 2 columns: Station (Chicago), Playlist (songs and artists)

93Q logo

Table with 2 columns: Station (Houston), Playlist (songs and artists)

POWER 104 KRBE logo

Table with 2 columns: Station (Houston), Playlist (songs and artists)

Table with 2 columns: Station (San Francisco), Playlist (songs and artists)

X-100 logo

Table with 2 columns: Station (San Francisco), Playlist (songs and artists)

Q101 WKKX-FM logo

Table with 2 columns: Station (Chicago), Playlist (songs and artists)

92PROFM 10 HITS IN A ROW! logo

Table with 2 columns: Station (Providence), Playlist (songs and artists)

96TIC-FM logo

Table with 2 columns: Station (Hartford), Playlist (songs and artists)

We'll Change Your Tune!



THE BONE DADDYS "World Beatnicks" - A wildly eclectic collection of Rock, R&B, African, Caribbean, Brazilian, Ska, Cajun, Dance, Fun, Fun, Fun! Includes 12" Dance Single "Zombie". On tour now with Burning Spear. Produced by Ed Chernay. Executive Producer Stephen Power. (D-74821)



DANNY O'KEEFE "Redux" - Danny is perhaps best known for the Top 10 hit "Good Time Charlie's Got the Blues", until now that is. "Along For the Ride" is already "most added" on AC and New Age radio, quickly crossing over to AC and AOR. O'Keefe recently completed a U.S. tour with Jackson Browne. Produced by Matthew McCauley. (D-74814)



RADIO TOKYO TAPES, VOLUME 4: WOMEN - is a double album featuring 19 different female performers with great looks and great hooks, featuring the Ringling Sisters, The Holy Sisters of the Gaga Dada, Screaming Sirens, Sylvia Juncoza, Salem 66, the Del Rubio Triplets, Olivia Barash, L7, Eve Jane Bond, the Lovedolls, Visiting Kids and more. Produced by Ethan James. (D-74810) Special price \$16.98 list.



BILL WARD "Ward One: Along the Way" - is the extraordinary debut album from original Black Sabbath drummer Bill Ward. A collaboration with some of the greatest stars of heavy metal including (in alphabetical order) Jack Bruce, Lanny Cordola, Ozzy Osbourne (who sings lead vocals on the first effort track "Bombers") and Zak Wylde. Produced by Bill Ward. (D-74816)



**CHAMELEON
MUSIC GROUP**



THE WAY MOVES - The brilliantly conceived and written debut album features the hit "Heartbeats For You" co-produced by George Merrill whose other hits include Whinney Houston's "How Will I Know" and "I Wanna Dance With Somebody". Also produced by Stephen Powers and Craig Williams. (D-74754)



JOHN LEE HOOKER "The Healer" - 1989 is the year that John Lee Hooker returns to the forefront of contemporary music. Joining him on this album are superstar guest artists Robert Cray, Los Lobos, Bonnie Raitt, Carlos Santana, George Thorogood, Charlie Musselwhite and Canned Heat. Produced by Roy Rogers. (D-74808)



THE REPLACEMENTS "Hot Snanny" and "Let It Be" - Chameleon is proud to offer these two classic titles on compact disc. (Hootenanny: D-74804 and Let It Be: D-74805)



MARY'S DANISH "There Goes the Wondertruck" - Already a top five Modern Rock Smash with their debut track "Don't Crash the Car Tonight", Mary's Danish is on a tasty nationwide tour with The Red Hot Chili Peppers. Video is an MTV breakout. Produced by Chas Sandford, Billy Lincoln, and Mary's Danish. (D-74803)



DRAMARAMA "Stuck in Wanderaramaland" - Their first two albums "Cinema Verite" and "Box Office Bomb" (both now available from Chameleon) yielded the hit "Anything, Anything" which was KROQ's number one song for that year and garnered critical raves from major publications. "Wanderaramaland" features the CD single and video "Last Cigarette". Produced by Val Garay. (Stuck in Wanderaramaland: D-74822 Cinema Verite: D-74819 Box Office Bomb: D-74820)



WALKING WOUNDED "Raging Winds of Time" - The long-awaited second album from Hollywood's most intense and passionate rock band. Album performers include acclaimed singer-songwriter Jerry Gaddens and former members of the Cruzados, Plimsouls, The Pop and Red Hot Chili Peppers. Produced by Jeff Eyrich. (D-74806)

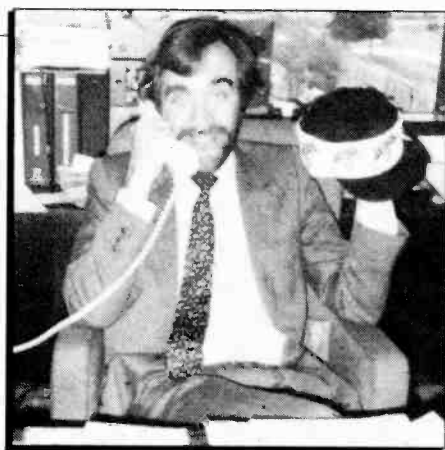
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Billboard's PD of the week

Kelly McCann KSMG San Antonio, Texas



"I LOVE SAN ANTONIO. It's one of America's most beautiful cities, and you don't have to have snow tires," says Kelly McCann, PD of oldies KSMG (Magic 105) for the last year.

or Ronnie Milsap's 'Smoky Mountain Rain.' There are very highly researched 25-34 female Hispanic records which add to our numbers.

A midday stretch of KSMG featured Diana Ross & the Supremes, "Love Child"; Bobby Vinton, "Blue Velvet"; Dion & the Belmonts, "A Teenager In Love"; Doobie Brothers, "Real Love"; Bill Withers, "Lean On Me"; Shirelles, "Soldier Boy"; Chirlites, "Oh Girl"; Abba, "Take A Chance On Me"; Simon & Garfunkel, "Sounds Of Silence"; Fats Domino, "Blue Monday"; and Donovan, "Mellow Yellow".

"We say we're 'Playing your favorite oldies in digital stereo.' We don't even position around the amount of music we play. We don't use the fact that we play more records an hour than anybody, which we do because the songs are so short."

KSMG's willingness to play "Lost In The '50s Tonight" by Ronnie Milsap or Dolly Parton's "9 To 5" also has a lot to do with the fact that "there's so much shared cume between the country stations and Magic. They'll listen to us until they don't like a particular oldie and they'll go to Y100 [KCY]. Then they'll wait until Y100 does something dumb and come back to us."

KSMG is McCann's third station in San Antonio following urban KZZY and crossover KSJL. It is also his biggest success since KSET-FM El Paso, Texas, in the early '80s. In the spring Arbitrons, KSMG shot to third 12-plus, 3.9-6.4. By the second summer trend, it was No. 2 overall with a 7.2 behind country KCYY's 8.5. In 25-54, it was first with a 10-share.

As for KONO, whose 5.5 share on AM was a major achievement for the format several years ago, McCann says, "They'll always be in the mid-threes. There will always be a place for KONO in the market."

Like WWSW Pittsburgh—one of the Shamrock-owned stations that paved the way for last year's growth spurt in new oldies FMs—KSMG had been in gold-based AC for several years without spectacular results. Last year, when Rusk bought KSMG from American Media, perceptual studies showing that "everybody was listening primarily for the oldies features," as well as the success of oldies AM KONO, prompted the station to commit to gold full time.

After expanding their music to include the '70s, over the last 60 days, they've dropped those songs and are now concentrating on a more defensible niche. They play Augie Meyers and other songs that were local hits here."

Although KSMG immediately showed some growth with oldies, its hyper-development began in the spring book. At that time, the station was giving away a \$70,000 condominium. It also had what McCann terms "one of the most gorgeous direct mail pieces I've ever seen," in which listeners could score \$1,000 (or a Hawaiian vacation) for themselves and their bosses.

McCann also thinks some of KONO's audience will always listen to them because they're used to hearing its records with AM processing. When KSMG signed on, McCann "searched the country trying to find releases on CD." Rather than fight the re-equalization of oldies for CD that leaves some titles sounding radically different from the originals, KSMG uses a liner urging listeners to "hear them again for the first time in clean, clear digital stereo."

KSMG is now second in 18-34, fourth in adult males, and first in adult females. Even with oldies' male/female differential breaking down, it's an unusual pattern. Some of that may come from starting life with an AC station's cume. Adds McCann, "I think it's formatives. We have a lot of fun with this station. I break almost all the traditional music-intensive rules of programming. If my jocks need all 18 seconds of an intro, they'll hit the post like they did in the late '60s. This market grew up on [legendary AM] KTSA. There's a top 40 influence here, especially for upper-demo females."

KSMG's midday jock, J.J. Rodriguez, has been in the market for 17 years. Hector Reyes (with Sonny Rio, KSMG's morning team), was a phone operator at KTSA for legendary night jock Charlie Brown—now KSMG's morning newsmen.

That's also why McCann is willing to play a tangible number of '70s and '80s oldies, something scrupulously avoided by many of the new oldies FMs. "You can't play George Michael, but you can play REO Speedwagon's 'Keep On Lovin' You' and Ronnie Milsap's 'Smoky Mountain Rain.' There are very highly researched 25-34 female Hispanic records which add to our numbers. I've learned over the years that if you can win 25-34, the market pretty well parallels their taste."

KSMG's morning show does an ongoing \$105-\$1,000 money song contest that recycles into middays. The station has also started moving into the "hearts-and-minds" promotions popularized by top 40 WYHY (Y107) Nashville. After the Supreme Court ruling on flag desecration, KSMG and a local restaurant chain gave away T-shirts picturing the flag and the word 'nonflammable.' Now it's doing Y107's "Bovine Bingo" contest, giving away 105 squares in a pasture to qualifiers. The listener whose square draws the most cow-manure will win a five-acre ranch.

SEAN ROSS

- 5 2 Gloria Estefan, Don't Wanna Lose You
6 5 Paula Abdul, Cold Hearted
7 9 Surface, Shower Me With Your Love
8 7 Richard Marx, Right Here Waiting
9 14 Tears For Fears, Sowing The Seeds Of
10 14 Janet Jackson, Miss You Much
11 13 Prince, Partyman
12 16 Aerosmith, Love In An Elevator
13 18 Elton John, Healing Hands
14 12 Jody Watley With Eric B. & Rakim, Fri
15 17 Christopher Williams, Talk To Myself
16 27 The B-52's, Love Shack
17 19 Roxette, Listen To Your Heart
18 22 Bobby Brown, Rock Wit'cha
19 21 Expose, When I Looked At Him
20 23 Fine Young Cannibals, Don't Look Back
21 24 Donny Osmond, Hold On
22 27 Starship, It's Not Enough
23 25 Rolling Stones, Mixed Emotions
A24 — Michael Morales, What I Like About You
A25 — New Kids On The Block, Cover Girl
A26 — Paula Abdul, (It's Just) The Way That
A27 — Natalie Cole, As A Matter Of Fact
A28 — Gloria Estefan, Get On Your Feet
A29 — Richard Marx, Nothing You Can Do About
A30 — Eurythmics, Don't Ask Me Why

Q-102

- Cincinnati P.D.: Dave Allen
1 1 Paula Abdul, Cold Hearted
2 2 Cher, If I Could Turn Back Time
3 3 Warrant, Heaven
4 4 Milli Vanilli, Girl I'm Gonna Miss You
5 5 The Jeff Healey Band, Angel Eyes
6 7 Starship, It's Not Enough
7 5 Richard Marx, Right Here Waiting
8 9 Surface, Shower Me With Your Love
9 10 Michael Morales, What I Like About You
10 11 Rolling Stones, Mixed Emotions
11 8 New Kids On The Block, Hangin' Tough
12 12 Wings, Heavens On A Heartbreak
13 15 Soul II Soul, Keep On Movin'
14 17 Madonna, Cherish
15 19 Roxette, Listen To Your Heart
16 23 Aerosmith, Love In An Elevator
17 18 Prince, Partyman
18 13 Gloria Estefan, Don't Wanna Lose You
19 20 Grayson Hugh, Talk It Over
20 27 The Cure, Love Song
21 24 Fine Young Cannibals, Don't Look Back
22 22 Bee Gees, One
23 25 Janet Jackson, Miss You Much
24 26 Elton John, Healing Hands
25 29 Henry Lee Summer, Don't Leave
26 28 Kevin Paige, Don't Shut Me Out
27 31 Skid Row, 18 And Life
28 32 Joe Cocker, When The Night Comes
29 33 Anduction, (You're My One And Only) T
30 34 Neneh Cherry, Kisses On The Wind
31 35 Bobby Brown, Rock Wit'cha
A32 — New Kids On The Block, Cover Girl
A33 — Tears For Fears, Sowing The Seeds Of
A34 — Expose, When I Looked At Him
A35 — Donny Osmond, Hold On

W 95

- Indianapolis P.D.: Scott Wheeler
1 1 Warrant, Heaven
2 2 Milli Vanilli, Girl I'm Gonna Miss You
3 3 Cher, If I Could Turn Back Time
4 4 Starship, It's Not Enough
5 6 Madonna, Cherish
6 13 Janet Jackson, Miss You Much
7 5 The Jeff Healey Band, Angel Eyes
8 9 The Cure, Love Song
9 11 Rolling Stones, Mixed Emotions
10 7 Skid Row, 18 And Life
11 8 Gloria Estefan, Don't Wanna Lose You
12 12 Bee Gees, One
13 16 Elton John, Healing Hands
14 14 Fine Young Cannibals, Don't Look Back
15 19 Tears For Fears, Sowing The Seeds Of
16 17 Aerosmith, Love In An Elevator
17 20 Stage Dolls, Love Cries
18 21 Roxette, Listen To Your Heart
19 16 Paula Abdul, Cold Hearted
20 18 Tom Petty, Runnin' Down A Dream
21 23 Poco, Call It Love
22 24 Motley Crue, Dr. Feelgood
23 10 New Kids On The Block, Hangin' Tough
A24 — Moving Pictures, What About Me
25 29 New Kids On The Block, Cover Girl
26 27 Michael Morales, What I Like About You
27 28 Living Colour, Glamour Boys
28 30 Bad English, When I See You Smile
29 22 Richard Marx, Right Here Waiting
30 25 Don Henley, The End Of The Innocence
A EX Soulsister, The Way To Your Heart
A EX Alice Cooper, Poison
A EX White Lion, Radar Love

4WKTI

- Milwaukee P.D.: Todd Fisher
1 3 Paula Abdul, Cold Hearted
2 4 Warrant, Heaven
3 5 Cher, If I Could Turn Back Time
4 6 Milli Vanilli, Girl I'm Gonna Miss You
5 1 Bobby Brown, On Our Own (From
6 7 Moving Pictures, What About Me
7 9 Gloria Estefan, Don't Wanna Lose You
8 2 Dina, I Like It
9 10 Madonna, Cherish
10 12 Surface, Shower Me With Your Love
11 11 Richard Marx, Right Here Waiting
12 14 Don Henley, The End Of The Innocence
13 15 Janet Jackson, Miss You Much
14 17 Roxette, Listen To Your Heart
15 16 Living Colour, Glamour Boys
16 18 New Kids On The Block, Cover Girl
17 8 Skid Row, 18 And Life
18 21 Kevin Paige, Don't Shut Me Out
19 19 Bee Gees, One
A20 — New Kids On The Block, Didn't I (Blow
21 22 Soulsister, The Way To Your Heart
22 23 Michael Bolton, Soul Provider
23 24 Elton John, Healing Hands
EX EX Poco, Call It Love
EX EX Bad English, When I See You Smile
EX EX The B-52's, Love Shack
A — Belinda Carlisle, Leave A Light On

KDWB 101.3

- Minneapolis P.D.: Brian Philips
1 1 Warrant, Heaven
2 3 Milli Vanilli, Girl I'm Gonna Miss You
3 2 Gloria Estefan, Don't Wanna Lose You
4 4 Cher, If I Could Turn Back Time
5 6 Madonna, Cherish
6 10 Janet Jackson, Miss You Much
7 9 Roxette, Listen To Your Heart
8 7 Skid Row, 18 And Life
9 5 Richard Marx, Right Here Waiting
10 13 Expose, When I Looked At Him
11 12 Prince, Partyman
12 16 Bobby Brown, Rock Wit'cha
13 14 Starship, It's Not Enough
14 15 The Cure, Love Song
15 17 Aerosmith, Love In An Elevator
16 18 Rolling Stones, Mixed Emotions
17 20 The Jeff Healey Band, Angel Eyes

- 18 19 Motley Crue, Dr. Feelgood
19 21 New Kids On The Block, Cover Girl
20 8 Surface, Shower Me With Your Love
21 22 Tears For Fears, Sowing The Seeds Of
22 23 Neneh Cherry, Kisses On The Wind
23 24 Soulsister, The Way To Your Heart
24 25 Elton John, Healing Hands
25 11 Bee Gees, One
26 EX Paula Abdul, (It's Just) The Way That
27 EX Babyface, It's No Crime
28 EX Tina Turner, The Best
29 EX Thompson Twins, Sugar Daddy
30 EX The B-52's, Love Shack
EX EX Seduction, (You're My One And Only) T
EX EX Martika, I Feel The Earth Move
EX EX Tom Petty, Runnin' Down A Dream
A — New Kids On The Block, Didn't I (Blow
A — Poco, Call It Love
A — Bad English, When I See You Smile
A — Moving Pictures, What About Me

106.5

- St. Louis P.D.: Lyndon Abell
1 3 Rolling Stones, Mixed Emotions
2 4 Roxette, Listen To Your Heart
3 5 Fine Young Cannibals, Don't Look Back
4 6 Moving Pictures, What About Me
5 7 Starship, It's Not Enough
6 8 Milli Vanilli, Girl I'm Gonna Miss You
7 9 Tears For Fears, Sowing The Seeds Of
8 10 Janet Jackson, Miss You Much
9 1 Warrant, Heaven
10 12 New Kids On The Block, Cover Girl
11 13 Stage Dolls, Love Cries
12 2 Neneh Cherry, Kisses On The Wind
13 15 Michael Morales, What I Like About You
14 18 Soul II Soul, Keep On Movin'
15 17 Motley Crue, Dr. Feelgood
16 26 Expose, When I Looked At Him
17 21 Skid Row, I Remember You
18 14 Prince, Partyman
19 23 Poco, Call It Love
20 24 Dina, Sunshine
21 29 Aerosmith, Love In An Elevator
22 16 Katrina And The Waves, That's The Way
23 27 Living Colour, Glamour Boys
24 28 Debbie Gibson, We Could Be Together
25 11 The Jeff Healey Band, Angel Eyes
26 30 Bobby Brown, Rock Wit'cha
27 19 The Cure, Love Song
A28 — Paula Abdul, (It's Just) The Way That
A29 11 Bad English, When I See You Smile
A30 20 Surface, Shower Me With Your Love
A31 39 Elton John, Healing Hands
A32 34 Madonna, Cherish
A33 25 1927, That's When I Think Of You
A34 36 Grayson Hugh, Talk It Over
A35 33 Skid Row, 18 And Life
A36 22 Gloria Estefan, Don't Wanna Lose You
A37 — Babyface, It's No Crime
A38 38 Cher, If I Could Turn Back Time
A39 35 Richard Marx, Right Here Waiting
A40 — Tina Turner, The Best

W 95

- Dallas P.D.: Buzz Bennett
1 4 Cher, If I Could Turn Back Time
2 1 Milli Vanilli, Girl I'm Gonna Miss You
3 2 Bobby Brown, On Our Own (From
4 10 Motley Crue, Dr. Feelgood
5 9 The B-52's, Love Shack
6 7 Starship, It's Not Enough
7 8 Kevin Paige, Don't Shut Me Out
8 6 Skid Row, 18 And Life
9 5 Don Henley, The End Of The Innocence
10 3 Paula Abdul, Cold Hearted
11 EX New Kids On The Block, Didn't I (Blow
12 EX Surface, Shower Me With Your Love
13 EX The Jeff Healey Band, Angel Eyes
14 EX Tears For Fears, Sowing The Seeds Of
15 19 Kix, Don't Close Your Eyes
16 14 Richard Marx, Right Here Waiting
17 18 Janet Jackson, Miss You Much
18 15 Karyn White, Secret Rendezvous
19 17 Simply Red, If You Don't Know Me By N
20 23 Bardeus, Love The Bass
21 22 Roxette, Listen To Your Heart
22 24 Seduction, (You're My One And Only) T
23 EX New Kids On The Block, Cover Girl
24 EX Bad English, When I See You Smile
25 EX Paula Abdul, (It's Just) The Way That
26 EX Warrant, Heaven
27 EX Gloria Estefan, Get On Your Feet
28 EX The 2 Live Crew, Me So Horny
29 25 Gloria Estefan, Don't Wanna Lose You
A30 — Sharon Bryant, Let Go
A — Rolling Stones, Mixed Emotions
A — Linda Ronstadt (Featuring Aaron New
A — Bridge 2 Far, I Must Be Blind
A —

KZZP 104.7 FM

- Phoenix P.D.: Bob Case
1 3 Cher, If I Could Turn Back Time
2 1 Milli Vanilli, Girl I'm Gonna Miss You
3 2 Gloria Estefan, Don't Wanna Lose You
4 6 New Kids On The Block, Didn't I (Blow
5 5 Madonna, Cherish
6 7 Warrant, Heaven
7 4 New Kids On The Block, Hangin' Tough
8 10 Moving Pictures, What About Me
9 9 Young M.C., Bust A Move
10 15 Sinitta, I Feel The Earth Move
11 14 Christopher Williams, Talk To Myself
12 13 Neneh Cherry, Kisses On The Wind
13 16 Babyface, It's No Crime
14 18 Janet Jackson, Miss You Much
15 20 Milli Vanilli, Blame It On The Rain
16 18 Seduction, (You're My One And Only) T
17 19 Honeymoon Suite, What Does It Take?
18 11 Surface, Shower Me With Your Love
19 21 Expose, When I Looked At Him
20 9 Richard Marx, Right Here Waiting
21 23 New Kids On The Block, Cover Girl
22 24 The Cure, Love Song
23 25 Sharon Bryant, Let Go
24 26 Kon Kan, Puss N' Boots/These Boots (A
25 EX Bad English, When I See You Smile
26 27 Prince, Partyman
27 28 Tears For Fears, Sowing The Seeds Of
28 29 Skid Row, 18 And Life
29 30 Roxette, Listen To Your Heart
30 EX The B-52's, Love Shack
A — The 2 Live Crew, Me So Horny
A — Martika, I Feel The Earth Move
A — Linda Ronstadt (Featuring Aaron Nev
A — Dina, Sunshine
EX EX Rolling Stones, Mixed Emotions
EX EX Paula Abdul, (It's Just) The Way That
EX EX Bobby Brown, Rock Wit'cha

106

- San Diego P.D.: Garry Wall
1 2 Milli Vanilli, Girl I'm Gonna Miss You
2 1 Paula Abdul, Cold Hearted
3 4 Young M.C., Bust A Move
4 7 Gloria Estefan, Don't Wanna Lose You
5 10 New Kids On The Block, Didn't I (Blow
6 3 New Kids On The Block, Hangin' Tough
7 9 Babyface, It's No Crime

- 8 8 Soul II Soul, Keep On Movin'
9 11 The Cure, Love Song
10 5 Seduction, (You're My One And Only) T
11 12 Expose, When I Looked At Him
12 13 Vesta, Congratulations
13 15 Madonna, Cherish
14 Neneh Cherry, Kisses On The Wind
15 17 Bobby Brown, Rock Wit'cha
16 18 Janet Jackson, Miss You Much
17 6 Richard Marx, Right Here Waiting
18 20 The B-52's, Love Shack
19 21 Cher, If I Could Turn Back Time
20 22 The 2 Live Crew, Me So Horny
21 24 Dina, Sunshine
22 27 New Kids On The Block, Cover Girl
23 25 Sharon Bryant, Let Go
24 23 Kon Kan, Puss N' Boots/These Boots (A
25 26 Sybil, Don't Make Me Over
26 28 Martika, I Feel The Earth Move
27 EX Partti Labelle, If You Asked Me To
28 29 Christopher Williams, Talk To Myself
29 EX The Cover Girls, My Heart Skips A Bea
A30 — Milli Vanilli, Blame It On The Rain
A — Soul II Soul (Featuring Caron Wheeler),
A — Linda Ronstadt (Featuring Aaron Nev
A — Shana, I Want You
A — Regina Belle, Baby Come To Me
EX EX Prince, Partyman
EX EX Soulsister, The Way To Your Heart

KPLZ 93 FM

- Seattle P.D.: Casey Keating
1 2 Milli Vanilli, Girl I'm Gonna Miss You
2 3 Madonna, Cherish
3 5 Cher, If I Could Turn Back Time
4 4 Skid Row, 18 And Life
5 14 Janet Jackson, Miss You Much
6 6 Bee Gees, One
7 1 Warrant, Heaven
8 8 Starship, It's Not Enough
9 9 Neneh Cherry, Kisses On The Wind
10 11 The Cure, Love Song
11 13 Fine Young Cannibals, Don't Look Back
12 15 Babyface, It's No Crime
13 16 Expose, When I Looked At Him
14 17 Prince, Partyman
15 18 Roxette, Listen To Your Heart
16 19 The B-52's, Love Shack
17 20 Tears For Fears, Sowing The Seeds Of
18 21 Rolling Stones, Mixed Emotions
19 22 New Kids On The Block, Cover Girl
20 7 Gloria Estefan, Don't Wanna Lose You
21 24 Aerosmith, Love In An Elevator
22 25 The B-52's, Love Shack
23 12 Surface, Shower Me With Your Love
24 29 Bobby Brown, Rock Wit'cha
25 27 Motley Crue, Dr. Feelgood
26 30 Elton John, Healing Hands
27 31 Living Colour, Glamour Boys
28 EX Bad English, When I See You Smile
29 EX Paula Abdul, (It's Just) The Way That
A — Linda Ronstadt (Featuring Aaron Nev
A — Gloria Estefan, Get On Your Feet
A — Martika, I Feel The Earth Move
A — Eurythmics, Don't Ask Me Why
A — Soulsister, The Way To Your Heart
EX EX Alice Cooper, Poison
EX EX Texas, I Don't Want A Lover
EX EX Poco, Call It Love
EX EX Thompson Twins, Sugar Daddy
EX EX Dan Reed Network, Make It Easy

KUBE 93 FM

- Seattle P.D.: Tom Hutyler
1 2 Milli Vanilli, Girl I'm Gonna Miss You
2 3 Madonna, Cherish
3 6 Madonna, Cherish
4 14 Janet Jackson, Miss You Much
5 5 Neneh Cherry, Kisses On The Wind
6 7 Cher, If I Could Turn Back Time
7 8 Bee Gees, One
8 10 Skid Row, 18 And Life
9 12 Gloria Estefan, Don't Wanna Lose You
10 1 Expose, When I Looked At Him
11 13 Fine Young Cannibals, Don't Look Back
12 15 Starship, It's Not Enough
13 16 Prince, Partyman
14 18 The Cure, Love Song
15 23 Tears For Fears, Sowing The Seeds Of
16 20 Babyface, It's No Crime
17 17 Young M.C., Bust A Move
18 21 Martika, I Feel The Earth Move
19 23 Roxette, Listen To Your Heart
20 23 Michael Morales, What I Like About You
21 24 The B-52's, Love Shack
22 25 Rolling Stones, Mixed Emotions
23 26 Poco, Call It Love
24 27 Seduction, (You're My One And Only) T
25 29 Bobby Brown, Rock Wit'cha
26 30 New Kids On The Block, Cover Girl
28 EX Bad English, When I See You Smile
29 EX Elton John, Healing Hands
30 EX Thompson Twins, Sugar Daddy
EX EX Harry Connick, Jr., It Had To Be You
EX EX Texas, I Don't Want A Lover
EX EX Aerosmith, Love In An Elevator
EX EX Living Colour, Glamour Boys
EX EX Kevin Paige, Don't Shut Me Out
EX EX Christopher Williams, Talk To Myself
EX EX Tesla, Love Song
EX EX Fuzzbox, Self
EX EX The Cover Girls, My Heart Skips A Bea
EX EX Dan Reed Network, Make It Easy
EX EX Tom Petty, Runnin' Down A Dream
EX EX Soulsister, The Way To Your Heart
A — Simply Red, You Got It
A — Linda Ronstadt (Featuring Aaron Nev
A — Enuff 'Nuff, New Thing
A — Gloria Estefan, Get On Your Feet
A — Paula Abdul, (It's Just) The Way That

'We don't position around how much music we play'

NAB: Stones Thrown On ABC Networks Call-In Show?

NEW ORLEANS The major networks were all out in force at this fall's National Assn. of Broadcasters convention to promote their respective programming, honor their talent, meet with affiliates, and pitch new ones. As with last year's confab, none of the major networks made any major announcements. There was, however, some news.

ABC Radio Networks VP/programming Tom Cuddy said that a Rolling Stones "Rockline"-style call-in show is probably not going to happen, and will likely be replaced with a live Stones "Donahue"-type interview program. Fans will be flown in and will be given the chance to ask the Stones questions face to face.

Cuddy says the Stones prefer this format, so they can play off the audience, and denies the decision stems from the threat of legal action from Global Satellite Network. Global president Howard Gillman has raised that possibility because ABC's planned Stones broadcasts allegedly violate an agreement that forbids ABC to do any album rock programming while the network is under contract with Global. That contract expires at the end of the year. ABC promoted its Stones broadcasts at NAB by handing out Stones greatest-hits CDs.

Speaking of Global's Rockline, Olympia Broadcasting Networks was on the exhibit floor pitching the new 60-minute "Comedyline," but didn't have any demos to hand out. Olympia affiliate relations manager Ken Deutch likened it to a "comedy version of 'Rockline.'" (Oldies KODJ Los Angeles is readying a similar Sunday night oldies call-in show for possible syndication.) The show, available on a bartered basis, joins Olympia's other comedy programming—Rock Comedy, Contemporary Comedy, and Adult Comedy Library Service.

Dick Brescha Associates also unveiled a new comedy offering, "Stan Freberg Here." The two-minute daily commentary hosted by Freberg will debut in January. It is being offered on a bartered basis, but stations running the short will be given the option to replay it with their own local spots. Dick Brescha says Freberg, a presenter at the NAB's Marconi Radio Awards, will tackle "just about anything. Some of it will be serious, some of it will be frivolous."

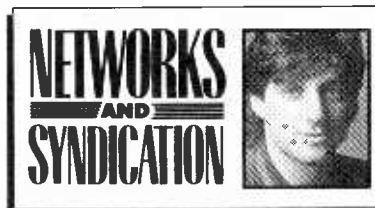
DIR Broadcasting, which kept a low profile at NAB, quietly unveiled plans for its "Top 25 Albums Of All Time" Thanksgiving weekend special. The six-hour program will feature cuts from those albums, as well as artist interviews, with five local, and five national spots each hour.

Business Radio Network formally announced "European Diary" and "The Soviet Report" programming. "European Diary," which has been running on BRN since June, is a three-minute weekly report sponsored by Europe Magazine. "The Soviet Report," also a weekly three-minute program, began airing in late September.

THE HIGHLIGHTS

Among the NAB highlights not previously previewed (Billboard, Sept. 16) were Westwood One's re-

ception for "Casey's Top 40" host Casey Kasem on Sept. 15. At the WW1-sponsored Sept. 13 opening reception, the presence of a few costumed Pirate Radio girls to promote "Pirate Radio USA" was about the only hint that WW1 was promoting any new programming at NAB. In WW1's suite, network reps handed



by Craig Rosen

out Pirate Radio USA bags containing a demo and T-shirt to those who were interested, even competitor Madd Maxx Hammer of the Satellite Music Networks' Z-Rock.

MJI Broadcasting deserves another mention for assembling the greatest array of talent at the convention. The New Orleans Artists Against Hunger & Homeless benefit concert featuring Allen Toussaint, the Neville Brothers, Dr. John, the Radiators, Ry Cooder, Rita Coolidge, Irma Thomas, and the Dirty Dozen Brass Band, was offered to stations for free. Close to 100 stations, including about 90 NPR affiliates; ran the broadcast.

But that was just the beginning. On Sept. 14-15 in the suite dubbed the MJI Roadhouse, there was more. Toussaint, who composed an MJI jingle at the homeless benefit, performed again. Marshall Crenshaw with Glen Burtnick also put on an intimate performance on Sept. 14. The following night Blue Rodeo

and James McMurtry put on stunning performances both separately and together.

Our favorite quote of the convention comes from KPWR Los Angeles morning man Jay Thomas' bit as presenter at the Marconi Awards. Thomas complained he was exhausted "from kissing ass trying to get a syndicated radio show." For the record, Thomas is the host of Cutler Productions "Party America," which he finally acknowledged a few seconds later.

AROUND THE INDUSTRY

Unistar has named Therese Crowley VP of news and sports. She was previously acting news director.

SI Communications' "Dish It Up With The Hollywood Kids," a daily 90-second feature with gossip kings John & Lance, was set to debut Sept. 25 on 11 stations including KPWR Los Angeles, WLLZ Detroit, and KUBE Seattle. SI also has "Christmas With Anita Baker" in the works. The three-hour special, set to air Christmas weekend, will feature Baker and guests sharing Christmas memories, as well as traditional and modern Christmas music. Baker will donate her host's fee to the Children's Hospital of Detroit.

The National Assn. of College Broadcasters is set to launch the University Network's daily college radio programming in late October. U-NET, which will link hundreds of college campuses across the country, will handle both TV and radio programming primarily produced by students. The programming will be available free of charge to member stations with access to a satellite dish.

MARCONI AWARDS

(Continued from page 12)

McKinsey accepting the best-easy-listening-station-of-the-year award in the name of Gordon McLendon, "who thought up the idea in the first place," meaning both the station and the format itself.

• Unistar "Radio Kandy" host John Candy's reading of the awards rules in no apparent order, adding in

some of his own creation, and ending with "Rule No. 2."

Here is a complete list of Marconi winners:

Legendary station: WLS.

Major-market station and best country station: KNIX Phoenix; major-market personality: Ron Chapman, KVIL Dallas.

ABC Radio Networks will receive one of Planned Parenthood Federation of America's 1989 Maggie Awards honoring outstanding broadcast programming for its "American Agenda Special" on abortion. The program, which ran on June 21, was snubbed by advertisers (Billboard, July 1).

CALENDAR

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

Sept. 25-Oct. 1, Tin Machine Concert Special, Westwood One Radio Networks special, one hour.

Sept. 27, Tin Machine Live Call-In From Lausanne, Switzerland, And Los Angeles, Westwood One Radio Networks special, 90 minutes.

Sept. 28-Oct. 1, Aerosmith, Metalshop, MJI Broadcasting, one hour.

Sept. 28-Oct. 1, Skyy, Star Beat, MJI Broadcasting, one hour.

Sept. 29-30, Martika, On The Radio, On The Radio Broadcasting, one hour.

Sept. 29-Oct. 1, Kirk Cameron/Don McLean/Bobby Rydell/Clarence Clemons, Cruisin' America With Cousin Brucie, CBS RadioRadio, three hours.

Sept. 29-Oct. 1, The Elton John Story, The Weekly Special, Unistar Radio Networks, 90 minutes.

Sep. 30-Oct. 1, Surface/Boogie Down Productions/Troy Johnson, RadioScope, Lee Bailey Communications, one hour.

Oct. 2-8, Deep Purple, In Concert, Westwood One Radio Networks, 90 minutes.

Oct. 2-8, Starship/Steely Dan/Joe Walsh/Jethro Tull, Classic Cuts, MJI Broadcasting, one hour.

Oct. 2-8, Jethro Tull, Rock Today, MJI Broadcasting, one hour.

Oct. 2-8, Statler Brothers, Country Today, MJI Broadcasting, one hour.

Large-market station: WIVK Knoxville, Tenn.; large-market personality: Bob Steele, WTIC Hartford, Conn.

Medium-market station: WBBQ Augusta, Ga.; medium-market personality: Mark Summers, WBBQ.

Small-market station: KBOZ-FM Bozeman, Mont.; small-market personality: Billie Oakley, KMA.

Top 40 station: KPWR Los Angeles.

AC station: KVIL.

Black/urban station: WVAZ (V103) Chicago.

Album rock station: WMMR Philadelphia.

Other stations of the year: KABL (easy); WQXR (classical); KTWV Los Angeles (jazz/adult alternative); KMOX St. Louis (N/T); KLTJ-Dallas (religious); WQBA-AM-FM Miami (Spanish); KMPC Los Angeles (adult standards); and WGN Chicago (full-service AC).

Network/syndicated personality of the year: Paul Harvey, ABC.

Crystal awards for community service (presented separately): KABC Los Angeles; WGST Atlanta; WTLC Indianapolis; WSM Nashville; WJON St. Cloud, Minn.; WLBK/WDEK DeKalb, Ill.; WOBC Escanaba, Mich.; KNCO Grass Valley, Calif.; WCTC New Brunswick, N.J.; and KSEN Conrad, Mont.



Donna Summer, left, Paul Shaffer, right, and Michael Bolton were the musical entertainment at the Marconi Awards that closed out the National Assn. of Broadcasters' Radio 89 convention.

YesterHits

Hits From Billboard 10 and 20 Years Ago This Week

POP SINGLES—10 Years Ago

1. My Sharona, The Knack, CAPITOL
2. Sad Eyes, Robert John, EMI
3. Rise, Herb Alpert, A&M
4. Don't Stop 'Til You Get Enough, Michael Jackson, EPIC
5. After The Love Has Gone, Earth, Wind & Fire, ARC
6. Lonesome Loser, Little River Band, CAPITOL
7. I'll Never Love This Way Again, Dionne Warwick, ARISTA
8. Sail On, Commodores, MOTOWN
9. The Devil Went Down To Georgia, Charlie Daniels Band, EPIC
10. Don't Bring Me Down, Electric Light Orchestra, JET

TOP SINGLES—20 Years Ago

1. Sugar, Sugar, Archies, CALENDAR
2. Green River, Creedence Clearwater Revival, FANTASY
3. Honky Tonk Women, Rolling Stones, LONDON
4. Easy To Be Hard, Three Dog Night, DUNHILL
5. Little Woman, Bobby Sherman, METROMEDIA
6. I Can't Get Next To You, Temptations, GORDY
7. Jean, Oliver, CREWE
8. I'll Never Fall In Love Again, Tom Jones, PARROT
9. Hot Fun In The Summertime, Sly & the Family Stone, EPIC
10. Oh, What A Night, Dells, CADET

TOP ALBUMS—10 Years Ago

1. In Through The Out Door, Led Zeppelin, ATLANTIC
2. Get The Knack, The Knack, CAPITOL
3. Slow Train Coming, Bob Dylan, COLUMBIA
4. Breakfast In America, Supertramp, A&M
5. Risque, Chic, ATLANTIC
6. Off The Wall, Michael Jackson, EPIC
7. Midnight Magic, Commodores, MOTOWN
8. I Am, Earth, Wind & Fire, ARC
9. Candy-O, Cars, ELEKTRA
10. First Under The Wire, Little River Band, CAPITOL

TOP ALBUMS—20 Years Ago

1. Blind Faith, ATLANTIC
2. At San Quentin, Johnny Cash, COLUMBIA
3. Green River, Creedence Clearwater Revival, FANTASY
4. Blood, Sweat & Tears, COLUMBIA
5. Through The Past Darkly, The Rolling Stones, LONDON
6. Best Of Cream, ATCO
7. Soft Parade, Doors, ELEKTRA
8. Smash Hits, Jimi Hendrix Experience, REPRISE
9. Hair, Original Cast, RCA
10. In-A-Gadda-Da-Vida, Iron Butterfly, ATCO

COUNTRY SINGLES—10 Years Ago

1. It Must Be Love, Don Williams, MCA
2. Last Cheater's Waltz, T.G. Sheppard, WARNER/CURB
3. Fools, Jim Ed Brown & Helen Cornelius, RCA
4. Just Good Ol' Boys, Moe Bandy & Joe Stampley, COLUMBIA
5. Before My Time, John Conlee, MCA
6. There's A Honky Tonk Angel (Who Will Take Me Back In)/I Got A Feelin' In My Body, Elvis Presley, RCA
7. Fooled By A Feeling, Barbara Mandrell, MCA
8. My Silver Lining, Mickey Gilley, EPIC
9. Dream On, The Oak Ridge Boys, MCA
10. In No Time At All/Get It Up, Ronnie Milsap, RCA

SOUL SINGLES—10 Years Ago

1. Don't Stop 'Til You Get Enough, Michael Jackson, EPIC
2. Found A Cure, Ashford & Simpson, WARNER BROS
3. I Just Want To Be, Cameo, CHOCOLATE CITY
4. Firecracker, Mass Production, COTILLION
5. Knee Deep, Funkadelic, WARNER BROS
6. Good Times, Chic, ATLANTIC
7. I Do Love You, G.Q., ARISTA
8. Sail On, Commodores, MOTOWN
9. Sing A Happy Song, O'Jays, P.I.R.
10. Rise, Herb Alpert, A&M

Billboard '89 Radio Awards

NEW ORLEANS The top names in radio were on hand Sept. 14 when the winners of the 1989 Billboard Radio Awards were announced during the National Assn. of Broadcasters convention here. A total of 47 radio stations, three syndicators, and five record companies took the top honors. (Photos: Melody Mineo)



AC WEBE Bridgeport, Conn., PD Curt Hansen, right, displays his small-market-station-of-the-year and PD-of-the-year awards while GM Vince Cremona holds the two that went to MD/p.m. driver Storm N. Norman.



"American Top 40" and Billboard Radio Awards host Shadoe Stevens is flanked by the two New Orleans morning men who served as his co-presenters: WYLD-FM's Guy Black, left, and WLMG's Scoot.



San Francisco's two promotion-director-of-the-year award winners stand together: Julie Bruzzone of KITS and Sheila Coates of urban KSOL.



Billboard associate publisher Gene Smith, center, visits with ABC Radio Networks' president Aaron Daniels, left, and VP/entertainment programming Tom Cuddy.



Staffers of modern rock KITS San Francisco show off their four Billboard Awards for the album rock format. Seen, from left, are PD Richard Sands, MD Steve Masters, promotions director Julie Bruzzone, and GM Ed Krampf.



Billboard networks/syndication editor Craig Rosen is flanked by two best-network-program winners: "American Country Countdown" host Bob Kingsley, left, and "Original Rock & Roll Oldies Show" star Dick Bartley.



Accepting CBS' two awards for local promotion are since-promoted director of national singles promotion Jerry Lembo and Debi Fleischer, manager/regional country marketing for CBS Records Nashville.



Staffers from WHTZ (Z100) New York, Billboard's major market top 40 station of 1989, pose with their four awards. Shown, from left, are: VP/programming Steve Kingston, promotion director Marty Wall, MD Frankie Blue, and GM Gary Fisher.



KITS' Richard Sands poses with KUPD Phoenix PD/medium-market-album-rock winner Curtiss Johnson.



Z100's Steve Kingston, left, with former KXXR Kansas City PD Brian Burns, who won the medium-market-top-40-PD award after leaving the station.



WAMZ Louisville's Coyote Calhoun, left, who won as medium-market country PD and air talent of the year, poses with small-market-talent winner Tim Wilson of WAXX Eau Claire, Wis.



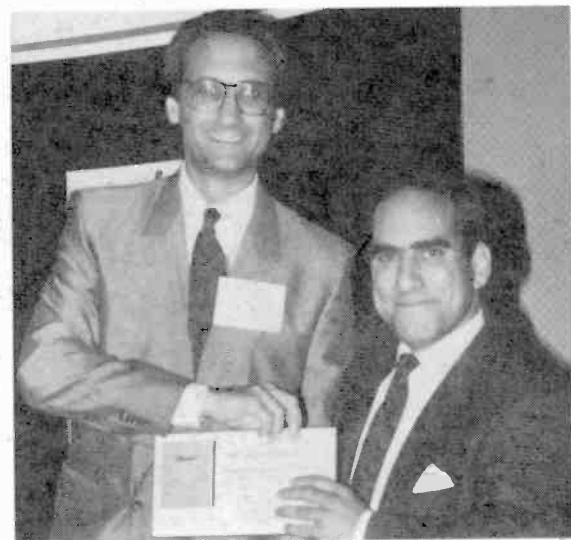
Jim Robertson, left, PD of major market country winner KIKK Houston, shares the spotlight with Bob Scherer, GM of WHAS Louisville, Ky., the medium-market-AC winner.



Here's the team that engineered WYLD-FM's comeback over the last year: from left, Guy Black, GM Penny Brazille, and PD Ron Atkins.



A New York posse, from left: Z100's Steve Kingston, Billboard radio editor Sean Ross, and WRKS PD (and major market urban PD of the year) Tony Gray.



Scoring his third consecutive national top 40 award, Virgin promotion chief Phil Quartararo, right, with Billboard's Ken Schlager.



KBCO Denver's Dennis Constantine, left, celebrates with KILO Colorado Springs, Colo.'s OM Rich Hawk and MD winner Alan White. KILO won as small-market album rocker of the year; KBCO was top medium-market rocker.



Motown's Cynthia Johnson, who won the best-local-promotion award for her work with Arista, and national promotion winner Sharon Heyward from Virgin.



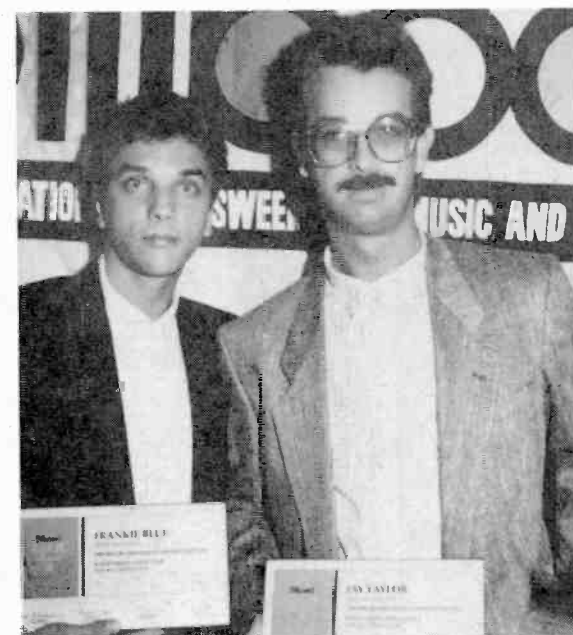
WBLX Mobile, Ala.'s David Clark shows off his small-market-black-station-of-the-year award to Shadoe Stevens.



Steve Kingston is flanked by KIXI/KMGI Seattle GM Bobby Rich, left, accepting a PD-of-the-year award for his former KFMB-FM (B100) San Diego, and Bob Mitchell of WLTS New Orleans, who won as best medium-market AC PD.



Shadoe Stevens and Billboard managing editor Ken Schlager flank KOST Los Angeles PD Jhani Kaye as he accepts his AC-station-of-the-year award.



Top 40 MD winners share the spotlight: From left, Frankie Blue of Z100 (major market) and Jay Taylor of KLUC Las Vegas (medium market).



Group CE Elliot Klein, left, and KNIX Phoenix GM Larry Daniels react naturally to the three awards that went to Buck Owens stations KNIX and KUZZ Bakersfield, Calif.



OM Dennis Constantine, left, whose KBCO Denver was medium-market rock station of the year, and small-market rock PD of the year, Andy Dean of WJHA Morristown, N.J.

Booker Shuns By-The-Book Method Singer Wrote, Produced Debut Album

BY LARRY FLICK

NEW YORK Atlantic recording artist Chuckii Booker has taken a couple of unusual risks on his self-titled debut album.

Unlike many newcomers, he chose not to enlist the aid of a celebrity producer who could probably provide success by association. He did it himself. And by seizing control of the project, Booker has created a record that neatly fits into the groove of what's happening on radio and in the clubs without sounding like a carbon copy of everything else.

"It was very important to me that this record be an honest reflection of what I am as an artist," he says. "I'm not interested in sounding like every-

one else. I want my music to sound like me."

Yet "Chuckii" is more than an illustration of the singer/songwriter's musical prowess. It is a candid chronicle of a broken romance Booker experienced last year. And while it's hardly unique for an artist to look to his personal life as inspiration for material, it is quite unusual for that artist to admit such a fact in public.

"The whole story is in there, from beginning to end," Booker says. The relationship "was a major part of my life, and I write songs about what's going on in my life."

Though he is open to sharing private aspects of his life, don't be fooled into thinking that every Booker tune is autobiographical. "It's scary to put your life on the line for people to examine and criticize. But, to me, part of what being an artist is taking chances. You're not going to get the whole picture of my life when you listen to my songs, but you are definitely going to get a part of it."

Booker's musical development was nurtured by his family. His mother and his grandmother were both musicians and supported his interests. "When I was a kid, I used to play the drums and piano in church," he remembers. "A few years later, my uncle gave me a guitar and turned me on to jazz. I always got a lot of support from my family when it came to music."

Booker's first crack at professional success came when he was asked to replace his friend Rex Salas in the Epic recording group Tease, for which he contributed a number of songs. He was also tapped by Gerald

Albright to play on the saxophonist's Atlantic debut, as well as touring with him extensively. It was this association with Atlantic that led to his signing.

Not a bad buildup to what many critics have begun to call a career worth keeping an eye on. Booker's first single, "Turned Away," was a huge success on the black charts, and has since crossed over into the pop arena. Currently climbing up the black charts is the new single, "(Don't U Know) I Love U," which appears to have the muscle to scale the heights of the Hot Black Singles chart.

"Out of the box, we've broken a new artist," says Sylvia Rhone, Atlantic's senior VP/GM of black music. "Chuckii is going to be one of the landmark producer/writer/arrangers of the '90s. He has a fresh sound unlike many others on the radio. I'm certain that he will be the barometer for music of the future."

As impressive as all of this may sound, Booker remains level-headed about the highs and lows of having a hit record. "You never know when it's going to all fall apart, so you have to keep on pushing," he says. "You can have one hit and never have another. I want longevity, and to have that, you've got to work hard. I have a lot of plans for my future."

Among those plans are a projected tour and producing other artists. In fact, Booker produced the first single, "Raindrops," from Kool & the Gang's latest album, "Sweat," and is currently in the studio producing a new band that he is "very excited about."



Loc Locks Up Platinum. Delicious Vinyl artist Tone Loc is all smiles as he receives multiplatinum proof of the runaway success of his "Loc-Ed After Dark" album in New York recently. Shown celebrating, from left, are Marty Schwartz of Decent Management; Loc's mother, Margaret Smith; Tone Loc; Lou Maglia, president, Island Records; and Mike Ross, president, Delicious Vinyl Records.

Jam & Lewis Unveil Their New Recording Complex Flyte Tyme Studio Lands In Minneapolis

TAKING FLYTE TO NEW HEIGHTS: In downtown Minneapolis, a cluster of modern skyscrapers pierce a clear blue Minnesota sky. The second-story network of glassed-in walkways—which lead from one end of the city to the other—span the streets in the way bridges span the canals in Venice. Across from the 1st Avenue 7th Street Entry club, immortalized in Prince's "Purple Rain," the skeleton of what will eventually be the city's basketball arena stands open to the sky. Behind it, more building construction is under way.

Minneapolis—a city with a strong artistic community—is still growing, stretching. And to the south, in the industrial parkland of Edina, is structural evidence of the growth and achievement of two of the city's funkier native sons.

Producers/songwriters/performers extraordinaire **Jimmy "Jam"**

Harris & Terry Lewis christened their new Flyte Tyme studio complex with a reception Sept. 16 for friends, associates, press, and label personnel. The one-story, 17,000-square-foot building, unobtrusive on the outside, is beautifully designed inside with four state-of-the-art studios, an editing room, a rehearsal area, a game room, lounge areas, a conference room, and, of course, the kind of roomy, well-appointed offices the pair richly deserve.

The studio's walls are lined with drawings of black musicians, photographs, plaques, album covers, and gold records commemorating Jam & Lewis' work with such artists as **Cherelle**, **New Edition**, **Alexander O'Neal**, **Robert Palmer**, **Janet Jackson**, the **Thompson Twins**, **Cheryl Lynn**, **Rhonda Clark**, **Morris Day**, and **Pia Zadora**. A glass-and-lacquer display case holds the duo's '88 Grammy awards for producers of the year, multiple ASCAP awards, Minneapolis music and entrepreneurship honors, and even basketball trophies.

The facilities will be used solely for Flyte Tyme projects, says Harris, and "for a few friends who may drop by." Meanwhile, the original (and much smaller) Flyte Tyme studio on Nicollet Avenue in Minneapolis is up for sale. Congratulations to Jam & Lewis, who, with Prince, molded and solidified the famed Minneapolis Sound. May they always know what time it is!

By the way, part of the entertainment at the Flyte Tyme reception was a viewing of Janet Jackson's "Rhythm Nation" longform video. Folks are mystified by the 1814 logo that appears after the title; neither Janet nor A&M nor any of her entourage will explain beyond saying that clues are buried in the album's numerous grooves. Billboard's **Marilyn Gillen** and **Paul Ver-**

na point out that Sept. 14, 1814, is the date "The Star-Spangled Banner" was written. Could it be that Janet intends "Rhythm Nation" to be the national anthem of the '90s? (For more on "Rhythm Nation," see *Dance Trax*, page 33.)

BLACK RADIO pioneers will formally get their due next month through the untiring efforts of **Jack Gibson** and the staff of **Jack The Rapper**, who are busily preparing for the first **Black Radio Hall of Fame Dinner and Induction** ceremony on Oct. 21 at 8 p.m. at the Atlanta Airport Marriott. It should be an evening filled with warmth and a sense of history; this is the first time that black air personalities—who survived the infancy of radio technology as well as the racist policies of pre-civil-rights-era stations—will be honored for their



by **Janine McAdams**

achievements. The 20 jocks to be inducted all graced the microphone before 1959: **William "Roy" Brown**, "Chat-tie" **Hattie Leeper**, **Larry McKinley**, **Douglas "Jocko" Henderson**, **Paul "Fat Daddy" Johnson**, **Al Benson**, **Ed "Nassau Daddy" Cook**, "Jockey" **Jack Gibson**, **Rudy "The Deuce" Rutherford** (deceased), **Eddie O'Jay**, **Dave Dixon**, **Jack Walker**, **Milton "Butterball" Smith**, **George "Hound Dog" Lorenzo**, "John R" **Richbourg**, **Oscar "Daddy-Oh" Alexander**, **Bill Williams**, **Al Jefferson**, "Joltin'" **Joe Howard**, and **Mary Dee** (deceased). If you haven't ordered your tickets yet, call **Jill Bell** or **Billye Love** at 407-423-2328.

CONGRATS: Ben Cheeks, a retail veteran who was formerly a regional sales manager at Motown, was named MCA regional branch manager for the Midwest/Midcentral region last week. Cheeks is the first black to manage a label branch. This is a major accomplishment and cause for celebration, since blacks occupy only a handful of sales positions in the record industry.

TIDBITS: Young M.C., and **Boogie Down Productions** will be paired on a tour of major cities that kicks off Oct. 4 in Minneapolis. The tour was booked by the Famous Artists Agency in New York. Artist **Luther Vandross** took part in a romantic radio promotion with New York's **WBLS** Sept. 21. Vandross performed live at the wedding of contest winners **Sharon Gillyard** and **Michael Haynes** from Queens, N.Y., during jock **Vaughn Harper's** 8 p.m. "Quiet Storm" program. Harper also previewed Vandross' "The Best Of Love" album before the ceremony. The **Wedding Of A Lifetime** contest was co-sponsored by Epic Records.

The Rhythm and the Blues

Billboard POWER PLAYLISTS

FOR WEEK ENDING
SEPTEMBER 30, 1989

Sample Playlists of the Nation's Largest Black Radio Stations



Los Angeles	P.D.: Jack Patterson
1	2 Big Daddy Kane, Smooth Operator
2	3 M.C. Hammer, (Hammer Hammer) They Put Me In
3	5 Run-DMC, Raising Hell
4	1 The O.C.C., It's Funky Enough
5	4 EPMD, So Wat Cha Sayin'
6	10 Kool Moe Dee, I Go To Work
7	18 Soul II Soul (Featuring Caron Wheeler), Back To
8	8 Terry Tate, Babies Having Babies
9	11 Weezy, Effect New Jack Swing
10	15 Eddie Murphy, Put Your Mouth On Me
11	13 Teddy Riley featuring Guy, My Fantasy (From "Do
12	6 Queen Latifah, Dance For Me
13	7 Breeze, L.A. Posse
14	9 Boogie Down Productions, Why Is That?
15	20 Janet Jackson, Miss You Much
16	11 Babyface, It's No Crime
17	25 Kwame, The Rhythm
18	21 Redhead Kingpin, Do The Right Thing
19	12 Beastie Boys, Hey Ladies
20	24 Boys, Happy
21	16 Public Enemy, Fight The Power (From "Do The Rig
22	26 Third Base, Step Into The A.M.
23	28 Chubb Rock, Ya Bad Chubbs
24	17 Special Ed, I Got It Made
25	29 After 7, Heat Of The Moment
26	40 Heavy D & The Boyz, Somebody For Me
27	37 BPD, You Must Learn
28	31 Throw Down Twins, You'll Be On It
29	36 U.S. Brothers, Nothing But A Gangster
30	34 De La Soul, Say No Go
31	32 J'ara Hicks, Sweet Talk
32	33 Christopher W. Young, I'm Not Souppin'
33	35 Precious, In Motion
34	38 Bobby Brown, Rock Wit'cha
35	EX Sybil, Don't Make Me Over
36	39 Lemon Lime, Where I Go
37	EX Body And Soul, Dance To The Drummers Beat
38	EX Troop, I'm Not Souppin'
A39	— Ice T, Lethal Weapon
40	EX Perri, Feel So Good (From "Do The Right Thing")
A	— Shabazz, Respect
A	— Donald D., F.B.I.
A	— L.L. Cool J., One Shot Love
A	— Rhonda Clark, State Of Attraction
A	— Stacy Lattisaw, What You Need
A	— Foster/McIlroy, Dr. Soul
A	— Fat Boys, Lie-z
A	— The Temptations, All I Want From You
A	— James Ingram, I Wanna Come Back
A	— Biz Markie, Just A Friend
EX	EX BeBe & CeCe Winans, Celebrate New Life
EX	EX Regina Belle, Baby Come To Me
EX	EX Full Force, Ain't My Type Of Hype
EX	EX The Jacksons, 2300 Jackson Street
EX	EX Christopher Williams, Talk To Myself
EX	EX Prince, Partyman
EX	EX Ziggy Marley & The Melody Makers, Look Who's Da

EX	EX Mother's Finest, I'm 'N' Danger
EX	EX Alyson Williams, Just Call My Name
EX	EX Surface, You Are My Everything
EX	EX Gang Starr, Words I Manifest
EX	EX Zapp, Oh Baby Baby
EX	EX Pieces Of A Dream, 'Bout Dat Time
EX	EX Michael Cooper, Just What I Like



Philadelphia	P.D.: Joe Tamburro
1	1 Maze Featuring Frankie Beverly, Can't Get Over
2	2 Sybil, Don't Make Me Over
3	5 Eddie Murphy, Put Your Mouth On Me
4	4 Natalie Cole (Duet With Freddie Jackson), I Do
5	6 The O'Jays, Out Of My Mind
6	8 BeBe & CeCe Winans, Celebrate New Life
7	11 Soul II Soul (Featuring Caron Wheeler), Back To
8	10 Peabo Bryson, All My Love
9	12 Regina Belle, Baby Come To Me
10	14 Terry Tate, Babies Having Babies
11	13 LeVert, Smilin'
12	15 Michael Bolton, Soul Provider
13	22 Lizz Hogue, Dream Lover
14	24 Janet Jackson, Miss You Much
15	23 Surface, You Are My Everything
16	20 After 7, Heat Of The Moment
17	25 Miles Jaye, I'll Be There
18	26 James Ingram, I Wanna Come Back
19	27 The Temptations, All I Want From You
20	28 Bobby Brown, Rock Wit'cha
21	29 Mica Paris, Breathe Life Into Me
22	30 Jody Watley, Everything
23	31 Kayon White, Slow Down
24	32 Jermaine Jackson, Don't Take It Personal
25	33 Rhonda Clark, State Of Attraction
26	39 S.O.S. Band, I'm Still Missing Your Love
27	34 Michael Cooper, Just What I Like
28	35 Stephanie Mills, Home
29	36 Prince, Partyman
30	37 Chuckii Booker, (Don't U Know) I Love U
31	38 Third World, It's The Same Old Song
32	40 Pieces Of A Dream, 'Bout Dat Time
33	EX Perri, Feel So Good (From "Do The Right Thing")
34	EX Milli Vanilli, Girl I'm Gonna Miss You
35	EX David Peaston, Can I
36	EX Herb Alpert, 3 O'Clock Jump
37	EX Lisa Lisa & Cult Jam, Kiss Your Tears Away
38	EX Cheryl Lynn, Everytime I Try To Say Goodbye
39	EX Richard Elliot Featuring Bobby Caldwell, In The
40	EX Darryl Toules, Lifeguard
A	— Mikki Howard, Ain't Nuthin' In The World
A	— Natalie Cole, As A Matter Of Fact
A	— Sharon Bryant, Foolish Heart!
A	— Patti LaBelle And Prince, Yo Mister
A	— Tony LeWars, Higher Than High
EX	EX Alyson Williams, Just Call My Name
EX	EX Diana Ross, This House



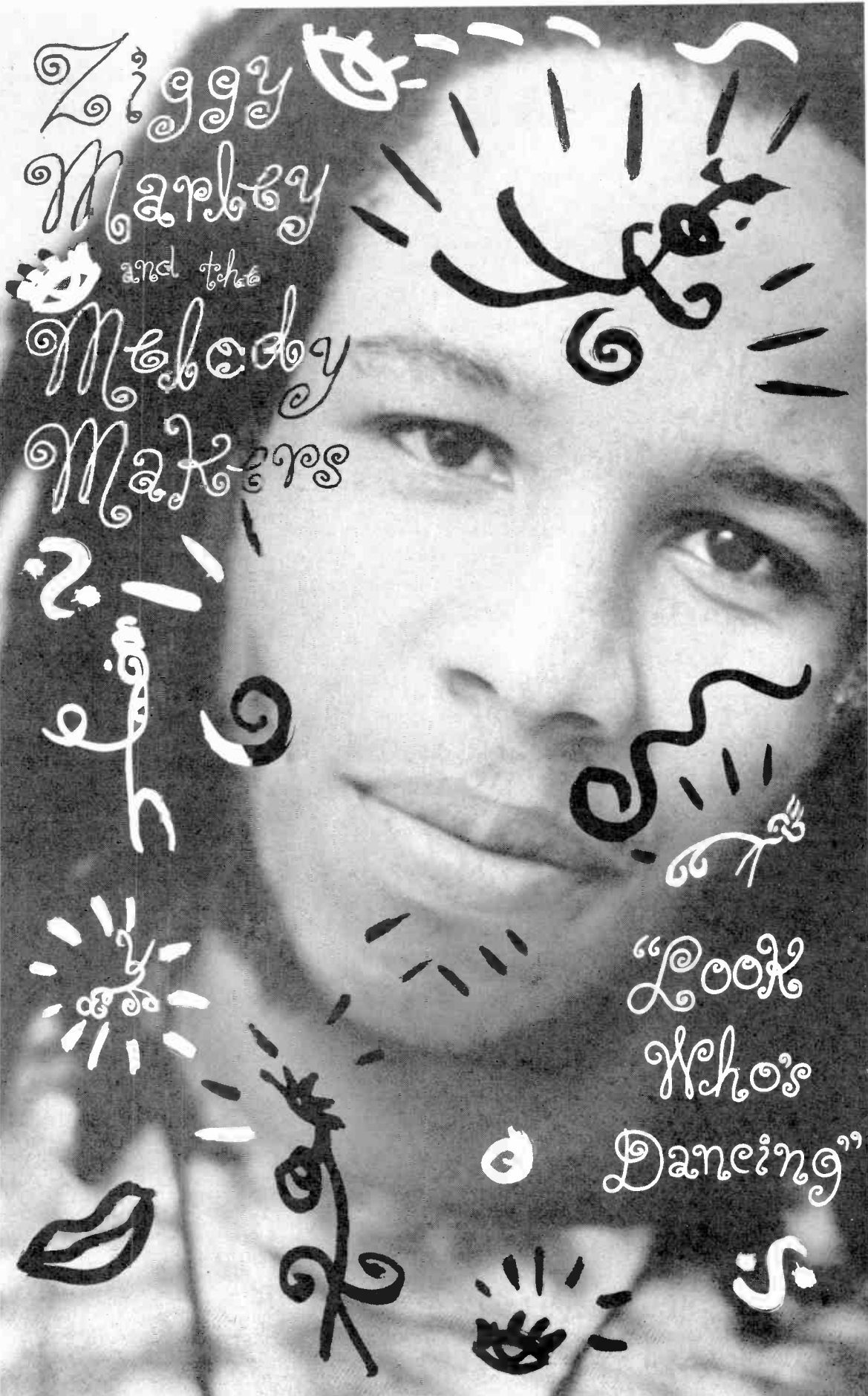
**TERRI ROSSI'S
RHYTHM
SECTION**

SIDEWAYS WITH A BULLET: The top four records on the Hot Black Singles chart hold their positions from last week. "Back To Life" by Soul II Soul (Virgin) and "Don't Make Me Over" by Sybil (Next Plateau) gain strongly both in radio and retail points. "Can't Get Over You" by Frankie Beverly & Maze (Warner Bros.) and "Put Your Mouth On Me" by Eddie Murphy (Columbia) show slight point increases at radio, but continue to gain strong retail points. "Back To Life" is No. 2 in total radio points (see the Top 40 Sales & Airplay chart) and is No. 1 at eight stations, including WXYV and WEBB Baltimore; WZFX Fayetteville, N.C.; WWWZ Charleston, S.C.; and, for a third week, at both WAMO Pittsburgh and WFXC Durham, N.C. "Life" is also top five at 48 stations. "Don't Make Me Over" is top five at 26 stations and is No. 1 at eight stations, including KKDA Dallas and WGPR Detroit; WRKS New York, WOWI Norfolk, Va., and WJHM Orlando, Fla., where it holds at No. 1 for the second week; and WILD Boston, where it is No. 1 for a third week. It is new at KYEA Monroe, La. Sales are reportedly strong on this record and it has considerable room on radio playlists for growth. Both records have 98 of the 100 reporters.

MOVERS AND SHAKERS: "Baby Come To Me" (Columbia) by Regina Belle has occasionally been trapped in tough parts of the chart, but this week it makes its move. Jumping 11-7, it is the only record this week being reported by the entire panel. No. 1 reports are in from WENN Birmingham, Ala., and WJMI Jackson, Miss. It climbs on 77 playlists and is top 10 at 56 stations. . . . Janet Jackson leaps to No. 6 with "Miss You Much" (A&M), which has 97 reporters in its fifth week on the chart. It jumps 4-1 at KDKO Denver and 16-1 at WQQK Nashville. It is top five on 25 stations.

HOT TRACKS: Randy Crawford returns to the charts with "Knockin' On Heaven's Door" from the "Lethal Weapon II" soundtrack (Warner Bros.). "Knockin'" is added at 18 stations, including WHUR Washington, D.C.; WPEG Charlotte, N.C.; and KACE Los Angeles. . . . "Home" by Stephanie Mills (MCA) is added at 15 stations, including WUSL Philadelphia, WVEE Atlanta, and WBLX Mobile, Ala. This song, which Mills sang on Broadway in "The Wiz," was rerecorded and produced by Nick Martinelli. . . . "Personality" by Kashif (Arista) is well received by radio with 15 adds. It is new at WPLZ Richmond, Va., KMJQ Houston, KJLH Los Angeles, and WRXB St. Petersburg, Fla. . . . "Girl I'm Gonna Miss You" by Milli Vanilli (Arista), No. 1 on the Hot 100, gains 13 stations, including XHRM San Diego; KSOL San Francisco; WNHC New Haven, Conn.; and WQMG Greensboro, N.C.

CUTS BOTH WAYS: There are five rap records among the top 25 black singles. "It's Funky Enough" by The D.O.C. (Atlantic) continues its strong chart performance, jumping 20-15. It is on a total of 50 stations, gaining six this week. "Bust A Move" by Young M.C. (Delicious Vinyl) climbs 22-17, gaining six stations for a total of 55. Both records are strongly supported by a good retail point base. Making a strong move, from 28-19, is "Smooth Operator" by Big Daddy Kane (Cold Chillin'). It gains nine stations for a total of 59. "I Go To Work" by Kool Moe Dee (Jive) has 77 radio reporters, the highest total of radio reports for a rap record this week. It moves 31-25.



Remix by DJ Zee Zee
Edit by David Morales

From the EP
"One Bright Day"



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**HOT BLACK SINGLES ACTION
RADIO MOST ADDED**

	PLATINUM/ GOLD ADDS 19 REPORTERS	SILVER ADDS 32 REPORTERS	BRONZE/ SECONDARY ADDS 49 REPORTERS	TOTAL ADDS 100 REPORTERS	TOTAL ON
JUST CALL MY NAME ALYSON WILLIAMS DEF JAM	7	9	14	30	61
AIN'T NUTHIN' IN THE WORLD MIKI HOWARD ATLANTIC	4	8	12	24	54
KISS YOUR TEARS AWAY LISA LISA & CULT JAM COLUMBIA	3	3	15	21	23
AS A MATTER OF FACT NATALIE COLE EMI	2	3	14	19	19
KNOCKIN' ON HEAVEN'S DOOR RANDY CRAWFORD WARNER BROS.	3	3	12	18	49
ONE SHOT LOVE L.L. COOL J DEF JAM	3	7	8	18	23
I'M NOT SOUPPED TROOP ATLANTIC	1	7	9	17	41
HOME STEPHANIE MILLS MCA	6	7	3	16	74
I PROMISE MIKKI BLEU EMI	1	5	10	16	43
PERSONALITY KASHIF ARISTA	4	6	5	15	81

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.

Frankie Beverly & Maze Find Their Way Back To Charts

BY DAVID NATHAN

LOS ANGELES With a three-year gap between records and a label change (to Warner Bros. from Capitol), the welcome return to chart honors for Maze is particularly gratifying, according to Frankie Beverly, whose distinctive vocal style has contributed to making Maze one of the most easily identifiable aggregations in the world of black music. Beverly's insistence on maintaining the group's individuality and musical integrity has paid off, with "I Can't Get Over You," the first single, receiving immediate response at radio and retail.

"This record is vintage Maze," says Beverly, who adds that the nine-member group began working on the new album, "Silky Soul" (now No. 22 with a bullet on the Top Black Albums chart), just more than a year ago. "Developing your own style is probably the

body and I was looking for an artist-oriented company; I felt that Warner was that kind of label. Since I don't make life-altering decisions in a hasty way, I took my time."

Beverly says that in selecting material for the group's Warner debut album, "my quest was the same as it has always been: to show that we are more than just an R&B band and to get our white brothers and sisters here, the way we have in Europe. I believe our music has the ability to have that mass appeal. There's nothing on the 'Silky Soul' LP that differs from what we've said before musically. I don't feel that we have to change our sound to expand our audience, and, more importantly, I'm not willing to change. If being me musically means I can only get a top 20 record instead of a No. 1, I'll stick with being in the top 20."

With a title track that is a tasteful tribute to the late Marvin Gaye (who, Beverly says, "helped us get our first record deal with Capitol and really supported us early on in our career—he literally sent us money when we were starving as well as having us open for him on tour"), the "Silky Soul" album contains all the musical elements that initially established Beverly & Maze as a premier R&B band. "We recorded the album in my 16-track home studio," says Beverly, "and we may be the first major act to do that in years. I always felt that some of the best-sounding records—from Motown, the R&B records of the '60s—were cut on eight or 16 tracks. Although music cut on 24 or 48 tracks can be separated better, there's a fusion that happens with the musicians that can be achieved on 16 tracks."

In the Maze tradition of creating message-oriented music along with love songs, the group cut the song "Mandela," which Beverly says "is not so much a political issue but a humane issue, the humane question about why you would keep this old man in prison. If doing the song could make one-tenth of a percentage difference in making people aware of that question, I'd feel like I'd really achieved something with our music."

The group's immediate plans include a Japanese tour and a European jaunt in the fall, with a national trek currently in the works. "After being off the road for a few years, we're really on a 'seek-and-destroy' mission," Beverly says with a laugh. The group has added guitarist Vernon Black and brought back Wayne Lindsay as a keyboard player in the nine-member lineup.

Beverly concludes that the group has "a good five-to-10-year run ahead of us. We want to try and bring back the image of the strong R&B band: We're a throwback from that and we think we're the best R&B group in the world. We're doing qualified music that's grooving and we're maintaining the integrity in our music: We're not just pimping the people."

'Our music has the ability to have mass appeal'

most important thing an artist or group can do. Style transcends making records: We're in the position now where you can't hear Maze unless we put a record out. No one can take the slot we've created for ourselves."

The group, created in the mid-'70s when Beverly and original members Roame Lowry and McKinley "Bug" Williams moved to the San Francisco Bay Area from Philadelphia, where they had recorded as Raw Soul with renowned producers Gamble & Huff (among others), celebrated a consistent 10-year run with Capitol records that included several best-selling albums ("Golden Time Of Day," "Joy And Pain," and the double set "Live In New Orleans") and the creation of a loyal audience on both sides of the Atlantic.

Commenting on the label move, Beverly says: "You build up relationships over the years, so that made it hard to leave. But from the point of view of moving on, we felt kind of bogged down, so that made it easy. Once we decided to leave, I had to look and see who was going to do what I was saying hadn't been done."

Maze's lack of crossover success domestically in contrast with its across-the-board acceptance in Europe was a major factor in Beverly's decision to change labels. "I know a lot of artists who just look at which label is hot [when their contracts end]. I scoped out every-

FOR WEEK ENDING SEPTEMBER 30, 1989

Billboard. Hot Black Singles SALES & AIRPLAY™

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

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT BLACK POSITION
1	1	CAN'T GET OVER YOU	MAZE/FRANKIE BEVERLY	1
2	2	PUT YOUR MOUTH ON ME	EDDIE MURPHY	2
3	4	BACK TO LIFE	SOUL II SOUL	3
4	7	DON'T MAKE ME OVER	SYBIL	4
5	9	SWEET TALK	D'ATRA HICKS	8
6	15	MISS YOU MUCH	JANET JACKSON	6
7	10	IT'S FUNKY ENOUGH	THE D.O.C.	15
8	14	BABY COME TO ME	REGINA BELLE	7
9	11	HEAT OF THE MOMENT	AFTER 7	5
10	12	BABIES HAVING BABIES	TERRY TATE	11
11	5	TASTE OF YOUR LOVE	E.U.	12
12	3	LET GO	SHARON BRYANT	18
13	16	BUST A MOVE	YOUNG M.C.	17
14	17	2300 JACKSON STREET	THE JACKSONS	9
15	21	TALK TO MYSELF	CHRISTOPHER WILLIAMS	10
16	23	SMOOTH OPERATOR	BIG DADDY KANE	19
17	20	SO WAT CHA SAYIN'	EPMD	24
18	24	ALL MY LOVE	PEABO BRYSON	14
19	18	OUT OF MY MIND	THE O'JAYS	13
20	25	JUST WHAT I LIKE	MICHAEL COOPER	16
21	6	I DO	NATALIE COLE (DUET WITH FREDDIE JACKSON)	30
22	13	REMEMBER (THE FIRST TIME)	ERIC GABLE	21
23	8	MY FANTASY	TEDDY RILEY FEATURING GUY	33
24	19	SPEND THE NIGHT (CE SOIR)	THE ISLEY BROTHERS	38
25	32	I GO TO WORK	KOOL MOE DEE	25
26	28	BREATHE LIFE INTO ME	MICA PARIS	26
27	—	ROCK WIT'CHA	BOBBY BROWN	20
28	30	FUN	GRADY HARRELL	40
29	31	GIRL I'M GONNA MISS YOU	MILLI VANILLI	34
30	40	ALL I WANT FROM YOU	THE TEMPTATIONS	27
31	37	SMILIN'	LEVERT	22
32	—	I'M 'N' DANGER	MOTHER'S FINEST	29
33	22	IT'S NO CRIME	BABYFACE	47
34	—	I'LL BE THERE	MILES JAYE	32
35	—	PARTYMAN	PRINCE	23
36	38	CONGRATULATIONS	VESTA	55
37	—	KEEP ON MOVIN'	SOUL II SOUL	72
38	—	'BOUT DAT TIME	PIECES OF A DREAM	37
39	35	HEY YOUNG WORLD	SLICK RICK	67
40	29	FIGHT THE POWER	PUBLIC ENEMY	66

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT BLACK POSITION
1	1	CAN'T GET OVER YOU	MAZE/FRANKIE BEVERLY	1
2	3	BACK TO LIFE	SOUL II SOUL	3
3	2	PUT YOUR MOUTH ON ME	EDDIE MURPHY	2
4	6	DON'T MAKE ME OVER	SYBIL	4
5	4	HEAT OF THE MOMENT	AFTER 7	5
6	11	MISS YOU MUCH	JANET JACKSON	6
7	7	BABY COME TO ME	REGINA BELLE	7
8	9	2300 JACKSON STREET	THE JACKSONS	9
9	8	SWEET TALK	D'ATRA HICKS	8
10	13	TALK TO MYSELF	CHRISTOPHER WILLIAMS	10
11	14	OUT OF MY MIND	THE O'JAYS	13
12	16	BABIES HAVING BABIES	TERRY TATE	11
13	17	ALL MY LOVE	PEABO BRYSON	14
14	18	JUST WHAT I LIKE	MICHAEL COOPER	16
15	22	PARTYMAN	PRINCE	23
16	19	SMILIN'	LEVERT	22
17	20	YOU ARE MY EVERYTHING	SURFACE	28
18	21	ROCK WIT'CHA	BOBBY BROWN	20
19	23	STATE OF ATTRACTION	RHONDA CLARK	31
20	10	TASTE OF YOUR LOVE	E.U.	12
21	24	ALL I WANT FROM YOU	THE TEMPTATIONS	27
22	29	DON'T TAKE IT PERSONAL	JERMAINE JACKSON	35
23	27	I'M 'N' DANGER	MOTHER'S FINEST	29
24	5	REMEMBER (THE FIRST TIME)	ERIC GABLE	21
25	25	BREATHE LIFE INTO ME	MICA PARIS	26
26	28	I WANNA COME BACK	JAMES INGRAM	39
27	31	I GO TO WORK	KOOL MOE DEE	25
28	33	AIN'T MY TYPE OF HYPE	FULL FORCE	36
29	39	EVERYTIME I TRY TO SAY GOODBYE	CHERYL LYNN	43
30	40	EVERYTHING	JODY WATLEY	41
31	—	I'M STILL MISSING YOUR LOVE	S.O.S. BAND	46
32	34	I'LL BE THERE	MILES JAYE	32
33	38	(DON'T U KNOW) I LOVE U	CHUCKII BOOKER	42
34	35	'BOUT DAT TIME	PIECES OF A DREAM	37
35	—	BUST A MOVE	YOUNG M.C.	17
36	—	GIRL I'M GONNA MISS YOU	MILLI VANILLI	34
37	—	NEW JACK SWING	WRECKS-N-EFFECT	45
38	—	SMOOTH OPERATOR	BIG DADDY KANE	19
39	—	CELEBRATE NEW LIFE	BEBE & CECE WINANS	44
40	—	HOME	STEPHANIE MILLS	49

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

TITLE (Publisher - Licensing Org.) Sheet Music Dist.	(Bust-It, BMI)	76 ON THE STRENGTH (King Henry I, ASCAP/Currier, ASCAP/Shaman Drum, BMI)
94 2 HYPE (Hittage, ASCAP/Turnout, ASCAP)	57 HAPPY (Captain Ed, BMI/Buff Man, BMI/Vanishing Bred, BMI/Watts Landing, BMI)	48 OOH BABY BABY (Jobete, ASCAP)
94 2300 JACKSON STREET (Siggie, BMI/Ranjack, BMI/Rat Trap, BMI/Virgin Songs, BMI/Cal-Genie, BMI/EMI April, ASCAP) CPP	5 HEAT OF THE MOMENT (Epic/Solar, BMI/Kear, BMI) CPP	13 OUT OF MY MIND (Trycep, BMI/Willesden, BMI/WE, BMI)
71 3 O'CLOCK JUMP (Almo, ASCAP/Wu-Li Dance, ASCAP/Margin, ASCAP)	67 HEY YOUNG WORLD (Def American, BMI)	23 PARTYMAN (Controversy, ASCAP)
36 AIN'T MY TYPE OF HYPE (Forcelul, BMI/Willesden, BMI)	49 HOME (Warner-Tamerlane, BMI)	60 PAUSE (Protons, ASCAP/Rush-Groove, ASCAP)
69 AIN'T NUTHIN' IN THE WORLD (Chicago Bros., BMI)	93 HOW YOU FEEL (Captain Z, ASCAP/Black Lion, ASCAP/Vesta Seven, ASCAP/Almo, ASCAP)	51 PERSONALITY (Music Corp. Of America, BMI/GG Loves Music, BMI)
27 ALL I WANT FROM YOU (Stanton's Gold, BMI)	30 I DO (Les Estoiles De La Musique, ASCAP/Scaramanga, ASCAP) CLM	2 PUT YOUR MOUTH ON ME (Eddie Murphy, ASCAP/Gratitude Sky, ASCAP/Penzafire, ASCAP/Virgin, ASCAP) CPP
14 ALL MY LOVE (WB, ASCAP/Peabo, ASCAP)	25 I GO TO WORK (Willesden, BMI)	21 REMEMBER (THE FIRST TIME) (Lamont Coward/Bright Light, BMI)
11 BABIES HAVING BABIES (Micro-Mini, BMI/Chatterback, BMI)	61 I LOVE THE BASS (French Lick, BMI/Doll Factory, BMI/Bug, BMI)	65 RESPECT (Strong Island, ASCAP/Joylynn, ASCAP/Time, BMI)
7 BABY COME TO ME (Gratitude Sky, ASCAP/Penzafire, ASCAP/Virgin, ASCAP) CPP	81 I PROMISE (El King, ASCAP)	20 ROCK WIT'CHA (Kear, BMI/Epic/Solar, BMI/Green Skirt, BMI) CPP
3 BACK TO LIFE (Virgin, ASCAP/Virgin Songs, BMI/WB, ASCAP/Law Music) CPP	39 I WANNA COME BACK (Try-Cap, BMI/Willesden, BMI)	100 SARAH, SARAH (Zomba, ASCAP)
98 BIG OLE BUTT (D&D, ASCAP/L.L. Cool J, ASCAP/DJ, ASCAP/Virgin, ASCAP) CPP	58 IF YOU ASKED ME TO (FROM "LICENCE TO KILL") (Realsongs, ASCAP/EMI April, ASCAP/U.A., ASCAP)	54 SAY NO GO (Tee Girl, BMI/Hot-Cha, BMI/Unichappell, BMI/Fust Buzzza, BMI/Bridgeport, BMI)
37 'BOUT DAT TIME (Cal-Genie, BMI/Virgin Songs, BMI/1989 International, ASCAP/Colgems-EMI, ASCAP) CPP	78 II HYPE (Deep Sound, ASCAP/Bliss 69, ASCAP/Intertainment, ASCAP)	59 SLOW DOWN (Kings Kid, BMI/Warner-Tamerlane, BMI/Green Skirt, BMI)
26 BREATHE LIFE INTO ME (Chappell, PRS/Unichappell, BMI)	32 I'LL BE THERE (Abana, BMI/Virgin Songs, BMI) CPP	22 SMILIN' (Trycep, BMI/Ferncliff, BMI/Willesden, BMI)
17 BUST A MOVE (Varry White, ASCAP/Young Man Moving, ASCAP)	29 I'M 'N' OANGER (Black Lion, ASCAP/Captain Z, ASCAP/Almo, ASCAP/Singh Sang, ASCAP/Satsongs, ASCAP) CPP	91 SMOOTH OPERATOR (Az, ASCAP/Cold Chillin', ASCAP/WB, ASCAP)
1 CANT GET OVER YOU (Amazement, BMI)	79 I'M NOT SOUPPED (Gimme 1/2, ASCAP/Platinum Gold, ASCAP/Leftover Souppped, ASCAP/Disguise, ASCAP)	24 SO WAT CHA SAYIN' (Beat House, ASCAP/Paricken, ASCAP)
44 CELEBRATE NEW LIFE (Yellow Elephant, ASCAP/Edward Grant, ASCAP/Benny's Music, BMI)	46 I'M STILL MISSING YOUR LOVE (Karranova, ASCAP/Spider Fingers, BMI/Avante Garde, ASCAP/Interior, BMI)	50 SOMEBODY FOR ME (EMI April, ASCAP/Across 110th Street, ASCAP/E-Z-Duz-It, ASCAP/E.F.Cutting, ASCAP/Yelle International, ASCAP)
52 COLD FRESH GROOVE (Father Thunder, BMI/Bullwhip, ASCAP)	90 IN THE NAME OF LOVE (Sin-Drome, BMI/EMI Blackwood, BMI/The Music Force, BMI)	87 SOMETHING IN THE WAY YOU MAKE ME FEEL (Angel Notes, ASCAP/WB, ASCAP) WBM
55 CONGRATULATIONS (Catdaddy, ASCAP/MCA, ASCAP/Little Tanya, ASCAP/Vesta Seven, ASCAP/Almo, ASCAP) CPP	99 IT ISN'T, IT WASN'T, IT AIN'T NEVER GONNA BE (Albert Hammond, ASCAP/WB, ASCAP/Realsongs, ASCAP) WBM	85 SOUL PROVIDER (Mr.Bolton, BMI/Non Pareil, ASCAP)
4 DON'T MAKE ME OVER (Blue Seas, ASCAP/Jac, ASCAP) CPP	15 IT'S FUNKY ENOUGH (Dollaz N Sense, BMI/Dotted Lion, ASCAP/Sylco, ASCAP)	74 SPEND THE NIGHT (Pendton)
35 DON'T TAKE IT PERSONAL (Colgems-EMI, ASCAP/CBS, ASCAP/Multi Culler, ASCAP)	47 IT'S NO CRIME (Epic/Solar, BMI/Kear, BMI/Greenskirt, BMI) CPP	38 SPEND THE NIGHT (CE SOIR) (Angel Notes, ASCAP/WB, ASCAP)
42 (DON'T U KNOW) I LOVE U (Selessongs, ASCAP)	83 IT'S THE SAME OLD SONG (Stone Gate, BMI)	31 STATE OF ATTRACTION (Flyte Tyme, ASCAP/Avant Garde, ASCAP)
89 DR. SOUL (Two Tuff-Enuff, BMI/First Priority, BMI)	63 JUST CALL MY NAME (Def Jam, ASCAP/Pure Love, ASCAP/Minding, ASCAP)	61 STEPPIN' OUT (TONIGHT) (Hami Wave, ASCAP/Over The Rainbow, ASCAP/All Nations, ASCAP)
41 EVERYTHING (Sizzling Blue, BMI/Newton House, BMI)	16 JUST WHAT I LIKE (Bee Germaine, BMI)	97 SUMMERTIME (Entertaining, BMI/Dainica, BMI)
43 EVERYTIME I TRY TO SAY GOODBYE (Music Corp. Of America, BMI/Bayjun Beat, BMI/MCA, ASCAP)	72 KEEP ON MOVIN' (Virgin, ASCAP) CPP	68 SUNSHINE (Island, BMI/Onid, BMI)
80 EXPRESS YOURSELF (Warner-Tamerlane, BMI/Music Power, BMI)	95 KISS YOUR TEARS AWAY (Forcelul, BMI/Willesden, BMI/Myl' Myl, BMI)	92 SUPER LOVER (Seven, BMI/Ba-Dake, BMI/Paradine, BMI)
75 FEEL SO GOOD (FROM "DO THE RIGHT THING") (Avid One, ASCAP/Perry Lane, ASCAP/Texascity, BMI/O'Hara, BMI)	73 KNOCKIN' ON HEAVEN'S DOOR (Ram's Horn, ASCAP)	8 SWEET TALK (Cuddie B, ASCAP/Diner Dog, ASCAP)
66 FIGHT THE POWER (FROM "DO THE RIGHT THING") (Def American, BMI)	18 LET GO (Almo, ASCAP) CPP	10 TALK TO MYSELF (Vertim, ASCAP/Wokie, ASCAP/Whole Nine Yards, ASCAP)
96 FRIENDS (EMI April, ASCAP/Ultrawave, ASCAP/A Diva, ASCAP/Rightsong, BMI/EMI Blackwood, BMI/Eric B & Rakim, ASCAP) HL	88 LIE-Z (Figra, BMI/Fat Brothers, BMI/Tin Pan Apple, BMI)	12 TASTE OF YOUR LOVE (Marvennis, ASCAP/Sycc 'M' Up, ASCAP)
91 FROM NOW ON (Warner Chappell Music)	84 LOOK WHO'S DANCING (Ziggy, ASCAP/Colgems-EMI, ASCAP/ZNS, ASCAP/Virgin, ASCAP)	82 TELL ME (Harrindur, BMI/Pure Delite, BMI/Tortoise Feather, BMI/Ensign, BMI)
40 FUN (Sex Friend, BMI/Juby Laws, ASCAP/Tuff Cookie, BMI/Virgin Songs, BMI) CPP	70 MAKE THAT MOVE (Modernique, ASCAP)	64 THIS HOUSE (Tommy Jym, BMI/Warner-Tamerlane, BMI)
34 GIRL I'M GONNA MISS YOU (MCA, ASCAP)	53 ME SO HORNY (Pac-Jam, BMI)	28 YOU ARE MY EVERYTHING (Colgems-EMI, ASCAP/Deep Faith, ASCAP/Multi Culler, ASCAP)
56 (HAMMER HAMMER) THEY PUT ME IN THE MIX	33 MY FANTASY (FROM "DO THE RIGHT THING") (Cal-Genie, BMI/Virgin, ASCAP) CPP	86 (YOU'RE MY ONE AND ONLY) TRUE LOVE (Robi-Rob, ASCAP/Red Instructional, ASCAP/Free-Dome, ASCAP)
	45 NEW JACK SWING (Virgin Songs, BMI/Cal-Genie, BMI) CPP	
	77 ON OUR OWN (FROM "GHOSTBUSTERS II") (Kear, BMI/Epic/Solar, BMI/Green Skirt, BMI) CPP	

Vid production firm uses black directors ... see page 67

Latin Notas



by Carlos Agudelo

"ESTE RITMO SE BAILA ASI," the videoclip featuring Puerto Rican singer Chayanne, won the first award given by MTV in the Latin category. The clip was directed by Kenny Ortega with the help of cameraman Henry Links, and production input by Daido Romano, Cristiane Roget, Peter Tors, and Chagus Enterprises. The theme song of the video was also the one chosen by Pepsi-Cola for a commercial to promote its products, and whose production cost has been estimated somewhere between the low and middle six figures.

ACCORDING TO ATTENDEES, MIGUEL MATEOS' concert at the Hollywood Palladium the night after the MTV awards (Mateos was nominated in the Latin category) was a sellout that looked very much like an American rock concert, with an energetic crowd that applauded the excellent performance by the Argentinian rocker. This means that the long and faithful efforts of such majors as CBS, EMI, WEA, and especially BMG, among others, to introduce rock in Spanish in this country are paying off, at least on the West Coast, where the predominantly Mexican-American youth audience seems to be more receptive to this type of music. The concert was sponsored by MTV Internacional, the hourly program broadcast through the Telemundo network, which, along with the aforementioned companies, has been a tireless promoter of Spanish-language rock in the U.S.

JESUS GODOY, WHO WENT FROM CBS to Capitol/EMI Latin, returns to Discos CBS as West Coast promotion manager... Denny Barberio, previously

with U.S. Video, has formed his own video programming consulting company. Barberio's plans include organizing video libraries in Spanish for major corporations interested in reaching the Hispanic market through this media... The New York Salsa Festival concluded Sept. 16 with a Festival De Los Soneros night at Madison Square Garden. As it has done in previous years, the event gathered some 22,000 fans who vibrated with outstanding performances by Tony Vega, Tito Nieves, Jose Alberto, Franky Ruiz, Eddie Santiago, Luis Enrique, Andy Montañez, Oscar

Efforts to bring Latin rock to the U.S. are paying off

D'Leon, and Ruben Blades. In general, the festival was a success for promoter Ralph Mercado, who this year started the series with a concert Sept. 2 at the Forest Hills tennis stadium. This first show featured the Sonora Ponceña and El Gran Combo bands, plus Celia Cruz and Colombian groups Joe Arroyo and Niche. It was Colombians who mainly filled the place and cheered their bands on, demonstrating once again their growing importance as show business customers in the Big Apple... El Abuelo Records, the label recently formed by entrepreneurs Humberto Corredor and Henry Cardenas, will release five albums simultaneously: Henry Fiol's "Renacimiento"; Charanga America's "Siempre Con Sabor" (check out the cover on this one); Fernando Resto's "Rompiendo Noches"; Ray Ramos' "Fiesta De Besos"; and Melcochita's "La Estrella Del Son"... Coors Light and CBS Records have teamed up in eight markets across the country to present "Musica Caliente," an album featuring 12 top Hispanic artists. The promotion runs through Oct. 14 in Los Angeles, New York, Chicago, San Francisco, Miami, Houston, Dallas/Fort Worth, and San Antonio, Texas. The promotion includes \$1 rebates with proofs of purchase of Coors products.

Gospel LECTERN



by Bob Darden

This is the second half of an interview with Star Song artist Tony Melendez.

"TONY, TONY, YOU are a courageous, courageous young man, and you give hope to us all. My wish to you is to continue giving hope... hope to all of the people."—Pope John Paul II, Sept. 15, 1987.

Since that moment, when Tony Melendez performed for Pope John Paul II in front of untold millions of people, his life has been radically changed. The armless Latin singer has gone from street corners to performances on national television ("The Very Special Arts Special" at the Kennedy Center). He has released his biography ("A Gift Of Hope" with Mel White, for Harper & Row). He has been featured in a host of national magazines and on a similar number of talk shows. And he has recently released his first album, "Never Be The Same." Few releases have been so aptly titled.

"Never Be The Same" features Latin pop tunes (he was born in Nicaragua), contemporary Christian ballads, and a reverent version of "The Lord's Prayer." Melendez wrote or co-wrote a number of songs and added his guitar—which he plays with his feet—to several tracks.

"I usually get the music up first, then try to pop the words in whenever I get the chance," he says. "I have to have my guitar along, I can't write in my head. The songs on the album came out pretty complete. There were some changes lyrically, but they were pretty much done when I came to the studio."

Melendez, who performs both religious and mainstream material in his nonchurch concerts, recently

completed an all-Spanish release.

"It is much more commercial than 'Never Be The Same,'" he says. "It is released on the Latin Sound Network label, which used to be called Alverado Records. The sound is very contemporary, much like the Spanish music you hear on the radio today."

Nearly as remarkable as his physical accomplishments (he was a thalidomide baby) is his attitude. Within a year of singing on street corners, Melendez was performing for the pope at the Universal Amphitheatre in Hollywood, Calif. And yet, the dizzying rise doesn't seem to have changed him.

"I don't think this all would have happened so quick-

A visit with the pope proved a turning point for Melendez

ly without the meeting with the pope," he says, shyly. "What has happened in the past three months alone would have taken years. Remember, just prior to that performance, I was still singing on a street corner in Laguna Beach. The music was in my heart, but I didn't have the slightest idea how to open the music industry's doors... I feel very comfortable singing inspirational music. I've always done Christian music, but I've always done secular music, too."

As for the future, Melendez, a devout Roman Catholic, says he is not sure where all of this is going.

"I kind of hope it goes a little further than where it is right now," he says. "I'd like to be able to be respected in and out of churches and break the barriers between inspirational and mainstream music." Between concerts and promoting his book, Melendez has begun work on his next Star Song release.

"I'm not sure who the producer is going to be, but I am continuing to write," he says. "I haven't been able to write as much as I'd like with all this touring, but in the days ahead, I'm going to try and write more."

"Every project, every album, every book, every article moves what we're doing up a notch. It is all scary and exciting. And it is all very much worth it."

FOR WEEK ENDING SEPTEMBER 30, 1989

Billboard

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HOT LATIN TRACKS™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL	Compiled from national Latin radio airplay reports.	TITLE
1	1	1	9	GLORIA ESTEFAN EPIC	★★ NO. 1 ★★	SI VOY A PERDERTE 3 weeks at No. One
2	2	3	12	LOS BUKIS MELODY		A DONDE VAYAS
3	4	11	5	LUIS MIGUEL WEA LATINA		FRIA COMO EL VIENTO
4	3	2	20	ANA GABRIEL CBS		◆ SIMPLEMENTE AMIGOS
5	6	7	15	R. CARLOS/V. FERNANDEZ CBS		AUNQUE MAL PAGUEN ELLAS
6	8	10	7	LUCERITO MELODY		CUENTAME
7	5	4	20	FRANCO DE VITA CBS		◆ TE AMO
8	7	5	23	JOSE LUIS RODRIGUEZ MERCURY		◆ BAILA MI RUMBA
9	9	6	14	MARISELA ARIOLA		Y VOY HACER FELIZ
10	13	12	8	RICARDO MONTANER TH-RODVEN		A DONDE VA EL AMOR
11	10	21	5	YOLANDITA MONGE CBS		POR TI
12	11	14	6	LUIS ENRIQUE CBS		LO QUE PASO ENTRE TU Y YO... PASO
13	18	17	16	ROCIO DURCAL ARIOLA		EXTRANANDOTE
14	12	9	25	LUIS MIGUEL WEA LATINA		◆ LA INCONDICIONAL
15	14	8	15	EMMANUEL CBS		QUISIERA
16	15	19	12	MIGUEL GALLARDO POLYGRAM		YO FUI EL SEGUNDO EN TU VIDA
17	19	15	14	PABLO RUIZ CAPITOL-EMI LATIN		◆ ORGULLOSA NENA
18	23	31	9	PABLO RUIZ CAPITOL-EMI LATIN		OH MAMA ELLA ME HA BESADO
19	30	22	12	PANDORA CAPITOL-EMI LATIN		NO PUEDO DEJAR DE PENSAR EN TI
20	25	28	4	CANO ESTREMERIA CEG		A MI
21	26	34	6	LOS BUKIS FONOVISIA		COMO FUI A ENAMORARME DE TI
22	17	16	17	ROCIO JURADO EMI-CAPITOL LATIN		AMOR DE NOCHE
23	20	26	20	JOSE JOSE RCA		PIEL DE AZUCAR
24	24	—	2	GILBERTO SANTARROSA COMBO		TENGO UNA MUNECA
25	27	37	5	LOS HIJOS DE PUERTO RICO TH-RODVEN		APULLAITO
26	22	25	8	EDDIE SANTIAGO TH-RODVEN		MIA
27	21	18	26	CHAYANNE CBS		◆ ESTE RITMO SE BAILA ASI
28	33	20	24	BRAULIO CBS		AMANDOTE Y SONANDOTE
29	38	33	3	WILLIE GONZALES SONOTONE	★★★ POWER PICK ★★★	SEDA
30	NEW ▶	—	1	ANA GABRIEL CBS	★★★ HOT SHOT DEBUT ★★★	NO DIGAS NO
31	34	—	2	CHANTELLE WEA LATINA		APRESIO Y AFECTO
32	29	23	7	TONY VEGA RMM		TU PRENDA TENDIDA
33	16	13	13	JOSE JOSE ARIOLA		EL
34	NEW ▶	—	1	DYANGO CAPITOL-EMI LATIN		EL QUE MAS TE HA QUERIDO
35	28	36	4	ISABEL PANTOJA RCA		CUANTOS DIAS MAS
36	NEW ▶	—	1	FRANCO DE VITA CBS		◆ LOUIS
37	35	40	4	MAX TORRES CAPITOL-EMI LATIN		MALA SUERTE
38	37	24	17	JULIO IGLESIAS CBS		◆ BAMBOLEO/CABALLO VIEJO
39	NEW ▶	—	1	JORGE MUNIZ RCA		DESCALZOS
40	32	—	2	EDNITA NASARIO FONOVISIA		DE TODOS MODOS

○ Products with the greatest airplay gains this week. ◆ Video clip availability. Chart is compiled weekly, but appears in the magazine bi-weekly.

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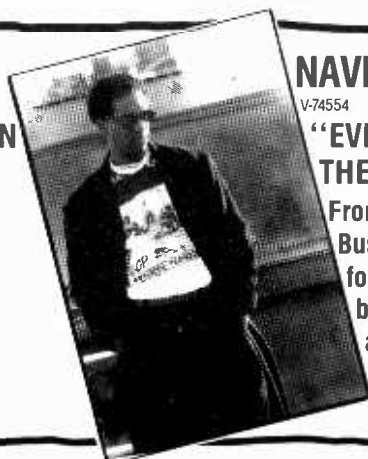
CLUB PLAY					
THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE Label & Number/Distributing Label	ARTIST
★★ NO. 1 ★★					
1	2	4	8	LIFE IS A DANCE (LP) WARNER BROS. 25946	CHAKA KHAN
2	6	8	6	FRENCH KISS EPIC 49 68875/E.P.A.	LIL LOUIS
3	3	5	7	WORK IT OUT ATLANTIC 0-86325	STEVE 'SILK' HURLEY
4	9	20	3	MISS YOU MUCH A&M SP-12315	JANET JACKSON
5	4	6	8	DON'T MAKE ME OVER NEXT PLATEAU NP50107	SYBIL
6	1	2	9	DO YOU LOVE WHAT YOU FEEL VIRGIN 0-96539	INNER CITY
7	7	7	8	BUST A MOVE DELICIOUS VINYL DV1005/ISLAND	YOUNG M.C.
8	10	10	6	LOVE SONG ELEKTRA 0-66687	THE CURE
9	11	14	7	BLIND HEARTS WING 889 633-1/POLYGRAM	XYMOX
10	14	26	4	LOVE'S ABOUT TO CHANGE MY HEART ATLANTIC 0-86309	DONNA SUMMER
11	16	22	4	MY HEART SKIPS A BEAT CAPITOL V-15498	THE COVER GIRLS
12	13	16	6	IT'S NO CRIME SOLAR 429 68832/E.P.A.	BABYFACE
13	12	13	8	DO THE RIGHT THING VIRGIN 0-96552	REDHEAD KINGPIN & THE F.B.I.
14	17	21	6	SO MANY PEOPLE CURB CRB-10306	HUBERT KAH
15	5	1	9	IT IS TIME TO GET FUNKY FFRR 886 627 1/POLYGRAM	D.MOB
16	21	24	5	BLACK HAVANA (LP) CAPITOL C1-90923	VARIOUS ARTISTS
17	18	19	7	IF I EVER ENIGMA 75527-0	RED FLAG
18	22	25	5	TEARS FFRR 886 665-1/POLYGRAM	FRANKIE KNUCKLES PRESENTS SATOSHI TOMIE
19	8	3	10	BACK TO LIFE VIRGIN 0-96537	SOUL II SOUL (FEATURING CARON WHEELER)
20	25	34	4	KISSES ON THE WIND VIRGIN 0-96532	NENEH CHERRY
21	27	39	4	OU EST LE SOLEIL? CAPITOL V-15499	PAUL MCCARTNEY
22	26	35	5	VOICES IN YOUR HEAD COLUMBIA 44 68813	PARIS BY AIR
23	15	15	8	HEY LADIES/SHAKE YOUR RUMP CAPITOL V-15483	BEASTIE BOYS
★★★ POWER PICK ★★★					
24	33	42	4	SAY NO GO TOMMY BOY TB 934	DE LA SOUL
25	31	38	4	ALL SAINTS DAY NETWORK (CANADA) IMPORT	SEVERED HEADS
26	29	37	4	LET'S PLAY HOUSE/BUSS THE SPEAKER EMI V 56144	JAZ
27	35	45	3	WONDERLAND PATHFINDER PTF 8909-0	LENE LOVICH
28	19	11	8	ON THE STRENGTH EPIC 49 68806/E.P.A.	FLAME (WITH TONY TERRY)
29	20	18	5	IT ISN'T, IT WASN'T, IT AIN'T NEVER GONNA BE ARISTA ADI-9851	ARETHA FRANKLIN/W. HOUSTON
30	39	50	3	WITHOUT YOU COLUMBIA 44 68822	GEORGE LAMOND
31	37	49	3	PUSS N' BOOTS/THESE BOOTS (ARE MADE FOR WALKIN') ATLANTIC 0-86304	KON KAN
32	40	47	3	LET'S WORK STRONG CITY UNI-8020/MCA	ICE CREAM TEE
33	38	40	5	MY MELLOW GREAT JONES GJ-604/ISLAND	ORCHESTRA 45
34	36	43	3	THERE'S A BAT IN MY HOUSE TVT 5050	CAPED CRUSADERS
35	42	—	2	TALK TO MYSELF GEFEN 0-21233/	CHRISTOPHER WILLIAMS
36	44	—	2	I GO TO WORK JIVE 1264-1-JD/RCA	KOOL MOE DEE
37	41	—	2	THE MACHINERY OF JOY GEFEN 0-21291	DIE KRUPPS WITH NITZER EBB
38	50	—	2	CHILDREN OF THE REVOLUTION SIRE 0-21290/WARNER BROS.	BABY FORD
39	49	—	2	I LOVE THE BASS ENIGMA 75524-0	BARDEUX
40	32	29	6	ROCK TO THE BEAT KMS 022	REESE
41	48	—	2	WELCOME HARBOR LIGHT HL1006	JOVANOTTI
42	28	28	5	YOU BETTER DANCE MCA 23961	THE JETS
★★★ HOT SHOT DEBUT ★★★					
43	NEW	1	1	IS THAT LOVE PROFILE PRO-7263	NICK PHILLIPS
44	24	12	10	PARADISE MOTOWN MOT-4673	DIANA ROSS
45	NEW	1	1	PUMP UP THE JAM SBK V-19701	TECHNOTRONIC
46	NEW	1	1	I FEEL THE EARTH MOVE COLUMBIA 44 68847	MARTIKA
47	30	27	5	SERIOUS MONEY WARNER BROS. 0-21262	CAROLE DAVIS
48	NEW	1	1	LOSING MY MIND EPIC 49 68858	LIZA MINNELLI
49	23	9	13	PEOPLE HOLD ON TOMMY BOY TB-939	COLD CUT FEATURING LISA STANSFIELD
50	34	17	11	DO IT TO THE CROWD PROFILE PRO 7255	TWIN HYPE

12-INCH SINGLES SALES					
THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE Label & Number/Distributing Label	ARTIST
★★ NO. 1 ★★					
1	1	1	7	BACK TO LIFE VIRGIN 0-96537	SOUL II SOUL (FEATURING CARON WHEELER)
2	3	10	3	MISS YOU MUCH A&M SP-12315	JANET JACKSON
3	2	3	8	IT'S NO CRIME SOLAR 429 68832/E.P.A.	BABYFACE
4	4	5	8	DON'T MAKE ME OVER NEXT PLATEAU NP50107	SYBIL
5	6	8	11	BUST A MOVE DELICIOUS VINYL DV1005/ISLAND	YOUNG M.C.
6	13	18	7	FRENCH KISS EPIC 49 68875/E.P.A.	LIL LOUIS
7	5	2	15	(YOU'RE MY ONE AND ONLY) TRUE LOVE VENETTA VE-7021/A&M	SEDUCTION
8	11	16	4	LOVE'S ABOUT TO CHANGE MY HEART ATLANTIC 0-86309	DONNA SUMMER
9	7	6	11	MY FANTASY MOTOWN MOT-4643	TEDDY RILEY FEATURING GUY
10	9	12	6	KISSES ON THE WIND VIRGIN 0-96532	NENEH CHERRY
11	14	20	4	MY HEART SKIPS A BEAT CAPITOL V-15498	THE COVER GIRLS
12	12	13	6	DO YOU LOVE WHAT YOU FEEL VIRGIN 0-96539	INNER CITY
13	21	35	4	ME SO HORNY SKYYWALKER GR-127	THE 2 LIVE CREW
14	10	7	12	FIGHT THE POWER (FROM "DO THE RIGHT THING") MOTOWN MOT-4647	PUBLIC ENEMY
15	8	4	7	BATDANCE (FROM "BATMAN") WARNER BROS. 0-21257	PRINCE
16	19	26	4	PARADISE MOTOWN MOT-4673	DIANA ROSS
17	18	28	4	WORK IT OUT ATLANTIC 0-86325	STEVE 'SILK' HURLEY
18	30	49	3	LOSING MY MIND EPIC 49 68858/E.P.A.	LIZA MINNELLI
19	22	27	6	ON THE STRENGTH EPIC 49 68806/E.P.A.	FLAME (WITH TONY TERRY)
20	16	19	8	DO IT TO THE CROWD PROFILE PRO-7255	TWIN HYPE
21	23	30	7	DO THE RIGHT THING VIRGIN 0-96552	REDHEAD KINGPIN & THE F.B.I.
22	15	9	13	ON OUR OWN (FROM "GHOSTBUSTERS II") MCA 23957	BOBBY BROWN
23	17	14	12	COLD HEARTED VIRGIN 0-96546	PAULA ABDUL
★★★ POWER PICK ★★★					
24	42	—	2	SAY NO GO TOMMY BOY TB-934	DE LA SOUL
25	27	31	5	SMOOTH OPERATOR COLD CHILLIN' 0-21281/WARNER BROS.	BIG DADDY KANE
26	37	42	5	IT'S FUNKY ENOUGH RUTHLESS 0-96549/ATLANTIC	D.O.C.
27	36	48	3	THERE'S A BAT IN MY HOUSE TVT 5050	CAPED CRUSADERS
28	49	—	2	TALK TO MYSELF GEFEN 0-21233/	CHRISTOPHER WILLIAMS
29	39	44	3	WHERE ARE YOU TONIGHT CUTTING CR-227	CORO
30	20	11	14	COME HOME WITH ME BABY EPIC 49 68777/E.P.A.	DEAD OR ALIVE
31	29	34	6	IT IS TIME TO GET FUNKY FFRR 886 627-1/POLYGRAM	D.MOB
★★★ HOT SHOT DEBUT ★★★					
32	NEW	1	1	PUSS N' BOOTS/THESE BOOTS (ARE MADE FOR WALKIN') ATLANTIC 0-86304	KON KAN
33	25	17	11	LAY ALL YOUR LOVE ON ME/FUNKY AT 45 TOMMY BOY TB-933	INFORMATION SOCIETY
34	33	37	6	IF I EVER ENIGMA 75527-0	RED FLAG
35	35	33	20	KEEP ON MOVIN' VIRGIN 0-96556	SOUL II SOUL
36	47	—	2	TEARS FFRR 886 665-1/POLYGRAM	FRANKIE KNUCKLES PRESENTS SATOSHI TOMIE
37	28	21	13	DEEP IN VOGUE EPIC 49 68801/E.P.A.	MALCOLM MCLAREN
38	45	41	5	PUT YOUR MOUTH ON ME COLUMBIA 44 68788	EDDIE MURPHY
39	43	45	3	I GOT YOUR GIRLFRIEND ATLANTIC 0-86307	DANNY "D" AND D.J. "WIZ"
40	44	50	3	WELCOME HARBOR LIGHT HL1006	JOVANOTTI
41	NEW	1	1	SO MANY PEOPLE CURB CRB-10306	HUBERT KAH
42	26	23	9	EVERLASTING LOVE VIRGIN 0-96647	SANDRA
43	31	36	5	YOU STOLE MY HEART ATLANTIC 0-86321	COMPANY B
44	NEW	1	1	I LOVE THE BASS ENIGMA 75524-0	BARDEUX
45	NEW	1	1	HEAT OF THE MOMENT VIRGIN 0-96553	AFTER 7
46	NEW	1	1	FOREVER ATLANTIC 0-86322	CE CE RODGERS
47	24	15	9	I NEED A RHYTHM VENETTA VE-7023/A&M	THE 28TH ST. CREW
48	34	29	9	HEY LADIES/SHAKE YOUR RUMP CAPITOL V-15483	BEASTIE BOYS
49	40	46	5	(HAMMER HAMMER) THEY PUT ME IN THE MIX CAPITOL V-15460	M.C. HAMMER
50	NEW	1	1	I GO TO WORK JIVE 1264-1-JD/RCA	KOOL MOE DEE

Titles with the greatest sales or club play increase this week. ♦ Videoclip availability. • Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units. Records listed under Club Play are 12-inch unless indicated otherwise. ©Copyright 1989, BPI Communications Inc. All rights reserved.



CHAMELEON RECORDS



NAVIGATOR
V-74554

"EVERYBODY IN THE HOUSE"

From the Bus-Boys former bassist, a smash house track.



PAMALA STANLEY
V-74555

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Fleetwood Mac's classic track done as only Pamela can. From her soon to be released, long awaited album "Coming Out Of Hiding-The Sequel."

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The World-Beat (niks) return to the dance floor. 'Nuff said.



Janet's Concerns Lead To Birth Of 'Nation'

Music and rhythm find their way into the secret places of the soul—
Plato

A PLEASURE PRINCIPLE: It's not "Control." With that stated, welcome to Janet Jackson's "Rhythm Nation 1814" (A&M), the long-awaited follow-up to that groundbreaking multimillion seller. It has been a while since Jackson has been on the scene and quite a few folks have picked up the ball where she left it in '86. Once again teamed with ace producers Jimmy Jam & Terry Lewis, Jackson occasionally mixes the expected slew of infectious dance rhythms and thoughtful slow numbers with lyrics that tackle topical issues of education, humanity, and the state of the world.

The "preaching" is kept at a suitable dose and certain folks are sure to criticize the singer for being trendy in her "world concern" stance, but if only one of the millions who will be exposed to this album gets the point (a very valid one)



On The Lap Of Luxury. Paul Lekakis ("Boom Boom Boom Let's Go Back To My Room") seems overjoyed on the lap of Seymour Stein, president of Sire Records, as Stein receives official word that the singer has finally been released from an Italian recording contract. Lekakis' first single from a forthcoming album for Sire is the Shep Pettibone-produced "You Blow Me Away," which was co-written by label mate Tommy Page.

then it is one well made. As Jackson states at the beginning of favorite track "The Knowledge"—"We're in a race between education and catas-



by Bill Coleman

trophe"—pick up any newspaper these days and one would have to agree. It would be more commendable if Jackson would contribute proceeds of a performance or single release to any of the many causes she addresses.

On "Rhythm Nation" (Jackson's fourth album) she wrote one and co-wrote six of the album's 12 cuts, which are very contemporary in sound. The up-tempo numbers (for the most part) are very street with new jack leanings. Nearly all of the cuts have single potential. Besides the grooving title track (which borrows a classic Sly & the Family Stone guitar riff), the slammin' swingbeat hooks of "Alright," the pop-inflected "Escapade," and the hard-edged funk of "The Knowledge," listeners will be surprised by the Pat Benatar-ish hard rock cut "Black Cat," written by Jackson and co-produced by her with Jellybean Johnson. Of the slow numbers, "Lonely," "Livin' In A World (They Didn't Make)," and "Come Back To Me" are standouts.

Will "Rhythm Nation" be around for as long as "Control" seemed to be? As we noted, the album is very now in its sounds (especially the dance numbers), so whether Jackson's audience will be tolerant of yet another new jack beat in '90 or

'91 remains to be seen. Whereas when you first heard "Nasty" or "When I Think Of You" it took you by surprise, there are no surprises in the grooves of "Rhythm Nation." The production, however, is top-notch and the album's continuity in sequence and cohesiveness is felt more here than it was on "Control."

"Rhythm Nation" does showcase growth of the artist as a singer/songwriter and with her dance moves in superior form (check out the chair sequence from "Miss You Much" in the "Rhythm Nation" 30-minute clip) Jackson will undoubtedly receive her fair share of dance-floor, airwave, and video exposure. So, what has JJ done for us lately? She has given us a solid, toe-tapping ear-pleaser that stands on its own merits. By the way, would someone please let us in on the meaning behind 1814? (See The Rhythm & the Blues, page 26, for one possible interpretation.)

BEATS & PIECES: Get Well Soon wishes go out to Neneh Cherry, who is currently being treated for Lyme disease and will not be appearing on the final leg of Fine Young Cannibals' current tour. Ten dates were already canceled after Cherry collapsed after appearing on the MTV awards earlier this month... Work It is an independent street music promotion company set up by New York's P-Fine & Lyvio G. The organization will specialize in "hand delivery" of rap, dance, and R&B music to New York streets, including radio, clubs, retail, press, and video. The service will work more than 30 retail and 20 clubs in the Bronx, Brooklyn, Queens, and Manhattan areas. Work It can be reached at 212-995-1608... Television's "Star Search" program is looking for videotaped

submissions for its reopened Band category for competition that begins in February 1990. Those interested in auditioning must submit taped performances ASAP to "Star Search," P.O. Box "Star," 875 Third Ave., New York, N.Y. 10022... The correct address for Canada's Street-sound Magazine (Billboard, Sept. 16) is 427 Yonge St., Toronto, Ontario M5B1T1.

CHART CHAT: Dance charts manager Sharon Russell points out that bullets on all charts are independent of chart moves. On this week's 12-Inch Singles Sales chart, Babyface's "It's No Crime" gains enough points to bullet, but Janet Jackson's "Miss You Much" gains even more points and jumps over it. The result: Babyface moves down one place to No. 3 with a bullet.

NEW ON THE CHARTS

Billboard's Club Play chart has seen the debut of yet another new singer primed for club/pop crossover success. The single "Without You" serves as the promising solo debut for Columbia artist George LaMond.

Many will recall LaMond's talents as a vocalist with the act

Loose Touch, which scored a regional club hit last year with the independently released single "Bad Of The Heart."

The striking 22-year-old, born George Garcia in Washington, D.C., grew up with three brothers and four sisters in the Bronx, N.Y. Following a passion for the arts, LaMond performed in dance shows at various schools, joined a choir at age 12, and went on to N.Y.'s School Of Art & Design to study commercial art before realizing his love of music.

After gaining the confidence to complete some demos at a friend's urging, the Loose Touch trio was formed and eventually came to the attention of veteran club producers Chris Barbosa and Mark Liggett (Shannon). That association still holds today, as Liggett and Barbosa co-produced "Without You" and are busy readying material for LaMond's forthcoming album.

BILL COLEMAN



GEORGE LaMOND

Sybil Soars With '60s Song Made-Over Single Is Multichart Hit

BY LARRY FLICK

NEW YORK With the success of her single, "Don't Make Me Over," Next Plateau recording artist Sybil has proven that there's definitely truth in the cliché "if at first you don't succeed..."

Two years ago, the singer recorded a cover of the Dionne Warwick chestnut for her debut album, "Let Yourself Go." The song was passed over as a single choice in favor of the title track, as well as "Falling In Love" and "My Love Is Guaranteed"—all of which were, at best, regional hits.

During the interim between shifting management teams and recording new tunes, Sybil hooked up with U.K. remixer/producer Tony King and restructured the instrumental base of the song. Sporting a slinky Soul II Soul-ish groove that gives the tune an edge that was missing in the original, "Don't Make Me Over" hasn't simply climbed the dance charts—it's rapidly racing to the top of both Billboard's Black Singles and Hot 100 charts. Not a bad fate for a song that appeared to be nothing more than album filler the first time around.

"I have always loved that song," Sybil beams, "and this new mix [included on the new album] is perfect for it. It's a lot grittier than most of my music from the past. I feel like this song is bringing me back into the clubs, which is where I got my start. It's a great place to be—I love it there."

The club circuit, however, will probably not have an exclusive claim to Sybil for long—if the increasing buzz surrounding her upcoming self-titled album is any indication. Among the completed cuts is a reworking of Michael Jackson's "I Wanna Be Where You Are," a cover of Warwick's "Walk On By" as well as a number of originals that promise to showcase Sybil's vocal range in a manner beyond what we've already been treated to. She attributes that to the experience of working with a variety of new producers who created an environment that challenged her.

"We all worked incredibly hard during those sessions," she says, "and it was wonderful to work with people who not only offered a fresh perspective on my music, but also gave me an even stronger musical
(Continued on page 35)

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3. **FOREVER CE CE** RODGERS ATLANTIC
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A Minute With Whitney. The cast of the musical "A Hot Minute," which recently completed a summerlong run at the Bottom Line in New York, was greeted backstage at the nightclub by Whitney Houston. Pictured, from left, are Annie Golden, Vivian Cherry, Houston, musical director Bette Sussman, and Pattie Darcy. (Photo: Chuck Pulin)

Poco Reclaims Its Musical 'Legacy' Original Group Reunites On New Album

BY DAVE DIMARTINO

LOS ANGELES "This is a band of five really talented guys," says Poco's Rusty Young, "a band that was destined to have people come and go."

The truth of Young's statement is amplified by the Poco family tree researched and drawn by Pete Frame and included in the press kit accompanying "Legacy," the new Poco reunion album on RCA Records.

Those bands that share a common genealogy with the group are stunning in number, and fairly well define West Coast rock from the late '60s through the '70s. The Buffalo Springfield, Crosby, Stills, Nash &

Young, the Eagles, Loggins & Messina, Rick Nelson's Stone Canyon Band, and the Souther-Hillman-Furay Band are among Poco's best-known kin. Throw in lesser-knowns like Glad, the Illinois Speed Press, and Boenzee Cryque, and you've got a record collector's field day and, as in Frame's case, a genealogical nightmare.

Yet while "Legacy" reunites Jim Messina, Richie Furay, Rusty Young, Randy Meisner, and George Grantham—the same group that recorded Poco's 1969 Epic debut album, "Pickin' Up The Pieces"—it comes off sounding like anything but a history lesson. And in this very odd summer of 1989, when music headlines are being made by the likes of the Rolling Stones, Who,

Ringo Starr, Jefferson Airplane, and the Doobie Brothers, that is very big news indeed.

"Five individuals, working together as an entity, under a title that they created 20 years ago," says Jim Messina. "And who's to say? I'm looking at this project as going back in retrospect, working with my buddies, making an album, and if it's successful—fantastic. We've all contributed to it."

Given Poco's considerable recorded output—since that debut, 17 albums followed on ABC, MCA, and Atlantic—the most remarkable thing of all may be the fact that the new album reunites a band that really only lasted long enough to record "Pickin' Up The Pieces." In-

(Continued on next page)

Sports Section Rocks With Fresh News; Bruce Takes Highway; Ronstadt Goes Pop

"ALRIGHT, you probably wondered why we asked you to be here tonight," shouted Huey Lewis to a packed house at Toad's Place in New Haven, Conn., one stop on a not-so-secret, 11-city, small-venue tour by the News under the pseudonym of the Sports Section. As a matter of fact, it is worth asking just what this multi-platinum act, with a few hundred arena shows to its credit, is doing back in the clubs.

In one sense, Lewis and his band mates never left. While hit singles and videos helped make the News in the past decade, this is one arena-level band that never lost the sweat and soul of its bar-playing years. And it recaptured that spirit easily at this show, in which it previewed new tunes that will probably bring the News back on the charts in the year ahead.

"Build Me Up," "Couple Days Off," "Time Ain't Money," and "Free Love" showed the News digging into a tougher rock groove in its live versions. "It's not your imagination; they are more aggressive," songwriter/guitarist Chris Hayes said later. The 20-song set mixed hits, new tracks, such covers as Randy Newman's "I Love L.A." and Nick Lowe's "I Knew the Bride" (which Lowe first recorded with the News' backing), and a bunch of R&B faves, from Joe Turner's "Shake, Rattle & Roll" to the Clovers' "Your Cash Ain't Nothing But Trash."

A few nights earlier, at the Windjammer club in Misquamicut, R.I., the News was joined on that song by the horn section of Roomful Of Blues. Guests in the audience at the Toad's show—hosted by club owner Mike Spoerndle—included J. Geils Band keyboardist Seth Justman and EMI VP of A&R Michael Barackman.

Barackman's presence was no coincidence. Although Lewis didn't care to talk band biz after the show, it appears likely that the News will move from Chrysalis to EMI, as reported earlier (Billboard, Sept. 2). The News has known EMI president Sal Licata since his days at Chrysalis, Lewis noted.

Wherever the News' new tunes turn up, the group will probably keep coming back to the rock'n'roll bars from time to time. Now, if *only* they could play these dates for arena-level grosses. Quipped Lewis: "Big bucks, small clubs; that's our new motto."

STILL SHAKIN': The News' cover of "Shake, Rattle & Roll" brought to mind the man who wrote that early rock classic, Jesse Stone, who was largely responsible for the sound and style of the early Atlantic Records R&B smashes. While most industry veterans know his name, few may know that Stone, now in his '80s, is still at work. In the past year, he wrote, arranged, and pro-

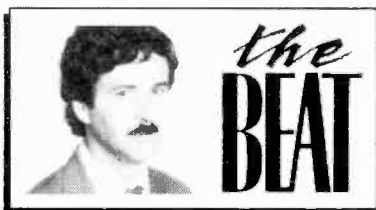
duced a smart and swinging album titled "It's My Time" for an artist close to his heart—his wife, Evelyn McGee Stone. "It's My Time" is available from BeeCee Records, 818 Big Buck Circle, Winter Springs, Fla. 32708.

ON THE ROAD: Chicago harp player Sugar Blue, whose harmonica licks grace the Rolling Stones' "Miss You," sat in with the band for that number during its Alpine Valley, Wis., show Sept. 11... Columbia Records' adventurous soprano saxophonist Jane Ira Bloom is the first musician commissioned by NASA for the space agency's art program. She will unveil a 26-instrument suite titled "Rediscovery" at the Kennedy Space Center, Washington, D.C., Friday (29)... Speaking of adventurous composers, Opal Records artist Brian Eno has transformed the vast space of the Winter Garden in New York's World Financial Center into an aural rain forest with a mixture of natural and synthesized sounds. A recording of the work will be released to benefit the World Wildlife Fund.

ON THE LINE: Art Garfunkel has inked a management deal with Stan Schnier and begins a European tour Oct. 1. E.P. Dutton publishes Garfunkel's "Still Water—Prose Poems" this month... The New Riders Of The Purple Sage ride again. The band has signed with Mu Records with an October release due... Florida's Crimson Glory has been tapped by MCA Records, which next will rerelease its album "Transcendence," originally available on the Roadracer label... Atco's Flies On Fire has signed with Brusco Management, which represented the reformed Lynyrd Skynyrd tribute band... Send news of management, booking agency and record company signings to: Thom Duffy, The Beat, Billboard, 1515 Broadway, 39th Floor, New York, N.Y. 10036.

ON THE BEAT: Bruce Springsteen and Patti Scialfa have recorded a duet of the Nanci Griffith song "Gulf Coast Highway"... Linda Ronstadt returns to the pop mainstream on her upcoming Elektra release, "Cry Like A Rainstorm—Howl Like The Wind." Produced by Peter Asher, it features a duet with Aaron Neville on the title track... The Ramones have a new bass player, 23-year-old CJ, whose last name, the Beat presumes, is Ramone.

Assistance in preparing this column was provided by Moira McCormick in Chicago.



by Thom Duffy

Label Will Reissue Entire RCA Catalog Ryko Floats Bowie Odyssey

BY CHRIS MORRIS

LOS ANGELES Rykodisc's multi-disk David Bowie set "Sound + Vision," due for release Monday (25), heralds a Bowie bonanza from the Salem, Mass.-based label.

The 46-track package on three CDs, three cassettes, or six LPs—which includes an additional video-disk in the CD version—is the opening shot in a reissue campaign that will see the rerelease of all 18 of Bowie's long-out-of-print RCA albums on Rykodisc, according to product manager Jeff Rougvie.

Rougvie says that "Sound + Vision" differs from such comprehensive retrospective sets as Eric Clapton's "Crossroads" and the Allman

Brothers Band's "Dreams" in that "all the other boxes are there to be the definitive collections." Rougvie adds that "people buy the Clapton or Jethro Tull boxes and say, 'I don't need any more.' That's not our intention here; that's why it's not a hits box. It's for people who want to explore more of what Bowie has done."

Rougvie estimates that 30%-40% of "Sound + Vision" consists of rare or unreleased tracks, many supplied by Bowie himself. The eventual reissues of the original Bowie albums will continue in the same vein.

"I hope to get at least five extra tracks on each release," says Rougvie. (Continued on page 36)

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Chicago Event Will Feature Showcases, Seminars, Exhibits Music Confab Rounds Up Best Of The Midwest

BY MOIRA McCORMICK

CHICAGO As many as 1,000 delegates are expected to attend the Midwest Music Conference here Oct. 5-8 at North Pier on the lakefront. The four-day program of seminars, workshops, and exhibits, topped each night by talent showcases in nearly two dozen area clubs, is presented by BMI and the Budweiser Chicago Pride series.

During the past year, the Budweiser Chicago Pride Series, created by local entrepreneurs Jeff Kwatinetz and David Bernstein of Q Productions, has presented top Chicago talent of varying genres in different venues around the area. In conjunction with progressive album rock station WXRT-FM, Kwatinetz and Bernstein recently released an album on CD and cassette called "Chicago Pride Vol. I," featuring 13 area artists.

The MMC is the biggest event to date held under the Chicago Pride

banner. A \$40 fee admits attendees to all activities, including seminars and showcases. The fee goes up to \$55 after Saturday (30).

According to MMC director Mindy Giles, who is the newly appointed national marketing director for Rounder Records, the MMC seeks to "explore the relationship between the Midwest music scene and the international community. Musicians and music professionals here can network with each other as well as have access to colleagues from New York, Los Angeles, and Nashville." Giles says that the North Pier setting, a recently renovated shopping and restaurant area, is "an improvement over the stuffy hotels at which events like this usually take place."

Bands selected from a nine-state area—Illinois, Wisconsin, Michigan, Minnesota, Indiana, Ohio, Missouri, Iowa, and Kentucky—will be performing every night in Chicago clubs like Cabaret Metro, Vic Theatre, Riviera Nightclub, Avalon, Cubby Bear,

and Lounge Ax, as well as in suburban venues like the Thirsty Whale and P.J. Flaherty's. Regional directors were appointed in each state to help select talent.

MMC-related activities over the four days include the first annual Chicago Music Awards, to be held Oct. 5 at the Riviera and taped for later television broadcast; the Chicago and Detroit Sound On Top Of The World Remixers Cocktail Party Oct. 8, a private fete for remixers, producers, and A&R reps, hosted by Adonis, Steve "Silk" Hurley, Frankie Knuckles, Ministry's Al Jourgensen, Marshall Jefferson, Pierre, Kevin Saunderson, and others; and, later that night, the kickoff concert at Rosemont Horizon of the Chicago House Jam Tour 1989, featuring Inner City, Ten City, Frankie Knuckles, and other acts.

A total of 12 panel discussions will be held, with two panels on Friday, Oct. 6, and five each on Saturday and Sunday, Oct. 7-8. The artists panel is scheduled to feature Adrian Belew, Soul Asylum, Buddy Guy, Naked Raygun, the Violent Femmes' Victor DeLorenzo, and Ministry. The management panel is to include Harry Sandler (John Cougar Mellencamp), Stan Hertzman (Adrian Belew, the Bears), Chip Hooper (Monterey Peninsula Artists), Roger Gacon (William Morris Agency), and Tom Chauncy (Rosebud Management).

Also included are panels concerning A&R, entertainment law, publishing, DJs and dance clubs, publicity and radio, promoters, producers, and remixers. Two panels with particular relevance to the Chicago scene are "House Music: Fad Or Here To Stay?" and "Blues Music As Big Business."

An exhibit hall, showcasing instrument manufacturers, BMI and ASCAP, record labels, publications, and other exhibitors will be open during the conference.



Jerry's Kids. WTG Records president Jerry Greenberg greets the band Bonham, formed by drummer Jason Bonham, son of the late John Bonham of Led Zeppelin, during a Cat Club date to showcase the group's WTG debut, "The Disregard of Timekeeping." Pictured, from left, are guitarist Ian Hattan, bassist John Smithson, Greenberg, singer Daniel MacMaster, and Bonham. (Photo: Chuck Pulin)

POCO RECLAIMS ITS MUSICAL LEGACY

(Continued from preceding page)

deed, before that album's release, Meisner departed and was replaced by Tim Schmidt; in 1970, Messina left and Paul Cotton joined; in 1973, Furay left; in 1977, Schmidt left—ironically, to replace Meisner in the Eagles, and original drummer Grantham departed as well. When Poco finally called it a day in 1984, its members included only Young from the original band, Cotton, bassist Charlie Harrison, and drummer Steve Chapman.

The reunion itself was instigated by Young, who in the interim had moved with Cotton to Nashville to "woodshed" and concentrate on songwriting.

"Over the 20 years, we've been friends," he says. "It wasn't like there was a dispute, where everyone hates everyone and we never speak again. I always see Jimmy when I'm in Los Angeles, and I see Richie in Colorado. And I've known

Randy since we were in high school, and I knew George a little after that. I mean, we're friends who've been together for a long time."

Messina says the group's current manager, Allen Kovac, shopped the Poco reunion idea to several labels, and found significant interest from RCA Records president Bob Buziak.

"Bob was actually the only one who saw the vision and was also willing to finance the project so that we could actually get done what we needed to do," says Messina. "He believed enough to gamble on taking a group that hadn't been together in 20 years, and he put his money where his mouth was. He was really instrumental in making this happen."

Messina notes that in some quarters there were doubts about Poco's artistic viability 20 years on. "I never asked [Bob] this, but I think he was shocked when he found that

Rusty had submitted eight or nine songs, I submitted 11, and Richie had four. Because everyone was really worried about whether we could write songs again. We had label people actually say, 'Can they still sing?'"

With David Cole at the production helm, the group's new album includes songs by Messina, Young, and Furay, as well as a track penned by Richard Marx and sung by Meisner. The first single, "Call It Love," has already enjoyed a warm reception at radio; it has hit the top five on the Album Rock Tracks chart and bulleted on the Hot 100.

Though Messina says the band would like to promote the record on the road, "at this point we just have

to see how everybody's lives are fitting together. Because one person that we really support in this band is Richie, and he has another profession now—he's a minister—and we have to respect that. And if it's possible that we can tour with him, and have his presence there, it'll be great. If he can't, or can only be on a few shows or whatever, I think we'll have to cross that road when we get to it."

"And we can't really go out and play unless people want to see us, too," adds Young. "That's really the bottom line. If people want to go out and buy tickets to see us, then great, we can do it. If no one is really that interested, then we'll just carry on."

SYBIL SOARS WITH '60S SONG

(Continued from page 33)

education. It was inspiring."

Sybil is particularly proud of the results from a collaboration with producer Gail "Sky" King. "I don't think people take women who are producers very seriously. But I'll tell you, we made some outstanding music together—she's going to prove that there's room for women in all areas of this business."

Actually, there was a time when Sybil wasn't too sure there was room for herself in the music industry. She grew up in Patterson, N.J., living a "very traditional" lifestyle that included singing in church as well as in several school productions. "People were always coming up to me and saying, 'Sybil, you can sing. You have to do this professionally.' But it was more important for me to have something more stable. So when I went to college, I majored in speech and theater, with a minor in broadcasting. Eventually, I found

myself working at a magazine."

But music wouldn't stop calling her name. She was singing with a group called C.C. & Company on weekends when a friend introduced her to a producer who was auditioning vocalists for a possible recording. "I wasn't really interested in following it up, but my friend tricked me into doing it. The next thing I knew, 'Falling In Love' was done." To put another cliché to use—the rest is history.

Sybil may have been reluctant to take the plunge into such risky territory, but she wouldn't choose to live her life any other way. "To have this freedom—the freedom to express myself creatively is priceless. I'm not afraid of the fact that I may someday be working at a magazine again someday. In fact, I might like that very much. But for right now, I couldn't be happier."



All Those Years Ago. David Clayton Thomas and Leon Russell of Blood, Sweat & Tears were among the Woodstock-era artists who performed at the "20 Years After" festival staged Aug. 19-20 at the California State University campus in Carson, Calif. Other performers included Iron Butterfly, Spencer Davis, the Chambers Brothers, Big Brother & the Holding Company, Richie Havens, Sha Na Na, Melanie, and more. Wavy Gravy was MC at the event. (Photo: Mills/Jardin)

TALENT IN ACTION

THE THE
The Roxy
West Hollywood, Calif.

TICKETS COULDN'T BE scarcer for the U.S. debut here Aug. 16 of England's Matt Johnson, who, under the redundant moniker "The The" has released three uniquely personal albums since 1983. Despite the comparative inaccessibility of most of his latest Epic effort, "Mind Bomb," Johnson's long-awaited stateside appearance—featuring former Smiths guitarist Johnny Marr—drew fans willing to pay unbelievable sums for tickets outside the sold-out venue.

Inside the packed Roxy, fans saw Johnson sweep through the best tracks of "Soul Mining" and "Infected," as well as his latest, with an urgency and strength that may have surprised many, considering that the band was assembled only a few months earlier.

The star of the show may indeed have been guitarist Marr, whose contributions, though somewhat inconspicuous on "Mind Bomb," soared to the forefront in concert. Considering Marr's recent and disappointingly low-key session work with the Pretenders, Bryan Ferry, and Talking Heads, his membership in The The bodes well for all except Marr's former Smiths mate Morrissey.

Even the most unrelentless and extended dirges of "Mind Bomb" came to life during Johnson's performance; paired with hip radio faves like "This Is The Day" and "Uncertain Smile," the material was deeply satisfying and showed The The to be, nongrammatically speaking, the definitive article.

DAVE DIMARTINO

RICK ASTLEY
MARTIKA

Radio City Music Hall, New York

THIS dream bill featuring two young blue-eyed R&B stars was made for teen screaming, and why not? Rick Astley, if nothing else, sure looks great in a suit, and the RCA artist tried on a bunch of 'em during his headlining set here Aug. 22.

Maze has found its way to the charts with a new album, called 'Silky Soul' ... see page 30

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He sang great, too, though at the tender age of 23, he didn't fill the split-level, Luther Vandross-style stage the way the older (and weightier) smoothie does.

Not that he had to. It was obvious from his first shout—"Can you hear me?"—that the girls were hearing loud and clear, even if the muddy sound mix made his Stock/Aitken/Waterman hits and similar-sounding originals seem even more alike. The staging, meanwhile, had a fresh twist in allowing Astley to interact with a videoclip during the song "Giving Up On Love" from his new album, "Hold Me In Your Arms," dribbling a basketball on stage

"thrown" by on-screen players.

Martika showed athleticism as well. Like so many young, post-Madonna dance-rock queens, she used more aerobic moves than necessary to perform songs from her Columbia debut. While she and her band closely matched the sound of her records, her giddy, giggly delivery was distracting.

Martika's version of Carole King's "I Feel The Earth Move," as well as her own sober hit "Toy Soldiers," was quite effective. They contrasted with Astley's cover of Nat Cole's "When I Fall In Love," which, depending on one's age, provoked either a sigh or a laugh.

JIM BESSMAN



SOULSISTER: Paul Michiels (left) and Jan Leyers.

NEW ON THE CHARTS

Like the Swedish duo Roxette, EMI label mates Jan Leyers and Paul Michiels, better known as Soulsister, reached the top of the charts in their native country and gained a loyal following throughout Europe before swinging stateside.

The pair, who hail from Belgium, have entered the Hot 100 Singles chart for the first time with "The Way To Your Heart," the initial single from their debut album, "It Takes Two."

Leyers and Michiels both worked in Belgium's entertainment industry before meeting. Leyers was a professional theater and television composer and Mi-

chiels performed regularly as a singer at local concert venues. In 1986, Leyers caught one of Michiels shows and the two met afterward to discuss a possible collaboration.

After performing extensively in Belgium and such nearby countries as Holland, Germany, and Austria, Soulsister signed with EMI Belgium and released its first single, "You Get To Me," in Europe. Four singles from its first album followed. That self-produced project debuted in Europe last year and is set for a Sept. 27 release in the U.S.

JIM RICHLIANO

RYKO FLOATS BOWIE

(Continued from page 34)

vie, who adds that the rerelease of Bowie's RCA albums will begin in early 1990 with "Space Oddity," "The Man Who Sold The World," and "Hunky Dory."

The exact timetable for the Bowie reissues is still undetermined, says Rougve, suggesting that possible Bowie tour plans for next year could precipitate releases.

No matter when the individual albums are released, Rougve promises a number of hitherto-unheard surprises for Bowie fans. For instance, another comprehensive boxed set may follow—one devoted to Bowie's collaborations with Brian Eno, who produced the seminal albums "Low," "Heroes," and "Lodger."

"David keeps saying, 'I've got tons of material from this period,'" Rougve says.

He continues, "I've been a Bowie fan for a while, and I've spoken to other Bowie fans, and there are things that people didn't even know about, that they couldn't even believe existed.

"There may be at some point a new package [or] a new live album ... I suppose if there was enough material that didn't fit, there could be a rarities-type package."

Some of the individual albums will also feature unique packaging. "The Man Who Sold The World" will include a gatefold CD booklet that will allow the display of all four of the covers in which the album was originally released. And the cover art for "Diamond Dogs"—with its painting by Guy van Pee-laert of an anatomically correct canine—will be reissued in its unexpurgated version.

AB BOXSCORE TOP CONCERT GROSSES

AMUSEMENT BUSINESS®			Gross	Attendance	
ARTIST(S)	Venue	Date(s)	Ticket Price(s)	Capacity	Promoter
THE ROLLING STONES LIVING COLOUR	Alpine Valley Music Theatre East Troy, Wis.	Sept. 8, 9, 11	\$2,941,882 \$32.50/\$26.50	105,995 sellout	BCL Group
THE WHO	Oakland-Alameda County Stadium Oakland	Aug. 29-30	\$2,548,325 \$25	101,933 118,000	Bill Graham Presents
THE ROLLING STONES LIVING COLOUR	Busch Stadium St. Louis	Sept. 17	\$1,528,397 \$28.50	53,705 sellout	BCL Group
THE ROLLING STONES LIVING COLOUR	Riverfront Stadium Cincinnati	Sept. 14	\$1,522,536 \$28.50	53,555 sellout	BCL Group
THE ROLLING STONES LIVING COLOUR	Carter-Finley Stadium North Carolina State Univ. Raleigh, N.C.	Sept. 16	\$1,506,393 \$28.50	52,881 sellout	BCL Group
THE CURE LOVE & ROCKETS THE PIXIES SHELLEYAN ORPHAN	Dodger Stadium Los Angeles	Sept. 8	\$1,243,525 \$26	50,000 sellout	Avalon Attractions
THE WHO STEVIE RAY VAUGHAN & DOUBLE TROUBLE THE FABULOUS THUNDERBIRDS	Astrodome Houston	Sept. 2	\$803,835 \$22.50	35,726 36,000	Bill Graham Presents PACE Concerts
THE WHO STEVIE RAY VAUGHAN & DOUBLE TROUBLE THE FABULOUS THUNDERBIRDS	Cottonbowl State Fair of Texas Dallas	Sept. 3	\$796,163 \$22.50	35,385 36,000	Bill Graham Presents PACE Concerts
BON JOVI SKID ROW	Irvine Meadows Amphitheatre Laguna Hills, Calif.	Sept. 7 & 10	\$632,773 \$25/\$22.50/ \$18.50	30,000 sellout	Avalon Attractions
BON JOVI SKID ROW	Cal-Expo Amphitheatre Sacramento, Calif.	Sept. 8-9	\$551,485 \$21.50/\$19.50	28,000 sellout	Bill Graham Presents
THE CURE SHELLEYAN ORPHAN	Starplex Amphitheatre Dallas	Sept. 15	\$367,202 \$22.50/\$17.50	20,111 sellout	MCA Concerts PACE Concerts
ANDREW DICE CLAY	Nassau Veterans Memorial Coliseum Uniondale, N.Y.	Sept. 16	\$360,000 \$20	18,000 sellout	Ron Delsener Enterprises
THE CURE SHELLEYAN ORPHAN	Shoreline Amphitheatre Mountain View, Calif.	Sept. 10	\$357,355 \$18.50/\$17.50	20,000 sellout	Bill Graham Presents
NEW KIDS ON THE BLOCK SWEET SENSATION DIMO	Centrum in Worcester Worcester, Mass.	Sept. 16	\$277,667 \$18.50	15,009 sellout	Frank J. Russo
NEW KIDS ON THE BLOCK SWEET SENSATION DIMO	Providence Civic Center Providence, R.I.	Sept. 17	\$268,509 \$18.50	14,514 sellout	Frank J. Russo
THE JUDDS RESTLESS HEART	Western Washington Fairgrounds Puyallup, Wash.	Sept. 9-10	\$263,023 \$10/\$9	17,325 19,084	in-house
JERRY GARCIA BOB WEIR & ROB WASSERMAN	Hartford Civic Center Hartford, Conn.	Sept. 5	\$260,832 \$19.50	13,560 sellout	Cross Country Concerts
BON JOVI SKID ROW ICON	Arizona Veterans Memorial Coliseum & State Fairgrounds Phoenix	Sept. 12	\$251,636 \$19.50/\$18.50/ \$10.35	14,000 sellout	Evening Star Prods.
THE CURE SHELLEYAN ORPHAN	The Summit Houston	Sept. 16	\$241,543 \$18.50	13,185 sellout	PACE Concerts
THE CURE SHELLEYAN ORPHAN	Oakland-Alameda County Coliseum Oakland	Sept. 9	\$239,686 \$18.50	12,956 sellout	Bill Graham Presents
THE CURE SHELLEYAN ORPHAN	San Diego Sports Arena San Diego	Sept. 12	\$219,447 \$18.50	12,000 sellout	Avalon Attractions
R.E.M. THROWING MUSES	Mann Music Center Philadelphia	Sept. 17	\$214,832 \$19.50/\$16.50	12,378 13,243	Electric Factory Concerts
DON HENLEY EDIE BRICKELL & NEW BOHEMIANS	Starplex Amphitheatre Dallas	Sept. 16	\$205,200 \$22.50/\$17.50	10,894 20,000	MCA Concerts PACE Concerts
THE CURE SHELLEYAN ORPHAN	Compton Terrace Phoenix	Sept. 13	\$203,998 \$18.50/\$17.50/ \$16.50	12,007 22,000	Evening Star Prods.
STEVIE NICKS HOOTERS	Jones Beach Theatre Wantagh, N.Y.	Aug. 25	\$203,660 \$20	10,183 sellout	Ron Delsener Enterprises

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Dallas Sound Warehouse Goes Strait



Strait Talking. MCA/Nashville super-artist George Strait greets some of the 1,000-plus fans who attended the grand opening of the newest Sound Warehouse store in Dallas.

NASHVILLE Coinciding with the recent grand opening of a Sound Warehouse store in Dallas were two nights of performances by George Strait at the Starplex Amphitheater there. In a promotional tie-in with Sound Warehouse, Starplex offered a \$5 discount on lawn-seating tickets for the Strait shows with proof of purchase of a Strait album from Sound Warehouse. In turn, Sound Warehouse offered \$1 off any Strait purchase with a Strait ticket stub. Radio station KPLX broadcast live from the Sound Warehouse ribbon-cutting.

Capitol Fine-Tunes Nashville Operation Adds Staff, Gears Up For Fall Campaign

BY GERRY WOOD

NASHVILLE Capitol Records continues to expand and fine-tune its Nashville office as it prepares to launch a strong fall campaign. George Collier has moved from his Capitol West Coast position to Nashville as director of marketing. Gerrie McDowell has been named director of sales, and four other staff changes have been made recently as the label restructures itself in an effort to boost business.

Nashville division president Jim Foglesong announced the expansion moves, noting also that Bonnie Rasmussen has been appointed director of creative services; Norma Jean Owen is promoted to A&R administrator; Tammi Jackson assumes the newly created publicity coordinator post; Judy Wray becomes supervisor, administration; and Abbe Medic joins the sales and marketing department as administrative secretary.

Establishing an in-house marketing department is part of the ongoing expansion plan that started in April with the hiring of Jerry Crutchfield as the division's executive VP and GM. "These changes clearly demonstrate a new commitment by Capitol Records to be firmly positioned on a most competitive basis with the Nashville music community," Crutchfield says. "We're setting goals and new priorities."

Capitol, an also-ran in the country chart derby with other major labels, plans to place an early emphasis on its roster. The label has been hitting with such established acts as Tanya Tucker, Dan Seals, T. Graham Brown, and Sawyer Brown, while adding such potent new acts as Garth Brooks and Suzy Bogguss. "We want the artists to be as fresh and innovative as possible," says Crutchfield, who produces Tucker, Marie Osmond, and other acts. He has been meeting with other artists, along with their producers and managers. Foglesong, who has produced often

during his career that started with CBS Records in New York, takes a pragmatic approach to those painful label/artist divorces that sometimes occur: "You like to think that you're the right [company] for every artist and that you can cut hits with everybody who has talent—but it isn't that way. The chemistry is so important."

Capitol is gearing up for its fall program that features some 70 titles, including new releases from Osmond, Barbara Mandrell, Buck Owens, Sawyer Brown, Dean Dillon, and Steven Wayne Horton, and greatest-hits packages from Anne Murray and Tucker. Set for an October launch, the marketing thrust will include a major contest, with the winner receiving a mobile home and other prizes being awarded for displays, sales quotas, and other business-building achievements. Videos will boost the majority of the product, according to Crutchfield.

Capitol plans to tap the entire musical spectrum available in Nashville. "We should be wide open to anything that's an extremely talented situation," says Crutchfield. "We shouldn't try to define our music in such narrow terms as thinking that we're looking for just an extremely traditional country approach or just a contemporary approach—we'll just really be open and receptive to anything we feel we can take to the marketplace."

The talent approach at the Nash-
(Continued on page 39)

Legendary Singer Sobers Up, With Help From His Wife Keeping Up With The Joneses In Nashville

WELCOME HOME, GEORGE. On Sept. 12—a Nashville night to remember—George and Nancy Jones opened their new home to music industry friends celebrating George's 58th birthday. Jones, who previously lived near his Jones Country music park in Texas, recently made the move back to Music City, and it was obvious he was proud of the decision. It was even more obvious how proud he was of another decision—marrying Nancy, who has added stability, love, and a sense of sanity to the life of country music's onetime bad boy.

Approaching the new house located in a Brentwood, Tenn., subdivision characterized by high, rolling hills and high-rolling occupants, one first has the eerie sensation that a planet somewhere between the size of Mercury and Pluto has abruptly landed in a forest of tall trees. Although some of Jones' past behavior has been termed out of this world, closer inspection proves that this brick behemoth is not a heavenly body, but a mansion occupied by the heavenly-voiced Jones and his equally celestial wife, Nancy.

Before tidal waves of architectural and artistic intimidation roll over those crossing the threshold, Mrs. Jones turns them into tiny ripples with her warm greetings. Shoeless Joe Jackson would have felt right at home here as a barefooted Nancy showed off her house and her husband, not necessarily in that order. Among those mountains journeying to Mecca were Roy Acuff, Jimmy C. Newman, Jessi Colter, Waylon Jennings, Porter Wagoner, Carl Smith, Steve Wariner, Bill Carlisle, and Harlan Howard. Leaders from Jones' label, CBS Records, mingling with the revelers included Roy Wunsch, Mike Martinovich, Joe Casey, Jack Lameier, Joe Casey, Bob Montgomery, Allen Brown, and Fletcher Foster. A belly dancer dispatched by Tom T. and Dixie Hall cooled off in the swimming pool (thanks to a timely shove from Nancy) after a red-hot performance for Jones. "Don't you want to kiss my bellybutton?" the veiled vamp offered, moments before her swim. "I don't think so," Jones wisely answered. "My wife is here."

Guests toured the house, marveling at the awards room, a bathroom big enough for 100 outhouses, a three-car garage on one wing, plus, on another wing, a nine-car garage that included a gunmetal-gray DeLorean. That car, explained Nancy, was given by a fan who somehow got locked into it the first time he tried to drive it. Now it's totally Jones'—from the shiny front bumper to the rear license plate that reads NO-SHOW, the dubious nickname he earned summa-cum-loud back in his roaring, drinking daze when he worried more about his next shot than his next show.

It's a kinder, gentler, and sober George who sat on the bed next to his dog—a cute, fuzzy, white ankle-

snapper with red ribbons in her ears. He received his visitors and their salutations with a warm grin and heartfelt appreciation. Nancy has done her job well.

Hopefully, the cure will take permanently. Many believe that Jones is the finest singer in the history of country music. He has recorded more than 100 Billboard chart singles since first hitting with "Why Baby Why" on Starday Records in 1955. He has scored with an additional 40 charted duets, teaming with such partners as Ray Charles, Brenda Lee, Merle Haggard, Melba Montgomery, and Tammy Wynette (whose marriage to Jones ended in "D-I-V-O-R-C-E").

"I'm real happy and thrilled about how many people came out tonight," Jones commented. "I've got my life straightened out and I give Nancy all the credit." His music-business friends, who love great songs and great parties with the same zeal, left Planet Jones with a golden feeling as George concluded, "We're going to get together and have some more parties and write some songs." And that is some of the best news Nashville has heard in years.



by Gerry Wood

GRAMMY GREATS: Two Grammy award-winning country acts will be inducted into the NARAS Starwalk on Sept. 25 at Fountain Square in Nashville. The new inductees—Jeannie C. Riley and the Statler Brothers—will attend the ceremonies . . . Jerry Clower will be the featured speaker at the Mayor's Breakfast preceding the 1990 induction ceremonies for the Pro Football Hall of Fame in Canton, Ohio. The newest Hall of Famer, Terry Bradshaw (who tallied numerous touchdowns as the Pittsburgh Steelers' quarterback and hit with three Billboard chart singles as a country singer), requested that Clower, a former Mississippi State football star, enliven the event with his speech . . . 16th Avenue Records artist Charley Pride played to capacity crowds at the first annual Kanata Festival in Ottawa. Proceeds from the concert were donated to the Univ. of Ottawa Heart Institute.

CONGRATULATIONS to Nashville songwriter Bob McDill, who is being honored as a distinguished alumnus at Lamar Univ.-Beaumont, Texas, Oct. 6 . . . The lovely and mild-mannered Susan Walker reports that "Trashy Women," the B side of Jerry Jeff Walker's last single, has been one of the most requested songs on WQXY New Orleans . . . John Young and Valerie Graham advise that Bear Records has relocated to new and larger offices at United Artists Tower, Suite 101, 50 Music Square West, Nashville, Tenn. 37203 (phone: 615-320-5707).



ZACA CREEK: James, Scot, Gates, and Jeff Foss.

NEW ON THE CHARTS

Four Foss brothers who fashion themselves after bands like the Eagles, Lynyrd Skynyrd, and Creedence Clearwater Revival make up Zaca Creek, which premieres on the Hot Country Singles chart with "Sometimes Love's Not A Pretty Thing." Keyboardist Jeff, bassist James, vocalist Gates, and guitarist Scot worked with notable producer Eddie Kilroy on their eponymous debut album, due out Oct. 27.

The quartet's parents, who are professional folk singers, encouraged their children to perform as a group at fairs, dances, and weddings. When all the band members completed high school, they began playing at small country music clubs around Los Angeles and later opened for major acts in Las Vegas showrooms. After developing their sound, the Foss brothers

sent their demo tape to Kilroy, who is responsible for facilitating their first major-label deal with Columbia Records.

Sibling rivalry is usually an obstacle that most family bands must overcome to succeed, but James Foss says that being related creates a strong bond that is conducive to artistic growth. "I think it's actually been a blessing and it's made things easier. Because even though opportunities have come up where we could work on individual projects instead of the group effort, we've stayed committed to this thing that we started together." Foss adds, "If we were just regular guys working together, this might not have been the case. We think our commitment is a little stronger because we're family."

JIM RICHLIANO

1990 Edition Includes Pictures Of Top Acts, Notable Dates In History Hall Of Fame Calendar Traces A Year In Country Music

NASHVILLE The Country Music Hall of Fame's 1990 Country Calendar is now available.

The wall calendar includes four-color photographs of 12 of country music's most popular artists: Dwight Yoakam, Highway 101, Alabama, Hank Williams Jr., Rosanne Cash, The Judds, Restless Heart, Emmylou Harris, Reba McEntire, K.T. Oslin, Ricky Van Shelton, and Randy Travis. Historic photos from the Hall of Fame archives are also featured with history-tracing cap-

tions.

Special days in country music history are annotated in the day blocks, with few days in the calendar year untouched by a country music event—13 to be exact. Noted facts include the date Elvis Presley's first single for RCA was released, the date Opryland opened, the date Tex Ritter was introduced as an Opry member, and a huge number of country-artist birthdays.

With facts, figures, events, and anniversaries included, the mile-

stones of country music have been well documented.

The 11th edition of the Country Calendar is available for \$8.95 plus \$2 postage and handling, from the Country Music Foundation Press, 4 Music Square E., Nashville, Tenn. 37203. For phone orders, call 1-800-255-2357.

Wholesale orders can be placed through Kelley Sallee at the CMF via the above-listed, toll-free number. Tennessee residents should dial 615-256-1639. **DEBBIE HOLLEY**



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FOR WEEK ENDING SEPTEMBER 30, 1989

Billboard® TOP COUNTRY ALBUMS™

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THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
★ ★ NO. 1 ★ ★					
1	1	2	20	CLINT BLACK ● RCA 9668-1 (8.98) (CD)	KILLIN' TIME
2	2	1	19	REBA MCENTIRE ● MCA 6294 (8.98) (CD)	SWEET SIXTEEN
3	3	4	6	KEITH WHITLEY RCA 9809 (8.98) (CD)	I WONDER DO YOU THINK OF ME
4	7	7	7	WILLIE NELSON COLUMBIA 45046 (CD)	A HORSE CALLED MUSIC
5	5	3	31	HANK WILLIAMS, JR. ● WARNER/CURB 25834/WARNER BROS. (8.98) (CD)	GREATEST HITS III
6	4	5	23	THE JUDDS ● CURB/RCA 9595/RCA (8.98) (CD)	RIVER OF TIME
7	6	6	31	GEORGE STRAIT ● MCA 42266 (8.98) (CD)	BEYOND THE BLUE NEON
8	9	10	50	RICKY VAN SHELTON ● COLUMBIA 44221/CBS (CD)	LOVING PROOF
9	8	8	61	RANDY TRAVIS ▲ WARNER BROS. 25738 (8.98) (CD)	OLD 8 X 10
10	10	9	54	K.T. OSLIN ● RCA 8369 (8.98) (CD)	THIS WOMAN
11	12	13	32	SHENANDOAH COLUMBIA 44468/CBS (CD)	THE ROAD NOT TAKEN
12	14	15	16	K.D. LANG & THE RECLINES SIRE 25877/WARNER BROS. (8.98) (CD)	ABSOLUTE TORCH AND TWANG
13	11	11	15	DOLLY PARTON COLUMBIA 44384/CBS (CD)	WHITE LIMOZEEN
14	13	12	51	PATTY LOVELESS MCA 42223 (8.98) (CD)	HONKY TONK ANGEL
15	15	14	74	RODNEY CROWELL COLUMBIA 44076/CBS (CD)	DIAMONDS & DIRT
16	16	16	19	KENNY ROGERS REPRISE 1-25792 (8.98) (CD)	SOMETHING INSIDE SO STRONG
17	18	17	32	ALABAMA ● RCA 8587-1 (8.98) (CD)	SOUTHERN STAR
18	17	18	30	BILLY JOE ROYAL ATLANTIC AMERICA 91064/ATLANTIC (8.98) (CD)	TELL IT LIKE IT IS
19	21	21	123	RANDY TRAVIS ▲ ³ WARNER BROS. 25568-1 (8.98) (CD)	ALWAYS & FOREVER
20	19	20	67	KEITH WHITLEY ● RCA 6494-1 (8.98) (CD)	DON'T CLOSE YOUR EYES
21	22	22	58	THE JUDDS ▲ RCA/CURB 8318-1/RCA (8.98) (CD)	GREATEST HITS
22	23	24	5	TANYA TUCKER CAPITOL 91814 (8.98) (CD)	GREATEST HITS
23	20	19	19	NITTY GRITTY DIRT BAND UNIVERSAL 12500/MCA (10.98) (CD)	WILL THE CIRCLE BE UNBROKEN, VOL.II
24	25	25	23	KATHY MATTEA MERCURY 836 950 1 (CD)	WILLOW IN THE WIND
25	24	26	10	VERN GOSDIN COLUMBIA 45104/CBS (CD)	ALONE
26	26	23	12	RICKY SKAGGS EPIC 45027/CBS (CD)	KENTUCKY THUNDER
27	27	28	20	GARTH BROOKS CAPITOL 90897 (8.98) (CD)	GARTH BROOKS
28	28	27	113	K.T. OSLIN ▲ RCA 5924-1 (8.98) (CD)	80'S LADIES
29	29	29	188	ALABAMA ▲ RCA AHL-1-7170 (8.98) (CD)	GREATEST HITS
30	30	34	111	PATSY CLINE ▲ ² MCA 12 (8.98) (CD)	GREATEST HITS
31	35	33	12	MERLE HAGGARD EPIC 44283/CBS (CD)	5:01 BLUES
32	31	30	9	HOLLY DUNN WARNER BROS. 25939 (8.98) (CD)	THE BLUE ROSE OF TEXAS
33	32	39	171	RANDY TRAVIS ▲ ² WARNER BROS. 1-25435 (8.98) (CD)	STORMS OF LIFE
34	36	31	28	ROSANNE CASH COLUMBIA 45054/CBS (CD)	HITS 1979 - 1989
35	34	35	58	DWIGHT YOAKAM ● REPRISE 25749/WARNER BROS. (8.98) (CD)	BUENAS NOCHES FROM A LONELY ROOM
36	40	36	15	LORRIE MORGAN RCA 9594-1 (8.98) (CD)	LEAVE THE LIGHT ON
37	NEW	▶	1	REBA MCENTIRE MCA 8034 (8.98) (CD)	REBA LIVE
38	44	45	134	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	38	38	48	THE STATLER BROTHERS MERCURY 834 626 (CD)	THE STATLERS GREATEST HITS
40	39	42	105	GEORGE STRAIT ▲ MCA 42035 (8.98) (CD)	GREATEST HITS, VOL. 2
41	37	37	12	MICHAEL MARTIN MURPHEY WARNER BROS. 25894 (8.98) (CD)	LAND OF ENCHANTMENT
42	52	56	28	BAILLIE AND THE BOYS RCA 8454 (8.98) (CD)	TURN THE TIDE
43	41	40	28	GEORGE JONES EPIC 44078/CBS (CD)	ONE WOMAN MAN
44	33	32	19	THE OAK RIDGE BOYS MCA 42294 (8.98) (CD)	GREATEST HITS, VOL. III
45	42	41	71	SKIP EWING MCA 42128 (8.98) (CD)	THE COAST OF COLORADO
46	NEW	▶	1	THE OAK RIDGE BOYS MCA 42311 (8.98) (CD)	AMERICAN DREAMS
47	43	44	13	CONWAY TWITTY MCA 42297 (8.98) (CD)	HOUSE ON OLD LONESOME ROAD
48	45	47	7	MARY CHAPIN CARPENTER COLUMBIA 44228 (CD)	STATE OF THE HEART
49	46	43	24	STEVE WARINER MCA 42272 (8.98) (CD)	I GOT DREAMS
50	58	50	279	HANK WILLIAMS, JR. ▲ ² WARNER/CURB 60193/WARNER BROS. (8.98) (CD)	GREATEST HITS, VOLUME I
51	54	59	202	GEORGE STRAIT ▲ MCA 5567 (8.98) (CD)	GEORGE STRAIT'S GREATEST HITS
52	53	54	86	VERN GOSDIN COLUMBIA 40982/CBS (CD)	CHISELED IN STONE
53	50	48	12	LIONEL CARTWRIGHT MCA 42276 (8.98) (CD)	LIONEL CARTWRIGHT
54	57	53	52	RESTLESS HEART RCA 8317-1 (8.98) (CD)	BIG DREAMS IN A SMALL TOWN
55	49	52	125	REBA MCENTIRE ▲ MCA 5979 (8.98) (CD)	GREATEST HITS
56	59	57	17	GARY MORRIS UNIVERSAL 76005/MCA (8.98) (CD)	STONES
57	56	51	12	THE BELLAMY BROTHERS MCA/CURB 42298/MCA (8.98) (CD)	GREATEST HITS, VOL. III
58	48	46	15	EDDY RAVEN UNIVERSAL 76003/MCA (8.98) (CD)	TEMPORARY SANITY
59	60	55	9	BILLY HILL REPRISE 25915/WARNER BROS. (8.98) (CD)	I AM JUST A REBEL
60	55	62	12	THE FORESTER SISTERS WARNER BROS. 25897 (8.98) (CD)	GREATEST HITS
61	51	61	67	K.D. LANG SIRE 25724/WARNER BROS. (8.98) (CD)	SHADOWLAND
62	62	64	68	ALABAMA ● RCA 6825-R (9.98) (CD)	ALABAMA LIVE
63	68	60	4	WAYNE NEWTON CURB 10607 (8.98)	COMING HOME
64	64	63	52	HIGHWAY 101 WARNER BROS. 25742 (8.98) (CD)	101 2
65	47	49	72	REBA MCENTIRE ● MCA 42134 (8.98) (CD)	REBA
66	66	—	332	WILLIE NELSON ▲ ² COLUMBIA KC 237542/CBS (CD)	GREATEST HITS
67	61	68	14	SUZY BOGGUSS CAPITOL 90237 (8.98) (CD)	SOMEWHERE BETWEEN
68	63	65	14	CANYON 16TH AVENUE 70556 (8.98) (CD)	RADIO ROMANCE
69	RE-ENTRY	▶	184	ALABAMA ▲ ² RCA AHL-1-4939 (8.98) (CD)	ROLL ON
70	70	66	5	RODNEY CROWELL WARNER BROS. 25965 (8.98) (CD)	RODNEY CROWELL COLLECTION
71	73	—	19	THE CHARLIE DANIELS BAND EPIC 38795/CBS (CD)	A DECADE OF HITS
72	65	67	29	LARRY BOONE MERCURY 836 710 1 (CD)	SWINGIN' DOORS, SAWDUST FLOORS
73	71	69	33	LYLE LOVETT MCA/CURB 42263/MCA (8.98) (CD)	LYLE LOVETT AND HIS LARGE BAND
74	69	73	10	LEE GREENWOOD MCA 42300 (8.98) (CD)	IF ONLY FOR ONE NIGHT
75	67	58	28	RONNIE MILSAP RCA 9587 (8.98) (CD)	STRANGER THINGS HAVE HAPPENED

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.

CMA, Radio Team For 2nd Awards Show Promotion

NASHVILLE The Country Music Assn. is conducting its second CMA Awards Show Promotion contest for CMA member radio stations.

Broadcast organizational members completed entry cards to be eligible for a random drawing. The 150 stations selected were sent on-air promotion contest packages that include two tickets to the CMA Awards Show, two tickets to an artist brunch hosted by CMA exclusively for the 300 radio contest winners, and shuttle service to and from the awards show—all to be given away via individual on-air listener contests.

The contests provide the only opportunity for the general public to attend the awards show. All other ticket holders are CMA members.

Lorianne Crook and Charlie Chase are slated to host the artist brunch, scheduled for Oct. 10 at the Ramada Inn, Music Valley Drive. Celebrities currently confirmed to attend include Sawyer Brown, Marie Osmond, Lorrie Morgan, and Lee Greenwood.

Individual stations are responsible for providing hotel and flight accommodations for the winners.

The CMA Awards Show will air live from the Grand Ole Opry House in Nashville, Oct. 9 from 9-11 p.m. EDT on the CBS television network.

DEBBIE HOLLEY

CAPITOL FINE-TUNING

(Continued from page 37)

ville Capitol office isn't limited to strictly country, agree Crutchfield and Foglesong, pointing to the recent signing of John Andrew Parks III, who wrote "Planet Texas" for Kenny Rogers. Observes Foglesong: "He's the perfect example of signing somebody that you think is just extremely talented, yet you don't know what direction you're going to go. He's a Texas boy and he's got an absolute fascination for the cowboy, and some of his songs are very Western oriented while some of the others are just songs—but beautiful, sensitive, poetic songs."

Foglesong recalls that when the Parks audition tape made the rounds of Capitol's offices, it set up the classic arguments: "Well, it's pop. No, it's country. Well, it's gotta come from pop. No, it's gotta come from country." Everyone agreed on the high talent level and Foglesong concluded, "Well, if he's that good, let's sign him and then give him some direction." Parks ended up being jointly signed, in effect, by the Capitol operations in New York, Los Angeles, and Nashville. His first album is now being finished.

Foglesong believes the restructuring and emphasis on a cutting-edge roster will invigorate Capitol's operations: "We've got a great team, great support, and a very good roster. We're going to continue to fine-tune that, along with a wonderful attitude, and we'll have a great year."

Protect Our Natural Resources.



Photo: Vasily Kozvraf

The future of America has always been its children. But drug and alcohol abuse, teenage pregnancy and lack of education are threatening that future. The Boys & Girls Club addresses these problems, providing boys and girls with a positive environment in which to learn and grow. Help protect our greatest resource. Make a contribution today, so they can make one tomorrow.

The Club that beats the streets.



BOYS & GIRLS CLUB

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	3	13	LET ME TELL YOU ABOUT LOVE B.MAHER (C.PERKINS, P.KENNERLEY, B.MAHER)	THE JUDDS CURB/RCA 8947-7/RCA
2	4	5	14	I GOT DREAMS J.BOWEN, S.WARINER (S.WARINER, B.LABOUNTY)	STEVE WARINER MCA 53665
3	5	7	12	KILLIN' TIME J.STROUD, M.WRIGHT (C.BLACK, H.NICHOLAS)	CLINT BLACK RCA 8945-7
4	6	8	14	(I WISH I HAD A) HEART OF STONE K.LEHNING (W.HOLYFIELD, R.LEIGH)	BAILLIE AND THE BOYS RCA 8944-7
5	7	10	11	LIVING PROOF S.BUCKINGHAM (J.MACRAE, S.CLARK)	RICKY VAN SHELTON COLUMBIA 38 68994/CBS
6	9	16	8	HIGH COTTON J.LEO, ALABAMA (R.MURRAH, S.ANDERS)	ALABAMA RCA 8948-7
7	8	12	13	FINDERS ARE KEEPERS H.WILLIAMS, JR., B.BECKETT, J.E.NORMAN (H.WILLIAMS, JR.)	HANK WILLIAMS, JR. WARNER/CURB 7-22945/WARNER BROS.
8	10	17	10	SAY WHAT'S IN YOUR HEART T.DUBOIS, S.HENDRICKS, RESTLESS HEART (D.SCHLITZ, D.LOWERY)	RESTLESS HEART RCA 9034-7
9	13	20	8	ACE IN THE HOLE J.BOWEN, G.STRAIT (D.ADKINS)	GEORGE STRAIT MCA 53693
10	1	2	14	ABOVE AND BEYOND T.BROWN, R.CROWELL (H.HOWARD)	RODNEY CROWELL COLUMBIA 38 68948/CBS
11	12	18	14	YOU'LL NEVER BE SORRY T.BROWN (H.BELLAMY, D.BELLAMY, D.SCHLITZ)	THE BELLAMY BROTHERS MCA/CURB 53672/MCA
12	14	19	11	A BETTER LOVE NEXT TIME M.HAGGARD, M.YEARY (J.CHRISTOPHER, B.WOOD)	MERLE HAGGARD EPIC 34 68979/CBS
13	15	21	7	BURNIN' OLD MEMORIES A.REYNOLDS (L.BOURNE, G.NELSON, P.NELSON)	KATHY MATTEA MERCURY 874 672 7
14	3	4	16	GIVE ME HIS LAST CHANCE T.BROWN, S.SMITH (L.CARTWRIGHT)	LIONEL CARTWRIGHT MCA 53651
15	18	23	7	BAYOU BOYS B.BECKETT (F.J.MEYERS, T.SEALS, E.RAVEN)	EDDY RAVEN UNIVERSAL 66016
16	21	28	7	AN AMERICAN FAMILY J.BOWEN (B.CORBIN)	THE OAK RIDGE BOYS MCA 53705
17	22	29	9	LET IT BE YOU R.SKAGGS, S.BUCKINGHAM (K.WELCH, H.STINSON)	RICKY SKAGGS EPIC 34 68995/CBS
18	23	31	6	YELLOW ROSES R.SKAGGS (D.PARTON)	DOLLY PARTON COLUMBIA 38-69040
19	25	30	14	YOU AIN'T DOWN HOME S.FISHELL (J.O'HARA)	JANN BROWNE CURB 10530
20	28	35	5	TIL LOVE COMES AGAIN J.BOWEN, R.MCENTIRE (B.REGAN, E.HILL)	REBA MCENTIRE MCA 53694
21	27	32	11	SHE'S THERE H.SHEDD (D.ALEXANDER)	DANIELE ALEXANDER MERCURY 874 330-7
22	29	36	6	ALL THE FUN J.STROUD (P.OVERSTREET, T.DUNN)	PAUL OVERSTREET RCA 9015-7
23	11	1	17	NOTHING I CAN DO ABOUT IT NOW F.FOSTER (B.N.CHAPMAN)	WILLIE NELSON COLUMBIA 38 68923/CBS
24	33	37	5	THE RACE IS ON R.L.SCRUGGS, M.MILLER (D.ROLLINS)	SAWYER BROWN CAPITOL/CURB 44431/CAPITOL
25	34	40	6	THE VOWS GO UNBROKEN (ALWAYS TRUE TO YOU) J.E.NORMAN (G.BURR, E.KAZ)	KENNY ROGERS REPRISE 7-22828/WARNER BROS.
26	17	11	13	HELLO TROUBLE P.WORLEY, E.SEAY (E.MCDUFF, O.COUCH)	THE DESERT ROSE BAND MCA/CURB 53671/MCA
27	16	14	18	CROSS MY BROKEN HEART W.WALDMAN (V.THOMPSON, K.FLEMING)	SUZY BOGDUSS CAPITOL 44399
28	38	45	4	IF TOMORROW NEVER COMES A.REYNOLDS (K.BLAZY, G.BROOKS)	GARTH BROOKS CAPITOL 44430
29	44	—	2	IT'S JUST A MATTER OF TIME R.PERRY (B.BENTON, B.HENDRICKS, C.OTIS)	RANDY TRAVIS WARNER BROS. 7-28841
30	37	41	6	HOUSE ON OLD LONESOME ROAD J.BOWEN (B.NELSON, D.GIBSON)	CONWAY TWITTY MCA 53688
31	39	42	5	NEVER HAD IT SO GOOD J.JENNINGS, M.C.CARPENTER (M.C.CARPENTER, J.JENNINGS)	MARY CHAPIN CARPENTER COLUMBIA 38-69050
32	20	6	15	I WONDER DO YOU THINK OF ME G.FUNDIS, K.WHITLEY (S.D.SHAFFER)	KEITH WHITLEY RCA 8940-7
33	19	9	15	DON'T YOU W.WALDMAN (D.YOUNG, J.PIERCE)	THE FORESTER SISTERS WARNER BROS. 7-22943
34	43	50	4	THE LONELY SIDE OF LOVE T.BROWN (KOSTAS)	PATTY LOVELESS MCA 53702
35	46	61	3	TWO DOZEN ROSES R.HALL, R.BYRNE (R.BYRNE, M.MCANALLY)	SHENANDOAH COLUMBIA 38 69061
36	41	44	7	CRY CRY CRY R.BENNETT, T.BROWN (J.R.CASH)	MARTY STUART MCA 53687
37	26	13	16	HONKY TONK HEART P.WORLEY, E.SEAY (J.PHOTOGLD, R.SMITH)	HIGHWAY 101 WARNER BROS. 7-22955
38	50	63	3	I'VE BEEN LOVED BY THE BEST D.WILLIAMS, G.FUNDIS (B.MCDILL, P.HARRISON)	DON WILLIAMS RCA 9017-7
39	45	47	5	COUNTRY CLUB G.BROWN (C.JONES, D.LORD)	TRAVIS TRITT WARNER BROS. 7-22882
40	42	43	8	HOT NIGHTS R.CHANCEY (J.F.KNOBLOCH, J.WEATHERLY)	CANYON 16TH AVENUE 70433
41	30	24	11	THE JUKEBOX PLAYED ALONG P.WORLEY, E.SEAY, G.BROWN (K.BELL, C.QUILLEN)	GENE WATSON WARNER BROS. 7-22912
42	48	53	4	OUT OF YOUR SHOES B.BECKETT (J.WOOD, P.RYAN, S.SPIVEY)	LORRIE MORGAN RCA 9016-7
43	24	15	15	THE COAST OF COLORADO J.BOWEN, S. EWING (S. EWING, M.D.BARNES)	SKIP EWING MCA 53663
44	51	55	3	BREAKING NEW GROUND J.STROUD (C.JACKSON, J.SALLEY)	WILD ROSE UNIVERSAL 66018
45	31	33	10	WRITING ON THE WALL B.SHERILL (B.FISCHER, F.WELLER)	GEORGE JONES EPIC 34-68991/CBS
46	35	27	11	DADDY AND HOME J.CRUTCHFIELD (J.RODGERS, E.MCWILLIAMS)	TANYA TUCKER CAPITOL 44401
47	75	—	2	A WOMAN IN LOVE R.MILSAP, R.GALBRAITH, T.COLLINS (D.MILLETT, C.WRIGHT)	RONNIE MILSAP RCA 9027-7
48	57	—	2	THERE GOES MY HEART AGAIN H.DUNN, C.WATERS (L.WILSON, W.PERRY, J.DIFFIE)	HOLLY DUNN WARNER BROS. 7-22796
49	36	25	13	TOO MUCH MONTH AT THE END OF THE MONEY B.HILL (J.S.SHERILL, D.ROBBINS, B.DIPIERO)	BILLY HILL REPRISE 7-22942/WARNER BROS.
50	32	22	14	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.

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
51	52	57	5	#1 HEARTACHE PLACE J.BOWEN (L.GATLIN)	LARRY GATLIN/GATLIN BROTHERS UNIVERSAL 66021
52	54	70	3	NEVER ALONE T.BROWN (V.GILL, R.CASH)	VINCE GILL MCA 53717
53	47	34	19	ARE YOU EVER GONNA LOVE ME C.WATERS, H.DUNN (C.WATERS, T.SHAPIRO, H.DUNN)	HOLLY DUNN WARNER BROS. 7-22957
54	40	26	19	I'M STILL CRAZY B.MONTGOMERY (V.GOSDIN, S.GOSDIN, B.CANNON)	VERN GOSDIN COLUMBIA 38 68888/CBS
55	60	79	3	I GO CRAZY J.STROUD, L.GREENWOOD (P.DAVIS)	LEE GREENWOOD MCA 53716
56	66	80	3	GIVE 'EM MY NUMBER C.WATERS (D.LOGGINS)	JANIE FRICKIE COLUMBIA 38 69057
57	49	39	9	DO YOU FEEL THE SAME WAY TOO? R.BENNETT (B.HOBBS)	BECKY HOBBS RCA 8974-7
58	NEW	1	1	TILL I CAN'T TAKE IT ANYMORE N.LARKIN (C.OTIS, J.BURTON)	BILLY JOE ROYAL ATLANTIC 7-88815
59	NEW	1	1	SHE'S GONE, GONE, GONE J.BOWEN, G.CAMPBELL (H.HOWARD)	GLEN CAMPBELL UNIVERSAL 66024
60	78	—	2	SOMETIMES LOVE'S NOT A PRETTY THING E.KILROY (R.M.BOURKE, C.BLACK, S.BOGARD)	ZACA CREEK COLUMBIA 38 69062
61	NEW	1	1	LONG WHITE CADILLAC P.ANDERSON (D.ALVIN)	DWIGHT YOAKAM REPRISE 7-22799
62	NEW	1	1	IF I EVER FALL IN LOVE AGAIN J.E.NORMAN, S.DORFF (S.DORFF, G.SKLEROV)	ANNE MURRAY WITH KENNY ROGERS CAPITOL 44432
63	67	86	3	THIS NIGHT WON'T LAST FOREVER J.KENNEDY (B.LABOUNTY, R.FREELAND)	MOE BANDY CURB 10555
64	NEW	1	1	THAT JUST ABOUT DOES IT B.MONTGOMERY (M.D.BARNES, V.GOSDIN)	VERN GOSDIN COLUMBIA 38 69084
65	64	72	5	OUR LITTLE CORNER H.SHEDD (C.LEONARD, B.MCCORVEY)	BUTCH BAKER MERCURY 874 746-7
66	55	46	20	SUNDAY IN THE SOUTH R.HALL, R.BYRNE (J.BOOKER)	SHENANDOAH COLUMBIA 38 68892/CBS
67	NEW	1	1	WALK SOFTLY ON THIS HEART THE KENTUCKY HEADHUNTERS (B.MONROE, J.LANDERS)	THE KENTUCKY HEADHUNTERS MERCURY 874 744-7
68	90	—	2	IF I WERE THE MAN YOU WANTED T.BROWN, L.LOVETT (L.LOVETT)	LYLE LOVETT MCA/CURB 53703/MCA
69	56	49	19	TIMBER I'M FALLING IN LOVE T.BROWN (KOSTAS)	PATTY LOVELESS MCA 53641
70	53	38	17	THIS WOMAN H.SHEDD (K.T.OSLIN)	K.T.OSLIN RCA 8943-7
71	62	58	20	NEVER GIVIN' UP ON LOVE S.GIBSON, J.E.NORMAN (M.SMOTHERMAN)	MICHAEL MARTIN MURPHEY WARNER BROS. 7-22970
72	79	—	2	IF THIS AIN'T LOVE (THERE AIN'T NO SUCH THING) P.SULLIVAN (B.MCDILL, J.WEATHERLY)	GRAYGHOST MERCURY 876-240-7
73	80	—	2	WAITIN' ON ICE M.WRIGHT (G.NICHOLSON, W.WILSON)	JASON D. WILLIAMS RCA 9026-7
74	86	—	2	DEEP WATER O.BRADLEY (F.ROSE)	MARSHA THORNTON MCA 53711
75	71	82	4	LONG TIME COMIN' N.B.RATNER (E.PRESTON)	EDDIE PRESTON PLATINUM 102
76	58	48	7	SUZETTE B.LLOYD, R.FOSTER, R.WILL (B.LLOYD)	FOSTER & LLOYD RCA 9028-7
77	59	62	5	YOU PUT THE SOUL IN THE SONG J.BOWEN, W.JENNINGS (D.GOODMAN, J.B.DETTERINE, T.GAETANO)	WAYLON JENNINGS MCA 53710
78	88	—	2	WHATCHA GONNA DO ABOUT HER R.SCRUGGS (MCANALLY, BAKER, POWERS)	DAVID SLATER CAPITOL 44433
79	93	—	2	BAD MOON RISING J.GIBSON (J.FOERTY)	CERRITO SOUNDWAVES 4826/MSD
80	61	65	6	IT'S LOVE THAT MAKES YOU SEXY R.L.SCRUGGS, D.DILLON (D.DILLON, F.DYCUS)	DEAN DILLON CAPITOL 44400
81	70	60	19	AND SO IT GOES R.SCRUGGS, NITTY GRITTY DIRT BAND (P.OVERSTREET, D.SCHLITZ)	JOHN DENVER/NITTY GRITTY DIRT BAND UNIVERSAL 66008
82	63	52	20	LOVE HAS NO RIGHT N.LARKIN (R.SCRUGGS, B.J.ROYAL, N.LARKIN)	BILLY JOE ROYAL ATLANTIC AMERICA 7-99217/ATLANTIC
83	96	—	2	HALF HEAVEN HALF HEARTACHE COCHISE PROD. (A.SCHRODER, W.GOLD, G.GOEHRING)	LEAH MARR OAK 1071
84	NEW	1	1	HARD BABY TO ROCK J.KENNEDY (M.COLLIE, P.THOMAS, D.LUTTRELL)	SUSI BEATTY STARWAY 1205-8
85	65	51	6	I STILL MISS SOMEONE R.BENNETT, E.HARRIS (J.CASH, R.CASH)	EMMYLOU HARRIS REPRISE 7-22850/WARNER BROS.
86	69	69	24	ONE GOOD WELL D.WILLIAMS, G.FUNDIS (K.ROBBINS, M.REID)	DON WILLIAMS RCA 8867-7
87	97	—	2	SWINGING DOORS B.CASON (M.HAGGARD)	BUCK HALL TRACK 206/TRACK RECORD
88	NEW	1	1	MONEY DON'T MAKE A MAN A LOVER R.PENNINGTON (J.JARRARD)	DAWNETT FAUCETT STEP ONE 407
89	87	78	24	SHE'S GOT A SINGLE THING IN MIND J.BOWEN, C.TWITTY, D.HENRY (WALDRIDGE)	CONWAY TWITTY MCA 53633
90	84	—	2	THE NIGHTS ARE NEVER LONG ENOUGH WITH YOU J.LUTTRELL, S.FORREST (S.FORREST)	SYLVIA FORREST DOOR KNOB 319
91	91	—	2	OF ALL THE FOOLISH THINGS TO DO D.MORGAN (D.MORGAN, R.GREENAWAY)	ROSS LEWIS WOLF DOG 21-7
92	85	71	8	IF YOU DON'T KNOW ME BY NOW R.CHANCEY (K.GAMBLE, L.HUFF)	JOE STAMPLEY EVERGREEN 1100
93	NEW	1	1	LIGHTER SHADE OF BLUE G.KENNEDY (D.SALYER, K.LONGBOTHAM)	ANDI & THE BROWN SISTERS DOOR KNOB 331
94	74	67	8	HONKY TONK AMNESIA J.BOWEN, S.MCQUAIG (A.L.OWENS, S.D.SHAFFER)	SCOTT MCQUAIG UNIVERSAL 66001
95	72	54	19	ANY WAY THE WIND BLOWS SOUTHERN PACIFIC, J.E.NORMAN (J.MCFEE, A.PESSIS)	SOUTHERN PACIFIC WARNER BROS. 7-22965
96	98	—	2	WEAK MEN BREAK J.ELGIN (T.HARRELL, L.SCOTT, C.HARRELL)	HARRELL & SCOTT ASSOCIATED ARTISTS 503
97	73	59	14	PROMISES K.LEHNING (R.TRAVIS, J.LINDLEY)	RANDY TRAVIS WARNER BROS. 7-22917
98	82	74	7	STONE BY STONE B.MONTGOMERY (T.MENSY, G.DOBBS, GRAY)	TIM MENSY COLUMBIA 38 69007/CBS
99	94	—	2	ME AND MY HARLEY-DAVIDSON H.SAUNDERS, M.HAWKS, D.CALDWELL (D.F.CALDWELL)	MICKEY HAWKS C-HORSE 589
100	68	76	5	DO IT AGAIN G.KENNEDY (A.WILLIAMS)	DEBBIE RICH DOOR KNOB 327

Products with the greatest airplay this week. ♦ Videoclip availability. • Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units.

COUNTRY CORNER



by Marie Ratliff

FIRST FLINGS AT FAME: The all-female **Wild Rose** group breaks onto the music scene in a big way with "Breaking New Ground" (Universal). It was the Hot Shot Debut two weeks ago and breaks inside the top 50 to No. 44 this week on the Hot Country Singles chart. Among the 98 stations that have already added the record are powerhouses WYVZ Hartford, Conn.; WQYK Tampa, Fla.; WSOC Charlotte, N.C.; KSON San Diego; and KEEY Minneapolis.

"We're already getting a lot of calls on it," says program director **Randy Chapman**, KALF Red Bluff, Calif. "They have a great video and I think this has helped make folks aware of them early. These five girls not only sing, they're excellent musicians as well. And they're so lively—a very visual act."

On the flip side, the all-male group the **Kentucky Headhunters** (there are five of them, too) are signed with Mercury Records and have their first single, "Walk Softly On This Heart," debuting at No. 67. "When we first added it, we put it in our album-cut category in ultra-light rotation, and right away it was one of our three or four most-requested songs," says music director **Bozz Collins**, KTWO Casper, Wyo. "For a song to get so much request action with that kind of limited airplay is just unbelievable. Of course we moved it into heavy rotation and it's just blowing the doors off in this town, particularly with the 18-34 demos."

ALSO IN THE NEW-ARTIST CATEGORY, **Jason D. Williams'** "Waitin' On Ice" (RCA) is heating up the airwaves, notably in the Midwestern and North Central markets. "I think it's a great song," says **MD Ryan Dobry**, WTCM Traverse City, Mich. "It really gets your fingers and toes tapping and your heart pumping. I think he sounds a lot like **Jerry Lee Lewis**."

"The song is weird and different, and so is he," adds PD **Al Hamilton**, KKAJ Ardmore, Okla. "The song just reflects him. I love that '50s sound; it's good country rock." Williams is charted at No. 73.

"**Wayne Newton** has a good song out now, too," says Hamilton of the oft-recorded "While The Feeling's Good" on Curb. (The song charted via **Mike Lunsford** in 1975, **Kenny Rogers** in 1976, and **Rex Allen Jr. & Margo Smith** in 1981.) "He does a super job on it, and having **Tammy Wynette** singing with him adds a great touch. It increases the female demographics for us." Although Newton has long been a top Las Vegas attraction and has had numerous pop singles, he is relatively unknown to country audiences. His only country charter was 1972's top five pop crossover, "Daddy Don't You Walk So Fast."

"**SUCH A FRESH NEW SOUND**" is how WCAV Brockton, Mass., listeners describe **Mary Chapin Carpenter's** "Never Had It So Good" (Columbia), says **MD Mark Burns**. "She's made some appearances in this area and has really attracted quite a following. The sales are picking up on her album ["State Of The Heart"], too." Carpenter is currently at No. 31.

FOR WEEK ENDING SEPTEMBER 30, 1989

Billboard POWER PLAYLISTS

Sample Playlists of the Nation's Largest Country Radio Stations

Country 103.5 FM

New York P.D.: Michael O'Malley

- The Judds, Let Me Tell You About Love
- Patty Loveless, Timber I'm Falling In Love
- Rodney Crowell, Above And Beyond
- Roy Orbison, California Blue
- Willie Nelson, Nothing I Can Do About It Now
- Keith Whitley, I Wonder Do You Think Of Me
- Clint Black, Killin' Time
- Suzy Bogguss, Cross My Broken Heart
- Steve Warner, I Got Dreams
- Alabama, High Cotton
- Highway 101, Honky Tonk Heart
- Ricky Van Shelton, Living Proof
- John Denver/Nitty Gritty Dirt Band, And So It G
- Baillie And The Boys, (I Wish I Had A) Heart Of
- The Bellamy Brothers, You'll Never Be Sorry
- Kenny Rogers, The Vows Go Unbroken (Always True)
- Restless Heart, Say What's In Your Heart
- Merle Haggard, A Better Love Next Time
- George Strait, Ace In The Hole
- Eddy Raven, Bayou Boys
- Restless Heart, Say What's In Your Heart
- Randy Travis, It's Just A Matter Of Time
- EX Hank Williams, Jr., Finders Are Keepers
- EX Hank Williams, Jr., Finders Are Keepers
- EX Ronnie Milsap, A Woman In Love
- A — Mary Chapin Carpenter, Never Had It So Good

WQYK 99

St. Petersburg P.D.: Jay Miller

- The Judds, Let Me Tell You About Love
- Steve Warner, I Got Dreams
- Clint Black, Killin' Time
- Baillie And The Boys, (I Wish I Had A) Heart Of
- Ricky Van Shelton, Living Proof
- Restless Heart, Say What's In Your Heart
- The Bellamy Brothers, You'll Never Be Sorry
- Hank Williams, Jr., Finders Are Keepers
- Rodney Crowell, Above And Beyond
- Lionel Cartwright, Give Me His Last Chance
- Alabama, High Cotton
- Merle Haggard, A Better Love Next Time
- George Strait, Ace In The Hole
- The Oak Ridge Boys, An American Family
- Kathy Mattea, Burnin' Old Memories
- Ricky Skaggs, Let It Be You
- Eddy Raven, Bayou Boys
- K.D. Lang & The Reclines, Full Moon Full Of Lov
- Dolly Parton, Yellow Roses
- Kenny Rogers, The Vows Go Unbroken (Always True)
- Paul Overstreet, All The Fun
- Conway Twitty, House On Old Lonesome Road
- Daniele Alexander, She's There
- Sawyer Brown, The Race Is On
- Reba McEntire, Til Love Comes Again
- Mary Chapin Carpenter, Never Had It So Good
- Patty Loveless, The Lonely Side Of Love
- Lorrie Morgan, Out Of Your Shoes
- Garth Brooks, If Tomorrow Never Comes
- Travis Tritt, Country Club
- Jann Browne, You Ain't Down Home
- Randy Travis, It's Just A Matter Of Time
- Holly Dunn, There Goes My Heart Again

WZZK FM 105 AM 610

Birmingham P.D.: Jim Tice

- Willie Nelson, Nothing I Can Do About It Now
- Highway 101, Honky Tonk Heart
- Hank Williams, Jr., Finders Are Keepers
- Rodney Crowell, Above And Beyond
- The Judds, Let Me Tell You About Love
- Steve Warner, I Got Dreams
- Clint Black, Killin' Time
- Baillie And The Boys, (I Wish I Had A) Heart Of
- Ricky Van Shelton, Living Proof
- Alabama, High Cotton
- Restless Heart, Say What's In Your Heart
- The Desert Rose Band, Hello Trouble
- Suzy Bogguss, Cross My Broken Heart
- The Bellamy Brothers, You'll Never Be Sorry
- The Forester Sisters, Don't You
- Merle Haggard, A Better Love Next Time
- George Strait, Ace In The Hole
- Kathy Mattea, Burnin' Old Memories
- Eddy Raven, Bayou Boys
- The Oak Ridge Boys, An American Family
- Dolly Parton, Yellow Roses
- Lionel Cartwright, Give Me His Last Chance
- Jann Browne, You Ain't Down Home
- Paul Overstreet, All The Fun
- Ricky Skaggs, Let It Be You
- Reba McEntire, Til Love Comes Again
- Kenny Rogers, The Vows Go Unbroken (Always True)
- Sawyer Brown, The Race Is On
- Daniele Alexander, She's There
- Keith Whitley, I Wonder Do You Think Of Me
- Conway Twitty, House On Old Lonesome Road
- EX Randy Travis, It's Just A Matter Of Time
- EX Garth Brooks, If Tomorrow Never Comes
- A — Mary Chapin Carpenter, Never Had It So Good
- A — Patty Loveless, The Lonely Side Of Love
- A — Shenandoah, Two Dozen Roses
- A — Don Williams, I've Been Loved By The Best

KXXY

Oklahoma City P.D.: Jay Phillips

- Rodney Crowell, Above And Beyond
- Keith Whitley, I Wonder Do You Think Of
- Baillie And The Boys, (I Wish I Had A)
- The Bellamy Brothers, You'll Never Be
- Clint Black, Killin' Time
- Steve Warner, I Got Dreams
- Merle Haggard, A Better Love Next Time
- The Judds, Let Me Tell You About Love
- Ricky Van Shelton, Living Proof
- Lionel Cartwright, Give Me His Last
- Alabama, High Cotton
- Hank Williams, Jr., Finders Are Keepers
- Gene Watson, The Jukebox Played Along

KESQ 92.3 FM 1240 AM

San Diego P.D.: Mike Shepard

- Rodney Crowell, Above And Beyond
- K.T. Oslin, The Coast Of Colorado
- The Judds, Let Me Tell You About Love
- Clint Black, Killin' Time
- Ricky Van Shelton, Living Proof
- Holly Dunn, Are You Ever Gonna Love Me
- Highway 101, Honky Tonk Heart
- Alabama, High Cotton
- Baillie And The Boys, (I Wish I Had A) Heart Of
- Lionel Cartwright, Give Me His Last Chance
- Steve Warner, I Got Dreams
- George Strait, Ace In The Hole
- Kenny Rogers, The Vows Go Unbroken (Always True)
- Michael Martin Murphey, Never Givin' Up On Love
- The Desert Rose Band, Hello Trouble
- The Oak Ridge Boys, An American Family
- Restless Heart, Say What's In Your Heart
- K.D. Lang & The Reclines, Full Moon Full Of Lov
- Mary Chapin Carpenter, Never Had It So Good
- Conway Twitty, House On Old Lonesome Road
- The Forester Sisters, Don't You
- Eddy Raven, Bayou Boys
- Shenandoah, Sunday In The South
- Kathy Mattea, Burnin' Old Memories
- The Bellamy Brothers, You'll Never Be Sorry
- Randy Travis, It's Just A Matter Of Time
- Shenandoah, Two Dozen Roses
- EX Garth Brooks, If Tomorrow Never Comes
- A — Willie Nelson, Nothing I Can Do About It
- EX Ronnie Milsap, A Woman In Love

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

TITLE (Publisher - Licensing Org.)	Sheet Music Dist.	PERFORMANCE RIGHTS	SHEET MUSIC
1 I GOT DREAMS (Steve Warner, BMI/Screen Gems-EMI, BMI/Irving, BMI) CPP/WBM	2	ASCAP	ASCAP
85 I STILL MISS SOMEONE (Unchappell, BMI) HL	85	ASCAP/Brio Blues, ASCAP) CPP	ASCAP/Brio Blues, ASCAP) CPP
4 (I WISH I HAD A) HEART OF STONE (EMI April, ASCAP/Ideas Of March, ASCAP/Lion Hearted, ASCAP) HL	4	ASCAP/Ideas Of March, ASCAP/Lion Hearted, ASCAP) HL	ASCAP/Ideas Of March, ASCAP/Lion Hearted, ASCAP) HL
32 I WONDER DO YOU THINK OF ME (Acuff-Rose, BMI) CPP	32	ASCAP/Bright Sky, ASCAP) CPP	ASCAP/Bright Sky, ASCAP) CPP
62 IF I EVER FALL IN LOVE AGAIN (Warner-Elektra-Asylum, BMI/Gloria Sklerov, BMI/Dorf, BMI) HL	62	ASCAP/Major Bob, ASCAP) CPP	ASCAP/Major Bob, ASCAP) CPP
68 IF I WERE THE MAN YOU WANTED (Michael H. Goldsen, ASCAP/Lyle Lovett, ASCAP) HL	68	ASCAP/International, ASCAP/Ranger Bob, ASCAP/Bright Sky, ASCAP) CPP	ASCAP/International, ASCAP/Ranger Bob, ASCAP/Bright Sky, ASCAP) CPP
72 IF THIS AIN'T LOVE (THERE AIN'T NO SUCH THING) (PolyGram International, ASCAP/Ranger Bob, ASCAP/Bright Sky, ASCAP) CPP	72	ASCAP/Bright Sky, ASCAP) CPP	ASCAP/Bright Sky, ASCAP) CPP
28 IF TOMORROW NEVER COMES (Evanlee, ASCAP/Major Bob, ASCAP) CPP	28	ASCAP/Major Bob, ASCAP) CPP	ASCAP/Major Bob, ASCAP) CPP
92 IF YOU DON'T KNOW ME BY NOW (Mighty Three, BMI) HL	92	ASCAP/Bright Sky, ASCAP) CPP	ASCAP/Bright Sky, ASCAP) CPP
54 I'M STILL CRAZY (Hookem, ASCAP/PolyGram International, ASCAP/Buddy Cannon, ASCAP) CPP	54	ASCAP/Buddy Cannon, ASCAP) CPP	ASCAP/Buddy Cannon, ASCAP) CPP
29 IT'S JUST A MATTER OF TIME (Trio, BMI/Alley, BMI/iza, BMI) HL	29	ASCAP/Bright Sky, ASCAP) CPP	ASCAP/Bright Sky, ASCAP) CPP
80 IT'S LOVE THAT MAKES YOU SEXY (Music Corp. Of America, BMI/Jessie Jo, ASCAP/Fast Ball, BMI) HL	80	ASCAP/Bright Sky, ASCAP) CPP	ASCAP/Bright Sky, ASCAP) CPP
38 I'VE BEEN LOVED BY THE BEST (PolyGram International, ASCAP/Ranger Bob, ASCAP/Careers, BMI) HL	38	ASCAP/Ranger Bob, ASCAP/Careers, BMI) HL	ASCAP/Ranger Bob, ASCAP/Careers, BMI) HL
41 THE JUKEBOX PLAYED ALONG (Next-O-Ken, BMI/Ensign, BMI/BMG Songs, ASCAP) CPP/HL	41	ASCAP/Ensign, BMI/BMG Songs, ASCAP) CPP/HL	ASCAP/Ensign, BMI/BMG Songs, ASCAP) CPP/HL
3 KILLIN' TIME (Howlin'Hits, ASCAP) HL	3	ASCAP/Ensign, BMI/BMG Songs, ASCAP) CPP/HL	ASCAP/Ensign, BMI/BMG Songs, ASCAP) CPP/HL
17 LET IT BE YOU (Cross Keys, ASCAP/Silverline, BMI) HL/WBM	17	ASCAP/Silverline, BMI) HL/WBM	ASCAP/Silverline, BMI) HL/WBM
1 LET ME TELL YOU ABOUT LOVE (Brick Hit House, BMI/Irving, BMI/EMI April, ASCAP/Welbeck, ASCAP/Blue Quill, ASCAP) CPP/HL	1	ASCAP/Blue Quill, ASCAP) CPP/HL	ASCAP/Blue Quill, ASCAP) CPP/HL
93 LIGHTER SHADE OF BLUE (Sure-Kut, ASCAP/Keith Longbotham, ASCAP) CPP	93	ASCAP/Keith Longbotham, ASCAP) CPP	ASCAP/Keith Longbotham, ASCAP) CPP
5 LIVING PROOF (Intersong-USA, ASCAP/Hide-A-Bone, ASCAP) HL	5	ASCAP/Hide-A-Bone, ASCAP) HL	ASCAP/Hide-A-Bone, ASCAP) HL
34 THE LONELY SIDE OF LOVE (Songs Of PolyGram, BMI/Blue Fire, BMI) HL	34	ASCAP/Hide-A-Bone, ASCAP) HL	ASCAP/Hide-A-Bone, ASCAP) HL
75 LONG TIME COMIN' (Preston, BMI/Mentor, BMI) HL	75	ASCAP/Hide-A-Bone, ASCAP) HL	ASCAP/Hide-A-Bone, ASCAP) HL
61 LONG WHITE CADILLAC (Twin Duck, BMI) HL	61	ASCAP/Hide-A-Bone, ASCAP) HL	ASCAP/Hide-A-Bone, ASCAP) HL
82 LOVE HAS NO RIGHT (Labor Of Love, BMI/Boondocks, ASCAP/Jis4Fun, ASCAP) CPP	82	ASCAP/Hide-A-Bone, ASCAP) HL	ASCAP/Hide-A-Bone, ASCAP) HL
99 ME AND MY HARLEY-DAVIDSON (Danny Caldwell, BMI) HL	99	ASCAP/Hide-A-Bone, ASCAP) HL	ASCAP/Hide-A-Bone, ASCAP) HL
88 MONEY DON'T MAKE A MAN A LOVER (Billy Strange, ASCAP) HL	88	ASCAP/Hide-A-Bone, ASCAP) HL	ASCAP/Hide-A-Bone, ASCAP) HL
52 NEVER ALONE (Benefit, BMI/Chelcalt, BMI/Atlantic, BMI) HL	52	ASCAP/Hide-A-Bone, ASCAP) HL	ASCAP/Hide-A-Bone, ASCAP) HL
71 NEVER GIVIN' UP ON LOVE (Unicity, ASCAP/Rowdy Boy, ASCAP) HL	71	ASCAP/Hide-A-Bone, ASCAP) HL	ASCAP/Hide-A-Bone, ASCAP) HL
31 NEVER HAD IT SO GOOD (Getarealjob, ASCAP/Obie Diner, BMI) HL	31	ASCAP/Hide-A-Bone, ASCAP) HL	ASCAP/Hide-A-Bone, ASCAP) HL
90 THE NIGHTS ARE NEVER LONG ENOUGH WITH YOU (Farrest, BMI) HL	90	ASCAP/Hide-A-Bone, ASCAP) HL	ASCAP/Hide-A-Bone, ASCAP) HL
23 NOTHING I CAN DO ABOUT IT NOW (WB, ASCAP/Refuge, ASCAP/Macy Place, ASCAP) WBM	23	ASCAP/Refuge, ASCAP/Macy Place, ASCAP) WBM	ASCAP/Refuge, ASCAP/Macy Place, ASCAP) WBM
91 OF ALL THE FOOLISH THINGS TO DO (Little Shop Of Morgansongs, BMI/Argee Ltd., ASCAP/Dejamas, ASCAP) HL	91	ASCAP/Refuge, ASCAP/Macy Place, ASCAP) WBM	ASCAP/Refuge, ASCAP/Macy Place, ASCAP) WBM
ONE GOOD WELL (Irving, BMI/Cotter Bay, BMI/Almo, ASCAP/Brio Blues, ASCAP) CPP	86	ASCAP/Brio Blues, ASCAP) CPP	ASCAP/Brio Blues, ASCAP) CPP
65 OUR LITTLE CORNER (Gahl, ASCAP/Tom Collins, BMI) CPP	65	ASCAP/Tom Collins, BMI) CPP	ASCAP/Tom Collins, BMI) CPP
42 OUT OF YOUR SHOES (Ha-Deb, ASCAP/Patti Ryan, ASCAP/Mickey James, ASCAP) CPP	42	ASCAP/Mickey James, ASCAP) CPP	ASCAP/Mickey James, ASCAP) CPP
97 PROMISES (Three Story, ASCAP/Tennessee Hills, BMI) WBM	97	ASCAP/Tennessee Hills, BMI) WBM	ASCAP/Tennessee Hills, BMI) WBM
24 THE RACE IS ON (Tree, BMI/Glad, BMI) HL	24	ASCAP/Tennessee Hills, BMI) WBM	ASCAP/Tennessee Hills, BMI) WBM
8 SAY WHAT'S IN YOUR HEART (Don Schlitz, ASCAP/Sheddhouse, ASCAP/PolyGram International, ASCAP) CPP/HL	8	ASCAP/Sheddhouse, ASCAP/PolyGram International, ASCAP) CPP/HL	ASCAP/Sheddhouse, ASCAP/PolyGram International, ASCAP) CPP/HL
59 SHE'S GONE, GONE, GONE (Tree, BMI) HL	59	ASCAP/Sheddhouse, ASCAP/PolyGram International, ASCAP) CPP/HL	ASCAP/Sheddhouse, ASCAP/PolyGram International, ASCAP) CPP/HL
89 SHE'S GOT A SINGLE THING IN MIND (Rick Hall, ASCAP) CPP	89	ASCAP/Sheddhouse, ASCAP/PolyGram International, ASCAP) CPP/HL	ASCAP/Sheddhouse, ASCAP/PolyGram International, ASCAP) CPP/HL
21 SHE'S THERE (Lodge Hall, ASCAP) CPP	21	ASCAP/Sheddhouse, ASCAP/PolyGram International, ASCAP) CPP/HL	ASCAP/Sheddhouse, ASCAP/PolyGram International, ASCAP) CPP/HL
60 SOMETIMES LOVE'S NOT A PRETTY THING (PolyGram International, ASCAP/Songs De Burgo, ASCAP/Chappell & Co., ASCAP/Serenity Manor, ASCAP/WB, ASCAP/Rancho Bogardo, ASCAP) CPP	60	ASCAP/Songs De Burgo, ASCAP/Chappell & Co., ASCAP/Serenity Manor, ASCAP/WB, ASCAP/Rancho Bogardo, ASCAP) CPP	ASCAP/Songs De Burgo, ASCAP/Chappell & Co., ASCAP/Serenity Manor, ASCAP/WB, ASCAP/Rancho Bogardo, ASCAP) CPP
66 SUNDAY IN THE SOUTH (Screen Gems-EMI, BMI) WBM	66	ASCAP/Songs De Burgo, ASCAP/Chappell & Co., ASCAP/Serenity Manor, ASCAP/WB, ASCAP/Rancho Bogardo, ASCAP) CPP	ASCAP/Songs De Burgo, ASCAP/Chappell & Co., ASCAP/Serenity Manor, ASCAP/WB, ASCAP/Rancho Bogardo, ASCAP) CPP
76 SUZETTE (Careers, BMI) CPP/HL	76	ASCAP/Songs De Burgo, ASCAP/Chappell & Co., ASCAP/Serenity Manor, ASCAP/WB, ASCAP/Rancho Bogardo, ASCAP) CPP	ASCAP/Songs De Burgo, ASCAP/Chappell & Co., ASCAP/Serenity Manor, ASCAP/WB, ASCAP/Rancho Bogardo, ASCAP) CPP
87 SWINGING DOORS (Tree, BMI) HL	87	ASCAP/Songs De Burgo, ASCAP/Chappell & Co., ASCAP/Serenity Manor, ASCAP/WB, ASCAP/Rancho Bogardo, ASCAP) CPP	ASCAP/Songs De Burgo, ASCAP/Chappell & Co., ASCAP/Serenity Manor, ASCAP/WB, ASCAP/Rancho Bogardo, ASCAP) CPP
64 THAT JUST ABOUT DOES IT (Hidden Lake, BMI/Hookem, ASCAP) CPP	64	ASCAP/Songs De Burgo, ASCAP/Chappell & Co., ASCAP/Serenity Manor, ASCAP/WB, ASCAP/Rancho Bogardo, ASCAP) CPP	ASCAP/Songs De Burgo, ASCAP/Chappell & Co., ASCAP/Serenity Manor, ASCAP/WB, ASCAP/Rancho Bogardo, ASCAP) CPP
48 THERE GOES MY HEART AGAIN (Zomba, ASCAP/Wilhesdon, BMI/Forest Hills, BMI) HL	48	ASCAP/Songs De Burgo, ASCAP/Chappell & Co., ASCAP/Serenity Manor, ASCAP/WB, ASCAP/Rancho Bogardo, ASCAP) CPP	ASCAP/Songs De Burgo, ASCAP/Chappell & Co., ASCAP/Serenity Manor, ASCAP/WB, ASCAP/Rancho Bogardo, ASCAP) CPP
63 THIS NIGHT WON'T LAST FOREVER (Captain Crystal, BMI) HL	63	ASCAP/Songs De Burgo, ASCAP/Chappell & Co., ASCAP/Serenity Manor, ASCAP/WB, ASCAP/Rancho Bogardo, ASCAP) CPP	ASCAP/Songs De Burgo, ASCAP/Chappell & Co., ASCAP/Serenity Manor, ASCAP/WB, ASCAP/Rancho Bogardo, ASCAP) CPP
70 THIS WOMAN (Wooden Wonder, SESAC) HL	70	ASCAP/Songs De Burgo, ASCAP/Chappell & Co., ASCAP/Serenity Manor, ASCAP/WB, ASCAP/Rancho Bogardo, ASCAP) CPP	ASCAP/Songs De Burgo, ASCAP/Chappell & Co., ASCAP/Serenity Manor, ASCAP/WB, ASCAP/Rancho Bogardo, ASCAP) CPP
20 TIL LOVE COMES AGAIN (AMR, ASCAP/New Haven, BMI) HL	20	ASCAP/Songs De Burgo, ASCAP/Chappell & Co., ASCAP/Serenity Manor, ASCAP/WB, ASCAP/Rancho Bogardo, ASCAP) CPP	ASCAP/Songs De Burgo, ASCAP/Chappell & Co., ASCAP/Serenity Manor, ASCAP/WB, ASCAP/Rancho Bogardo, ASCAP) CPP
58 TILL I CAN'T TAKE IT ANYMORE (Alley, BMI/Trio, BMI/Eden, BMI) HL	58	ASCAP/Songs De Burgo, ASCAP/Chappell & Co., ASCAP/Serenity Manor, ASCAP/WB, ASCAP/Rancho Bogardo, ASCAP) CPP	ASCAP/Songs De Burgo, ASCAP/Chappell & Co., ASCAP/Serenity Manor, ASCAP/WB, ASCAP/Rancho Bogardo, ASCAP) CPP
69 TIMBER I'M FALLING IN LOVE (Songs Of PolyGram, BMI) HL	69	ASCAP/Songs De Burgo, ASCAP/Chappell & Co., ASCAP/Serenity Manor, ASCAP/WB, ASCAP/Rancho Bogardo, ASCAP) CPP	ASCAP/Songs De Burgo, ASCAP/Chappell & Co., ASCAP/Serenity Manor, ASCAP/WB, ASCAP/Rancho Bogardo, ASCAP) CPP
49 TOO MUCH MONTH AT THE END OF THE MONEY (Little Big Town, BMI/American Made, BMI/Old Wolf, BMI/Corey Rock, ASCAP/Wee B, ASCAP) WBM	49	ASCAP/Songs De Burgo, ASCAP/Chappell & Co., ASCAP/Serenity Manor, ASCAP/WB, ASCAP/Rancho Bogardo, ASCAP) CPP	ASCAP/Songs De Burgo, ASCAP/Chappell & Co., ASCAP/Serenity Manor, ASCAP/WB, ASCAP/Rancho Bogardo, ASCAP) CPP
35 TWO DOZEN ROSES (Colgems-EMI, ASCAP/Beginner, ASCAP) CPP	35	ASCAP/Songs De Burgo, ASCAP/Chappell & Co., ASCAP/Serenity Manor, ASCAP/WB, ASCAP/Rancho Bogardo, ASCAP) CPP	ASCAP/Songs De Burgo, ASCAP/Chappell & Co., ASCAP/Serenity Manor, ASCAP/WB, ASCAP/Rancho Bogardo, ASCAP) CPP
25 THE VOWS GO UNBROKEN (ALWAYS TRUE TO YOU) (Gary Burr, ASCAP/Zena, ASCAP) CPP/HL	25	ASCAP/Songs De Burgo, ASCAP/Chappell & Co., ASCAP/Serenity Manor, ASCAP/WB, ASCAP/Rancho Bogardo, ASCAP) CPP	ASCAP/Songs De Burgo, ASCAP/Chappell & Co., ASCAP/Serenity Manor, ASCAP/WB, ASCAP/Rancho Bogardo, ASCAP) CPP
73 WAITIN' ON ICE (Cross Keys, ASCAP/Tree, BMI/Wally Wilson, ASCAP) CPP	73	ASCAP/Songs De Burgo, ASCAP/Chappell & Co., ASCAP/Serenity Manor, ASCAP/WB, ASCAP/Rancho Bogardo, ASCAP) CPP	ASCAP/Songs De Burgo, ASCAP/Chappell & Co., ASCAP/Serenity Manor, ASCAP/WB, ASCAP/Rancho Bogardo, ASCAP) CPP
67 WALK SOFTLY ON THIS HEART (Bill Monroe, BMI) HL	67	ASCAP/Songs De Burgo, ASCAP/Chappell & Co., ASCAP/Serenity Manor, ASCAP/WB, ASCAP/Rancho Bogardo, ASCAP) CPP	ASCAP/Songs De Burgo, ASCAP/Chappell & Co., ASCAP/Serenity Manor, ASCAP/WB, ASCAP/Rancho Bogardo, ASCAP) CPP
78 WHATCHA GONNA DO ABOUT HER (Beginner, ASCAP/Gary Baker, ASCAP/Dakline, BMI) HL	78	ASCAP/Songs De Burgo, ASCAP/Chappell & Co., ASCAP/Serenity Manor, ASCAP/WB, ASCAP/Rancho Bogardo, ASCAP) CPP	ASCAP/Songs De Burgo, ASCAP/Chappell & Co., ASCAP/Serenity Manor, ASCAP/WB, ASCAP/Rancho Bogardo, ASCAP) CPP
47 A WOMAN IN LOVE (David 'N' Will, ASCAP/Front Burner, ASCAP) CPP	47	ASCAP/Songs De Burgo, ASCAP/Chappell & Co., ASCAP/Serenity Manor, ASCAP/WB, ASCAP/Rancho Bogardo, ASCAP) CPP	ASCAP/Songs De Burgo, ASCAP/Chappell & Co., ASCAP/Serenity Manor, ASCAP/WB, ASCAP/Rancho Bogardo, ASCAP) CPP
45 WRITING ON THE WALL (Bobby Fischer, ASCAP/Young World, BMI) HL	45	ASCAP/Songs De Burgo, ASCAP/Chappell & Co., ASCAP/Serenity Manor, ASCAP/WB, ASCAP/Rancho Bogardo, ASCAP) CPP	ASCAP/Songs De Burgo, ASCAP/Chappell & Co., ASCAP/Serenity Manor, ASCAP/WB, ASCAP/Rancho Bogardo, ASCAP) CPP
18 YELLOW ROSES (Velvet Apple, BMI) CPP	18	ASCAP/Songs De Burgo, ASCAP/Chappell & Co., ASCAP/Serenity Manor, ASCAP/WB, ASCAP/Rancho Bogardo, ASCAP) CPP	ASCAP/Songs De Burgo, ASCAP/Chappell & Co., ASCAP/Serenity Manor, ASCAP/WB, ASCAP/Rancho Bogardo, ASCAP) CPP
19 YOU AIN'T DOWN HOME (Cross Keys, ASCAP/Tree, BMI) HL	19	ASCAP/Songs De Burgo, ASCAP/Chappell & Co., ASCAP/Serenity Manor, ASCAP/WB, ASCAP/Rancho Bogardo, ASCAP) CPP	ASCAP/Songs De Burgo, ASCAP/Chappell & Co., ASCAP/Serenity Manor, ASCAP/WB, ASCAP/Rancho Bogardo, ASCAP) CPP
77 YOU PUT THE SOUL IN THE SONG (Famous, ASCAP/Chuck Dixon, ASCAP) CPP	77	ASCAP/Songs De Burgo, ASCAP/Chappell & Co., ASCAP/Serenity Manor, ASCAP/WB, ASCAP/Rancho Bogardo, ASCAP) CPP	ASCAP/Songs De Burgo, ASCAP/Chappell & Co., ASCAP/Serenity Manor, ASCAP/WB, ASCAP/Rancho Bogardo, ASCAP) CPP
11 YOU'LL NEVER BE SORRY (Bellamy Bros., ASCAP/Don Schlitz, ASCAP/Almo, ASCAP) CPP	11	ASCAP/Songs De Burgo, ASCAP/Chappell & Co., ASCAP/Serenity Manor, ASCAP/WB, ASCAP/Rancho Bogardo, ASCAP) CPP	ASCAP/Songs De Burgo, ASCAP/Chappell & Co., ASCAP/Serenity Manor, ASCAP/WB, ASCAP/Rancho Bogardo, ASCAP) CPP

HOT COUNTRY SINGLES ACTION

RADIO MOST ADDED

	GOLD ADDS 35 REPORTERS	SILVER ADDS 60 REPORTERS	BRONZE/ SECONDARY ADDS 62 REPORTERS	TOTAL ADDS 157 REPORTERS	TOTAL ON CHART
A WOMAN IN LOVE RONNIE MILSAP RCA	13	29	34	76	94
IT'S JUST A MATTER OF TIME RANDY TRAVIS WARNER BROS.	10	21	18	49	146
TILL I CAN'T TAKE IT... BILLY JOE ROYAL ATLANTIC	4	15	27	46	46
THERE GOES MY HEART AGAIN HOLLY DUNN WARNER BROS.	8	16	18	42	91
LONG WHITE CADILLAC DWIGHT YOAKAM REPRISE	3	14	23	40	46
I'VE BEEN LOVED BY THE BEST DON WILLIAMS RCA	12	14	13	39	119
SHE'S GONE, GONE, GONE GLEN CAMPBELL UNIVERSAL	2	15	22	39	50
IF I EVER FALL IN LOVE AGAIN ANNE MURRAY CAPITOL	3	16	19	38	40
THAT JUST ABOUT DOES IT VERN GOSDIN COLUMBIA	4	13	20	37	37
TWO DOZEN ROSES SHENANDOAH COLUMBIA	5	11	14	30	119

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.

Anne Murray

Time Don't Run Out On Me

Just Another Woman In Love

Now And Forever (You And Me)

I'd Fall In Love Tonight

If I Ever Fall In Love Again

(DUET WITH KENNY ROGERS)

A Little Good News

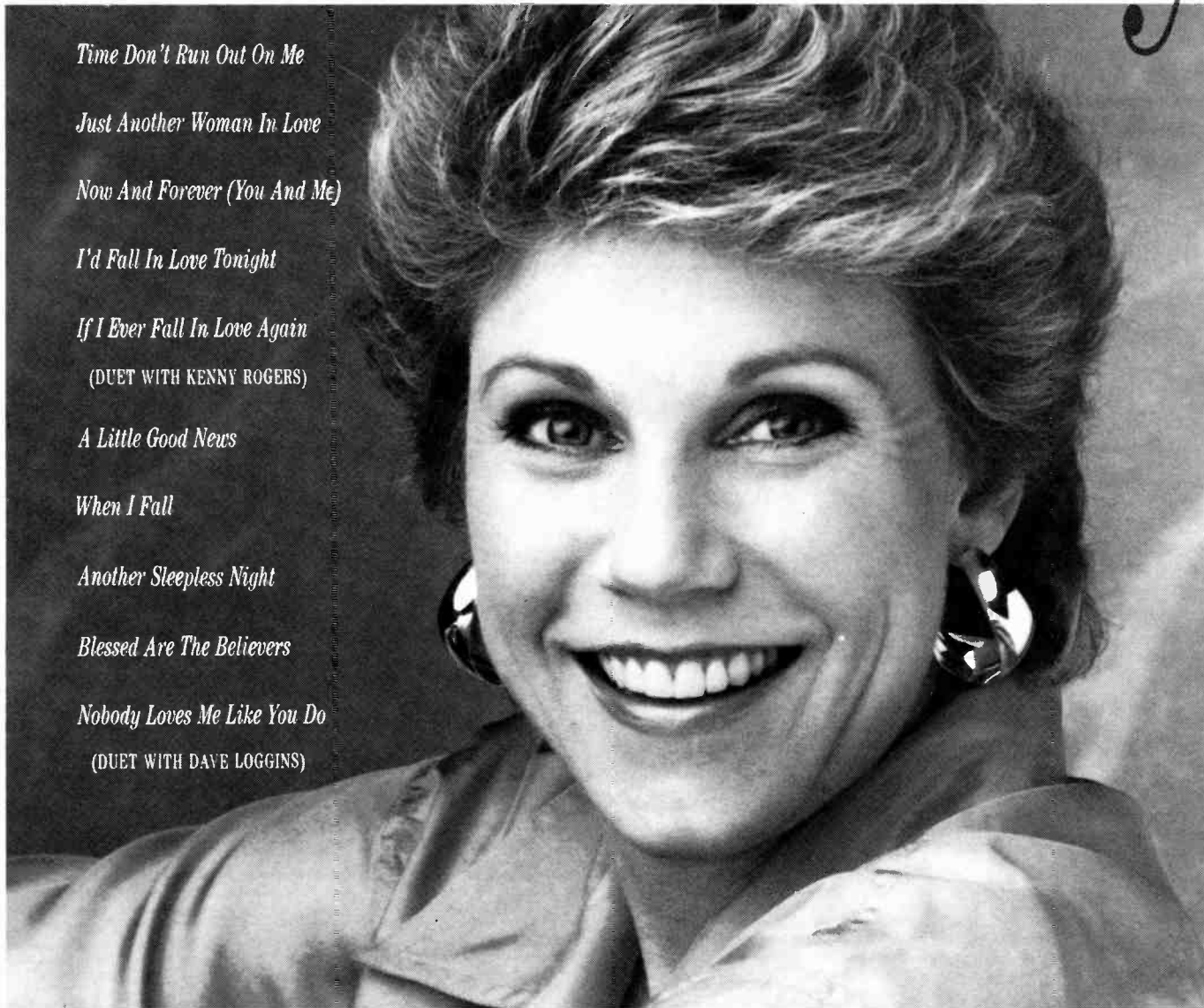
When I Fall

Another Sleepless Night

Blessed Are The Believers

Nobody Loves Me Like You Do

(DUET WITH DAVE LOGGINS)



G R E A T E S T H I T S • V O L U M E I I

With her first Greatest Hits album nearly nine years old, Anne Murray's Greatest Hits Volume II is a welcomed treat to the over seven million people that bought her first one, and to the new fans that have discovered her music since then. Greatest Hits Volume II includes five #1 hits, two Top 5 country singles and three new tracks featuring the first single "If I Ever Fall In Love Again," a duet with Kenny Rogers.

Kenny Rogers appears courtesy of Reprise Records. Various tracks produced by Jim Ed Norman for JEN Productions, Inc. with Steve Dorff, David Foster for Chartmaker, Inc., and Jerry Crutchfield.



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Country Radio Seminar To Focus On The Future

NASHVILLE With a theme pegged "CRS 21—Road Map For The '90s," the 1990 Country Radio Seminar hopes to reach the high road to success once again. Registration for the 21st annual seminar, slated for Feb. 28-March 3 in Nashville, begins Oct. 1.

Attended by more than 1,100 broadcasters, music business executives, syndicators, suppliers, equipment manufacturers, and country artists this year, CRS has become the major annual country radio and record business gather-

New Faces Show is annual highlight

ing of the year. Presented by the Country Radio Broadcasters Inc., the event includes Music Industry Professional Seminars sponsored by the Country Music Assn., the Super Faces Show presented by the Academy of Country Music, an artist-attendee welcome reception, artist/radio tape sessions (allowing the radio mavens the opportunity to tape brief interviews and station IDs with the stars), and the closing-night banquet, climaxed by the popular New Faces Show. Evening suite action offers chances to make new contacts, renew old acquaintances, and learn about the latest available wares and technologies.

A 21-member board and 16-person agenda committee representing a diversified segment of the country radio and country music industries direct the CRS. "The seminar offers an outstanding opportunity for the radio and record industries to get together to discuss their mutual problems and open up the lines of communication between them," says Charlie Douglas, chairman of the Country Radio Broadcasters. Pointing to more than 40 hours of educational panels, workshops, keynote speeches, and an additional 25 hours of social activity, Douglas adds, "I know of no other event in any specific radio format that offers such in-depth opportunities for programmers, managers, and music executives."

The seminar offers an early registration rate of \$279 for those received before Jan. 12. After that date, the cost is \$329. Spouse and student rates are also available.

The CRS also seeks sponsorships of selected events, program book advertising, and exhibiting in the hall and suite areas (which are due to be expanded for the 1990 event). The conclave will once again be held in the Opryland Hotel. For further information and registration forms, contact Frank Mull, executive director of the Country Radio Broadcasters, at 615-327-4487 or 615-327-4488, or write to Country Radio Broadcasters, Suite 604, 50 Music Square W., Nashville, Tenn. 37203.

GERRY WOOD

Buoyant Warehouse Meet Stresses Leadership

BY EARL PAIGE

LOS ANGELES The uncertainty that prevailed at last year's Warehouse Entertainment convention was replaced this year by buoyant enthusiasm as the company focused its three-day meeting, which ended on Sept. 14, on recognizing store managers and their role in leadership. The 243-unit chain met here at the Stouffer Concourse Hotel.

The 1988 meeting was held in the wake of the acquisition by Adler & Shaykin, a New York-based financial firm, earlier that year. "At last year's convention, we didn't know what to expect," said one store manager. "Everything was so new and different," he added, noting that the intervening year has brought a sense of stability and the security that, indeed, Warehouse will operate with enormous autonomy.

The strong leadership provided by retail chain veteran Scott Young, president and chief operating officer, was also perceived as a positive factor. Young, whose tenure dates back to March 1987, when he was named senior VP, has been quickly recognized outside the company through his election in March 1989 to the board of the National Assn.

Retailers Play Up Programs For Budding Artists

BY ED CHRISTMAN

NEW YORK Record chains continue to embrace developing-artist programs, with one company adding such an agenda for the first time and others re-evaluating and fine-tuning existing policies.

Indeed, one chain, the Amarillo, Texas-based Hastings Books, Music & Video, buoyed by the success of its Hastings Hot Tips program, has extended the policy into the book and video sections of its combo stores.

In October, the 108-unit Wax-Works will add a developing-artist program for the first time; the program will feature five to seven titles per month.

The company's Disc Jockey chain will make its own cassette featuring selected tracks for in-store play. The tape will have a DJ providing information on each artist "so the customer will get a feel as to why we featured the artist in the program," says Harold Guilfoil, major label audio buyer for the Owensboro, Ky.-based chain.

- Other developments:
- Show Industries of Los Angeles has expanded its program from one title every two weeks to 12 titles a month.
 - Harmony House Records & Tapes Inc. in Troy, Mich., which disbanded its one-label program in January, will add a multilabel program sometime in the first quarter of 1990.
 - Strawberries Records of Milford, Mass., is formalizing its policy on promoting new artists.
 - The Record Bar Inc. of Durham, (Continued on page 47)

of Recording Merchandisers, and by his selection this past August to the board of affiliated national group Video Software Dealers Assn.

Also lending corporate continuity is Barbara LaBar, VP of sales and operations, who has been at Warehouse 16 years. In opening the just-

concluded event, she stressed even more strongly how the firm is looking to the field and sharing its entire strategy with store managers (Billboard, Sept. 23).

Although Warehouse is a long-established chain, now 19 years old and operating basically up and

down the West Coast, its 1989 meet was only the second store managers' get-together.

Last year, when store managers attended the company's convention for the first time, LaBar set the tone by pointing out that "last year management went away by them-

selves. This year we've come to you."

Two other key executives, Bruce Jesse and Jim Dobbe, introduced many of the sessions and made award presentations. Jesse, VP of advertising and promotion, joined Warehouse after a stint with the Musicland Group in mid-1988. Prior to joining Musicland in 1984, Jesse spent 20 years with two national shoe store chains. Like LaBar, Dobbe, VP of sale merchandise, is a Warehouse veteran.

Among the changes in this year's event was a corporate fair in which the various key departments erected elaborate booths and vied in a contest. Many booths attracted sizable crowds, as some store managers finally got to meet corporate staff known only through telephone calls or memos.

Still another departure was a session wherein the various departments of a store were separated into several rooms. In teams, managers spent four hours getting firsthand word from corporate staff on everything from blank tape to headphones to Nintendo games to sell-through video. Pre-recorded music sessions were divided by configuration; video rental was given equal in-depth attention.

In one of numerous sessions on leadership development, new director of training and development Germain Sperry underpinned the focus of the convention. After asking store managers to pick their favorite leaders, she admonished them for their modesty in not including themselves in the list. "Maybe we don't think of ourselves as being a leader; we tend to see leaders as having some mystical aura," she said. "Leadership is increasingly needed at all levels."

CONVENTION CAPSULES

WHEN YOU'RE HOT: During Warehouse Entertainment's Sept. 12-14 confab, as Bruce Jesse, VP of advertising and store promotion, presented a review of last year's Hot Summer campaign, the fire alarm at the Stouffer Concourse Hotel in Los Angeles went off, reverberating throughout the structure. "It looked choreographed—the numbers on the chart were going up and up. Another one of Bruce Jesse's stunts," he said, adding that he maintained his cool because "the alarm fouled up the day before when we were setting up. They've been having trouble with it."

WHEREHOUSE

HOT ACCOUNT: A crowd that swelled to 375 by the second night of the Warehouse Entertainment store managers' convention heard some good news: Gary Rautenberg, regional sales manager for Warner Home Video, announced that the chain is running No. 1 nationally for the past eight months, up 67% from 1988. This heartened staff, in that 42 mall units do not rent video. The night before, Paul Smith, president of CBS Records Distribution, hailed Warehouse as the No. 1 music account in Los Angeles, "and in the top five nationally with us, just a hair from the boys in Albany," a reference to Trans World Music. Boasting the burgeoning success of music video, Smith said, "If Warehouse isn't the No. 1 account, you're right there."

KEY PEOPLE: While Warehouse is boasting an all-time-high success in retaining store managers—a key focus at the convention—it is maintaining stability in

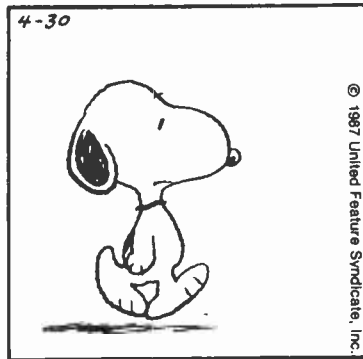
the corporate ranks as well. But there are some new people and recent promotions. Cathy Schildknecht, coming from Mellon Bank in the retail area, as VP of development; Germain Sperry, a 12-year veteran at Denny's restaurants, is director of training and development; Linda Southern, most recently with Anheuser-Busch, is now merchandising director in an expansion of Jesse's department; Ann Grier-Halliday, spending four years at E.T.D. (East Texas Distributing), is product manager, sale video; Chuck Lee, a 13-year veteran at Record Factory, a San Francisco chain acquired by Warehouse three years ago, is bumped to director of music purchasing from senior music buyer, his post for the past three years. Both Grier and Lee report to Jim Dobbe, VP of sale merchandise. Also elevated is Tim Tinen, from district manager to regional director. Two store managers upped to district level are Alan Romain and Zeke Kowelski.

COMMITTEE COMMITMENT: Jesse said he could not believe the creative energy that came out of the convention committee. Members: Maureen Bigon, product marketing manager, music; Karen Marchant, promotions manager; Violet Brown, black music buyer; Ellen Halls, administrative assistant coordinator, music; April Brown, assistant to Scott Young, president; Nick Mrvos, video marketing manager; Mark Evans, director field development; Cindy O'Reilly, administrative assistant to Barbara LaBar, VP sales and operations; Helen Holmes, director of field planning/development; and David Hartung, director of customer relations.

LONG LIVE LONGEVITY: Awards for 15 years: Terry Hoelt, regional human resources manager, South- (Continued on page 48)

A HAPPY ANNIVERSARY YOU WON'T WANT TO MISS!

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RETAIL TRACK



by Geoff Mayfield

NEW ATTITUDE: "Arguing with your distributor over a policy change is kind of like a baseball manager arguing a call with the umpire—it's highly unlikely the ump will reverse his call, but you argue anyway so he'll think of your point of view the next time you run into a similar play."

The above words are lifted from a recent Retail Track (Billboard, April 1). The observation was hardly an April Fool's joke, but this columnist admits that CBS Records Distribution gives reason aplenty to rethink the opinion.

The Sept. 13 revision of the company's returns policy for cassette singles marks the second time this year that CBS has reacted to account complaints over newly imposed policies.

In a policy change announced March 14, CBS allowed all accounts to return LPs that had been deleted from its catalog through Sept. 29 without running into the 10% handling charge the firm normally imposes on that configuration (Billboard, March 25). That move answered, in part, dealers' complaints over devaluation of their vinyl inventories.

Now, by going to an incentive/disincentive plan for cassette singles—the first time CBS has played the break-even game—the company is responding to the moans that have been raised about the new returns restrictions that distributors are placing on that still-young configuration.

It was not too long ago that accounts complained that, when dealing with CBS, it's a case of "my way or the highway." But, in April, when Paul Smith was

named president of CBS Records Distribution (Billboard, April 22), he hinted that the company has become more flexible and responsive under Sony's ownership than it was as an entity of CBS Inc. He said that CBS Records was now driven by "a desire to do things not only quickly, but right."

Now, to be fair, neither the LP returns charge waiver nor the more recent cassette singles revision can be viewed as a reversal of new policies. But, both cases showed a willingness by CBS to not only listen to accounts' complaints, but respond to those gripes with action.

The question of the week is, then, when was the last time one of the six majors gave ground on a new policy not once, but twice in the same year? I know that some CBS rivals are probably not thrilled over the firm's newfound flexibility, but I'll bet that some buyers are pleased—and more than a bit surprised—to find CBS reacting to such complaints.

GETTING BETTER: At least a couple of significant chains have seen a nice upturn in sales since the beginning of the month. The 85-store **Strawberries Records, Tapes & Compact Discs** web, based in Milford, Mass., saw sales pick up by 19% on a comparable-store basis and 34% overall during the first 12 days of September. **Ivan Lipton**, senior VP and chief operating officer, told **LIVE Entertainment** stockholders at a Sept. 13 analysts' meeting that he attributes the rise to fresh product, led by the new **Rolling Stones** and **Motley Crue** albums.

Meanwhile, at **Spec's Music & Video**, based in Miami, chairman Martin "Mike" Spector tells us that "business has picked up." Like Lipton, Spector credits the Stones and their tour for picking up the pace. He thinks attention paid to the **Who's** last few road dates helped, too. "We always need something to bring us some excitement," says Spec.

ADD STRAWBERRIES: At that same **LIVE** ana-

(Continued on page 48)

FOR WEEK ENDING SEPTEMBER 30, 1989

Billboard

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TOP COMPACT DISKS™

				POP™	
				Compiled from a national sample of retail sales reports.	
THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST TITLE	LABEL & NUMBER/DISTRIBUTING LABEL
				★★ NO. 1 ★★	
①	1	16	3	ROLLING STONES STEEL WHEELS	COLUMBIA CK45333
②	7	—	2	MOTLEY CRUE DR. FEELGOOD	ELEKTRA 60829-2
3	2	1	21	TOM PETTY FULL MOON FEVER	MCA MCAD 6253
④	6	7	33	PAULA ABDUL FOREVER YOUR GIRL	VIRGIN 2-90943
5	3	4	25	MILLI VANILLI GIRL YOU KNOW IT'S TRUE	ARISTA ARCD 8592
6	5	3	20	RICHARD MARX REPEAT OFFENDER	EMI E2-90380
7	4	2	11	DON HENLEY THE END OF THE INNOCENCE	GEFFEN GHS 2-24217
8	8	6	30	FINE YOUNG CANNIBALS THE RAW & THE COOKED	I.R.S. D-6273/MCA
⑨	NEW ▶		1	AEROSMITH PUMP	GEFFEN GHS2-24254
10	9	—	2	ELTON JOHN SLEEPING WITH THE PAST	MCA MCAD 6321
11	10	5	10	GLORIA ESTEFAN CUTS BOTH WAYS	EPIC EK 45217/E.P.A.
12	13	9	10	NEW KIDS ON THE BLOCK HANGIN' TOUGH	COLUMBIA CK 40985
13	12	15	5	WARRANT DIRTY ROTTEN FILTHY STINKING RICH	COLUMBIA CK44383
14	11	8	9	SKID ROW SKID ROW	ATLANTIC 2-81936
15	17	—	12	THE CURE DISINTEGRATION	ELEKTRA 60855-2
16	15	17	8	SOUL II SOUL KEEP ON MOVIN'	VIRGIN 91267-2
17	16	18	4	CHER HEART OF STONE	GEFFEN 2-24239
⑮	NEW ▶		1	MAZE FEATURING FRANKIE BEVERLY SILKY SOUL	WARNER BROS. 2-25802
19	18	12	21	GREAT WHITE TWICE SHY	CAPITOL C2-90640
20	22	22	14	STEVIE RAY VAUGHAN & DOUBLE TROUBLE IN STEP	EPIC EK 45024/E.P.A.
⑳	27	28	26	MADONNA LIKE A PRAYER	SIRE 2-25844/WARNER BROS.
22	19	19	6	THE B-52'S COSMIC THING	REPRISE 2-25854/WARNER BROS.
23	21	11	13	PRINCE SOUNDTRACK: BATMAN	WARNER BROS. 25936
24	14	10	16	INDIGO GIRLS INDIGO GIRLS	EPIC EK 45044/E.P.A.
25	24	20	51	BOBBY BROWN DON'T BE CRUEL	MCA MCAD 42185
26	23	23	6	SOUNDTRACK WHEN HARRY MET SALLY	COLUMBIA CK 45319
27	25	24	7	ZIGGY MARLEY & THE MELODY MAKERS ONE BRIGHT DAY	VIRGIN 2-91256
⑳	NEW ▶		1	JETHRO TULL ROCK ISLAND	CHRYSALIS F2-21708
㉑	NEW ▶		1	JEFFERSON AIRPLANE JEFFERSON AIRPLANE	EPIC EK45271/E.P.A.
30	20	14	18	10,000 MANIACS BLIND MAN'S ZOO	ELEKTRA 60815-2

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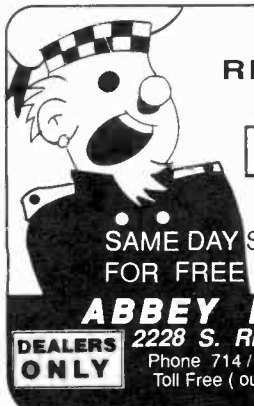


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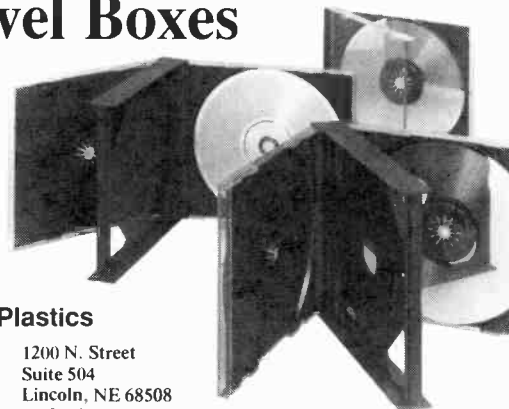


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Sub Pop Offers Singles From The Underground

BY BRUCE HARING

EVERYONE loves to get mail. And more than 600 alternative music fans now have an extra reason for looking in their mailbox every month—er, make that every six weeks, in some cases.

The Sub Pop Singles Club brings some of the country's hottest alterna-



tive 45s to your door for \$35 per year, or \$20 per half year.

In business since last fall, the club has been "putting out a lot of limited-edition type singles," according to Erica Hunter, promotions director for the label. Past blast club picks have included music by Nirvana, Tad, Pussy Galore, and a Sonic Youth/Mudhoney split 7-inch.

Sub Pop co-owner Bruce Pavitt came up with the idea of issuing a Book Of The Month-type club for singles collectors. The unique thing about Pavitt's concept is its democracy—even bands that aren't on Sub Pop can be a part of the singles club.

"Bruce would go out for beers with bands that came to town, or call up bands they like," Hunter says of the selection process. "It's basically just bands he likes."

Sub Pop issues roughly 1,500 to 2,500 singles per artist, depending on their judgment of potential sales.

"We've advertised in some fanzines, but because we really don't have 1,500 subscribers, we sell some of the singles to stores," Hunter says. "Inside the sleeve is a little blurb about the singles club."

The release schedule? "It's a little
(Continued on page 47)

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CA RACS-0120/21/22-2/\$44.98

TRACY CHAPMAN Crossroads

▲ LP Elektra 60888/NA
CA 60888/NA

THE FAT BOYS On And On

▲ LP PolyGram 838867-1/NA
CA 838867-4/NA

FLESH FOR LULU Plastic Fantastic

▲ LP Capitol C1-90232/NA
CA C4-90232/NA

HELSTAR Nosferatu

▲ LP Enigma Metalblade 73419/NA
CA 73419/NA

JOHN HIATT Y'All Caught? The Ones That Got Away

▲ LP Geffen 24247/NA
CA 24247/NA

JERMAINE JACKSON Don't Take It Personal

▲ LP Arista AL-8493/NA
CA AC-8493/NA

JAYA Jaya

▲ LP Lefrak-Moelis LMRLP-3130/NA
CA LMRCA-3130/NA

RICKIE LEE JONES Flying Cowboys

▲ LP Geffen 24246/NA
CA 24246/NA

PAPER BAG Improvised . . . My Ass

LP SST 229/NA
CA 229/NA

SYBIL Sybil

▲ LP Next Plateau PL-1018/\$8.98/NA
CA STM-1018/\$8.98/NA

TEARS FOR FEARS The Seeds Of Love

▲ LP PolyGram 838730-1/NA+
CA 838730-4/NA

THE TEXTONES Through The Canyon

▲ LP Rhino 70898/NA
CA 70898/NA

EDGAR WINTER The Edgar Winter Collection

▲ LP Rhino 70895/NA
CA 70895/NA

JAZZ/NEW AGE

PATRICK BALL O'Carolan's Dream: Celtic Harp, Vol. IV

▲ LP Fortuna 17061/NA
CA 17061/NA

SYLVAN GREY Recurring Dream

▲ LP Fortuna 17063/NA
CA 17063/NA

THE RED HOLLOWAY/CLARK TERRY SEXTET Locksmith Blues

▲ CD Concord Jazz CCD-4390/NA
CA CJ-390-C/NA

MEL LEWIS The Lost Art

▲ CD MusicMasters CD-60222/NA
CA MC-40222/NA

THE MEL LEWIS JAZZ ORCHESTRA The Definitive Thad Jones, Vol. I

▲ CD MusicMasters CD-60228/NA
CA MC-40228/NA

LITTLE MILTON What It Is

▲ LP Stax 8550/NA
CA 8550/NA

MARCIO MONTARROYOS Terra Mater

▲ CD Black Sun 15004/NA
CA 15004/NA

OTB Spiral Staircase

▲ LP Blue Note B1-93006/NA
CA B4-93006/NA

MICHEL PETRUCCIANI Music

▲ LP Blue Note B1-92563/NA
CA B4-92563/NA

TERRY RILEY/SHANGHAI FILM ORCHESTRA In C

▲ LP Celestial Harmonies 13026/NA
CA 13026/NA

STEVE ROACH, KEVIN BRAHENY, MICHAEL STEARNS Desert Solitaire

▲ LP Fortuna 17070/NA
CA 17070/NA

WARREN VACHÉ AND THE BEAUX ARTS STRING QUARTET Warm Evenings

▲ CD Concord Jazz CCD-4392/NA
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VARIOUS ARTISTS Celestial Christmas

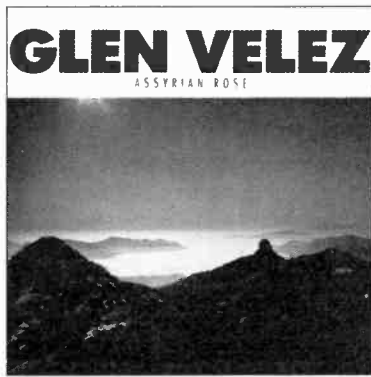
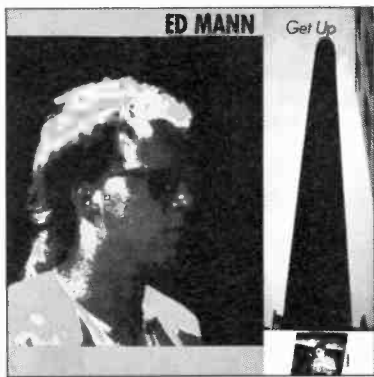
▲ LP Celestial Harmonies 45040/NA
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VARIOUS ARTISTS Jazz Sampler

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Ed Mann, percussionist and synthesist with Frank Zappa since 1977 and co-founder of the critically acclaimed Repercussion Unit (CMP31) presents his debut recording as a leader, GET UP. He is joined by fellow Frank Zappa musicians, drummer Chad Wackerman, Bruce Fowler (trombone) and Walt Fowler (trumpet), as well as bassist Doug Lunn (e.g. Brian Adams) and guitarist Mike Hoffman. "Ed Mann and friends have blended elements of jazz, R & B, pop and island music into a truly original sound, rich in rhythm and melody." Rick Mattingly - Modern Drummer Magazine.
Digital Recording / DDD — October '88



GLEN VELEZ

ASSYRIAN ROSE CMP 42
Master hand percussionist Glen Velez (frame drums, steel drum and voice), long time associate of Steve Reich and Paul Winter, unveils ASSYRIAN ROSE, his third production on CMP Records. In the company of Layne Redmond (percussion), Steve Gorn (flute), John Clark (French horn) and Howard Levy (harmonica/piano) intricate rhythms and enchanting melodies are combined to create soothingly dazzling Asian and South-American influenced tunes.
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Dolls Tower Over New York. On a recent promo trip of the States, Norwegian rockers Stage Dolls stopped by New York's uptown Tower Records. Pictured in the front row, from left, are Keith Baker, manager, Stage Dolls; Russ Solomon, Tower Records; Laura Kuntz, Northeast promotion, Chrysalis; Ed Vega, Tower Records; Paul Lanning, CEMA; and Barbara Schwartz, Northeast marketing manager, Chrysalis. In the back row, from left, are Terje Storli, Stage Dolls; Torstein Flakne, Stage Dolls; Steve Harmon, Tower Records; Steiner Krokstad, Stage Dolls; and Steve Heldt, national director of sales, Chrysalis.

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GRASS ROUTE

(Continued from page 45)

bit irregular," Hunter says, laughing. "We have a little problem with bands getting the artwork in on time, but it comes out on schedule for the most part."

The single arrives in a special Sub Pop envelope that says, simply, "Phonographic records enclosed. Handle with love." Fliers on Sub Pop products are tucked in the envelope, Hunter adds.

If you would like to join the singles elite—which now includes staffers at SST, Caroline, and Epic, among others—call 206-441-8441. Terms are "straight-up cash, checks, or money orders," Hunter says.

Coming attractions: **Honeymoon Killers** in November; **Fugazi** in December; and **L7** to begin the '90s.

HORNING IN: Breathes there a man or woman with a soul so dead as to never have craved a fix of good, old-fashioned, honest-to-God live horns?

Colorado's **Chris Daniels** and his seven cohorts (aka the **Kings**) is one of the few acts with enough brass in its gorgonzolas to hit the road as a full-fledged horn band. And the strange thing is, they're making money while doing it.

"We grossed over \$170,000 touring, and that just paid for the band," Daniels says. "The guys make about \$20,000, \$25,000 apiece. That's not great, but it's better than nothing. We're sponsored by **Coors Light**; they make T-shirts and posters and

table mats and all that stuff, and if we have an important show, they'll help with hotels and road costs."

The band also has hopes for its new album, "That's What I Like About The South," issued on **Redstone Records**. Produced by **Al Kooper**, the album features songwriting contributions from **Tom Petty** ("Depot Street") and the team of **John Hiatt** and **Mike Porter** ("Two

Hearts Like Ours").

How do eight egos peaceably co-exist in a business where power trios often claw at each other's throats?

"When a trumpet player blows on a mouthpiece, his brains are toast," Daniels says. "If you see the show, it's based around fun, not a message that you've got to hear. It's a little like having a banjo. You can't stand there with a banjo and sing, 'Oh,

death in Nicaragua.'"

Daniels and band started out sans horns. The rhythm section first united in the autumn of 1985 to back **Russell Smith**, who was embarking on a solo career after his stint with the **Amazing Rhythm Aces**.

"We toured for about a year, then Russell decided to get off the road," Daniels says. "Then we added the horn section. Why horns? I don't

know. Partly because Colorado had that kind of mix of music, and plus I went to **Berklee**; I grew up listening and loving that kind of music."

Daniels and his band mates are fiddling with a few major-label feelers, but plan to keep on the road in support of the Redstone release for the rest of the year. More information is available from Redstone, 303-781-9222.

RETAILERS PLAY UP NEW-ARTIST PROGRAMS

(Continued from page 43)

N.C., is re-evaluating its 4-year-old program to see if improvements can be made.

Earlier this year, officials at a number of record labels were expressing concern over the expense of such campaigns (*Billboard*, June 17). But record chain officials say that in their discussions with major labels cost is not an issue.

Diane Weidling, VP of marketing at the 118-unit **Hastings** chain, says the chain's **Hot Tips** doesn't always feature new artists. It can include artists like **Bonnie Raitt**, who have been around for some time without breaking through.

The September **Hot Tips** are **Katrina & the Waves**, **Dangerous Toys**, **Trevor Rabin**, **Garth Brooks**, and **Texas**.

Under the new video program, customers rent select titles on a risk-free basis. "If they don't like the title,

they get a credit," she says. On books, the chain offers a 30% discount.

Show Industries, which runs 65 **Music Plus** stores, beefed up the selection of artists in the company's **Plus Picks** program to 10-12 titles per month. The web found that customers were getting bored with the old program, which featured only one title every two weeks, says **Mitch Perless**, director of purchasing.

Music Plus also responded to customer complaints and dropped DJ embellishment from in-store tapes. "Customers can ask store employees for names of artists and titles," he says.

At the 170-unit **Record Bar** chain, officials are scrutinizing all components of the company's **No Risk** program, which has been in place for about four years, says **Bill Bryant**, advertising manager.

One issue **Record Bar** officials are focusing on is the kind of music included in the program.

"When we first started the program, we told the record companies what artists we wanted to feature," **Bryant** says. "As the program took off, the record companies started to make requests and we tried to cooperate."

But increasingly, record companies are suggesting heavy metal artists for inclusion in the program. "We don't want to turn it into a heavy metal program," he says. If **Record Bar** officials decide to limit heavy metal participation in the program, "we would try to come up with an alternative program for that type of music," **Bryant** says.

He says any changes would be made during the first quarter of 1990.

At the 85-unit **Strawberries Rec-**

ords in **Milford, Mass.**, officials are putting the finishing touches on a developing-artist program, which should be in place by October, says **Jeff Cohen**, assistant head buyer.

The company already has extensive in-store play and promotion for new artists, **Cohen** says. "What we are really doing is taking that body of advertising and streamlining it to make it more attractive and identifiable to the customer," he says. "We had a reputation for breaking new acts but it was never under one umbrella before."

Company officials want a program with "some kind of enduring effect because we want to enhance our ability to break artists," **Cohen** says.

Cohen declined to provide further details of the program, which he describes as being in the embryonic stage.

"Of all the industry meetings I have attended in the last ten years, none has proven to be as valuable in deal making and cementing overseas relationships as the Berlin Independence Days. I look forward to being there next year."

Neil Cooper, ROIR, USA

Last year the first Berlin Independence Days established itself as the leading convention for independents only in Europe, if not the world.

Neil Cooper was just one of over a thousand participants representing 450 companies from 18 countries. They rubbed shoulders with 260 media people from 15 countries, talked thingover in 12 seminars

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have much more room for many more participants and offer two different stand sizes: basic and large (includes meeting area). Telephone, telex and fax facilities

are available and there's a choice of two restaurants on site. This year, **Day Three** is to be an **Open Day**, giving exhibitors the chance to meet the public and introduce products to people outside the industry.

"Certainly the most successful first edition I ever attended and just as certainly a tremendously useful and stimulating event for any American company dealing in the field of independent music. I plan to make attending the BID a regular part of my yearly agenda."

Mark Josephson, New Music Seminar, USA

PR; Europe 1993; the chart system, distribution, media, press and promotion in Germany; special consideration of various territories including two seminars on the emergent markets of the **East Bloc**; video production; world music; management;

SHOWCASES

Live showcases will be taking place at eight of the best clubs in Berlin. Among those confirmed so far: **Kitchens Of Distinction**, **Andrew Tosh**, **Soul Destroyers**, **Primevals**, **God's Little Monkeys**, **Deja Voodoo**, **Sex Museum**, **Four Brothers**. Plus special evenings devoted to

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RETAIL TRACK

(Continued from page 44)

lysts' meeting, Lipton revealed that Strawberries plans to open 50 new stores in its existing markets—Boston, upstate New York, and the greater Philadelphia area—by the end of next year. Currently, the chain is resisting opening up new territories in order to capitalize on markets where it has effective advertising coverage, and Lipton thinks the web can fill in those areas without cannibalizing sales in existing units. More than 20 of

those target sites have been locked in with leases, and the chain has its eyes on 30 others. Lipton also reiterated LIVE's goals to expand Strawberries' involvement in video sell-through and personal computer software—goals that had been stated by **Jose Menendez**, LIVE's recently slain chairman and CEO, back when his company signed a letter of intent to buy the chain in January of this year.

ADD LIVE: Gil Wachsman, president of **Lieberman Enterprises**, also took the podium at LIVE's Sept. 13 meeting. He admitted that the rack's first three quarters of 1989 have been off projection, citing a 30% decline by music hits, but saw reason for optimism in the final quarter and in the year ahead.

One strategy, Wachsman said, would be to look for added business by improving relationships with existing customers. He cited the **Bradlees** chain, where Lieberman was "awarded the entire chain . . . for music and video product" after sharing that account with **The Handleman Co.**, as an "important victory." Similarly, he said Lieberman can add business by encouraging existing accounts to expand into new lines, or broaden selection for the lines they already carry.

Wachsman further noted that Lieberman, since being absorbed as part of LIVE, has picked up 10 key accounts, referring to the 75 stores of **Ames**, which it will soon service, as the "crown jewel" of the lot. The others: **Alco**, **Best Products**, **Kohl's**, **Child World** (where Wachsman worked before becoming Lieberman's president), **Wherehouse Entertainment**, **Highland**, **Auchon Hypermart**, **Record Shop**, and **Office Warehouse**. He predicted that diverse group of accounts can add \$60 million in sales to Lieberman's tallies. Wherehouse, for those who are wondering, gets its PC software and some of its sell-through video from Lieberman.

FAST TRACK: Among the many new Christmas-oriented offerings due in the fourth quarter is a classical/jazz fusion project called "A Nu-View Christmas With **Tom Stacy**," on **London Records'** fledgling nu-view logo. Stacy, principal English horn player for the **New York Philharmonic**, is joined on the project by **Rob Mathes**, the Chuck Mangione sideman . . . **A&M Records of Canada** has picked up distribution of the **Chameleon Music Group**. Chameleon Canada opened a Toronto-area office this month, with **Stuart Hillman** as the unit's GM . . . Attention baseball fans: If you want a great deal on Frank Viola T-shirts, go to Minneapolis. During a recent trip there, Retail Track noticed that since the American League's '88 Cy Young winner moved on to the New York Mets, his shirt has been marked down from \$12.99 to \$5.99.

KENNY G HAS A THING for Wherehouse Entertainment, or is it the other way around? **Jim Cawley**,


senior VP of sales for **Arista**, reports that a Wherehouse buy took G's "Duotones" over the triple-platinum mark—appropriate because, by coincidence, Wherehouse buys also took the album over the platinum and double-platinum marks. As for the saxman's more recent offering, "Silhouette," it was Wherehouse purchases, naturally, that brought that title to both the platinum and double-platinum levels. "None of this was planned," Cawley swears. "It was just an amazing coincidence."

Cawley adds that G and Wherehouse have a special relationship that dates back several years, with lots of contact between the two. He says Wherehouse has bought and sold twice the amount of Kenny G goods one would expect a chain of its size to move.

PERSONAL ASIDE: By proclamation of the mayor, Sept. 8 was **L.H. Mayfield Day** in Cincinnati. Congratulations, Dad, to one of the few heroes I have ever had.



The Cat's Meow. Celebrating the grand opening of two new Cat's Compact Discs, Cassettes and Records in Memphis, Hutch Carlock, chairman, and Bruce Carlock, president, hosted a reception at the company's Raleigh Springs area store for members of the Memphis music industry. Shown, from left, are Hutch Carlock; Dea Gleason, WEA Nashville sales representative; Jack Klotz, WEA Southeast sales manager; Pete Pizzalotto, WEA Memphis sales representative; Bruce Carlock; and Hayes Carlock, VP, purchasing, Cat's.



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Laurie Dancing with 3 C

As reported in *Billboard* last week, Laurie Records is not only back but it now has 3 C records to distribute all current product releases. To quote Ron Bollon, VP Sales, "Laurie Catalog sales have increased so dramatically that the move to current product became inevitable. After all our national distribution is very much in place."

During the last three months the 3 C label has signed Chuck Corby, Donna Groom, Stanley Fields and the Allen Bros. 3 C's first urban release, a duet by Chuck and Donna, is now on

urban radio in seven markets including Pittsburg and Detroit. A release by the Allen Bros. is expected shortly followed by one from Fields. The label expects to be at the top of the charts worldwide in the coming months.

3 C continues to search for new talent. Please send all inquiries to Ron Bollon at 526 Fuselage Ave., Baltimore, Md. 21221 or Bob Schwartz at 450 Livingston Street, Norwood, N.J. 07648. Bollon can also be reached at 1 (800) 344-8249 and Schwartz at 1 (800) 421-1410.

WHEREHOUSE ENTERTAINMENT CONVENTION

(Continued from page 43)

ern; **Connie Jones**, district manager, South Bay; and **Chuck Lee**. 10 years: **Barbara Ballesteros**, associate at **Leopold** (Berkeley, Calif., store under a separate name); **Carmen Buan Jr.**, corporate accounting clerk; **Steven Kariger**, product specialist, Costa Mesa, Calif.; **Karen Pearson**, manager Leopold; **Rosario Singson**, audit supervisor, corporate; **Steve Spaniel**, manager **Odyssey** (Las Vegas store under a separate name); and **Jack Witt**, manager, San Bernardino. Five years: **Tenaya Robinson**, credit card customer service, corporate; and the following California store managers: **Chris Abernathy**, Riverside; **Ginger Burdick**, Sunset & LaBrea, Hollywood; **Vicki Cappuccilli**, Glendora; **Tina Grant**, Merced; **Stacey Henderson**, Manhattan Beach; **Randall Hoag**, Mission Valley; **Yvonne Madrid**, Downey; **Sandi Sawyer**, San Diego; **Dennis Wortham**, Burbank; also, **Casey McKillop**, Tacoma, Wash.; **Dennis Pepe**, Tucson, Ariz.; and **Eric Rook**,

Tucson.

LOVE THAT LOVE: For many attendees, the naming of **Robyn Love** as store manager of the year epitomized the chain's new focus on that post. After breaking up the first night when receiving the honor, Love, who manages a San Luis Obispo, Calif., unit, was on stage the next night repeatedly as official recipient of various awards from vendors. Her rise in rank from a part-time clerk in 1983 and her all but perfect performance record impressed other managers. Her one blemish, according to a personnel record, was failing once to put out the lock bag. As LaBar introduced Love, LaBar explained, "It was that it was a busy night and Robyn was out on the floor helping out."

NOISE ABATEMENT: Some wag said Wherehouse holds its conventions near LAX so that hotel guests can't complain during award presentations. The reaction when **Kevin**

in **Hafner** took district-manager-of-the-year honors was as deafening as first-night metal act **Warrant**. The crowd was up even more the next night, leaping up on chairs as **Aerosmith** came on stage just to say hello. **Henry Droz**, head of **WEA Distribution**, which had 37 attendees, said the audience was the most spirited convention group he could recall. Entertaining live were **Syd Straw** and **Camper Van Beethoven**. Rap artist **Ice-T** also participated in award events.

NOW IT'S OUR TURN: In a white evening suit, Scott Young greeted the final-evening audience by noting that after two conventions it was time for initiating a tradition: vendor awards. Named as sales reps of the year: **Kari DiFani**, **Orion Home Video**; **Mark Kohler**, **CBS Records**; and **Larry Devani**, **Memtek Products**; and vendors **WEA** (supplier of the year); **Warner Home Video** (video supplier); and **Maxell** (special products).

VIDEO RENTAL MANAGEMENT

Spotlight

How Harnessing the Elements of Successful Management Can Drive Marketing and Merchandising Programs to Sell Through and Through and Through . . .

For many video specialty retailers, sell-through is a state of mind. Into rental from the very beginning, for the most part, they were late realizing the potential of selling, rather than renting. They know full well how suppliers of sell-through came up with the less than flattering term "rentailer." But they are catching on and catching up.

Possibly the best indication of this are the statistics coming in from American Video Assn., a buying co-op comprised retail firms with 2.1 stores each, in other words, true "mom-and-pop" video stores and the least likely to be selling video.

In AVA's latest poll, 13.8% of respondents say they are selling 21-30 tapes a month per store, compared to a year ago when the figure for this number of pieces was just 9.6%. The percentile for selling 11-20 tapes per month is also up from 16.6% to 19.5%.

All the same, small independents are still not moving large quantities of sell-through. For the stores selling 51 or more copies a month, the new percentage is 5.1%, actually down from 8.5% a year ago.

Helping boost sell-through, believe a number of retail experts, is the increasing practice of selling off previously viewed rental stock, rather than unloading them wholesale to used tape brokers. At least selling used tapes to the

store's clientele gets both the store and its customers in the selling and buying mode, and AVA statistics again look promising.

In some quantity categories, sales of used tape are doubled from a year ago. Those AVA members selling 31-40 per store per month ranked 2.3% among respondents a year ago; this year that figure jumped to 5.7%. Similarly, those stores moving 41-50 copies jumped as respondent share from 3.9% to 5% in 1989's survey.

In Easton, Pa., Bill Concevitch, VP marketing at 12-store franchise operation Mega Video, says his firm made all the usual mistakes in its first attempts at sell-through. "So often, stores just lump it in with everything else. We have gone to a different color in our racks, we will have different tile floor, different surroundings, we will have what essentially is a store within a store. Our customers will know we are offering something special, something different, sell-through video."

On the other hand, there are retailers who will make no apologies and throw it right back to the manufacturers in terms of how they got into sell-through. In Toledo, Ohio, John Day says his Video Connection chain was in sell-through from the very beginning, but primarily in mail order. The public had not been made sufficiently aware that videos could be obtained other than via rental.

In 1988, when sell-through rack firm Video Channels
(Continued on page H-8)

Applause Video Kansas City puts its employees through an extensive four-day training course which takes place in a ministore training facility inside the corporate headquarters. The course emphasizes customer service, computer skills, and sales training.
(Photo courtesy of Don Cahill).



HIRING & TRAINING: Bringing Along People With the Skill and the Will

The screening, hiring, and training of video specialty and video department employees is about as varied as the number of companies in the business, from the absentee owner of a single store to the national chain, and yet one common principle is all pervasive—developing so-called “people skills” and stressing customer service.

While training may be emphasized early in an employee’s work stint, some video store operators believe “it’s a continuing process,” says Steven Rosenburg, who along with his partner Robert Hull, own three Premier Video outlets in Atlanta. “We may have employees two, three, four years and yet they are still being trained.

“Ours is a hands-on philosophy,” Rosenburg continues. “Beyond crossing the t’s and dotting the i’s there are the mechanical processes, learning about the costs involved in operating a store, selling, and learning how to react to any given situation. I often will work with a manager myself, so will Bob. We’ll go right into the pit.”

According to Rosenburg, “Our managers have a lot of latitude, the right to change anything but the hours a store is open and prices. We have a lot of rules, but for nearly every one there is an exception,” he says, indicating a philosophy of customer service he says is epitomized by the legendary Nordstrom department store chain and as outlined by author Tom Peters at this year’s Video Software Dealers Assn. convention.

Training is one thing but getting employees in the first place is yet another, according to Beth Stampler, trainer at 30-store Applause Video, the franchisee operation in Kansas City, headed up by Don and Debbie Cahail.

Often, it is other employees who assist in recruiting. “Our managers groan when they see a valued customer becoming an employee, meaning they will be getting their rentals free,” kids Stampler, believing that employees often sense good staff talent.

Not surprisingly, the Cahails come by their near obsession with employee training and customer service naturally, through their affiliation with Allan Caplan, chairman of parent Applause. In his many talks to video store operators, Caplan emphasizes how he even insists his employees read certain books that he gives them, mostly along the lines of personal motivation and salesmanship and always including “The Power Of Positive Thinking” by Norman Vincent Peale.

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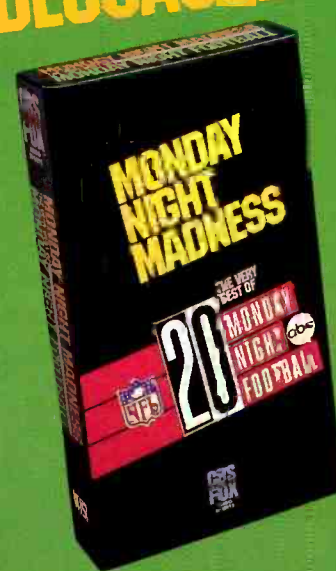
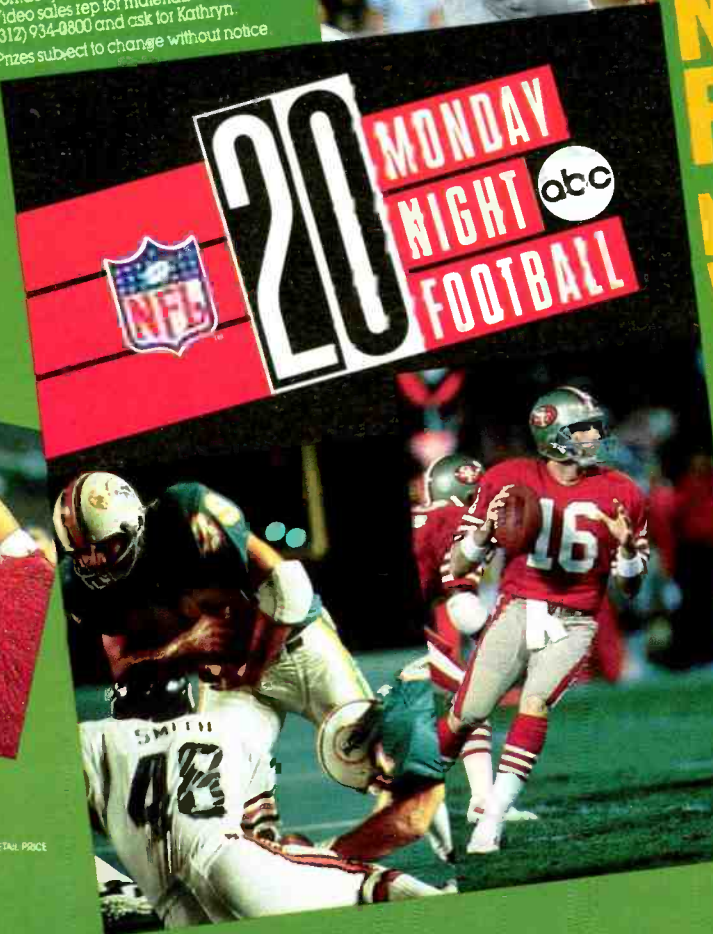
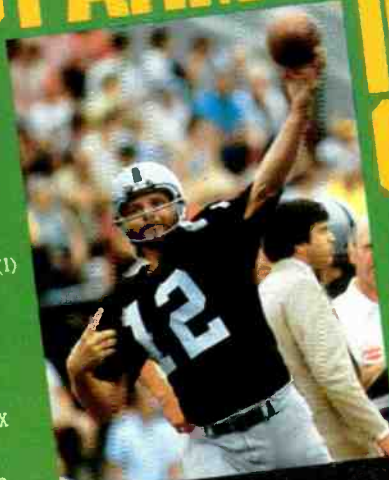
FIRST PRIZE:
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According to the Cahails and Stamper, a mock store with six terminals set up in the Kansas City headquarters of the firm has been crucial, not just in training through role-playing and critiques of check-out-counter activity, but in screening out 18% of the raw applicants, who must fit a certain profile. "We have various criteria that have to be met. Among them are listening skills, comprehension skills."

Also high on the list of qualifications is the whole gamut of people skills. "We have to see enthusiasm," says Stamper, "they have to be able to smile, to deal with the public. This is a people job."

Stamper says she realizes the Cahails' training concept differs from those chain operators believing training should occur in stores under real conditions. "But that's very disruptive to customers and it's embarrassing for the trainees," she says, adding that Kansas City Applause gets so many things out of the way before the new clerk arrives at a store.

In San Diego, Howard Bregstein looks for two qualities in employees for his single-store Cafe Video, "honesty and personality." Of the latter he says, "I'd rather they knew nothing about video. You can teach them that. You can't teach them to have a winning personality. Sure there are plenty of videophiles working in stores, but often they are kind of nerdy. This is a people business, especially for the independent where you know the customers by name, where you offer service that is no way ever matched by a Blockbuster" and the standardized superstore format.

An absentee owner from the beginning eight years ago, Bregstein's honesty requirements are crucial, he believes. At one point in the initial interview, "once a lot of the standard questions are out of the way, I pose a hypothetical. Whether it's better to steal from a bank or from the place where you are working. What I'm looking for, of course, is that it's never right to steal," says Bregstein of a screening device that often points an interview in a critical direction.

According to Bregstein, the employer who cannot delegate is apt to fail an absentee owner. "Your employees have to feel they have a stake in the business. I always back up my employees 100%, no matter if what they did cost me money, as long as they have followed procedures and then done something on their own or that they felt was called for, I back them."

Up in Hayden Lake, Idaho, Tom Daugherty, operator of North Of Hollywood, a two-store operation, stresses what he feels is one of the most difficult aspects to instill in employees, attitude. "We must really exemplify our special catering to customer satisfaction, our wish to stand out from the average video store. Always be cheerful. Exchange pleasantries. But don't become too friendly. Try to strike that happy medium that makes the customer want to return. Go the extra mile. Do the little deed that evokes warm appreciation. Try to remember names. Be complimentary. Even if you have a nasty customer, kill them with kindness; it works."

THE CRITICS ARE SINGING PRAISES FOR "BIG TIME!"

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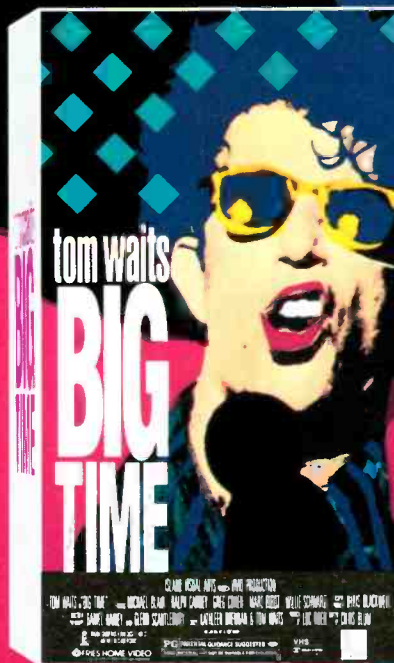
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ADDING MUSIC: Finding the Leading Edge— and Keeping Up With It

Many operators of video specialty stores adding prerecorded music feel they are in on the ground floor in terms of broadening the store's base of customers and revenue flow, if not building toward an eventual goal often characterized as a retail environment offering all forms of prerecorded home entertainment.


Pre-recorded music, however, is a complex product category, and many video specialty store operators find they want the most simple approach to it and want it to perform just as simple a role. For Video On The Ritz, on the New Jersey eastern shore in Spring Lake, co-owner Paul Waldman says the idea in adding CDs in early 1988 was to draw traffic. After seven months, CDs were added to the second store.

Waldman describes a stocking and replenishment program from Schwartz Bros. that is virtually automatic. "They come in quarterly and take inventory, pulling out anything we don't need. Other than this, all we do is call them and keep the top 30 current. With movies and Nintendo to worry about, I can't get into keeping up with music," says Waldman, nevertheless satisfied that CDs have given the two-store chain an edge. "We don't look to it to make us money and therefore our prices are fairly competitive, \$12.99 on the top 30 and nothing else more than \$14.99," he says, feeling that music helps draw younger video rental customers particularly.

The approach Waldman describes at Ritz is one that will be increasing dramatically as one-stops gradually enlarge their services and as rackjobbers turn to video stores as added outlets, claims Howard Bregstein, a veteran San Diego video store operator who recently went to work for rack firm Video Channels, heretofore specializing in racking video stores with sell-through video. He says Video Channels is on the verge of adding prerecorded music, a move he predicts will increase similar attention to video stores by traditional rack giants Handleman and Lieberman.

Away from retail firms satisfied with a rack service for music, who want to be more in control of their destiny, most say over and over how difficult it is to hire music buyers and train store staff to service music sections. This factor alone pretty much caused Los Angeles chain 20/20 Video to back out of CDs (even after altering its store front identity on three units to 20/20 Video & Music).

In Austin, Texas, Dawn Wiener, co-owner of 11-store Home Video Plus Music, frankly acknowledges that the chain was not getting its



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music sections in two stores fully off the ground until the recent hiring of a buyer who has 13 years experience with the big record/tape chains. "It's been like night and day," she says of the difference, allowing the addition of full CD and cassette sections in a third store and the racking of hit product throughout the rest of the chain.

Somewhat the same kind of thing has happened in El Paso at Major Video, according to David Lardizabal, music buyer. Only 21, Lardizabal worked as a high school student at Sound Warehouse, the giant Dallas-based combo chain, and feels he has a grasp of music. "We put in 3,700 CDs about a year ago and are about to add cassettes," he says of the music section that "sits right smack in the middle of the store."

Buying from two one-stops in the east "because prices are so much better over there," Lardizabal believes video specialty stores can gradually evolve into total home entertainment centers. "You'd be surprised at the affinity customers have for music. We're competitive and we offer a lot of the old classics. That's what new CD player owners like, to come in for their favorite Steely Dan or Fleetwood Mac."

Aside from adding music sections to an existing video store, sometimes a patchwork affair inside and no promotional value outside because it still looks like a video store, another approach entirely is to affiliate, says Gary Messenger, president of 15-store North American Video, Durham.

North American went it alone initially in adding CDs three years ago. The chain even "raided" veteran chain Record Bar for buying staff additions. But of late, Messenger is looking to open stores next door to a CD/cassette music store.

Quite another approach is to go right up against the traditional music or combo store, which is exactly what Jeffrey and Donna Fisher are doing in Glendora, a suburb of Los Angeles. Tunes Music & Video is what the Fishers call a scaled-down version of Warehouse or Music Plus, offering 2,000 titles in both CD and cassette.

On a bigger scale, the newest chain in Los Angeles, L.A. Entertainment, is also taking on the combos. This chain, a result of a merger with experienced web Video Library/Video Excitement, and Super Market Video, a grocery rack firm, is capitalizing on its long experience in video and looking for music expertise in its rack service from Lieberman.

Capping it off, Randy Einhorn, manager of the new flagship in Encino, spent five years at Warehouse.

But whether it's adding music or actually opening combination music and video stores, it still isn't for every video retailer, says Steven Rosenburg, co-owner of three Premier Video stores in Atlanta. "Each year I come to the convention bent on finding out if we should add music and to talk with those video dealers who have done so. We still haven't decided. I just hope if we do we will be getting in soon enough."

VIDEO RETAIL MANAGEMENT

Sell-Through Moves Up to the Front

(Following are the partial results of a Billboard survey.)

How do you find, select, and train competent people?

Most of our new employees are referred by our current employees. We select only those individuals that we feel will promote our corporate goal of cleanliness and friendliness. Our store managers walk each new employee through our training guide.

Fred McLean, COO; Mark Donovan, CFO; Robin May, CMO; Total Video Inc., Flint, Mich.

By using employment services. Through interested passers-by and newspapers. Usually qualified personnel will come to us of their own volition. Our training encompasses a varied mixture of classroom, observation, and hands-on experience.

Frank Slugaski, Blockbuster Video, Clark, N.J.

Musicland has interview guides, videos and training manuals. Tests must also be taken and passed.

Cindy Herrick, manager, Musicland #621, Troy, Mich.

How do you handle your inventory control and buying? What is your criteria in choosing product within your open-to-buy budget each month?

Inventory control and buying are handled by listening very closely to both of our distributors, Commtron and Major Video Concepts, heavy use of screeners, Video Forecaster, and other tools. We also use a corporate tape data base, which is currently updated and reconciled to physical inventory on a regular basis.

Total Video Inc.

Our inventory is systemically handled through our own distribution center and a formulaic adjustment based on active shelf-life. Obviously A product is given great attention with the bulk of our dollars and bought in large numbers. B product is given strong consideration after watching screeners and observing proposed marketing campaigns, box-art, etc.

Frank Slugaski

How much of your business is now sell-through (used and/or new) vs. rental? What are your future plans in regard to sell-through? Will you increase or decrease the amount of floor space allocated to sell-through?

4% of our business is sell-through. We are currently working with our distributors to increase this most important segment of our business.

Total Video Inc.

30% sell-through, 70% rental. We are poised to expand sell-through presently. We plan to increase the amount of floor space.

Frank Slugaski

20% sell-through, 80% rental. We have increased sell-through with some more floor space.

Rich Thorward, president, Home Video Plus, Glen Rock, N.J.

When a manufacturer sends you a rack or floor display for their



The music was hot. The man was wild.

▼ For a limited time only includes the Jerry Lee Lewis & Dennis Quaid music video.

▼ All music specially re-recorded by Jerry Lee Lewis.

▼ "Killer" 6 ft. 3-D singing standee available. Contact your distributor for details.

▼ Over \$14 million spent on theatrical promotion.

▼ National television ad campaign appearing before and after street date on:



"ITS DRIVING HIGH IS THE MUSIC... performed on the soundtrack by Jerry Lee Lewis himself... Dennis Quaid gives a rousing performance and Winona Ryder is outstanding..."

—Gene Shalit, NBC/TODAY SHOW



"TERRIFIC MUSIC AND OUTRAGEOUS FUN... recreates the soul-shaking, brain-rattling fun of rock-and-roll." —Coryn James, NEW YORK TIMES

"OHH WEEEE JERRY LEE!... The killer and his music are worth the experience." —Dixie Whitley, AT THE MOVIES

ORDER CUT OFF DATE: DECEMBER 5th.
STREET DATE: DECEMBER 21st.

AN ADAM FIELDS PRODUCTION A FILM BY JIM McBRIDE DENNIS QUAID "GREAT BALLS OF FIRE"
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BASED UPON THE BOOK BY MYRA LEWIS WITH MURRAY SILVER, JR. SCREENPLAY BY JACK BARAN & JIM McBRIDE

PG-13 PARENTS STRONGLY CAUTIONED Some Material May Be Inappropriate for Children Under 13 PRODUCED BY ADAM FIELDS DIRECTED BY JIM McBRIDE Prints by Deluxe

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DENNIS QUAID IS JERRY LEE LEWIS IN

GREAT BALLS OF FIRE!

product, do you use it, and if so does it help move more of that particular product?

All studio merchandising items are reviewed to ensure that they will fit into our store merchandising strategy before they are used.

Total Video Inc.

We are judicious as to which floor displays we use. It is a subjective decision. It does help move product, but we are careful not to assault our customers' eyes with too much p-o-p.

Frank Slugaski

Yes, it helps very much by drawing attention to that product. Usually a lot of product comes out in promotions and is related to the other product in some way, either by actor or company. Most video buyers know this and come in and look for that product and then it's all in the same spot. I may sell a dozen instead of one.

Cindy Herrick

Can you give us any insight into how you increase sell-through and rentals through some management technique you have developed or perfected?

As with any retailer, the only way to increase business is to create an environment in which the customer will feel comfortable. This is why our mission statement is cleanliness, friendliness, and selection.

Total Video Inc.

How can the manufacturers help you to rent or sell more product?

Manufacturers can help us rent or sell more product by increasing the communication with both the retailer and the distributor to develop a joint strategy. Our compliments go out to CBS/Fox for taking a bold step in improving communication with the retailer through implementation of an account executive program.

Total Video Inc.

If manufacturers releasing former rental product to sell-through could provide a timetable schedule so that those titles can be better planned as to when they should be moved. Of course, wider windows on PPV would be helpful.

Frank Slugaski

What do you see as the most pressing issue(s) in video retail management today and why?

Communication: We must encourage a greater dialog with the distributor and the studio to ensure that we are all working together to service the customer.

Creditability: We must work harder to establish our industry as a viable candidate for credit extension from lending institutions.

Policing: With current MPAA estimates that 10% of video retailers are involved in piracy, we, the video retailer, must take an even greater role in policing our fellow retailers to ensure that the pirates are dealt with in a much more timely fashion.

Total video store concept: We must work hard to establish in the customer's mind that the video store is the place to go to satisfy his total video needs, namely rental and sell-through.

Amortization of rental stock: We won a battle when the IRS agreed to income forecasting; however we must push for an even less burden-

(Continued on page H-8)

A BILLBOARD SUPER ISSUE JAN. 6, 1990 HOME VIDEO 1980 - 1990

ISSUE CLOSE DEC. 12, 1989

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"BILLBOARD'S GOT YOU COVERED"

SELL-THROUGH

(Continued from page H-7)

some method that is acceptable to the IRS.

PPV: We must continue to push for an agreement with the studios for a guaranteed window.

A stronger association: We must encourage that more of our members join and actively participate in the VSDA to give it the clout that it needs to effectively represent the industry.

Total Video Inc.

To someone who has a rental and sell-through store to buy less for rent or more to sell. Sometimes it depends on the movie and can be a hard decision to make.

Cindy Herrick

Maintaining the festive atmosphere associated with video stores. Locating and properly addressing ancillary products to continue to stir customer interest. These among other issues will determine the video store's future.

Frank Slugaski

HARNESSING

(Continued from page H-1)

initiated its program with a special meeting in Omaha, Day was there, along with a select few other dealers from around the country. The occasion was an all-day seminar and a chance to inspect test sites of Applause Video, headed by Allan Caplan, another pioneer in selling video.

According to Day, the whole sell-through opportunity has only recently evolved. Only now have the manufacturers come up with meaningful sell-through programs and plenty of product and, once again, Day is ready. He has just opened his first sell-through store.

For any number of single store and small chain operators, sell-through reached a flashpoint in 1988 and into early 1989 with the fall release of "E.T.: The Extra-Terrestrial," and to a lesser extent, "Cinderella." Because of price discounting by large stores, particularly price-club type stores, "E.T." became a point of intense bitterness with retailers that extended even into April in New Orleans when AVA held its annual convention.

"I think the manufacturers are finally listening to us," says John English, an AVA director and head of single store MultiVideo, in the L.A. suburb of Bellflower. At a regional meeting of the Video Software Dealers Assn. Southern California chapter, which he heads, English said manufacturer reps and distributors present promised that any wholesaler not performing rack functions would not receive the normal rack markdowns on future sell-through programs.

It's hoped this will prevent the loading in of hot sell-through titles in price club type outlets in pallet-load quantities by firms that do not essentially provide the rack function.

At the same time, more and more video retailers are taking advantage of sell-through packagers

like Flagship Entertainment. "By getting some of these hot titles netted down through rebates and premium tie-ins, free rental, cross marketing, and so on, you come up with a price that won't look so bad once K mart starts blowing them out the door on street date," says Frank Lucca, Flagship president.

In Miami, Rick Veingrad, head of three-store Video Connection, agrees. Via Flagship's assistance, Veingrad is able to show "Who Framed Roger Rabbit" not at list price \$22.99 but at a net price of \$5.45 by offering the label rebate, three rentals at a value of \$9, and finally a free ticket to a movie at \$5.50 value.

Like many independents, Howard Bregstein says, "I've been talking sell-through ever since I opened my store" eight years ago. "But I could never floor enough product to present a decent selection until Video Channels came along." According to Bregstein, he takes his cue from Lou Berg, president of Video Software Dealers Assn., and operator of two Houston stores that have emphasized sell-through for years.

"Lou said at the last convention, and I can quote him, that rental has for all intents and purposes peaked. If you aren't in sell-through, you're in a lot of trouble."

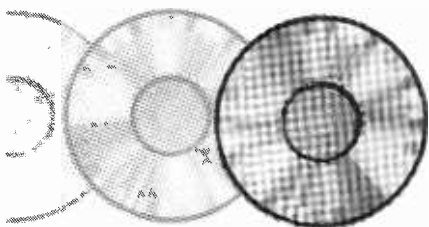
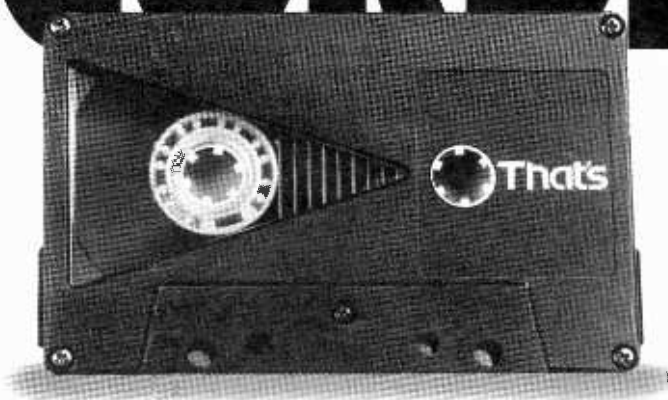
If Bregstein, operator of Cafe Video in San Diego, seems overly enthusiastic about Video Channels, it's small wonder. He works for them. But he insists his reasoning would be the same were it not so that he took a job as a regional sales representative.

"Not only do they put in the videos on consignment, they offer you plan-o-grams and a great mix, how-to, but all the other categories as well. What's even better, they are very competitive in their big programs, with the 'Land Before Time,' 'Bambi,' and 'Who Framed Roger Rabbit.' They're as competitive as the distributors and there aren't the strings attached. I checked the deal with one distributor. While they offer 100% return, you can't return until after Jan. 10. This means that if you bought in October on 30 days, you're already paying. If you got 60 days, you're paying in November. Also, there's a 10% restocking charge, and to enjoy that, all bills have to be current.

"With Video Channels, you don't pay for it unless you sell it."

In Hayden Lake, Idaho, Tom Daugherty, head of two-store North Of Hollywood and of AVA, still feels somewhat snake-bitten by the "E.T." experience. "We did sell some pieces and it taught us a lot about taking sales deposits and the whole sell-through process. But we're a lot more conservative this year in regard to 'Bambi,' 'The Land Before Time,' 'Who Framed Roger Rabbit,' and 'Wizard Of Oz' because of what the discounters did before. We're going to sell some pieces, but maybe 30-50, not the 150 pieces they're talking about for our size dealer. In the case of 'Wizard Of Oz,' I might not have brought it in except that we are getting it from Video Channels. Sell-through is more and more predominant," summarizes Daugherty, but he still has some carryover skepticism.

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Indie Vid Supplier Goes To Movies JCI Joins J2, Knapp In Theatrical Trend

BY JIM McCULLAUGH

LOS ANGELES JCI Video here is the latest independent special-interest programming supplier to join the trend of adding movie product to its catalog.

A joint distribution agreement between JCI and New York's Angelika Films is producing the JCI Cinema label.

In recent months, two other major special-interest suppliers—J2 Communications and Wood Knapp Video—have added feature product.

J2, for example, picked up movie rights to such titles as "On Golden Pond" via a deal with ITC, while Wood Knapp Video, which entered the nontheatrical market with the fitness-oriented "Angela Lansbury: Positive Moves," has licensed a series of vintage catalog film titles from United Artists' catalog.

Jim Jimirro, J2 president, says the trade can expect more ITC feature product in December from his company, as well as feature product from two additional sources—King Features and NBC—with which the company has deals.

Two titles are set for immediate release on the "upscale" JCI Cinema label, according to JCI president Jerome Bowie, including "We The Living," a two-volume set of the restored film version of the Ayn Rand novel, which will retail for \$79.95; and "Singing The Blues In Red," a work of British director Ken Loach.

JCI Cinema titles scheduled for first quarter 1990 release include "Emma's Shadow," "All My Good Countrymen," "Shell Shock," "The Big Blue," and "Bail Jumper."

"JCI's strength," says Bowie, "is based on not only selection of product but long-term marketing. We've created a niche with target audiences and then broadened. Now we'll go to the rental market

and offer the marketing support to back it up." JCI is readying a number of trade "sales tools" to back the product, he says. The company is also looking at the arrangement as the "first in a series of deals for movie product, and we're actively looking."

And JCI, he adds, "is not a company that needs to always do extraordinary numbers to be a success. Numbers like 5,000-10,000 units each is a good amount for this product. And since our approach is long-term, those numbers are very attainable. Remember, we still work product we've had on the market for five years."

Included in JCI's 5-year-old nontheatrical programming catalog are sports, fitness and health, and cooking lines. Just being added is an educational "Video Wonders" line for preschool children via a licensing arrangement with Troll and Childsplay.

JCI now has about 50 titles in its nontheatrical catalog. Its best sellers are the first three Kathy Smith fitness tapes, "Jazzercise," and several Judy Misset fitness tapes, including "Fitness Formula." "Yes, You Can Microwave" is also a substantial seller.

"We've been pleased with the movie product we've introduced," says J2's Jimirro. The initial releases were ITC's "On Golden Pond," "The Last Unicorn," and "Blood Money."

"We're coming out with a number of new ITC movies," he says, including "The Ann Jillian Story," "Sadie & Son," and "Christmas Comes To Willow Creek." Street date is Dec. 7 and all titles will be rental-priced.

J2 has also picked up rights from ITC for "Return Of The Pink Panther," the second in the Inspector Clouseau series starring Peter Sellers. The street date for that title is Jan. 25.

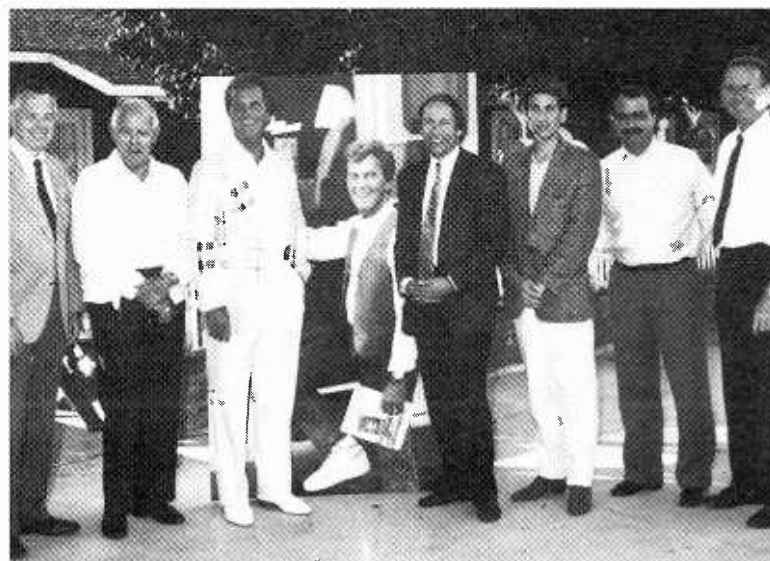
Another title will be the "Dangerous Lives" miniseries, based on

former Philippines president Ferdinand Marcos, which debuted on HBO. No video release date has been firmed for that title.

"This is a normal expansion for us," says Jimirro. "Even though we started as a nontheatrical company, no one ever said we were always going to do one thing. We still love the nontheatrical business. Frankly, however, it's nice to be selling product to retailers for \$79.95 and groove into the rental store as well as the mass merchant, where we have made tremendous strides."

From NBC, J2 has picked up "Convicted: A Mother's Story." And from King Features, J2 has acquired "Women Of Brewster Place," which stars Oprah Winfrey and Cicely Tyson. Street date is Dec. 21.

"We've got quite a few suppliers now and we'll be open to more acquisitions as well," Jimirro says.



On The Road Again. Pat Boone, third from left, was on hand recently at Traveland, Irvine, Calif., for a premiere screening of his new special-interest video, "Pat Boone Hits The Road," a look at recreational vehicles and the RV lifestyle. Attending the RV sales facility reception, which was one location for the video shoot, were, from left, Ed Pope, Traveland owner; Bill Whitley, owner of Sunset Motors RV dealership; Boone; Mickey Shapiro, M.R.S. Enterprises president and tape producer; Marc Hirsh, M.R.S. marketing director; Tim Swift, Boone's manager; and Ron Crump, Traveland director, technical services. Distributing the tape for M.R.S. is The Maier Group.

FOR WEEK ENDING SEPTEMBER 30, 1989

Billboard

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TOP MUSIC VIDEOCASSETTES™

Compiled from a national sample of retail store sales reports.

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Type	Suggested List Price
1	1	7	HANGIN' TOUGH	CBS Music Video Enterprises 14V-49028	New Kids On The Block	1989	SF	14.95
2	2	13	DELICATE SOUND OF THUNDER	CBS Music Video Enterprises 24V-49019	Pink Floyd	1989	C	24.98
3	3	11	2 OF ONE ▲	Elektra Records Elektra Entertainment 40109-3	Metallica	1989	SF	9.98
4	4	91	\$19.98 HOME VID CLIFF'EM ALL! ▲	Elektra Records Elektra Entertainment 40106-3	Metallica	1987	C	19.98
5	6	9	FIGHT THE POWER-LIVE	CBS Music Video Enterprises 19V-49020	Public Enemy	1989	C	19.98
6	14	21	NEIL DIAMOND'S GREATEST HITS-LIVE ▲	CBS Music Video Enterprises 19V-49014	Neil Diamond	1988	C	19.98
7	5	35	MOONWALKER ▲ ^B	Ultimate Production CBS Music Video Enterprises 49009	Michael Jackson	1988	LF	24.98
8	8	17	MICHAEL JACKSON: THE LEGEND CONTINUES ...	Motown Prod./Optimum Prod. Vestron Musicvideo 5358	Michael Jackson	1989	D	15.98
9	16	31	PINK FLOYD AT POMPEII	Vestron Musicvideo 1008	Pink Floyd	1986	C	19.95
10	7	9	HARD N' HEAVY VOLUME 2	MPI Home Entertainment MP 1677	Various Artists	1989	D	19.95
11	NEW ▶		THE HAUNTED FISH TANK	BMG Video 9835	Love And Rockets	1989	LF	16.98
12	10	11	SUBSTANCE 1989	Warner Reprise Video 38152	New Order	1989	LF	16.98
13	9	23	OIDIVNIKUFESIN N.F.V. ●	Megaforce Worldwide Island Visual Arts 50135-3	Anthrax	1988	C	19.98
14	NEW ▶		LITA	BMG Video 9834	Lita Ford	1989	LF	16.98
15	13	61	DEF LEPPARD: HISTORIA ▲ ²	Bludgeon Riffola, LTD. PolyGram Music Video 080359-3	Def Leppard	1988	LF	24.95
16	17	5	THE WHO ROCKS AMERICA: 1982 AMERICAN TOUR	CBS-Fox Video 6234	The Who	1982	C	14.98
17	11	25	LIVE IN CONCERT-THE 'OUT OF THE BLUE' TOUR ▲	Atlantic Records Inc. Atlantic Video 50133-3	Debbie Gibson	1989	C	19.98
18	12	7	HARD N' HEAVY VOLUME 1	MPI Home Entertainment MP1676	Various Artists	1989	D	19.95
19	NEW ▶		THIS IS THE FIRST 20 YEARS	Virgin Music Video 50136-3	Jethro Tull	1989	D	19.98
20	NEW ▶		JULIO IGLESIAS IN SPAIN	CBS Music Video Enterprises 19V-49836	Julio Iglesias	1989	C	19.98

● RIAA gold certification for theatrical films, sales of 75,000 units or suggested list price income of \$3 million (30,000 or \$1.2 million for nontheatrical made-for-home-video product; 25,000 or \$1 million for music video product). ▲ RIAA platinum certification for theatrical films, sales of 150,000 units or suggested list price income of \$6 million (60,000 or \$2.4 million for nontheatrical made-for-home-video product; 50,000 units or a value of \$2 million for music video product). Titles certified prior to Oct. 1, 1985, were certified under different criteria.) SF short-form. LF long-form. C concert. D documentary.



Executive Moonlighting. Paul Culberg, executive VP of RCA/Columbia Pictures Home Video, takes time out to give actress Cybill Shepherd the marketing lowdown for her film "Chances Are." The movie, due Nov. 2, is part of RCA/CPH's Laughing Stock comedy promotion.

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Condor Soars With Spanish Sell-Thru Vids Media Arm Expands To Serve Hispanic Market

BY JIM McCULLAUGH

LOS ANGELES Media Home Entertainment's Condor Video, the only mainstream home video label to specifically address the Hispanic market, has begun to cultivate Hispanic "sell-through," is expanding its distribution, and is beginning to license such non-Media feature titles as "Bill & Ted's Excellent Adventure" for day-and-date Spanish subtitled.

"The Spanish market has been a rental market for most of its young life," says Condor Video GM Rafael Rivera. "But now, because of what's happening in the general market, we are finding that Latinos have begun to build video libraries. We want to make it affordable for them to not only buy original Spanish-language product at competitive sell-through prices but mainstream, subtitled features as well. It's just beginning to happen."

The focal point of the new emphasis on sell-through is the introduction of 10 30-minute specials under the new Jalapeño Con Salsa label at \$14.95 each. Each tape is an edited version of a series of one-hour "Bravisimo" musical variety specials produced in 1983 for ABC TV.

Rivera says that Latinos are spending about \$600 million annually in the U.S. on music product, with only \$100 million of that going to pure Spanish performers.

He also says there are about 5.5 million Hispanic homes in America. Of that, VCR penetration is said to be 60%, or 3.5 million.

"Since the Hispanic market is generally several years behind the general market, there is nothing but growth in the next few years. The general VCR market may be flat but it's getting higher and higher in the Hispanic market.

Spanish consumers are getting more sophisticated every day," he says.

Condor, says Rivera, wanted to "target the young, upscale Hispanic market," thus the rationale for the Jalapeño Con Salsa label. The "Bravisimo" product, he says, not only fits the more traditional Hispanic community but also
(Continued on page 54)



Modern Price. John Lone, left, and Geraldine Chaplin star in "The Moderns," set in the Parisian jazz age of 1926. The title has been repriced by Nelson Entertainment to \$19.95 and will arrive in stores in October.

Spots Will Appear On 'Mario Bros.' Series, 'Zelda' Vids GoodTimes/KK Tapes Roll With Nestle Ads

NEW YORK GoodTimes/Kids Classics and Nestlé Quik are partnering for the video company's upcoming Nintendo-based "Super Mario Bros. Super Show" video series.

A 30-second Nestlé Quik commercial will appear on the six "Super Mario Bros. Super Show" and two "Legend Of Zelda" cassettes, which are due to be released this month.

Each tape will also contain two coupon inserts good toward future

purchases of Nestlé Quik. Consumers will be alerted to the offer via a sticker on the package.

Priced at \$9.95 each, the six "Super Mario" titles are "Mario's Flying Carpet," "Mario Meets Koopzilla," "King Mario Of Cramalot," "The Great Gladiator," "Butch Mario & The Luigi Kid," and "The Great BMX Race."

The two "Legend Of Zelda" titles are "The Ringer" and "Sing For The Unicorn." Each 30-minute video, a combination of live action

and animated sequences, is produced by Dic Enterprises.

GoodTimes/Kids Classics says the videos will have distribution in more than 50,000 retail outlets nationally, including video stores, supermarkets, record chains, book chains, and mass merchants.

In other company developments:

•Kids Classics has inked an exclusive licensing contract with Stan & Jan Berenstain to manufacture, market, and distribute five animated specials based on the "Berenstain Bears." The first two titles—"The Berenstain Bears Meet Big Paw" and "The Berenstain Bears Christmas Tree"—will be released Oct. 29 at \$9.95 each.

•GoodTimes Home Video will release "Stress Free Workout," the third title in its Susan-Anton-starring "Slimatics" series. The title is priced at \$12.95 and the company says distribution will cover 25,000 outlets, including record chains, book chains, and mass merchandisers. The title will also be sold through RCA/Columbia Pictures Home Video's traditional video wholesaler network.

•GoodTimes will release an eight-volume Bible series, consisting of a four-part series titled "The Life Of Jesus," a three-part series titled "Stories Of The Bible," and "Mysteries Of The Bible," volume one. Each cassette will be priced at \$9.95.



What Ya Gonna Rent? Sigourney Weaver, Bill Murray, Harold Ramis, Dan Aykroyd, and Ernie Hudson greet the supernatural once again in the recent summer megahit, "Ghostbusters II." RCA/Columbia Pictures Home Video plans a Nov. 22 release at an \$89.95 list.

FOR WEEK ENDING SEPTEMBER 30, 1989

Billboard

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TOP SPECIAL INTEREST VIDEOCASSETTES SALES

Compiled from a national sample of retail store sales reports.					
THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE	Program Supplier, Catalog Number	Suggested List Price
RECREATIONAL SPORTS™					
★★ NO. 1 ★★					
1	2	27	MICHAEL JORDAN: COME FLY WITH ME	CBS-Fox Video 2173	19.98
2	5	31	SPORTS ILLUSTRATED'S 25TH ANNIVERSARY SWIMSUIT VIDEO	HBO Video 0234	19.99
3	9	143	AUTOMATIC GOLF ▲ ◇	Simitar Entertainment, Inc. VA 39	14.95
4	7	9	MICKEY MANTLE: THE AMERICAN DREAM COMES TO LIFE	Fox Hills Video MO92453	19.95
5	6	43	THE ALL NEW NOT-SO-GREAT MOMENTS IN SPORTS	HBO Video 0025	14.99
6	4	15	SPORTS ILLUSTRATED-GET THE FEELING WINNING	HBO Video 0092	14.99
7	1	19	DORF'S GOLF BIBLE	J2 Communications J2-0042	29.95
8	15	23	FOOTBALL FOLLIES	Fox Hills Video	19.95
9	3	115	DORF ON GOLF ◆	J2 Communications J2-0009	29.95
10	12	15	MUHAMMAD ALI BOXING'S BEST	HBO Video 069	19.99
11	19	121	THE BEST OF THE FOOTBALL FOLLIES	Fox Hills Video	19.95
12	14	41	MIKE TYSON'S GREATEST HITS	HBO Video 0088	19.99
13	13	9	LEONARD/HEARNS SAGA	CBS-Fox Video 2287	19.98
14	10	3	THE SMOTHERS BROTHERS YO-YO MAN INSTUCTIONAL VIDEO	Kodak Video Programs 192-2079	19.95
15	NEW ▶		BASEBALL THE RIGHT WAY: FIELDING FOR KIDS	Parade Video	14.95
16	8	69	WINNING BASKETBALL WITH LARRY BIRD	Kodak Video Programs 8118770	19.95
17	11	115	ARNOLD PALMER: PLAY GREAT GOLF VOLUME 1	Vestron Video 2038	39.98
18	18	9	BASEBALL THE RIGHT WAY: PITCHING FOR KIDS	Parade Video	14.95
19	16	51	NFL TV FOLLIES	Fox Hills Video	19.95
20	20	21	DAZZLING DUNKS AND BASKETBALL BLOOPERS	CBS-Fox Video 2229	14.98
SELF IMPROVEMENT™					
★★ NO. 1 ★★					
1	1	15	SWAYZE DANCING	First Run Video FRV-130	NL
2	15	13	RAND MCNALLY'S VIDEOTRIPS: A GUIDE TO SAN FRANCISCO	Best Film & Video Corp.	19.95
3	15	13	RAND MCNALLY VIDEOTRIPS: A GUIDE TO HAWAII	Best Film & Video Corp.	19.95
4	4	3	2 LOTUS 1-2-3 INTRODUCTION	The Video Professor	19.95
5	NEW ▶		RAND MCNALLY VIDEOTRIPS: A GUIDE TO NEW YORK CITY	Best Film & Video Corp.	19.95
6	7	13	LAURA MCKENZIE'S TRAVEL TIPS-HAWAII	Republic Pictures Corp. H-7352-1	24.95
7	8	15	MONEY MAGAZINE: MAKING YOUR MONEY COUNT	HBO Video 011	19.99
8	5	3	LOTUS 1-2-3 LEVEL II	The Video Professor	19.95
9	10	13	FODOR'S HAWAII	Random House Home Video	19.95
10	14	15	RAND MCNALLY VIDEOTRIPS: A GUIDE TO BERMUDA	Best Film & Video Corp.	19.95
11	13	5	WORDPERFECT LEVEL II	The Video Professor	19.95
12	6	5	INTRODUCTION TO DBASE III PLUS	The Video Professor	19.95
13	11	15	WEIGHT WATCHER MAGAZINE: GUIDE TO A HEALTHY LIFESTYLE	Vestron Video 2028	29.98
14	12	15	PREVENTION MAGAZINE: SMART HEART	Best Film & Video Corp.	19.95
15	15	9	JULIA CHILD: VEGETABLES	Random House Home Video	29.95

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The record business was at its peak in 1977: At that time, we were one of the leading one-stops in the country. Always looking to the future, we started distributing Beta and VHS cassettes to a select few record stores in the Chicagoland marketplace, as there were no video software stores established yet.

genuses at this type of merchandising. It is a natural tie-in and can start a whole new business for the video retailer.

In the record business, all stores would have the same hit album. Price was one of the few factors that separated retailers from each other. Realizing this, the aggressive retailers got into accessory items, blank tapes, phonograph needles, childrens books and cassettes, T-shirts, and posters. Retailers have that opportunity in the video business and "Batman" can be that catalyst.

Don't forget CBS/FOX has released the original "Batman" starring Adam West and it's a hit. Prince's soundtrack of "Batman" has been #1 on the Billboard charts. Many stores are merchandising video right along with the audio soundtrack. It is a natural tie-in and well worth the investment. A few of the soundtracks available on both video and audio are "Batman", "Ghostbusters 2", "Gone With The Wind", "Rain Man", "Working Girl", "Bambi", "Beaches", "Roger Rabbit", "The Wizard of Oz", "Bird", "Lawrence of Arabia", "Pet Semetary", "Nightmare on Elm Street" and "A World Apart".

Sleeper of the Month:

Every month, one of the objectives is to introduce a movie that got little publicity and very few screens, but is worth ordering for your customers. This month's sleeper is "A World Apart" from Media Home Entertainment.

Barbara Hershey gives the performance of her career. Hershey plays a journalist in South Africa, in the police state, circa 1963. A very idealistic person, she defies the government of South Africa because she will not stand for the inhumanities brought upon the black populace. She is arrested and thrown in solitary confinement where she is truly a world apart from everyone. This movie was the hit of the Cannes Film Festival. Hershey won the best actress award for her performance. She is an actress who has never shunned a difficult role, and her wide range of roles have included "Shy People", "Beaches", "Tin Men", "Hannah And Her Sisters", and "The Last Temptation of Christ". "A World Apart", truly one of the best movies of 1988 will be available October 18.

Next month our reviews will include the newly restored version of "Lawrence of Arabia", "The Prime of Miss Jean Brodie", "Scandal", "Lost Angels", "Who Framed Roger Rabbit", new music videos such as Janet Jackson and some new marketing concepts to enable all of us to move forward in this exciting world of video.

All things considered... Jeff started in the record business in 1967 and formed Video Unlimited, a division of Sound Unlimited in 1977. He's currently Vice President of Advertising & Promotions for Baker & Taylor Video.

Jeff can be heard the last Friday of every month on the Roy Leonard Show, WGN Radio, 720 in Chicago. Jeff can also be heard every Thursday morning on the Roy Leonard Show.

If you have any questions for Jeff on videos you can't find or news about the business, write to:

Jeff Tuckman
Baker & Taylor Video
8140 N. Lehigh
Morton Grove, IL 60053

Baker & Taylor Marketing Tips:

With all the merchandise available on "Batman", it would be profitable to set up a "Batman" display in your stores next to the videos. Impulse items work. Supermarkets are

BAKER & TAYLOR Video
a GRACE Distribution company



TOP VIDEOCASSETTES SALES

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating	Suggested List Price
1	1	123	THE WIZARD OF OZ: THE FIFTIETH ANNIVERSARY EDITION ▲◆	MGM/UA Home Video 60001	Judy Garland Ray Bolger	1939	G	24.95
2	4	3	THE BEST OF EDDIE MURPHY: SATURDAY NIGHT LIVE	Eddie Murphy Television Enterprises, Inc Paramount Home Video 12741	Eddie Murphy	1989	NR	19.95
3	2	13	PINK FLOYD: DELICATE SOUND OF THUNDER	CBS Music Video Enterprises 24V-49019	Pink Floyd	1989	NR	24.98
4	3	62	LETHAL WEAPON	Warner Bros. Inc. Warner Home Video 11709	Mel Gibson Danny Glover	1987	R	19.98
5	14	3	BATMAN: THE MOVIE	Playhouse Video 1470	Adam West Burt Ward	1966	NR	19.98
6	6	7	NEW KIDS ON THE BLOCK: HANGIN' TOUGH	CBS Music Video Enterprises 14V-49022	New Kids On The Block	1989	NR	14.95
7	8	35	JANE FONDA'S COMPLETE WORKOUT	Jane Fonda Warner Home Video 650	Jane Fonda	1989	NR	29.98
8	12	141	CALLANETICS ▲◆	Callan Productions Corp. MCA Home Video 80429	Callan Pinckney	1986	NR	24.95
9	5	8	BEETLEJUICE	Warner Bros. Inc. Warner Home Video 11785	Michael Keaton	1988	PG	19.95
10	7	15	ROBOCOP	Orion Pictures Orion Home Video 8610	Peter Weller Karen Allen	1987	R	19.98
11	9	18	PLAYBOY WET AND WILD	HBO Video 0277	Various Artists	1989	NR	19.99
12	10	50	CINDERELLA	Walt Disney Home Video 410	Animated	1950	G	26.99
13	13	19	MICHAEL JACKSON: THE LEGEND CONTINUES...	Motown Prod./Optimum Prod. Vestron Musicvideo 5358	Michael Jackson	1989	NR	15.98
14	16	17	PLAYMATE OF THE YEAR VIDEO CENTERFOLD 1989	HBO Video 0065	Kimberley Conrad	1989	NR	19.99
15	11	12	METALLICA: 2 OF ONE ▲	Elektra Records Elektra Entertainment 40109-3	Metallica	1989	NR	9.98
16	18	46	GHOSTBUSTERS ▲	RCA/Columbia Pictures Home Video 6-20413	Bill Murray Dan Aykroyd	1984	PG	29.95
17	20	2	PLAYBOY VIDEO CENTERFOLD-DUTCH TWINS	HBO Video 0309	Karin & Marjam van Breeschooten	1989	NR	19.99
18	21	88	DIRTY DANCING	Vestron Pictures Inc. Vestron Video 6013	Patrick Swayze Jennifer Grey	1987	PG-13	24.98
19	17	157	RAIDERS OF THE LOST ARK	Paramount Pictures Paramount Home Video 1376	Harrison Ford	1981	PG	14.95
20	25	27	PLAYBOY'S SEXY LINGERIE	HBO Video 0156	Various Artists	1989	NR	19.99
21	22	47	E.T. THE EXTRA-TERRESTRIAL	Amblin Entertainment MCA Home Video 77012	Henry Thomas Dee Wallace	1982	PG	24.95
22	19	12	THE BEST OF GILDA RADNER	Broadway Video Warner Home Video 35148	Gilda Radner	1989	NR	19.98
23	15	5	WOODSTOCK	Warner Bros. Inc. Warner Home Video 11762	Various Artists	1970	R	29.98
24	39	8	PUBLIC ENEMY: FIGHT THE POWER-LIVE	CBS Music Video Enterprises 19V-49020	Public Enemy	1988	NR	19.98
25	26	11	NEW ORDER: SUBSTANCE 1989	Warner Reprise Video 38152	New Order	1989	NR	16.98
26	RE-ENTRY		INDIANA JONES AND THE TEMPLE OF DOOM	Paramount Pictures Paramount Home Video 1643	Harrison Ford Kate Capshaw	1984	PG	14.95
27	34	91	LADY AND THE TRAMP	Walt Disney Home Video 582	Animated	1955	G	29.95
28	32	2	RAIN MAN	MGM/UA Home Video 901648	Dustin Hoffman Tom Cruise	1988	R	89.95
29	NEW		LOVE AND ROCKETS: THE HAUNTED FISH TANK	BMG Video 9835	Love And Rockets	1989	NR	16.98
30	36	16	DISNEY'S SING ALONG SONGS: FUN WITH MUSIC	Walt Disney Home Video 451	Animated	1989	NR	14.95
31	35	16	NUTS ABOUT CHIP 'N' DALE	Walt Disney Home Video 447	Animated	1989	NR	14.95
32	23	75	STAR TREK IV-THE VOYAGE HOME	Paramount Pictures Paramount Home Video 1797	William Shatner Leonard Nimoy	1986	PG	14.95
33	38	8	DAFFY DUCK'S QUACKBUSTERS	Warner Bros. Inc. Warner Home Video 11807	Animated	1988	G	19.95
34	37	21	DAZZLING DUNKS AND BASKETBALL BLOOPERS	CBS-Fox Video 2229	Marv Albert Frank Layden	1989	NR	14.98
35	29	170	STAR TREK II: THE WRATH OF KHAN ▲◆	Paramount Pictures Paramount Home Video	William Shatner Leonard Nimoy	1982	PG	14.95
36	24	10	I LOVE LUCY: VOLUME 1	CBS-Fox Video 2301	Lucille Ball Desi Arnaz	1952	NR	14.98
37	27	121	STAR TREK III: THE SEARCH FOR SPOCK	Paramount Pictures Paramount Home Video 1621	William Shatner DeForest Kelley	1984	PG	14.95
38	30	31	MICHAEL JORDAN: COME FLY WITH ME	CBS-Fox Video 2173	Michael Jordan	1989	NR	19.98
39	31	2	SHANE	Paramount Pictures Paramount Home Video 6522	Alan Ladd	1953	NR	14.95
40	28	89	STAR TREK: THE MOTION PICTURE ▲◆	Paramount Pictures Paramount Home Video 8858	William Shatner Leonard Nimoy	1980	G	14.95

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VIDEO REVIEWS

This column offers a critical look at recent nontheatrical video releases. Suppliers interested in seeing their cassettes reviewed in this column should send VHS cassettes to Richard T. Ryan, Billboard, 1515 Broadway, New York, N.Y. 10036. Please include the running time and suggested retail price.

"Santa Bear's First Christmas," Vestron Video, 25 minutes, \$14.98.

He's back—that charming little polar bear who is on a first-name basis with Santa Claus. Kelly McGillis narrates the story of "Santa Bear's First Christmas" and tells us how the little cub got his name. Separated from his parents, Santa Bear is befriended by a small girl and her grandfather. When the grandfather falls ill, it is up to the cub to save the day, and he does so with a helping hand from his namesake.

A heartwarming tale, this one is certain to be a hit with youngsters between the ages of three and six. Given the success of all the licensed Santa Bear products, the smart retailer would be well advised to place this title on his holiday shopping list.

RICHARD T. RYAN

"Portraits Of The National Parks: Acadia," American Visions, 30 minutes, \$19.95.

Located on the coast of Maine, Acadia is the only national park that was entirely donated from privately owned land. A relatively small park by comparison with some of the others, such as Yellowstone, Acadia still has a great deal to offer. Viewers will delight in the juxtaposition of the fierce Atlantic with the more tranquil ponds and streams further inland.

Again, the best thing about this program is the absolutely breathtaking camera work. Granite cliffs, wild-life, raging seas, and quiet carriage trails have all been faithfully recorded and the result is a complete portrait of one of the country's most unusual national parks.

The program should have strong appeal in the Northeast and with nature lovers. It also would make a nice Christmas gift.

R.T.R.

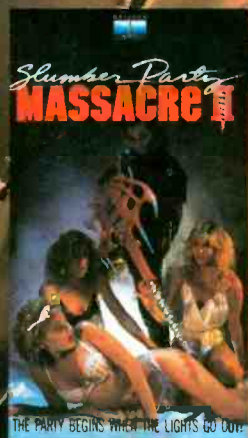
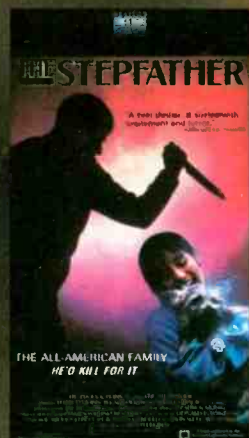
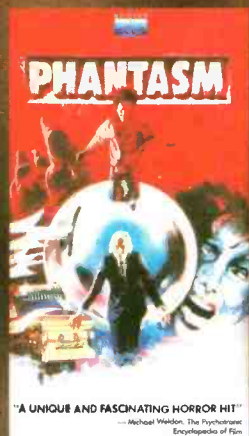
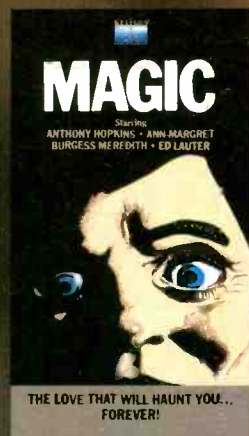
"Portraits Of The National Parks: The Great Smoky Mountains," American Vision, 30 minutes, \$19.95.

Anyone who loves nature and breathtaking photography is certain to appreciate this look at one of the country's most beautiful national parks. A series of still shots shows viewers the hidden coves and quiet streams that are the essence of these preserves.

An accompanying score is a perfect complement to the photography. However, the narration pushes the artiness a bit too far. Some scenes don't need words—they speak for themselves. Also, scant information about the park is given. The strength of the program is the first-rate camera work.

Strong regional appeal should help this program in the South. Nature buffs will certainly enjoy it, but this is less a guide to the park and its facilities than it is a look at the beauty of the park.

R.T.R.



**THEY'VE
COME BACK
TO HAUNT
YOU.
AT A LOWER
PRICE.**

We're breathing new life into some deadly videos. Now you can watch some of your favorite actors shake, quiver and tremor with terror for just **\$14.98**

And no one can do it quite like Ann-Margret, Jamie Lee Curtis and Shelley Hack.

So enjoy some teeth-chattering, nail biting entertainment. (At least the price won't scare you.)

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PSYCHIC KILLER

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SWAMP THING

STREET DATE:
SEPTEMBER 28, 1989

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ORION
HOME VIDEO

Majestic Vid Magazine Ships To Test Markets In Colo., Ind. Persona Makes Its First Public Appearance

LOS ANGELES Persona Video Magazine, a new mass-market "videodical," has shipped 30,000 units to test markets in Colorado and Indiana, according to the tape's publisher, Majestic Video.

It will be available in upward of

EIA Shows Color TV, Camcorder, VCR Sales Up

WASHINGTON, D.C. The Electronics Industries Assn.'s Consumer Electronics Group says sales to dealers of color TVs, camcorders, and VCRs were up again in August after a sluggish July. Projection TVs, however, show a declining trend.

Home VCRs tallied sales of 928,739 units in August 1989, compared with 856,322 units during the same month last year, an 8.5% increase. Year-to-date home VCR totals, however, show sales of 6,388,473 units, contrasted with 6,831,468 units at the same time last year, a 6.5% dip.

Camcorder sales in August were 155,800 units, as opposed to 150,975 during the same month last year, a 3.2% rise. Year-to-date camcorder totals are 1,170,665, compared with 1,083,453 last year, an 8% increase.

Color TV sales in August this year were 1,557,576 units, 0.1% over August 1988's 1,555,563 units. Year-to-date sales of color TVs show a unit total of 13,097,156, as contrasted with 11,769,104 in August 1988, an 11.3% increase.

The only video hardware category that is down is projection TVs. Sales in August were 17,961 units, as compared with 19,077 units during the same month last year. Year-to-date totals reveal sales of 125,174 units, down from 153,690 in August 1988, an 18.6% dip.

600 retail outlets representing up to 2,300 checkout stands in the following Colorado cities: Denver, Boulder, Colorado Springs, and Fort Collins.

In Indiana, it will be sold in about 450 retail outlets representing up to 2,000 checkout stands in Indianapolis, Bloomington, Terre Haute, and Anderson.

Charles-Terry Goldstein, chief executive of Majestic Video, says the \$4.95-list tape, which also functions as a "reusable T-120 cassette," is still set to roll out nationally next February.

The first issue features such celebrities on the front cover packaging as Joanna Kerns, David Hasselhoff, and Fred Dryer.

All together, there are about 95 minutes of editorial material on the

cassette and 10 minutes of ads.

Initial advertisers, which paid up to \$3,500 for a 30-second spot, include Chevrolet, Coors Light, Perrier, NBC, Paramount Pictures, Paramount Home Video, Universal Pictures, Columbia Pictures, Mattel, Mattel-Disney, RCA Music, K mart, Domino's Pizza, and Rhino Home Video.

On a national scale, Majestic's goal is availability in 100,000 retail outlets representing more than 500,000 checkout stands. The company says it will ship 600,000 units for the first national issue early next year.

The video magazine concept is being backed by a \$22 million investment, \$5 million of which will go to advertising.



"We're Very Good Drivers!" Randi Bennett waves the keys of a 1949 Buick Roadmaster, which she and her husband, Michael, of Bennett Marine Video won at the recent Video Software Dealers Convention in Las Vegas in conjunction with a retail contest MGM/UA Home Video staged there for the release of "Rain Man." Flanking the lucky pair are, left, Bud O'Shea, president and chief operating officer of MGM/UA Home Video, and Herb Fischer, senior VP of sales and marketing.

CONDOR SOARS WITH SPANISH VIDS

(Continued from page 51)

crosses over to the mainstream.

The first two titles will come out Oct. 19, one featuring comedian Paul Rodriguez and the rock-accented group Tierra; the other starring songstress Amanda Miguel.

Upcoming tapes will feature such artists as Vicente Fernandez, Los Lobos, and Celia Cruz.

On the distribution front, Condor is expanding its distribution by opening up "bodegas" or grocery stores in large Hispanic urban centers such as L.A. and New York. It's those types of outlets, he says, that attract Hispanics for many different types of consumer goods.

"We've already made a deal in New York and are in negotiations with a company that will give us coverage in Southern California, Arizona, Nevada, and other Southwest states. We'll do the same thing in Texas, Chicago, and Miami, wherever there is a concen-

tration of Hispanics," says Rivera. This will supplement Condor's more traditional video distribution, he adds, which is also in the process of expanding.

"We're also opening rackjobbers such as Handleman and Lieberman to penetrate the Sears, K marts and Circle K's," he says. And with the new Jalapeño Con Salsa label, he says he expects to reach such chains as Warehouse, Music Plus and Tower. Product will be backed by in-store material as well as radio and TV promotions.

To tap the Hispanic children's market, Condor recently introduced Spanish versions of Media's "Charlie Brown" animated programming. "That has done fantastically well," he says.

Condor, says Rivera, now has more than 500 titles in its catalog, consisting of original Spanish programming, animation, and subtitled mainstream general films

from Media such as "A Nightmare On Elm Street." Pricing ranges from \$9.95 to \$89.95.

"We did a test on whether to dub or subtitle the mainstream movie features," says Rivera. "There was a lot of controversy about that. We subtitled six films and dubbed six films and put them out. The subtitled versions won hands down. They were all Media movies that had high action adventure content. Viewers obviously want to hear Charles Bronson speak in his own voice."

A new wrinkle on Condor's rental activity, says Rivera, is the recent licensing of Nelson's "Bill & Ted's Excellent Adventure" for a day-and-date Spanish subtitled version. The English version is distributed by Orion.

"That turned out well. We want to go after more major films from major studios to see if we can do similar day and date releases with the English versions," he says.

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	Sea of Love (Universal)	10,017,840	1,246 8,040	—	10,017,840
2	Uncle Buck (Universal)	4,124,590	1,817 2,270	4	45,784,193
3	Parenthood (Universal)	3,730,560	1,388 2,680	6	74,532,158
4	When Harry Met Sally (Columbia)	2,655,860	1,171 2,268	9	75,290,510
5	Kickboxer (Cannon)	2,605,473	973 2,678	1	7,892,003
6	Lethal Weapon 2 (Warner Bros.)	2,206,481	1,393 1,584	10	137,872,405
7	The Abyss (20th Century Fox)	2,150,879	1,361 1,580	5	47,594,385
8	sex, lies and videotape (Miramax)	1,751,442	397 4,412	6	13,260,801
9	Turner & Hooch (Buena Vista)	1,664,770	1,371 1,214	7	62,035,630
10	Batman (Warner Bros.)	1,472,406	1,080 1,363	12	243,139,754
11	Dead Poets Society (Buena Vista)	1,116,274	963 1,159	15	89,089,973
12	Honey, I Shrunk the Kids (Buena Vista)	1,012,366	1,067 949	12	122,046,489
13	Indiana Jones & Last Crusade (Paramount)	980,840	433 2,265	16	192,797,787
14	The Package (Orion)	956,851	535 1,789	3	7,812,381
15	Casualties of War (Columbia)	681,672	858 795	4	17,047,588
16	Relentless (New Line/CineTel)	665,064	668 996	2	6,096,086
17	Shirley Valentine (Paramount)	571,619	79 7,236	2	1,171,411
18	Lock Up (Tri-Star)	530,362	602 881	6	20,259,548
19	Weekend at Bernie's (20th Century Fox)	434,832	619 703	10	27,960,436
20	Nightmare on Elm Street 5 (New Line)	327,288	468 699	5	20,746,248
21	Cookie (Warner Bros.)	321,060	200 1,605	3	1,355,604
22	Do the Right Thing (Universal)	302,560	248 1,220	10	25,102,176
23	The Adventure of Milo & Otis (Columbia)	267,191	235 1,137	3	2,156,441
24	Field of Dreams (Universal)	264,740	427 700	21	60,916,635
25	Millennium (20th Century Fox)	254,435	322 790	3	4,453,516
26	Ghostbusters II (Columbia)	228,577	331 691	13	110,732,738
27	Night Game (TWE)	228,108	175 1,303	—	228,108
28	Karate Kid III (Columbia)	224,296	332 676	11	38,576,401
29	Star Trek V: The Final Frontier (Paramount)	185,620	200 928	14	51,250,438
30	Cheetah (Buena Vista)	163,665	409 400	4	7,617,826
31	Heart of Dixie (Orion)	156,196	316 494	3	963,419
32	Peter Pan (Buena Vista re-issue)	151,597	345 345	9	27,816,857
33	Romero (Four Seasons)	101,117	30 3,371	3	326,200
34	Rude Awakening (Orion)	72,533	159 456	4	3,025,538
35	Let It Ride (Paramount)	60,889	116 525	4	4,891,973
36	Friday 13th: Part VIII (Paramount)	56,668	77 736	7	14,215,543
37	The Little Thief (Miramax)	51,314	5 10,263	3	217,601
38	Pet Sematary (Paramount)	41,387	52 796	21	57,327,093
39	UHF (Orion)	37,263	92 405	8	6,083,463
40	In Country (Warner Bros.)	36,505	4 9,126	—	36,505

AVA Leaders Promise New Accent On Software

BY EARL PAIGE

LOS ANGELES In all the discussion of the 18 months since trade group and buying co-op the American Video Assn. became member-owned, AVA leaders are unanimous in saying that the organization must focus more on software and make other shifts in its operating structure and image.

This realization has become more pointed in recent weeks as John Power, who founded AVA nearly 10 years ago and who has been serving as a paid president, unexpectedly announced that he was leaving (Billboard, July 29).

According to Tom Daugherty, chairman and co-owner of two-store North Of Hollywood, Hayden Lake, Idaho, the eight AVA directors who manage the group—all video store operators from various sections of the country—expressed excitement at the appointment of Michael Weiss as executive VP/chief operating officer of AVA. Weiss was formerly business development VP for J2 Communications (Billboard, Sept. 23).

Daugherty describes an intense search that at one time even included himself as a candidate. "We left Las Vegas with two candidates contending," he says, referring to an occasionally heated

Aug. 7 board meeting held during the annual Video Software Dealers Assn. convention. "By that time, I was screened out," he adds. All directors were involved in the initial screening. Just prior to Labor Day, the three directors comprising the personnel committee flew to Phoenix and the decision was made.

According to Daugherty, the process of hiring the new administrative director allowed for certain determinations in the staff at Chandler, a Phoenix suburb. He says "some clerical and entry staff" have been let go, but "none of the regular staff." AVA had a staff of 31 counting part-timers.

Among changes expected at AVA is a higher profile with the trade media. New AVA director John English, operator of MultiVideo in suburban Los Angeles and president of the Southern California Video Software Dealers Assn. chapter, is critical of AVA not trumpeting its attainment of a rebate goal at the VSDA convention. "Here was an opportunity to make a dramatic announcement that would have allowed us to recruit a lot of new members," he says.

Daugherty says, "I agree 100%. We were undecided, however, because the rebate turned out to be just slightly under 5%, a goal we

had always stated as an approximate. Actually, the 4.83% rebate is a tremendous achievement. Members are receiving that amount off their invoicing right now and that can be a very substantial rebate."

The only official AVA announcement since its July 7 board meeting was a brief notice on the rebate. The group has yet to disclose certain adjustments made in the original deal in 1987 in Palm Springs, when Power sold his 100% ownership for \$1 million to be paid monthly over a period of 10 years at 8% interest. At the time of Power's retirement announcement, one director described a lump sum paid the president of \$500,000 involving notes that were forgiven.

Also among new AVA goals is a fresh approach to membership, now stated at 2,500 operating a to-

tal of 5,000 stores. While full membership is still \$480 per year, there is a modified plan for \$240 whereby members do not enjoy the rebate and certain other benefits "but can still utilize our sophisticated buying services," says Daugherty. Additionally, there is a three-month trial membership offered for \$20.

Daugherty says AVA can become more software-oriented. "We continue to find our arrangement with Commtron Corp. beneficial," he says of a program offering AVA members 2% off on purchases. He says AVA distributes MCA Home Video, as well as more than a dozen other labels, directly from Chandler. "There are some pockets around the country we are asking Commtron to look at in terms of better service."

Yet another source of pride to Daugherty is the May 1990 convention being firmed up in Orlando, Fla., at the Saddleback Hotel. AVA had looked at San Diego but demurred, though it may choose that city in 1991. Daugherty says, "We're at the point where we have to look two years in advance."

According to Power and other directors, AVA is now positioned to add software programs. For one thing, the new AVA headquarters were designed with AVA's new direction in mind, Power says. For many years, AVA was located in the nearby suburb of Mesa, and its facilities there were stretched. Moreover, much expansion in Mesa had been makeshift. "The new facilities are much more efficient," says Power.

Decrease In Hardware-Oriented Members Reflects Changes In Group AVA Poll: Hard Facts Point To Growth In Software

LOS ANGELES Member-owned trade group and buying co-op American Video Assn. is changing dramatically from what was once an alliance of stores purchasing hardware and accessories to one in which store members are becoming strongly software oriented.

Not only is this a reflection of membership, but of the entire culture of the administrative staff at Chandler, Ariz., a suburb of Phoenix.

The changes are something founder John Power has seen coming for a long time. Now a consultant following his announcement that he would leave AVA (Billboard, July 29), Power says, "We need some gut-grabbing programs" in terms of software.

Indeed, AVA's estimated 5,000 stores are getting away from hardware, to the point where even stores that claim to emphasize both are dwindling while software increases.

In the latest AVA poll, released during the group's annual convention in New Orleans in April, hardware-oriented respondents numbered 12.4%, down from 19.2% a year prior. Stores emphasizing both hardware and software were 14.7%, down less sharply from 15.5%. However, this category came in at 23.9% two years ago.

Software-oriented AVA respondents were at 71.1% in the latest poll, up from 64.2%.

Contrasts are seen as well in comparisons of stock in VCRs and camcorders stocked. The average percentage stocking 21 or more VCRs is 10.3%, down from 16.2% a year ago, with the decrease coming from the more software-oriented outlets. VCRs stocked by hardware-oriented stores is 38% for 21 or more compared with 37.1%, or just slightly up.

This same drift in VCRs is seen in camcorders. The average percentage stocking five or more is

20.6% compared with 27.1% a year prior. The figure for hardware-oriented outlets is also down, now 50% compared with 63%.

In probing respondents on expectations for hardware sales during 1989, the AVA's general drift is again suggested. The number seeing sales "increase a lot" is 17.7%, off from 18.6%. For "increase a little," the new figure is 21.3% vs. 27.1%. For "staying the same," the comparison is 49.7% vs. 40.7%. For "decrease a little," the comparison is now 9.9%, or not as pessimistic as 10.9% a year prior. For "decrease a lot," the new figure is 1.4%, or much more optimistic than 2.7% a year ago.

Various directors and sources outside AVA recite difficulty in ever getting software programs up and going. At one point, the Mesa, Ariz., warehouse was stocked with a wide array of special-interest prerecorded video.

(Continued on page 58)

COMING SOON

A WEEKLY PREVIEW OF UPCOMING VIDEO RELEASES*

TITLE (MPAA RATING) STARS STUDIO/LIST PRICE	PREBOOK CUTOFF (STREET DATE)	BOX OFFICE IN MILLIONS (# OF SCREENS)	P-O-P AVAIL- ABILITY
CHANCES ARE (PG) Robert Downey Jr., Cybill Shepherd RCA/Columbia/\$89.95	10/10/89 (11/2/89)	\$15.9 (1,190)	Poster
LOVERBOY (PG-13) Carrie Fisher, Kirstie Alley RCA/Columbia/\$89.98	10/10/89 (11/2/89)	\$3.9 (1,089)	Poster
SHE'S OUT OF CONTROL (PG) Tony Danza, Ami Dolenz RCA/Columbia/\$89.95	10/10/89 (11/2/89)	\$11.8 (987)	Poster
TROOP BEVERLY HILLS (PG) Shelly Long, Craig T. Nelson RCA/Columbia/\$89.98	10/10/89 (11/2/89)	\$8.5 (964)	Poster

* INFORMATION FURNISHED BY VIDEO FORECASTER.

OTHER TITLES

BABY'S BEDTIME Judy Collins Media/\$29.98 Prebook cutoff: 10/4/89; Street: 10/18/89	MATADOR Carmen Maura Cinevista/\$79.95 Prebook cutoff: none; Street: 10/26/89
BABY'S STORYTIME Arlo Guthrie Media/\$29.98 Prebook cutoff: 10/4/89; Street: 10/18/89	MR. DEEDS GOES TO TOWN Gary Cooper Columbia/\$19.95 Prebook cutoff: none; Street: 10/19/89
BEAUTY AND THE BEAST Mia Farrow Media/\$29.98 Prebook cutoff: 10/4/89; Street: 10/18/89	MR. SMITH GOES TO WASHINGTON James Stewart, Claude Rains Columbia/\$19.95 Prebook cutoff: none; Street: 10/19/89
EVERYTHING ABOUT DIVORCE Marvin Mitchelson Media/\$29.98 Prebook cutoff: 10/4/89; Street: 10/18/89	NOAH'S ARK James Earl Jones Media/\$29.98 Prebook cutoff: 10/4/89; Street: 10/18/89
LOST HORIZON Ronald Coleman, Jane Wyatt Columbia/\$19.95 Prebook cutoff: none; Street: 10/19/89	YOU CAN'T TAKE IT WITH YOU James Stewart, Jean Arthur Columbia/\$19.95 Prebook cutoff: none; Street: 10/19/89

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.

VSDA Bolsters Merchandising Campaign

BY EDWARD MORRIS

NASHVILLE The Video Software Dealers Assn. is continuing its merchandising efforts for members by offering a range of display material for Home Video Week '89, set for Nov. 12-19. The group has also distributed material to promote the recent VSDA video awards winners.

To give retailers hands-on experience, VSDA operated a sample video store during the August convention and staffed it with merchandising reps from the major manufacturers.

By the end of this year, the association will have an instructional video on displays ready to ship to members, according to Ray Gianchetti, VSDA director of advertising and merchandising.

Three weeks before the convention, VSDA sent its members order forms for material to promote the favorite video nominees and winners.

Orders were being fulfilled as the convention was in progress. The free material included a poster, a set of divider cards, and a trailer tape of the videos in contention.

Gianchetti reports that there were orders from more than 1,200 member companies, representing some 9,000 locations. The aim of the campaign, he adds, was "to increase consumer awareness of our awards and make them a little more meaningful, as well as to extend the shelf life [of certain titles]." The merchandising effort will probably become an annual one, he says. VSDA is also considering ways to involve consumers in voting for the awards.

Currently, VSDA is preparing to fill orders for its Home Video Week '89 point-of-purchase material, which consists of posters, flats, banners, "Watch What You Want When You Want" stickers, and a logo sheet for use in print ads. Last year, members

were sent display kits; this year, they can order specific items.

Throughout the recent convention, VSDA conducted an on-site workshop titled "Creating Effective Displays." A fake 2,000-square-foot store was set up, designed by Warehouse Entertainment and outfitted by J.D. Store Equipment. Other firms participating were Disney, Warner Home Video, MGM/UA, CBS/Fox, RCA/Columbia, WEA, Ingram, Artec, Commtron, ETD, MCA Home Video, and Star Video.

Merchandise representatives from several video manufacturers took turns showing registrants how to use available material to make compelling displays. In addition to the demonstrations, most reps brought photo books of successful displays for the registrants to browse. To supplement the workshop lessons, VSDA distributed the Retail Merchandising Manual, compiled by CBS/Fox.



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Names of attendees: _____

I am paying by:

_____ VISA _____ MASTER CARD _____ AMERICAN EXPRESS

_____ CHECK (Make checks payable to American Video Conference)

Exp. Date: _____

CREDIT CARD NUMBER

CARDHOLDER'S NAME

CARDHOLDER'S ADDRESS

CARDHOLDER'S PHONE #

First Name _____ Last Name _____

Company Name _____

Your Title _____ Nature of Business _____

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(800) 950-1018
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Registration will take place at the Bel Age Hotel on Thursday, November 16, 1989 from 8:30 A.M. to 5:00 P.M.

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Please note: Registration form must be received by October 21st to be listed in the registration packet.

\$325 - Late Registration: Registration form and payment must be received by November 3rd.

\$350 - Walk-up Registration.

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AVA POLL REFLECTS MOVE TOWARD SOFTWARE EMPHASIS

(Continued from page 55)

At VSDA a year ago, AVA announced it was launching a program of prerecorded video production via a tie-in with a Los Angeles production company headed by renowned gossip columnist/TV personality Rona Barrett. "John pushed hard on this," one ex-director grouches. Ultimately, AVA pulled out, with Power saying at the time, it "was going too slowly for us."

To some extent, a significant thrust in software may have been blunted, say some insiders, when AVA decided to work with Commtron.

Away from cold analysis of membership polls—in terms of AVA direction and programs that have and have not worked—directors are also concerned about the culture of the administrative staff, and how much it might reflect the basic hardware orientation.

This is all the more critical in that there has been a near total turnover of directors since the sale announcement (three of four directors at the time have left, including the chairman, and one more director departed after the board was enlarged to eight).

A present director, speaking on the condition of anonymity, says, "We have wondered what kind of staff loyalty there is. John has many wonderful attributes, and truly built AVA from the ground up. He is a brilliant man. But if he has any failing, it might be in one-to-one relationships, and it's mostly at the midmanagement level, where people were often on edge. They would have liked John to be a little more predictable."

"What we've found, to the extent that some of us have had an opportunity to sound people out, is that

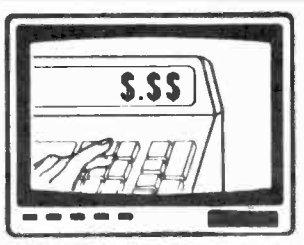
upper management is basically comfortable about John moving on—they are eager for a new challenge," the director says.

Concern about upper management was highlighted earlier this year when Mark Johnson, VP of operations and a staff veteran of seven years, suddenly left, with the announcement coming during the convention.

At the time, Johnson indicated he was moving east for personal reasons and that he had "nothing derogatory" to say about AVA. However, recent reports are that Johnson and Power clashed. (Now at Fuji, Johnson did not return calls.)

Power dismisses the departure of Johnson, whom he praised lavishly at the convention. Similarly, Power pays high tribute to the AVA staff and says that board turnover is to be expected. **EARL PAIGE**

STORE MONITOR



by Earl Paige

OPEN AND CLOSED: Despite its years of operational history, the open-floor concept of displaying rental stock is increasingly coming under question and modification in several markets, particularly in Los Angeles, where certain 20/20 Video outlets have as many as 10 titles behind the counter, with empties on the shelves.

One of the first to pick up on what many say is a very sophisticated ring or rings of thieves was two-unit Odyssey, also in L.A., where owner Steve Gabor had new releases shifted behind the counter right after "Die Hard" came out.

"We had 10 disappear on street date," he says, adding that 85 copies were brought into the West L.A. store.

Several sources relate that the shrinkage occurs immediately after release and is title-specific in many cases.

"It's like they're filling orders," says one clerk at a 20/20 outlet, where new releases may go back out on the shelves as soon as a week after release.

The latest to make a move is L.A.-based Wherehouse Entertainment. Several Wherehouse outlets are designated as "shrink stores," the location of which Wherehouse declines to identify. At these stores, cartridges are displayed in empty boxes only. The chain has also gone to a new-release wall for movies in many outlets, again with actual movies behind the counter.

The American Video Assn., a Phoenix-based buying group and trade association, says the number of stores switching to open display is up dramatically, checking in this year at 19.6%, compared with 7.3% in a February 1988 survey. In terms of shrinkage, AVA found that 77.5% put inventory loss at 1% or below; 15% say it is 2%-4%; and 7.5% say it is 5% or more. This same low activity for shrinkage is seen where respondents are asked if theft has increased or decreased since converting to open display. The response is 22.2% for "increased," while "remained the same" is 37%, and "decreased" is 40.8%.

AVA did not pose the question of whether to display cut boxes or not, though an addendum to the survey advises to avoid it. Suggested is the approach used by Blockbuster Entertainment and first employed on a wide scale by National Video (which has since been acquired by West Coast Video). Blockbuster and a growing number of specialty store operators display empty boxes, behind which are live copies in library cases with a generic wraparound. Blockbuster does not cut the box; many sources say cutting the box de-

stroys the video's used value.

MUSIC, MUSIC . . . More indication that music video is exploding comes from Paul Smith, president of CBS Distribution, who lauded Wherehouse on its success with the category during the chain's annual store manager convention Sept. 12-14.

"A year ago we had two titles," said Smith; "now we have 21." For those specialty stores adding music and for combo stores, the key is cross-merchandising music video with music. Ann Grier Halliday, product manager of sell video at Wherehouse, said New Kids On The Block offered the same title in cassette, CD, and video, resulting in phenomenal sales.

In terms of overall sell-through on video, the chain has seen sales go from 3%-4% of total store sales to as high as 11%-12%, after moving sell video to a central corridor and away from rental. Sell video, in fact, is the chain's second-fastest-growing category.

VIDEODISK GROWTH: Wherehouse has apparently taken the plunge with videodisk, though no specifics were announced during the web's manager confab. One source says the rollout will be in test locations initially and on a nonrental basis.

LESS SELLS MORE: Resist the natural tendency to present a large variety of video accessories, or accessories in general, for that matter. That's the word at Wherehouse, a combo chain with 243 stores along the West Coast, where a reduction of 150 stock-keeping units (SKUs) has resulted in an overall 50% total volume increase. The chain is moving to retrofit all its service counters with slatwall. This way, VCR head cleaners can be spotlighted at the rental return counters, allowing for plus sales whenever someone complains of a defective. Already, head cleaners are top traffic items with two brands offered, **Alsop** and **Memorex**.

Simplicity is the key. Where once there were eight different cassette head cleaners priced from \$1.99-\$14.99, now there are two, again with total sales volume up. Another key mentioned in an afternoonlong Wherehouse session on accessories: don't get fancy. The consumer is easily confused. Wherehouse, for instance, posts the single-unit tape price in bold signage as well as the 3-pack price. From a point of carrying many brands in videotape, the chain seems to have concentrated on Sony, Maxell, TDK, and Fuji for the most part. Also along the same lines, tape is being presented in categories. There are three sections with header signage for general use, quality recordings, and professional. This helps the customer. Shrinkage is being avoided by use of a new stand-alone metal rack from Harbor Industries, which has transparent signage at the top. "Blank Video Tape" is printed on the glass panels so that it is more difficult for someone to hunch down and stuff some tapes into a coat or *(Continued on next page)*

FOR WEEK ENDING SEPTEMBER 30, 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	50	CINDERELLA Walt Disney Home Video 410	1950	26.99
2	2	18	TEEN MUTANT NINJA TURTLES: THE SHREDDER . . . Family Home Entertainment 23981	1987	14.95
3	3	33	TEEN MUTANT NINJA TURTLES: HOT RODDING . . . Family Home Entertainment 23980	1989	14.95
4	5	18	NUTS ABOUT CHIP 'N' DALE Walt Disney Home Video 447	1989	14.95
5	6	102	LADY AND THE TRAMP Walt Disney Home Video 582	1955	29.95
6	11	172	WINNIE THE POOH AND TIGGER TOO ♦ Walt Disney Home Video 64	1974	14.95
7	4	8	DAFFY DUCK'S QUACKBUSTERS Warner Bros. Inc./Warner Home Video 11807	1988	19.95
8	8	48	TEEN MUTANT NINJA TURTLES: HEROES . . . Family Home Entertainment 23978	1988	14.95
9	9	37	THE JETSONS MEET THE FLINTSTONES Hanna-Barbera Home Video 1119	1987	29.95
10	7	18	DISNEY'S SING ALONG SONGS: FUN WITH MUSIC Walt Disney Home Video 451	1989	14.95
11	10	17	BEN AND ME Walt Disney Home Video 460	1989	14.95
12	14	18	BONGO Walt Disney Home Video 546	1989	14.95
13	16	18	MICKEY AND THE GANG Walt Disney Home Video 445	1989	14.95
14	21	18	DUCKTALES: LOST WORLD WANDERERS Walt Disney Home Video 450	1989	14.95
15	22	158	WINNIE THE POOH AND THE HONEY TREE ♦ Walt Disney Home Video 49	1965	14.95
16	15	153	SLEEPING BEAUTY ♦ Walt Disney Home Video 476	1959	29.95
17	20	18	DUCKTALES: DUCK TO THE FUTURE Walt Disney Home Video 449	1989	14.95
18	12	209	DUMBO ▲ ♦ Walt Disney Home Video 24	1941	29.95
19	17	5	SCOOBY-DOO WITH GUESTS BATMAN AND ROBIN Hanna-Barbera Prod. Inc./Kids Classics K5029	1988	29.95
20	25	67	MICKEY COMMEMORATIVE EDITION Walt Disney Home Video 690	1988	14.95
21	13	47	RAFFI IN CONCERT WITH THE RISE & SHINE BAND ♦ Troubadour Records Ltd./A&M Video VC61719	1988	19.98
22	23	168	WINNIE THE POOH AND THE BLUSTERY DAY ♦ Walt Disney Home Video 63	1968	14.95
23	18	104	AN AMERICAN TAIL ♦ Amblin Entertainment/MCA Home Video 80536	1986	29.95
24	19	118	DISNEY'S SING ALONG SONGS: HEIGH-HO! Walt Disney Home Video 531	1987	14.95
25	NEW ▶		THE JETSON'S: THE FIRST EPISODES Hanna-Barbera Home Video HB 1150	1989	29.95

♦ ITA gold certification for a minimum sale of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units or \$1 million at suggested retail for nontheatrical titles. ♦ ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least 50,000 units and \$2 million at suggested retail for nontheatrical titles.

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STORE MONITOR

(Continued from preceding page)

whatever. Yet another hint: In stacking carrying cases, storage cases, and other bulky accessories, avoid geometric constructions that baffle the consumer, that make them fearful of taking one out of the display for purchase. By the same token, store managers were admonished to watch such displays constantly because any missing (i.e. sold) item shows up so conspicuously, which is precisely the idea.

REGIONAL TRADE SHOWS: One of the focal points as the Video Software Dealers Assn. regional advisory committee huddled in Los Angeles recently was the organization and presentation for chapter trade events, now becoming both more numerous and larger. While there was no immediate release on specifics discussed by the committee, various sources are offering ideas and opinions. One chapter principal, speaking off the record so that her comments are not interpreted as coming from the committee meeting, says, "What's happening is that there are several very strong chapters that really don't need a lot of help or direction from the national [VSDA administrative] office. But other chapters have no clue when it comes to putting on a trade event and dealing with all the possible problems of contacting exhibitors and so on. What the committee will probably come up with is some need for a manual or set of procedures."

Yet another aspect to be dealt with is how to unify chapters in a given region, often seen as a key to a successful event. In Chicago, Elaine Zizas, president of the Chicago Chapter and head of Orland Video's Movies In Motion wing, says she has not found nearby chapters overly responsive. The Chicago group has not held an exhibit event since she became president, says Zizas, recalling that the last one two years ago was poorly attended and conflicted with a Chicago Bears football game.

"Our board has been looking into

holding an event as a weekend fun thing centered on Arlington Park, the racetrack. This would probably be in April or May, but you have to worry about AVA. Timing these shows is becoming critical."

Getting the first regional trade show off the ground is the key, according to Tom Daugherty, who feels he went through a baptism of fire this past July when the chapter he heads (Spokane, Wash.) pulled off its initial event in Couer d'Alene, Idaho, where Daugherty heads nearby two-store North Of Hollywood.

Daugherty has more than the usual experience. As chairman of AVA, he is used to walking the tightrope when it comes to holding a national trade show (AVA is firming up its 1990 event in Orlando, Fla., after taking its first shot far away from its home base with this year's event in New Orleans). While some VSDA chapter leaders feel suppliers are complaining of too many regional shows and getting hit up too often, Daugherty disagrees. He says a lot of the problems come from shows being too close together or too near a national event. "You have to keep in mind both the summer and winter Consumer Electronics Show schedule," says Daugherty. Also key is the number of proprietary events video distributors hold. One concern of the Spokane group was avoiding a conflict with a regular event held each summer by Video Trend.

VSDA has good representation at its regional advisory committee meeting in terms of chapters that have held successful exhibit events, one observer notes. On the committee are Tom Keenan, head of Everybody's Records, Tapes & Video (Portland, Ore.), where the chapter has held shows for four years; also Mitch Lowe, president of Video Droid in the San Francisco suburb of Mill Valley and head of the Northern California Chapter, also a veteran group in holding shows. In fact, three Northern California chapters are organizing the first West Coast Video Expo, Feb. 25, 1990, in Reno, Nev. Also a committee member is Dawn Wiener, co-owner of Home Video Plus Music, Austin, Texas, and head of the Central Texas Chapter, which held its first event this past summer and found it was possibly too near Summer CES. The committee chairwoman is Jan DeMasse, head of Video Place, Exeter, N.H., and of the New England Chapter, which has also held successful shows.

A recent convention of the Wherehouse retail chain stressed the leadership role of store managers ... see page 43

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FOR WEEK ENDING SEPTEMBER 30, 1989

Billboard.

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TOP VIDEOCASSETTES RENTALS

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating
1	1	6	TEQUILA SUNRISE	Warner Bros. Inc. Warner Home Video 11821	Mel Gibson Michelle Pfeiffer	1988	R
2	4	3	BEACHES	Touchstone Pictures Touchstone Home Video 797	Bette Midler Barbara Hershey	1989	PG-13
3	3	4	THE NAKED GUN	Paramount Pictures Paramount Home Video 32100	Leslie Nielsen	1988	PG-13
4	6	2	RAIN MAN	MGM/UA Home Video 901648	Dustin Hoffman Tom Cruise	1988	R
5	2	7	MISSISSIPPI BURNING	Orion Pictures Orion Home Video 8730	Gene Hackman Willem DaFoe	1988	R
6	7	5	THE 'BURBS	Universal City Studios MCA Home Video 80878	Tom Hanks	1989	PG
7	17	2	BILL & TED'S EXCELLENT ADVENTURE	Orion Pictures Nelson Home Entertainment 8741	Alex Winter Keanu Reeves	1988	PG
8	5	9	DANGEROUS LIAISONS	Warner Bros. Inc. Warner Home Video 11872	Glenn Close John Malkovich	1988	R
9	8	13	TWINS	Universal City Studios MCA Home Video 80873	A. Schwarzenegger Danny DeVito	1988	PG
10	9	12	DIRTY ROTTEN SCOUNDRELS	Orion Pictures Orion Home Video 8725	Steve Martin Michael Caine	1988	PG
11	10	11	THE ACCIDENTAL TOURIST	Warner Bros. Inc. Warner Home Video 11825	William Hurt Kathleen Turner	1988	PG
12	11	6	THE FLY II	CBS-Fox Video 1725	Eric Stoltz Daphne Zuniga	1989	R
13	13	8	TRUE BELIEVER	RCA/Columbia Pictures Home Video 6-25012	James Woods Robert Downey, Jr.	1989	R
14	12	10	COCOON: THE RETURN	CBS-Fox Video 1710	Don Ameche Wilford Brimley	1988	PG
15	19	3	RED SCORPION	SGE Home Video 12001	Dolph Lundgren	1989	R
16	14	8	WHO'S HARRY CRUMB?	Tri-Star Pictures RCA/Columbia Home Video 6-27013	John Candy	1989	PG-13
17	15	17	COMING TO AMERICA	Paramount Pictures Paramount Home Video 32157	Eddie Murphy Arsenio Hall	1988	R
18	NEW ▶		SKIN DEEP	Morgan Creek Productions Media Home Entertainment M012336	John Ritter	1989	R
19	18	7	HEATHERS	New World Entertainment New World Video A88041	Winona Ryder Christian Slater	1988	R
20	16	14	MY STEPMOTHER IS AN ALIEN	Weintraub Ent. Group RCA/Columbia Home Video 6-21028	Dan Aykroyd Kim Basinger	1988	PG-13
21	25	3	DISORGANIZED CRIME	Touchstone Pictures Touchstone Home Video 951	Corbin Bernsen Lou Diamond Phillips	1989	R
22	22	3	TAP	Tri-Star Pictures RCA/Columbia Home Video 70143-5	Gregory Hines Sammy Davis Jr	1989	PG-13
23	NEW ▶		THE JANUARY MAN	CBS-Fox Video 4759	Kevin Kline Susan Sarandon	1989	R
24	37	2	THE BEST OF EDDIE MURPHY: SATURDAY NIGHT LIVE	Eddie Murphy Television Enterprises, Inc. Paramount Home Video 12741	Eddie Murphy	1989	NR
25	21	13	ALIEN NATION	CBS-Fox Video 1585	James Caan Mandy Patinkin	1988	R
26	20	6	1969	Atlantic Releasing Corp. Media Home Entertainment M012482	Robert Downey, Jr. Kiefer Sutherland	1988	R
27	24	19	THE ACCUSED	Paramount Pictures Paramount Home Video 32149	Kelly McGillis Jodie Foster	1988	R
28	23	11	THE LAST TEMPTATION OF CHRIST	Universal City Studios MCA Home Video 80885	Willem DaFoe Barbara Hershey	1988	PG
29	NEW ▶		DREAM A LITTLE DREAM	Vestron Pictures Inc. Vestron Video 5306	Corey Feldman Corey Haim	1989	PG-13
30	33	9	PHYSICAL EVIDENCE	Columbia Pictures Vestron Video 5284	Burt Reynolds Theresa Russell	1988	R
31	28	7	POLICE ACADEMY 6: CITY UNDER SIEGE	Warner Bros. Inc. Warner Home Video 11873	Bubba Smith Michael Winslow	1989	PG
32	32	9	THE BOOST	Hemdale Film Corp. HBO Video 0230	James Woods Sean Young	1989	R
33	27	25	BIG	CBS-Fox Video 4754	Tom Hanks	1988	PG
34	26	6	TALK RADIO	Cineplex Odeon Films MCA Home Video 80894	Eric Bosogian	1988	R
35	NEW ▶		WINGS OF DESIRE	Orion Pictures Orion Home Video 5042	Bruno Ganz Otto Sander	1987	PG-13
36	30	22	COCKTAIL	Touchstone Pictures Touchstone Home Video 606	Tom Cruise Bryan Brown	1988	R
37	34	14	DEEPSTAR SIX	IVE 61700	Greg Evigan Taurean Blacque	1989	R
38	29	11	I'M GONNA GIT YOU SUCKA	MGM/UA Home Video M901641	Isaac Hayes Bernie Casey	1988	R
39	40	5	SPLIT DECISIONS	New Century Films Warner Home Video 764	Gene Hackman Craig Sheffer	1988	R
40	36	10	TORCH SONG TRILOGY	New Line Cinema RCA/Columbia Home Video 6-22829	Harvey Fierstein Anne Bancroft	1988	R

◆ 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.

Nichols Gives R. Lee Jones Album Master Touch

BY STEVEN DUPLER

NEW YORK Roger Nichols, the Grammy-winning recording engineer best known for the audio benchmarks he set as engineer for all seven Steely Dan albums and Donald Fagen's "Nightfly" solo piece—considered by many to be among the best-recorded pop albums of all time—has made a career of working only with artists who have a similar bent toward ultrahigh sonic quality.

Thus, it is no surprise that Nichols was the man to whom Ricki Lee Jones turned to track and mix her new Geffen album, "Flying Cowboys," due Tuesday (26). Nichols' job was made even more complex than usual in this case, because by the time actual recording started, Jones had already been tracking demos of several of the songs for months, and was so pleased with much of that material that she wanted to use most of it "as is," rather than rerecord all of it.

"It had been about five years since her last record, and she had spent all the time in between writing songs and tracking demos in different studios all over the place, from Los Angeles to London," Nichols recounts. "While the performances were great on the demos because she was so loose and relaxed, it's just because they *were* demos that there was not as much attention paid to the quality of the recording as there would have been had they been masters."

To put the project together the way Jones envisioned it, Nichols and producer Walter Becker (with Fagen, the other half of Steely Dan), ended up combining newly recorded tracks—done over a nine-month period at Studio 55 and the Village Recorder—with the best and most salvageable material from Jones' demo tapes.

This process necessitated an inordinate number of tracks, incorporating both digital and analog tape machines. At one point, Nichols says, "we even had two 32-track digital decks and one 24-track analog machine all locked up together."

A number of seasoned session pros were also brought in to add instrumentation, Nichols says, although most of the key acoustic guitar, keyboard, and piano tracks were done by Jones herself—either on fresh tracks or from the demo recordings. "We had some top people

in there, such as [guitarist] Dean Parks, but—technical ability aside—nobody quite has the feel that she does," Nichols notes.

The use of two digital EQ units from Yamaha and Roland helped considerably in the control room to fix up the vocal tracks lifted from the demos. "Because we had different vocal takes—some transferred from the demos, and all done at different times and in different rooms—it was difficult to match them all up," says Nichols.

"We needed a lot of EQ—six channels, in fact—and digital domain equalization allows you to pull that off without enhancing the sibilance when you crank up the high end."

Another useful control room addition was a pair of prototype near-field monitors from hi-tech Meyer Sound in Berkeley, Calif. The HD-1 monitors Nichols used in mixing the album are not actually on the market yet: They will be introduced by the firm at the upcoming Audio Engineering Society convention in New York next month.

Nichols says that when he heard

the monitors, his first impression was that "they were not quite as bright as I would like them," until he realized that what he was hearing was "the way the material should actually sound without any of the EQ I would normally have to

'We call it no-fault recording: putting your ego aside to get things done'

add. They are completely transparent and honest, without any hype."

He also says he was unable to locate "the hole in the crossover points that exists with virtually every other near-field monitor. They were nice and smooth—like electrostatics." He ended up using them not only on the Jones album, but also on two new John Denver albums he recently completed.

Overall, says Nichols, the "Flying Cowboys" project was an enjoyable—albeit lengthy—work experi-

ence. "She is the type of artist who knows exactly what sound she wants in the studio. More than any other project Walter and I have ever worked on, she knew just what she was after," he says. "We pretty much took a back seat, and let her do what she wanted."

"My job was just to get her ideas on tape as well as possible, and Walter sort of did the same thing. We call it 'no-fault' recording—being able to put your ego aside and get things done the way they have to be, whether it's cutting track after track to get it right, or hiring 52 guitar players to play the part on 'Josie.'"

For the present, Nichols—a former nuclear physicist—is working on several music projects, as well as writing a book he refers to as "Recording For The Complete Idiot."

"It's actually geared to the type of person who asks, 'Is this a MIDI cable or a fork?'" he jokes, noting that the volume is dedicated to Steely Dan producer Gary Katz, who "was not exactly a technical wizard in the studio."

Does Nichols expect to ever work

on another Steely Dan album? "You never know," he says. "Donald and Walter have been writing together, which sparked some of the rumors a while back that they would be getting together to record again. The problem is, Walter lives in Maui [Hawaii] and hates coming to New York, and Donald doesn't like to go to Maui because they have too many trees and flowers and no sidewalks."

Ultimately, though, Nichols says a scenario could occur in which Fagen and Becker would collaborate via digital satellite transmission and courier mailings of digital tapes between their two locales. In that fashion, he says, another Steely Dan album could yet happen.

"Donald has a little studio in his basement, and he's got a 32-track 3M digital recorder, and Walter is setting himself up a facility in Maui that will also be digitally equipped in some way," he notes.

Meantime, Nichols says he is "trying to hold some time aside just in case" Fagen calls him in to work on his long-awaited second solo album.

AUDIO TRACK

NEW YORK

DAVE STEWART, of Eurythmics fame, was in at Platinum Island mixing tracks for **Johnathan Perkins**, who is signed to Stewart's label, **Anxious Records**. Stewart produced, with **Eric Calvi** at the board. **Chris Savino** assisted. **Miles Davis** played on **Kenny Garrett's** debut album for **Atlantic**. Garrett is the sax player in Davis' band. **Bruce Miller** engineered, **Marcus Miller** produced, and **Ricky Belt** assisted.

At **Power Play**, **Norberto Cotto** produced three projects for **Smokin' Records**—12-inch remixes of "Do It In My House" and "Yes We Gotta" for **Naughty Norty**, and "It's Just An 808" for **Bad Boy Orchestra**. **Yianni Papadopoulos** assisted. **Clairfax Productions** act **Robert Porter** was in with producers **Cary Dean Hart** and **Anton Pukshansky** cutting basic tracks for the **Reporters** debut album. **Bryan Martin** manned the controls with **Papadopoulos** and **Alex Armitage** assisting.

LOS ANGELES

GREG ROYAL WAS IN AT **Larabee** producing the 12-inch mix of "Nouveau Groove" by **Club Nouveau**. **Liz Cluse** was at the desk for this **Warner Bros.** project, assisted by **Neal Pogue**. The **Calloways (Reggie and Vincent)** mixed their new album for **Solar Records**. **Keith Cohen** and **Taavi Mote** engineered.

Smokey Robinson was at **Soundcastle** for a remix with engineer **Dave McNair**. **Bob Lacivita** assisted. Tracks were produced by **Robert Kraft**.

Gavin Christopher and **Gary McLaughlin** were in at **D.M.O. Productions** writing and tracking for Christopher's new project. **Hiroko** rehearsed for her upcoming tour and cut tracks with **McLaughlin**, **Lou Gordon**, and **Ophir Shur** for **Enigma/Obvious**.

Mark Opitz and **Paul Northfield** began overdubs on **Red Alert** tracks at **Master Control**.

The "Denver The Dinosaur" cartoon tracks were cut at **Fidelity**. **R.D. Floyd** engineered and produced the voice-overs and Foley sounds. **John Klemmer** completed his 50th album, "Music" (**MCA Records**), with **Steve Zipper** at the board. **Lisa Meuret** assisted.

Producers **Clyde Brooks** and **Howard Steele** mixed **Lois Lane** tracks at the **Enterprise** for **Allegrance/MCA**. Steele engineered.

At **Artisan Sound**, engineer **Greg Fulginiti** mastered albums for **Duke Ellington**, **Count Basie**, **Art Tatum**, **Louis Armstrong**, **Chuck Berry**, **Howlin Wolf**, **Bo Diddley**, and **Muddy Waters**.

Jack Mack & the Heart Attack zipped by **Kingsound** to work on an upcoming album for **Taj Records**. **Eddie King** engineered, assisted by **Chris Winter**. **Universal/MCA Television** recently completed work flow-ering-up and remixing music for the

MCA television logo. **Larry Wolff** produced, with **King** at the console.

NASHVILLE

DAVID MEECE WAS IN AT THE **Bennett House** cutting album tracks for **Word**. **Brown Bannister** produced. **Bannister**, **Jeff Balding**, and **Billy Whittington** engineered, assisted by **Steve Bisher**.

Producer **Patty Parker** completed tracks at **Chelsea** on country act **Jacqueline Moore**, a former **Miss Nevada** debuting on the **Comstock** label.

OTHER CITIES

THE GEORGIA SATELLITES were in at **Ardent**, Memphis, working on album tracks for **Elektra**. **Joe Hardy** produced and engineered. Australian rockers the **Angels** tracked for a new **Chrysalis** album. **Terry Manning** produced and engi-

neered. And, **Alex Chilton** recorded tracks for his release on **New Rose** with **Tom Laune** at the board.

At **Acme Recording**, **Mamaroneck, N.Y.**, guitarist **Doug Munro** recorded his debut album for **Real Live Records**. **Joe Ferry** produced, with **Peter Denenberg** at the board. Musicians included bassist **Will Lee**, of "Late Night With David Letterman," drummer **Joe Bonadio** of the **Chuck Mangione** band, and sax man **Bob Berg**. **Atlantic** act **Dirty Looks** worked on tracks with **Denenberg** at the controls. **Frankie LaRocka** produced. **Andrea**, of the **Fliirts**, recorded her new single with engineer/programmer **Rory Young**. **Joe Messina** produced.

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

NEW PRODUCTS & SERVICES

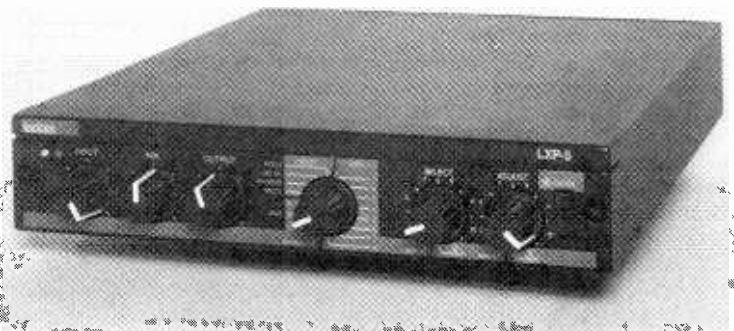
GLOBAL PRISM: Showco Inc. and **Hibino Corp.** of Japan have announced a business cooperation to supply the **Showco Prism** sound system to the touring market in Japan and other Asian countries. **Hibino** is exclusive representative and leasing/rental distributor for the system in Asia. Its permanent Prism inventory is designed to accommodate artists performing in venues ranging in size from theaters to the **Tokyo Dome stadium**. Contact **Showco** at 214-630-1188.

PINING FOR SSL: U.K.'s Pine-wood Studios has ordered a **Solid State Logic SL 5000 M** film post-production system for its **Dubbing Theatre 1**. The console is an **SL 5492 M Series** with 60 channels and

three operator positions. It features programmable joystick film panning and a **G Series** studio computer with instant reset. The **SSL** addition will give the facility two 60-channel stereo dubbing theaters operating side by side. Contact **Pine-wood** at 0753-656-301.

KEEPING IN SHAPE: To meet the needs of a growing CD market, Shape Inc. will increase annual production of compact disk boxes by 10 million units at its **Shape South** subsidiary in **Dadeville, Ala.** The subsidiary's capacity for jewel boxes will rise to 60 million units per year, with expansion expected to begin in the fourth quarter of 1989. Contact **Shape** at 207-282-6155.

SUSAN NUNZIATA



Five-In-One. Lexicon's LXP-5, the latest addition to the series of small effects processors begun with the LXP-1, offers pitch change, delay, reverb, chorus, and flanging in one half-rack-size box. Contact the firm for details on this cost-effective unit at 617-891-6790.

Studer Buys IMS, Maker Of Workstations

NEW YORK Studer International A.G. has acquired Integrated Media Systems of Menlo Park, Calif.

IMS, which manufactures the Dyaxis Apple-based hard disk workstation, changed its name to Studer Editech Corp. and operates as a wholly-owned subsidiary under the Studer International umbrella. SEC is headed by president and CEO Lee Cochran, who was president of IMS.

Dyaxis will be available through Studer's existing worldwide sales network. Future product development at the IMS facilities will be carried out and expanded in close cooperation with the Studer organization in Switzerland. "We're in the midst of defining new products that would employ technology from Studer and IMS," says Cochran. Three of these new products are slated for introduction at the Audio Engineering Society Convention next month.

"This gives us a very strong market presence," says Cochran. "The IMS organization basically comes out of the video side of the market and it will complement the Studer range of technology."

SEC will double its engineering team in the next eight months to facilitate development of a number of new products on which it will collaborate with Studer International, based in Regensdorf, Switzerland. Current IMS employees will remain with SEC.

Klark-Teknik To Distribute Edge Products

NEW YORK Klark-Teknik has entered into an agreement with the U.K.-based Edge Technology to distribute Turbosound and BSS product lines in the U.S. Edge owns Turbosound and BSS.

An industry trend toward consolidation prompted the agreement.

"We see an important opportunity as the market evolves," says K-T president Jack Kelly. "There is a perfect fit here and with the added strength of these companies we can meet the industry's demand for quality products and a more efficient marketing system."

No immediate price changes are expected. "Since this new relationship provides so many advantages, we will be able to develop new markets with a stronger company," says Alan Wick, president of Edge Technology.

K-T is based in Farmingdale, N.Y.

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But as remarkable as the technology of the PCM-3324A and PCM-3348 is, the true beauty of the family of DASH products is that they complement the way music is made. Tracks laid down on the PCM-3324A play back flawlessly on the PCM-3348. And are undisturbed as the

PCM-3348 adds up to 24 more channels of digital audio to the original recording.

Clearly, the creative possibilities are limitless. To explore them, call your regional Sony Professional Audio office: East: (201) 368-5185. West: (818) 841-8711. South: (615) 883-8140. Central: (312) 773-6001.

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SONY®

PROFESSIONAL AUDIO

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TOP JAZZ ALBUMS™

THIS WEEK	2 WKS AGO	WKS ON CHART	Compiled from a national sample of retail store and one-stop sales reports.	
			ARTIST	TITLE
			LABEL & NUMBER/DISTRIBUTING LABEL	
1	1	9	★ ★ NO. 1 ★ ★ GEORGE BENSON WARNER BROS. 25907 (CD)	5 weeks at No. 1 TENDERLY
2	5	5	HARRY CONNICK, JR. COLUMBIA SC45319 (CD) SOUNDTRACK: "WHEN HARRY MET SALLY..."	
3	4	13	WYNTON MARSALIS COLUMBIA OC 45091 (CD)	THE MAJESTY OF THE BLUES
4	2	19	DR. JOHN WARNER BROS. 25889 (CD)	IN A SENTIMENTAL MOOD
5	3	13	BRANFORD MARSALIS COLUMBIA CX2 44199 (CD)	TRIO JEEPY
6	6	13	JOE WILLIAMS VERVE DIGITAL 837 932/POLYGRAM (CD)	IN GOOD COMPANY
7	9	7	JOEY DEFRANCESCO COLUMBIA FC 44463 (CD)	ALL OF ME
8	11	3	CHRISTOPHER HOLLYDAY NOVUS 3055/RCA (CD)	CHRISTOPHER HOLLYDAY
9	14	3	JOHN SCOFIELD GRAMMAVISION 79400/MESA/BLUEMOON (CD)	FLATOUT
10	8	21	CHET BAKER NOVUS 3054/RCA (CD) CHET BAKER SINGS AND PLAYS (FROM "LET'S GET LOST")	
11	10	11	DIANE SCHUUR GRP 9591 (CD)	DIANE SCHUUR COLLECTION
12	15	3	ROB MULLINS NOVA 8918 (CD)	JAZZ JAZZ
13	NEW		DAVID FRIESEN GLOBAL PACIFIC 45245 (CD)	OTHER TIMES, OTHER PLACES
14	7	15	DAVID NEWMAN ATLANTIC JAZZ 81965/ATLANTIC (CD)	FIRE!
15	12	9	PHIL WOODS CHESKY 3 (CD)	HERE'S TO MY LADY

TOP CONTEMPORARY JAZZ ALBUMS™

1	1	11	★ ★ NO. 1 ★ ★	
1	1	11	PAT METHENY GEFEN 24245 (CD)	7 weeks at No. 1 LETTER FROM HOME
2	2	15	MILES DAVIS WARNER BROS. 25873 (CD)	AMANDLA
3	3	25	JOE SAMPLE WARNER BROS. 25781 (CD)	SPELLBOUND
4	4	9	LOU RAWLS BLUE NOTE 91937/CAPITOL (CD)	AT LAST
5	6	5	YELLOWJACKETS MCA 6304 (CD)	THE SPIN
6	9	15	TUCK & PATTI WINDHAM HILL 0116/A&M (CD)	LOVE WARRIORS
7	5	13	SPYRO GYRA MCA 6309 (CD)	POINT OF VIEW
8	8	17	RIPPINGTONS FEATURING RUSS FREEMAN GRP 9588 (CD)	TOURIST IN PARADISE
9	7	13	ELIANE ELIAS BLUE NOTE 91411/CAPITOL (CD)	SO FAR SO CLOSE
10	11	9	RICHARD ELLIOT INTIMA 73348/ENIGMA (CD)	TAKE TO THE SKIES
11	12	11	NEW YORK VOICES GRP 9589 (CD)	NEW YORK VOICES
12	13	19	EARL KLUGH WARNER BROS. 25902 (CD)	WHISPERS AND PROMISES
13	15	7	TOM COSTER HEADFIRST 604/K-TEL (CD)	DID JAH MISS ME??
14	10	27	HIROSHIMA EPIC OE 45022/E.P.A. (CD)	EAST
15	20	3	JEAN LUC PONTY COLUMBIA FC 45252 (CD)	STORYTELLING
16	16	7	MAX GROOVE OPTIMISM 3216 (CD)	MIDNIGHT RAIN
17	19	3	STANLEY TURRENTINE BLUE NOTE 90261/CAPITOL (CD)	LA PLACE
18	14	17	KIRK WHALUM COLUMBIA FC 45215 (CD)	THE PROMISE
19	17	7	DAN SIEGEL CBS ASSOCIATED 44490/E.P.A. (CD)	LATE ONE NIGHT
20	18	19	LARRY CARLTON MCA 6237 (CD)	ON SOLID GROUND
21	22	3	TIM WEISBERG CYPRESS 0123/A&M (CD)	OUTRAGEOUS TEMPTATIONS
22	23	49	KENNY G ▲ ARISTA 8457 (CD)	SILHOUETTE
23	25	21	DAVID BENOIT GRP 9587 (CD)	URBAN DAYDREAMS
24	24	27	TERRI LYNE CARRINGTON VERVE FORECAST 837 697/POLYGRAM (CD)	REAL LIFE STORY
25	21	7	CLIFF SARDE PROJAZZ 685 (CD)	HONEST AND TRUE

Albms with the greatest sales gains during the last two weeks. (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.



by Jeff Levenson

IF NOTHING ELSE, THE ADVENT of compact disks has ushered in the age of bonus material. Considering the large number of newly unearthed tracks that find their way onto CD reissues, it's a wonder that record companies continue to find unreleased recordings worthy of our attention. Of course, some bonus tracks aren't worth the tape they're recorded on, which is precisely why they were left off the original albums in the first place. *That*, however, doesn't always disqualify them for reissues.

PolyGram Jazz has a new midline series from the Verve archives called "Vocal Classics." It contains albums from Ella Fitzgerald ("Clap Hands, Here Comes Charlie!"); Mel Torme with the Marty Paich Orchestra ("Torme"); Helen Merrill ("You've Got A Date With The Blues"); Jackie & Roy ("Lovesick"); and eponymously titled releases from Blossom Dearie, Arthur Prysock & Count Basie, and Bill Henderson with the Oscar Peterson Trio. All but Merrill and Jackie & Roy contain CD-only bonuses.

While some of the tracks are less than the artist's best, the genuine finds include Fitzgerald's "This Could Be The Start Of Something Big"; Dearie's "They Say It's Spring"; and Henderson's "Strangers On The Shore" (on which he showcases a vocal style curiously like that of stalwart songster Ernie Andrews).

The additional Torme material, though hardly insignificant, is not up to his normally high standards. Incidentally, the album notes never do reveal who's in the Marty Paich Orchestra, an ungenerous omission necessitating blindfold tests for soloist identification. The album does, however, credit encyclopedic archivist Phil Schaap for his tape vault research; thus, we know that

all the band information was available merely for the asking.

MORE: The Felsted label, originally established by British Decca yet issued in the states by a London affiliate, waxed important mainstream recordings in the '50s that never enjoyed widespread distribution. Under the banner "Jazz Recollections," PolyGram has just reissued some of those recordings, including titles by Buddy Tate, Coleman Hawkins, The Quintet Of The Hot Club Of France, and (an exceptionally fine) Billy Strayhorn... PolyGram completes its Chet Baker reissues from Barclay with newly released volumes 3 and 4... It took Blue Note some time to get around to it, but both volumes of "Thelonious Monk, Genius Of Modern Mu-

PolyGram Jazz has issued a new 'Vocal Classics' series

sic" have been reissued on CD. Volume 1, recorded in 1947, represents Monk's first recordings as a leader. Also among the label's reissues are "Milt Jackson" (with the Thelonious Monk Quintet); Paul Chambers' "Chambers' Music"; and "Talkin' & Walkin' With The Kenny Drew Quartet"... Monk ("Standards") is featured among the latest batch of reissues from Columbia's Jazz Masterpiece series. Other artists include Dave Brubeck, Louis Armstrong, and Benny Goodman, bringing the series total up to 70.

WHAT IF? That dinner party I'm planning—the one to which I invite history's most celebrated minds to mingle with one another—now has two more names for the guest list: Jesse Helms and Charles Mingus. Mingus, methinks, will eschew the formal ceremony of breaking bread, choosing instead to compose the sequel to his masterwork, "Pithecanthropus Erectus." The new piece will be titled "Neanderthalopus Senatorus." Helms will serve as the creative inspiration. Not wanting to mess with Mingus' flow, I'll retire to the study with and a good picture book by a guy named Mapplethorpe.

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- Oct. 22 Minneapolis, MN
- Oct. 26 San Jose, CA
- Oct. 27 Los Angeles, CA
- Oct. 28 San Francisco, CA
- Oct. 29 Boston, MA
- Oct. 31 Philadelphia, PA
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from PolyGram Classics and Jazz

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TONINHO HORTA
MOONSTONE

839 734-1/2/4

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TOP CLASSICAL ALBUMS™

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
			Compiled from a national sample of retail store sales reports.	
			★ ★ NO. 1 ★ ★	
1	5	3	HOROWITZ AT HOME DG 427-772	1 week at No. 1 VLADIMIR HOROWITZ
2	1	75	VERDI & PUCCINI: ARIAS CBS MK-37298	KIRI TE KANAWA
3	3	9	HANSON: SYMPHONIES 1 & 2 DELOS CD-3073	SEATTLE SYMPHONY (SCHWARZ)
4	2	67	THE MOVIES GO TO THE OPERA ANGEL CDM-69596	VARIOUS ARTISTS
5	6	7	GERSHWIN: PORGY AND BESS ANGEL CDS-49568	WHITE, HAYMON, EVANS (RATTLE)
6	4	13	LIVE IN TOKYO 1988 DG 427-686	KATHLEEN BATTLE, PLACIDO DOMINGO
7	10	3	TUTTO PAVAROTTI LONDON 425-681	LUCIANO PAVAROTTI
8	8	11	BARBER: KNOXVILLE SUMMER OF 1915 NONESUCH 79187	DAWN UPSHAW
9	11	3	MAHLER: SYMPHONY NO. 3 DG 427-328	NEW YORK PHILHARMONIC (BERNSTEIN)
10	17	3	BIZET: CARMEN PHILIPS 422-366	JESSYE NORMAN (OZAWA)
11	16	5	THE SUNDAY BRUNCH ALBUM CBS MFK-45547	VARIOUS ARTISTS
12	7	25	BERLIOZ: SYMPHONIE FANTASTIQUE ANGEL CDC-49541	LONDON CLASSICAL PLAYERS (NORRINGTON)
13	9	11	NEW YEAR'S CONCERT 1989 CBS MK2-45564	VIENNA PHILHARMONIC (KLEIBER)
14	12	9	COPLAND: APPALACHIAN SPRING DG 427-335	ORPHEUS CHAMBER ORCHESTRA
15	14	25	BEETHOVEN: SYMPHONY NO. 3 ANGEL CDC-49101	LONDON CLASSICAL PLAYERS (NORRINGTON)
16	15	25	REICH: DIFFERENT TRAINS NONESUCH 79176	KRONOS QUARTET
17	13	21	MAHLER: SYMPHONY NO. 1 DG 427-303	CONCERTGEBOUW ORCHESTRA (BERNSTEIN)
18	18	65	WAGNER: THE "RING" WITHOUT WORDS TELARC CD-80154	BERLIN PHILHARMONIC (MAAZEL)
19	25	5	SERENADE RCA 60033-RC	JAMES GALWAY
20	24	3	BRITTEN: WAR REQUIEM TELARC CD-80157	ATLANTA SYMPHONY (SHAW)
21	20	15	STRESS BUSTERS RCA 60011-RG	VARIOUS ARTISTS
22	22	23	BARBER: SYMPHONY NO. 2 STRADAVARI SCD-8012	NEW ZEALAND SYMPHONY (SCHENCK)
23	19	29	BARBER/BRITTEN: CELLO CONCERTO CBS MK-44900	YO-YO MA
24	21	47	PAVAROTTI AT CARNEGIE HALL LONDON 421-526	LUCIANO PAVAROTTI
25	NEW		THE BEST OF MOZART TELARC CD-80222	VARIOUS ARTISTS

TOP CROSSOVER ALBUMS™

1	1	11	1712 OVERTURE TELARC CD-80210	3 weeks at No. 1 P.D.Q. BACH
2	2	25	VICTORY AT SEA TELARC CD-80175	CINCINNATI POPS (KUNZEL)
3	3	15	A DISNEY SPECTACULAR TELARC CD-80196	CINCINNATI POPS (KUNZEL)
4	NEW		CHILLER TELARC CD-80189	CINCINNATI POPS (KUNZEL)
5	4	7	THE SEA HAWK RCA 7890-RG	NATIONAL PHILHARMONIC (GERHARDT)
6	5	11	RODGERS & HAMMERSTEIN ANGEL CDC-49581	SAMUEL RAMEY
7	7	31	UTE LEMPER SINGS KURT WEILL LONDON 425-204	UTE LEMPER
8	6	13	THE FRENCH COLLECTION ANGEL CDC-49561	VARIOUS ARTISTS
9	9	61	JAMES GALWAY'S GREATEST HITS RCA 7778-RC	JAMES GALWAY
10	8	9	BERNSTEIN: WEST SIDE STORY CBS MK-45531	KATIA & MARIELLE LABEQUE
11	10	83	BY REQUEST... THE BEST OF JOHN WILLIAMS PHILIPS 420-178	BOSTON POPS (WILLIAMS)
12	11	51	SHOW BOAT ANGEL A2-49108	VON STADE, HADLEY, STRATAS (MCGLINN)
13	13	23	POPS BRITANNIA PHILIPS 420-946	BOSTON POPS (WILLIAMS)
14	12	43	BIG BAND HIT PARADE TELARC CD-80177	CINCINNATI POPS (KUNZEL)
15	15	9	THE ELECTRIC V. SPRING & SUMMER LONDON 425-206	THOMAS WILBRANDT

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by Is Horowitz

MONEY DRAIN: Ovation magazine has suspended publication, even as its October issue was being readied for distribution. A financial shortfall was given as the reason. Most employees have been given their notices.

Meetings with potential investors last week failed to come up with new money, but principals of the enterprise said talks were continuing.

Also in doubt was the future of the Ovation classical record awards. This year's winners have already been selected and were to be announced at a gala presentation at Carnegie Hall Oct. 26. Radio and TV exposure was to follow.

Bryn Jones, Ovation publisher, says the awards ceremony may be held even if the magazine fails to resolve its financial problems. Financed in part by other parties, including Mumm's champagne, the awards conceivably could be mounted independently. It's understood that commitments to Carnegie and participating artists must be locked in by Oct. 1.

Peter Besheer, of the Concert Music Group, which holds the largest interest in Ovation (other owners are represented by Jones and former publisher **Frederick Selch**), also feels the magazine may yet survive, although he doubts he can salvage the October issue.

Inadvertent victims of the situation are commercial classical radio stations in 14 cities across the country whose monthly programs are published in Ovation's regional issues.

PASSING NOTES: Telarc, which has just released its fifth CD in a projected cycle of all the Mozart symphonies by **Sir Charles Mackerras** and the Prague Chamber Orchestra, will be expanding its Mozart program

with the group to include overtures, serenades, and operas. Meanwhile, Telarc's next recording with the Cincinnati Symphony led by **Jesus Lopez-Corbos**, Oct. 1 and 2, will, be an all-Bizet set. On the lighter side, Telarc taped the Cincinnati Pops Orchestra in mid-September with trumpeter **Doc Severinsen** as soloist. **Erich Kunzel** conducted.

Jeffrey Tate will become chief conductor and music director of the Rotterdam Philharmonic next September. On his recording agenda with the Rotterdam is a Bruckner 9th for Angel/EMI.

PolyGram Classics has all but locked up the recording commitments of the Vienna Philharmonic over the next

Lack of financing pushes Ovation to its knees

six years. Under new agreements with Philips, Decca/London, and Deutsche Grammophon, a wide swath of repertoire will be cut.

Upcoming from Vienna on the Philips side is a "Symphonie Fantastique" with **Sir Colin Davis**, completion of its Bruckner cycle with **Bernard Haitink**, and all the Mozart symphonies with **Riccardo Muti**. Add to these, label projects with **André Previn** and the Vienna that include a Strauss program, "Fledermaus," and Dvorak's Slavonic Dances.

Other recent Philips activity includes the signing of Russian conductor **Valery Gergiev** to an exclusive pact. His first recording for the label, taped this past July, was of Mussorgsky's "Pictures At An Exhibition" and Tchaikovsky's "Francesca da Rimini." The orchestra was the London Philharmonic.

The San Francisco Symphony has received a \$150,000 grant from Chevron for its concert broadcast series. National airings are heard via WFMT Chicago syndication on almost 250 stations, a number exceeded in syndication only by the Chicago and Philadelphia orchestras... A cash grant from the Assn. for Recorded Sound Collections goes to **J. F. Weber** of Utica, N.Y., who is compiling a discography of Gregorian chant.

Nipper News

“All the News That Fits His Prints”

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VOL. I, NO. 3

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SPOTLIGHT ISSUE	IN THIS SECTION	AD DEADLINE
NEW AGE	Oct 28 • New Age Now • Labels • Radio • Video	Oct 3
FOCUS ON GERMAN TALENT	Nov 25 • A&R • Heavy Metal • Dance Music • Music Publishing • Music Video • New Talent • Radio	Oct 3
SPECIAL INTEREST VIDEO	Nov 12 • Overview • Mass Merchants • Self-Improvement • Sports • Music • Children	Oct 17
THE WORLD OF CLASSICAL MUSIC	Nov 19 • Overview • Crossover Trends • Retail • Radio • Video • CD Reissues • Charts	Oct 24

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Underdog Champions The Role Of Black Vid Directors

BY DAVID NATHAN

NEW YORK Underdog Films, a newly formed, Los Angeles-based video production company, says it is responding to what it sees as a dearth of qualified black directors in the black music video arena. Headed by film and TV veterans Carl Craig and Richard Cummings Jr., the firm offers a full range of services for music video production, including camera and production crew, choreographers, art and casting directors, and make-up and wardrobe stylists.

Craig—who produced Robert Townsend's 1987 hit movie "Hollywood Shuffle" as well as four HBO specials on the actor/comedian, and this year's feature film "I'm Gonna Git You Sucka"—and Cummings, who has a recurring

acting role on ABC-TV's "thirty-something," appeared in the sitcom "Throb" (based on a fictional record company), and was associate producer for "Hollywood Shuffle," say they are encouraged by the initial response they have received from labels. Underdog recently completed clips on Wing's Sharon Bryant and Dezi Phillips for Tabu Records.

Utilizing a roster of black directors—including Kevin Hooks, Otis Sallid, Keenan Wayans, Stan Latham, and Oscar-nominated actor/director Denzel Washington—the company was formed after Cummings was approached about directing a videoclip.

"I realized that there really was a lack of black directors involved with producing clips on black artists and talked with Carl about the

idea of creating a whole company that would be able to focus on the pool of black talent and deliver qualified work."

Adds Craig: "We feel that we have a particular sensitivity to what black music artists are about and we are responding to the frustration that some artists have expressed about being involved in videos that don't reflect what they're about."

With a 400-strong pool of personnel at its disposal, Underdog's executives note that "we get into lengthy conversations with the record companies to get clear about what image they want to portray with their artists. We listen to the music intently before deciding which director we feel is likely to produce the best possible video for the project. Of course,

with the caliber of directors we're working with, scheduling can be tough, but the advantage of having a strong roster is that we can come up with someone equally strong if one guy isn't available."

Cummings says that Washington was originally set to direct Bryant's video for her second Wing single, "Foolish Heart," but scheduling conflicts meant that Hooks ended up working on the clip, with Washington making a cameo appearance.

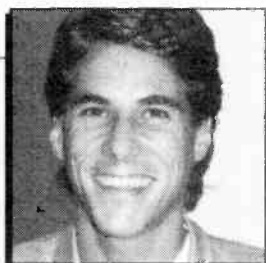
So far, the Underdog team reports that major companies are proving open to what they have to offer. "Naturally, there are people waiting for us to prove ourselves," says Craig. "Once the companies see that we can deliver a good product, the ball will roll a lot easier." Cummings notes that one of the company's strong points is "our concern for bringing the artists' personalities to the fore in our work. It isn't just about 'let's see the body,' as happens with a lot of dance-oriented videos by black mu-

sic artists. It's about taking a more humanistic approach."

Both Craig and Cummings say they do not target MTV or BET when reviewing the concept for a clip, noting that such artists as Bobby Brown have been able to be successful with videos that "show him doing what he does best," and anticipate that other production companies are likely to start developing black talent divisions as the demand keeps increasing for videos that accurately portray and are sensitive to black music artists.

"We called the company 'Underdog' because we'd already created some notoriety for ourselves in the film and TV areas and we're basically starting to work in what's a new arena for us," the team says. "Our goal is to do 50 clips in our first year and to establish ourselves as a house that can really provide quality and an all-around service for black music-oriented artists."

THE EYE



by Steven Dupler

how to shape the visual image means power, whether in politics, advertising, or rock'n'roll. And the most successful music artists of the '90s and beyond will be those who recognize this fact and are able to use it to their advantage. The artists who ignore it are doomed to become as antiquated as the actors who couldn't make the transition to talkies in the '20s.

If all this sounds overly dramatic to some, then let it be so. After all, this may be my last time up on the soapbox for quite a while, and sometimes you just have to pontificate when the opportunity arises.

Still, while I will no longer be writing in Billboard about the music video industry, I am glad to be joining it at its most cutting edge—namely, high-definition television. Fortunately, I will still have the opportunity to work with many people with whom I have come into contact (and built friendships) over the years, and this is a very satisfying prospect.

Through my years at Billboard, I have been helped immeasurably by many people, both here at the magazine and on the outside. To attempt a full list is impossible, but some deserve special mention for all their contributions, assistance, and friendship: Billboard's Ken Schlager, Irv Lichtman, Jerry Hobbs, Georgina Challis, Robyn Wells, and John Babcock Jr.; Barry Rebo of Rebo High Definition Studio; Doug Cerrone; Peter Baron, Karen Sobel, Bryn Bridenthal, and Lori Earl at Geffen Records; Kris P., Debbie Newman, Mark Ghuneim, Don Jenner, and Vicki Batkin at Columbia Records; Celia Hirschman, now at A&M Records, and formerly of Vis-Ability; Michael Reinert of Rowe International; Laurel Sylvanus and Jo Bergman at Warner Bros.; Robert Smith, Linda Ingrassano, and Patti Conte at EMI; Michelle Peacock, Mick Kleber, and Julie Borchard at Capitol Records; Jeff Gold and Emily Wittman at A&M; Randy Roberts, Diane Earl, Annette Cirillo, Jim Urie, and Joe Parker at PolyGram; Steve Backer, Dan Beck, Harvey Leeds, and Laurie Nocerito at Epic Records; Steve Schnur and Suzanne Olsson at Chrysalis; Steve Gett and Jim Coffman at Atco; Liz Heller at MCA; Linda Ferrando, Curt Creager, and Shelley Cooper at Atlantic; Hale Milgrim, Robin Sloane, Brad Hunt, and Julie Levine at Elektra; Jeannie Matussi at RCA; Janet Kleinbaum at Island; Sam Kaiser and Caprice Carmona at Enigma; Jeff Ayeroff, Cleora White, Audrey Strahl, and Mary Barnett at Virgin; Marty Diamond, Scott Spanjich, and Lee Fehr at Arista; Jeff Walker of Aristo Video Promotions; Mike Ousley of Tracks & Facts; Giles Ashford of "Night Tracks"; and Tom Freston, Lee Masters, Abbey Konowitch, Marshall Cohen, Barry Kluger, Tom Hunter, Rick Krim, Liz Nealon, Bob Friedman, and especially Carol Robinson at MTV Networks. To the many others for whom there is no more space to include mention—my apologies, but please know you are not forgotten.

CLOSING THE EYE: It has been a long, eventful ride, and I hardly know where to begin what is my final column as the Eye. When I started writing for Billboard nearly six years ago, there was no Music Video section in the magazine; our "industry within the industry" was just starting to crawl; MTV was still a novelty act; and people hotly debated whether videos actually helped to build artists' careers and sell their records. So, while I eagerly anticipate new challenges, I look behind with not a little sadness.

As we approach 1990, there is no question in my mind that video is the most exciting area of the music industry, and the one that still holds the most untapped potential, both to expand artists' creative horizons and build record company revenues. The arguments over the value of video seem to have been stilled. Among other reasons, this is largely due to the undeniable power of the visual image and its ability to capture the public mind, particularly the young public.

We are now looking at an entire crop of music consumers—especially those aged roughly from 12-24 years old—that has been more or less conditioned to look toward television for new music in the same manner in which their elder brothers and sisters used to turn only to radio. This is not to say that radio is not still dominant—the only question is for how much longer will that be the case?

This video-nourished generation is also unafraid of technology; in fact, it welcomes the breakdown of cultural and societal boundaries that accompany the global digital networking we are now seeing occur. The joining of sound and picture—with all the accompanying electronic wizardry, from production to post-production to global transmission, and the ultimate arrival of this material at the home entertainment center via satellite, cable, and, eventually, fiber optics—is the web that links us and will continue to in the future.

The way in which we create stars—the process of marketing music to vast numbers of people—has been forever changed by video. In 1989, it may be possible for a music artist to survive a poor single or two and bounce back with another and keep his or her career alive. But, it is far more difficult for an artist to overcome a really poor video. If the visual image for a new artist is not put across right the first time around, that artist's career may never recover.

This is already true now, and it is only going to become more certain in the next decade. Understanding

VIDEO TRACK

LOS ANGELES

SIMPLY RED CRUISES the California coastline in "You've Got It," the latest clip from the band's Elektra/Asylum release, "A New Flame." Vaughan Arnell and Anthea Benton directed with Vivid producers Steven Brandman and Melissa Stokes. Meanwhile, Vivid director D.J. Webster recently lensed Jermaine Jackson's "Don't Take It Personal," the title track from his album on Arista. Ron Kay and Lyn Healy produced the clip, which was shot on location in a house in Silverlake.

NRBQ threw a beach party to shoot "It's A Wild Weekend," a wacky performance clip in the tradition of classic surfside cinema. Jonas Livingston directed the video, with producer June Guterman. The band's "Wild Weekend" album is on Virgin.

One Heart Productions' Ana Davidian recently directed an MCA home video longform compilation comprising Jody Watley music clips and interviews. Belinda Ellis produced with executive producer Tammara Wells. Abe Torres oversaw production for MCA.

NEW YORK

SOME OF THE CITY'S finest playground basketball stars make their music video debuts in the new clip from Serious Lee Fine. The song, "Nothing Can Stop Us," comes from the band's Arista album. Rupert Wainwright directed the clip with co-director Jules Lichtman. Terance Power produced for Fragile Films.

Next Plateau artist Sybil recently wrapped a video cover of Dionne Warwick's "Don't Make Me Over." Director Diane Laverdi shot performance footage at the Kaufman Astoria Studios, and in-

tercut "magical, sensual" imagery to update the 1963 classic song. Gina Harrell produced.

Positively Black "Escape From Reality" in a new Soffer/Pantelich video directed by Simeon Soffer. Director of photography David Waterston shot a studio performance in a black void, and intercut documentary footage of "the working man." Julie Pantelich produced the video for the Select Records band.

The production team behind the film "I'm Gonna Git You Sucka" has wrapped its first music video for Boogie Down Productions/KRS-1's single "You Must Learn." The clip includes footage from BDP's "Coolin' In Compton" concert, which was part of the Stop The Violence Movement. Peter McCarthy directed and Eric Barrett produced the video for Front Films.

OTHER CITIES

D.J. JAZZY JEFF & The Fresh Prince lensed "I Think I Can Beat Mike Tyson," beginning production on location at the champ's workout camp in Cleveland. Director Scott Kalvert next took the rappers to Philadelphia to capture some vital "Rocky"-esque shots. Dave Phillips served as director of photography, and Dave Horgan produced for Calhoun Productions.

Scene Three's Marc W. Ball directed a pair of videos recently—Charlie Daniels' "Simple Man" and Susi Beatty's "Hard Baby To Rock." The Beatty clip combines live-action footage shot at Opryland with comic-strip-like animation. Kitty Moon produced both videos.

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.

TV Has Been Very Good To Japan's 'Music Fair'

BY SHIG FUJITA

TOKYO The longest-running music program on Japanese TV, "Music Fair," celebrated its 25th anniversary at the end of August. Its programs throughout September are commemorative ones featuring the presenters who have worked on the show.

"Music Fair" is broadcast by Fuji TV every Sunday at 11 p.m. Unlike other current TV music programs starring young "idol singers," it is adult oriented.

The first show was aired Aug. 31, 1964, the year in which the Tokyo Olympic Games were held. "Music Fair" was transmitted at 9 p.m. on Mondays then, and presented by chanson singer Fubuki Koshiji, who was succeeded four months later by actress Sachiko Hidari for a further five months.

The husband-and-wife team of ac-

tor Hiroyuki Nagato and actress Yoko Minamida took over the program for more than 16 years until Dec. 27, 1981. They were followed by actress Tomoko Hoshino, who stayed until March 27, 1988, and then by the current presenter, actress Yuko Kotegawa, who took over on April 3 of that year.

The show is not influenced by viewer ratings, which stay steady at about 10%, and concentrates on music specifically aimed at adults. Several singers are featured in each program, and there are often unusual duets between, for example, an enka (Japanese ballad) singer and a jazz vocalist.

Chanson singer Yoko Kishi has notched up the most appearances on "Music Fair," with 52. Next are country singer Ryoko Moriyama (44) and jazz vocalist Izumi Yuki-mura (42).

NEW VIDEOCLIPS

This weekly listing of new video-clips generally available for programming and/or promotional purposes includes artist, title, album (where applicable), label, producer/production house, and director. Please send information to Billboard, New Video-clips, Suite 700, 9107 Wilshire Blvd., Beverly Hills, Calif. 90210.

On The Strength/Epic
Jon Small/Picture Vision
Jon Small

KING DIAMOND
Sleepless Nights
Conspiracy/Roadrunner
Siri Aarons/Ken Ross Inc.
Ken Ross

KING SUN
It's A Heat Up
XL/Profile Records Inc.
Kevin Swain/339 Co.
Adam Stern

BRANFORD MARSALIS
Makin' Whoopee
Trio Jeepy/Columbia
Jack Gulick, Liz Silver, Luke Thornton/N. Lee Lacy/Associates
Sebastian Casadesus

MICHAEL MONROE
Dead, Jail, Or Rock'N'Roll
Not Fakin' It/Mercury
Amy Raskin/Calhoun Productions
Scott Kalvert

MOTHER'S FINEST
I'm 'N Danger
Looks Could Kill/Capitol
Maurice DePas, Cynthia Biederman/Flash Frame Inc.
Steven Goldmann

DAN REED NETWORK
Make It Easy
Slam/Mercury
Maurice DePas, Liz Silver, Luke Thornton/N. Lee Lacy/Associates
Storm Thorgerson

TANGIER
Southbound Train
Four Winds/Atco
Craig Fanning/Mark Freedman Productions
Jeff Zimmerman, Marty Mondino

THE ALARM
Sold Me Down The River
Change/I.R.S.
Joe Charbanic, Lyn Healy/VIVID Productions
Tim Hunter

BLACK VELVET BAND
When Justice Came
When Justice Came/Elektra
Nick Verdon/Radar Films
Don Letts, James Hudson

CHUCK CHILLOUT AND KOOL CHIP
I'm Large
Masters Of The Rhythm/PolyGram/Ralph McDaniels, Sabrina Gray/Classic Concept
Lionel C. Martin








COMPANY B
You Stole My Heart
Gotta Dance/Atlantic/Ish/Roll Productions
Cliff Guest

FASTER PUSSYCAT
Poison Ivy
Wake Me When It's Over/Elektra
Julio Flores/Eyeballs Inc.
Jeff Stein

FLAME
On The Strength

Billboard THE CLIP LIST TM

A SAMPLING OF PLAYLISTS AT NATIONAL VIDEO MUSIC OUTLETS. Lists do not include videos in recurrent or oldies rotation.

 <p>Continuous programming 1775 Broadway, New York, NY 10019</p>	 <p>Continuous programming 1775 Broadway, New York, NY 10019</p>	<p>D.A.D., Sleeping My Day Away Thompson Twins, Sugar Daddy</p>
<p>ADDS</p> <p>The Alarm, Sold Me Down The River B-52's, Love Shack Babyface, It's No Crime Bonham, Wait For You D.A.D., Sleeping My Day Away Eurythmics, Don't Ask Me Why Eurythmics, King And Queen Of America James McMurtry, Painting By Numbers Red Hot Chili Peppers, Knock Me down Winger, Hungry Neil Young, Rockin' In The Free World</p>	<p>ADDS</p> <p>Peter Dinklage, Holding On To You Rickie Lee Jones, Satellites Shakespeare's Sister, You're History Dwight Yoakam, Long White Cadillac Gloria Estefan, Get On Your Feet Madonna, Cherish Rolling Stones, Mixed Emotions Eurythmics, King And Queen Of America Simply Red, You've Got It Soul II Soul, Back To Life Barbra Streisand, We're Not Makin' Love Anymore</p>	<p>HEAVY</p> <p>Janet Jackson, Miss You Much Milli Vanilli, Girl I'm Gonna Miss You Skid Row, 18 And Life Warrant, Heaven Cher, If I Could Turn Back Time Madonna, Cherish Young M.C., Bust A Move Neneh Cherry, Kisses On The Wind Fine Young Cannibals, Don't Look Back</p>
<p>BUZZ BIN</p> <p>Hoodoo Gurus, Come Anytime Ziggy Marley, Look Who's Dancing</p>	<p>FIVE STAR VIDEO</p> <p>10,000 Maniacs, Eat For Two k.d. lang, Trail Of Broken Hearts Andreas Vollenweider, Pearls And Tears</p>	 <p>Black Entertainment Television</p> <p>14 hours daily 1899 9th St. NE, Washington, DC 20018</p>
<p>SNEAK PREVIEW</p> <p>Aerosmith, Love In An Elevator The Cure, Love Song Madonna, Cherish Rolling Stones, Mixed Emotions Tears For Fears, Sowing The Seeds Of Love White Lion, Radar Love</p>	<p>HEAVY</p> <p>Paula Abdul, Cold Hearted Bee Gees, One Cher, If I Could Turn Back Time Fine Young Cannibals, Don't Look Back Jeff Healey Band, Angel Eyes Don Henley, The End Of The Innocence Janet Jackson, Miss You Much Elton John, Healing Hands Poco, Call It Love Bonnie Raitt, Nick Of Time</p>	<p>CURRENT</p> <p>E.U., Taste Of Your Love Eddie Murphy, Put Your Mouth On Me Janet Jackson, Miss You Much Eric Gable, Remember The First Time Isley Brothers, Spend The Night Maze Featuring Frankie Beverly, Can't Get Over You Patti LaBelle, If You Asked Me To Prince, Partyman D'Altra Hicks, Sweet Talk The Jacksons, 2300 Jackson Street After 7, Heat Of The Moment Regina Belle, Baby Come To Me Sybil, Don't Make Me Over Soul II Soul, Back To Life Michael Cooper, Just What I Like Christopher Williams, Talk To Myself (Re-Mix) Sharon Bryant, Let Go Lisa Lisa & Cult Jam, Just Git It Together Herb Alpert, 3 O'Clock Jump Teddy Riley Featuring Guy, My Fantasy</p>
<p>HEAVY</p> <p>Paula Abdul, Cold Hearted Cher, If I Could Turn Back Time Neneh Cherry, Kisses On The Wind Fine Young Cannibals, Don't Look Back Jeff Healey Band, Angel Eyes Janet Jackson, Miss You Much Living Colour, Glamour Boys Tom Petty, Runnin' Down A Dream Skid Row, 18 And Life Starship, It's Not Enough Warrant, Heaven</p>	<p>MEDIUM</p> <p>Babyface, It's No Crime Was (Not Was), Anything Can Happen Cutting Crew, Everything But My Pride Eurythmics, Don't Ask Me Why Expose, When I Looked At Him Nancy Griffith, It's A Hard Life Ziggy Marley, Look Who's Dancing Paul McCartney, This One Pat Metheny, Slip Away Van Morrison, Haven't I Told You Lately Roxette, Listen To Your Heart Tina Turner, The Best</p>	 <p>10 hours daily 1000 Louisiana Ave., Houston, TX 77002</p>
<p>ACTIVE</p> <p>Bang Tango, Someone Like You Alice Cooper, Poison The Cult, Edie (Ciao Baby) Enuff Z'nuff, New Thing Jefferson Airplane, Planes Elton John, Healing Hands Mick Jones, Just Wanna Hold Max Q, Way Of The World Milli Vanilli, Girl I'm Gonna Miss You Michael Morales, What I Like About You Mottley Crue, Dr. Feelgood Prince, Partyman Trevor Rabin, Something To Hold On To Tina Turner, The Best</p>	<p>MEDIUM</p> <p>Five 1/2-hour shows weekly 1000 Laurel Oak, Voorhees, NJ 08043</p>	<p>ADDS</p> <p>Paula Abdul, (It's Just) The Way That You Love Me The Alarm, Sold Me Down The River Eurythmics, Don't Ask Me Why</p>
<p>MEDIUM</p> <p>10,000 Maniacs, Eat For Two Gorky Park, Bang The Graces, Lay Down Your Arms Great White, The Angel Song Kix, Don't Close Your Eyes Racing Slab, Don't Dog Me Roxette, Listen To Your Heart Tesla, Love Song Texas, I Don't Want A Lover Young M.C., Bust A Move</p>	<p>CURRENT</p> <p>Fetchin' Bones, Love Crushin' Living Colour, Glamour Boys Sugarcubes, Regina Max Q, Way Of The World Crazyhead, Have Love Will Travel De La Soul, Say No Go Run-DMC, Pause M.C. Hammer, They Put Me In The Mix Mellowman Ace, Rhyme Fighter Extreme, Mutha (Don't Wanna Go To School Today) Alice Cooper, Poison Bonham, Wait For You Mottley Crue, Dr. Feelgood Vain, Eat The Bullet Flesh For Lulu, Decline And Fall Bauhaus, Telegram Sam Stone Roses, She Bangs The Drums Paul Kelly, Sweet Guy Melissa Etheridge, No Souvenirs The Questionnaires, Teenage Head Innocence Mission, Black Sheep Wall Toad The Wet Sprocket, One Little Girl</p>	<p>POWER</p> <p>Gloria Estefan, Don't Wanna Lose You Warrant, Heaven Janet Jackson, Miss You Much Skid Row, 18 And Life Madonna, Cherish Soul II Soul, Keep On Movin' New Kids On The Block, Hangin' Tough Starship, It's Not Enough Surface, Shower Me With Your Love Jeff Healey Band, Angel Eyes Tina Turner, The Best Expose, When I Looked At Him Paula Abdul, Cold Hearted Richard Marx, Right Here Waiting</p>
<p>BREAKOUTS</p> <p>Danger Danger, Naughty Naughty Mary's Danish, Don't Crash The Car Tonight Kevin Paige, Don't Shut Me Out Steve Stevens, Atomic Playboy World Trade, Revolution Song</p>	<p>CURRENT</p> <p>14 hours weekly 6311 Romaine St., Los Angeles, CA 90038</p>	 <p>Country Music Television</p> <p>Continuous programming 704 18th Ave. South, Nashville, TN 37203</p>
 <p>The Nashville Network</p> <p>13 Hours Weekly 2806 Opryland Dr., Nashville, TN 37214</p>		<p>HEAVY</p> <p>Alabama, High Cotton Randy Travis, Promises New Grass Revival, Callin' Baton Rouge Highway 101, Honky Tonk Heart Sawyer Brown, The Race Is On Ricky Skaggs, Let It Be You Buck Owens/Ringo Starr, Act Naturally Shane Barmby, Ridin' And Rollin' Clint Black, Killin' Time Bellamy Brothers, You'll Never Be Sorry Vern Gosdin, That Just About Does It, Don't It The Wagoners, Sit A Little Closer Shenandoah, Sunday In The South Billy Joe Royal, Love Has No Right Lionel Cartwright, Give Me His Last Chance Paul Overstreet, All The Fun Tanya Tucker, Daddy And Home Billy "Crash" Craddock, Just Another Miserable Day Dwight Yoakam, Long White Cadillac Garth Brooks, If Tomorrow Never Comes</p>

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Big In Japan. WEA International announces the formation of its third Tokyo-based affiliate, WEA Music K.K. Shown joining forces, from left, are the heads of the three companies: Ryuzo Kosugi, president, Alfa Moon; Tokugen Yamamoto, president, Warner-Pioneer Corp.; and Ikuzo Orita, managing director, WEA Music K.K.

Japan's July Stats Confirm Rise Of CD Vinyl Is Big Loser, Taking A 74% Drop

BY SHIG FUJITA

TOKYO Statistics from the Japan Phonograph Record Assn. show that compact disk production in July totaled 17.27 million units, up 45% from the same month in 1988, while vinyl production slumped 74% to just 915,000. The CD/vinyl production ratio in that month was 95-to-5.

The value of CDs produced in July was \$171.6 million, up 20% on the previous year, while the value of records was only \$3.86 million, down 18%.

Prerecorded tape production in Japan in July was just more than 6 million, down 8% on the previous year at a value of \$51.7 million (down 18%).

The July figures brought CD production for the first seven

months of the year to 96.7 million units, at a value of \$898.7 million, up on the same period of 1988 by 52% and 32%, respectively.

The January-July production figure for records: 7.9 million units (down 72%) at a value of \$38.6 million (down 76%). For tapes, the production tally was 41.73 units, down 4%, at a value down 11% to \$352.2 million.

New figures from JPRA for videodisk and videotape production showed a July figure of 1.01 million units on disk (up 11% on the previous July), and 1.29 million on tape, up 53%. Taking the seven-month period this year, total videodisk production was 5.3 million, down 5% on January-July last year, and the tape figure was 6.86 million, up 69%.

Half-Year Figures Also Show Bright Future For Disk Singles CD Shines, Vinyl Wanes In Dutch Market

BY WILLEM HOOS

AMSTERDAM The CD format shone brightly in the first six months of 1989, according to statistics released by the NVPI, the organization representing the Dutch audio/visual industry.

CD sales for the first half of this year were 11.3 million, representing a gross of \$141 million and a massive 78% of total sales, of which 1.2 million were CD singles. In the first half of 1988, only a few thousand units of the latter format were sold, but the second half of last year witnessed a leap to 700,000. This progress has caused industry observers to forecast a CD-only singles market within a few years.

The other side of the sales coin, as in other markets, is the continuing decline of the vinyl sector in both LP and single configurations.

In the first half of this year, 2.8 million vinyl LPs were sold, compared with 4.1 million for the same period in 1988. Their share of the total market was only 12%, a stark contrast to 1987 when it was 35%. Sales of 7-inch singles dropped from 4.3 million last year to 2.2 million and 12-inch singles dipped from 900,000 to 300,000.

The 1989 first-half LP gross was \$22 million in contrast to \$35 million in 1988, and a fall of 10% in total market shares to 12%. Combined vinyl singles sales grossed \$6 million as opposed to \$14 million last year, a drop of 6%.

Prerecorded cassettes have also suffered a setback, grossing \$12 million in the first half compared with \$14 million in 1988 and decreasing in unit sales from 2.3 million to 1.8 million.

Total gross for the Dutch record industry for the first six months of this year was \$182 million, an increase of 14.2% on 1988's first half. NVPI managing director Rob Edwards believes the industry is on course to gross \$400 million by year's end, which will be a record high in its history if attained.

International repertoire, particularly Anglo-American, still dominates the Dutch record market. Its gross during the first six months of this year was \$115 million, a considerable increase on 1988's \$94 million in the first half and a gain from 59% to 63% of the total market.

In contrast, Dutch national popular music fell in gross from \$24 million to \$20 million, a dip from 15% to 11% in total market share.

Classical music is exerting a steadily increasing impact, mainly on account of most of it being avail-

able now only in CD form. This repertoire grossed \$25 million in the first half of this year compared with \$19 million in 1988's same period.

The NVPI reveals that most CDs sold in the Netherlands are bought by people between ages 20 and 29, who purchased 43% of this format's sales during the first six months this year. Those between 12 and 19 are becoming an increasingly important CD-buying factor, with an 11.5% part of its sales compared with 7% in the first half of 1988.

French Recording Market Boosted By CD, Cassette Rise

BY PHILIPPE CROCC

PARIS The French recording market continued to register significant growth in June and July, according to figures released by the Syndicat National de l'Edition Phonographique.

June sales, spearheaded by the CD and cassette configurations, were up 25.5% compared with June 1988, with CDs showing an increase of 61.2% and cassettes, 54.2%.

In July, sales were up 35% over the same month last year, with CDs showing a 57% increase and cassettes an increase of 47.8%.

Income from vinyl carriers continued to decline. June singles sales were down 40% on the same month in 1988 and LPs down by 25%. However, July figures reflected a leveling out, with singles down 8.2% on July 1988 and LPs down only 1%.

Sales for the first seven months of 1989 were 32.4% up on the figure for the same period last year, at 2.37 billion francs (\$353.7 million, at an exchange rate of 6.7 francs to the U.S. dollar) compared with 1.79 billion francs (\$267 million).

The sales boom has been accompanied by a corresponding increase

in silver, gold, and platinum awards over the first six months of the year—157 compared with 74 in the first half of 1988.

Expressing satisfaction with the dramatic recovery of the French market after a period of slump, SNEP director Patrick Fichet warns that the welcome commercial success should not encourage apathy about the continuing problem of record piracy. "The law of 1985 gave record producers the juridical means of fighting the scourge of piracy but the pirates still represent a threat and we must be vigilant," he says.

Another manifestation of the French market revival is the fact that COGEDEP, the distribution consortium that accounts for 20% of the French record market, has announced a profit of \$119,400 for 1988 compared with a loss of \$1.04 million in 1987. COGEDEP is jointly owned by PolyGram (37.5%) and Carrere, Musidisc, Pathe Marconi-EMI, Virgin, and WEA, with 12.5% each. It was founded in 1962 and now services 2,500 outlets.

Announcing the results at a press conference here, Olivier Sauty de (Continued on page 71)

Damian Does A 'Time Warp'; Halo James On 'Wanted' List

BY CHRIS WHITE

DAMIAN'S TIME WARP: It has taken almost two decades for the "Rocky Horror Show" to yield a hit single and now that it has happened, the artist who did it has not even been involved in the cult rock musical in any way. Former actor and cabaret artist Damian, who has seen the film version more than 60 times, recorded a hi-NRG interpretation of "The Time Warp" some time ago and the record had sold 80,000 units before

even making the U.K. chart. After being re-mixed, the track was given a new marketing push by Jive Records, and Damian, previously known only in the North of England clubs, has found himself a proverbial "overnight success." The stage version of the "Rocky Horror Show" ran at the King's Road Theater in trendy Chelsea for many years and even now there is a regularly touring stage version, constantly attracting new fans to the camp rock musical.

AUTUMN CHESTNUTS: Halo James, which took its name from a cartoon character, debuts with the single "Wanted" and looks likely to have a U.K. hit. The band features Christian James, who originally succeeded Sade as a vocalist in the soul group Pride after she left to go solo, and Pride founding member Ray St. John. Tony Burke, former guitarist and songwriter with Big Sound Authority, who had a major U.K. hit with "This House (Is Where Your Love Stands)," has also formed a new band, The Life Unlimited, which has been attracting attention around the London gig circuit, including at the Borderline Club. London-based trio Metro and its record label have launched a campaign to save what they call "an endangered species," the 7-inch single. Its latest single, "Let's

Make It Good," is claimed to be the first one-sided single commercially available and sells for just 99 pence.

BITS AND PIECES: Rumors abound that the Smiths may reform now that the original members Morrissey and Johnny Marr are back on speaking terms... The new Erasure album, "Wild," released Oct. 10, includes the single "Drama"; the band is touring in support. WEA's the River Detectives debut with the album "Saturday Night Sunday Morning" and the single, "Chain." They're an acoustic/electric guitar band deserving success.

Michael

Monroe, former front man with the Hanoi Rocks, is back with a solo album on Vertigo, "Not Fakin' It," produced by Michael Fondelli, who has previously worked with Keith Richards and Billy Idol. The album includes contributions from Little Steven and Ian Hunter. The new Jesus & Mary Chain album, "Automatic," features its first new material since the "Darklands" album two years ago. The new single, "Blues From A Gun," on Blanco y Negro, is the group's most accessible yet and could cross it over from cult to top 30 status.

OLD STAGERS: Queen member Brian May has rerecorded the Queen song "Who Wants To Live Forever" to raise money for the British Bone Marrow Donor Appeal. He is joined by Queen colleagues John Deacon and Roger Taylor on the single... Joe Jackson returns to live work with a Hammersmith Odeon concert in October... Squeeze is also back after a two-year absence with the A&M album "Frank," and starts a brief U.K. tour in the New Year... The Cure's Robert Smith is reported to be planning a solo project and writing material for an upcoming album.



by Chris White

BMI Honors 20 Most-Performed Songs

Harrison's 'Something' Cited For Its 4 Million Plays

BY NIGEL HUNTER

LONDON George Harrison's "Something" has now notched up more than 4 million airplays in the U.S., making it one of the highest performance songs in BMI's catalog of 1.5 million compositions.

This was announced at BMI's annual lunch Sept. 13 honoring U.K. Performing Right Society writers and publishers for the most-performed works between Oct. 1, 1987, and Sept. 30, 1988. Frances Preston, BMI president and CEO, presented the awards, assisted by Phil Graham, director of European operations, and Bob Musel, BMI senior consultant.

In all, 20 songs were honored, identified for their achievements by BMI's sampling of more than 500,000 radio and TV broadcast hours annually.

Multiple-winners attending the luncheon were Steve Winwood for "Roll With It" and "Valerie"; Mike Stock, Matt Aitken, and Pete Waterman for "I Heard A Rumor", "Never Gonna Give You Up" and "Together Forever"; and Terence Trent D'Arby for "Sign Your Name" and

"Wishing Well."

Hans Zimmer was honored for his score for the Oscar-winning movie "Rain Man." Phil Collins' "Two Hearts," featured in "Buster," received an award as most-performed motion picture song. Other award recipients included John Lennon and Paul McCartney for their compositions in "The Wonder Years" TV series and Richard Hartley for his TV music original score to "The Impossible Spy."

Lennon and McCartney's "Yesterday" remains BMI's only 5 million performance song. If their former colleague George Harrison's 4-million-status "Something" was performed continuously that number of times, it would last for 22.4 years.

The complete list of most-performed songs for the period specified are "Breakout" by Andrew Connell, Corinne Drewery, and Martin Jackson (Virgin Music Publishers); "Candle In The Wind," Elton John (Dick James Music); "Carrie," Mic Michaeli, Joey Tempest (EMI Music Publishing); "The Flame," Nick Graham (Hit & Run Publishing); "I've Been In Love Before,"

Nick Van Eede (Virgin Music Publishers); "I Heard A Rumor," Matt Aitken, Sarah Dallin, Siobhan Fehy, Mike Stock, Peter Waterman, Keren Woodward (All Boys Music, In A Bunch Music, Warner-Chappell Music); "Mary's Prayer," Gary Clark (Warner-Chappell Music); "Never Gonna Give You Up," Matt Aitken, Mike Stock, Peter Waterman (All Boys Music); "Roll With It," Steve Winwood (FS Ltd.); "Shattered Dreams," Clark Datchler (Virgin Music Publishers); "Sign Your Name," Terence Trent D'Arby (Virgin Music Publishers); "Together Forever," Matt Aitken, Mike Stock, Peter Waterman (All Boys Music); "When Smokey Sings," Martin Fry, Mark White (Virgin Music Publishers); "Valerie," Steve Winwood (FS Ltd.); and "Wishing Well," Terence Trent D'Arby (Virgin Music Publishers).

Most-performed country songs were "Chains Of Gold," published by Rondor Music (London), and "Maybe Your Baby's Got The Blues," Graham Lyle (Good Single, Rondor Music London). As usual, only BMI writers and publishers are credited in the awards listing.

Mecano To Bow '91 Int'l BMG Release In Several Languages

The World's The Limit For Spanish Band

BY AL GOODMAN

MADRID, Spain More than a year hence, hot-selling Spanish pop band Mecano will become the first non-U.S. or U.K. group in BMG International Music's history to get a simultaneous worldwide release on an Ariola album.

However, the new album, Mecano's seventh, probably won't be released until 1991, to allow time for the current package, "Descanso Dominical," to take root worldwide. "Descanso" is expected to top the million-unit sales mark in Spain alone this fall, a feat never before achieved by a Spanish band, according to BMG and to the Spanish Phonograph & Videograph Assn. (APYVE).

"It's something we've been working on for two years. The worldwide record company of today just cannot live on its U.S. and U.K. talent forever," says Heinz Henn, senior VP of international A&R marketing for BMG Music International.

Henn, New York-based, and other top executives from the company, including president and CEO Rudi Gassner, were in Madrid Sept. 16 for Mecano's stadium sellout show before a crowd of 60,000, a high point of the band's current trek of 86 Spanish venues.

The Madrid-born trio—singer Ana Torroja, and the musician-composer brothers Jose Maria and Nacho Cano—belted out such melodic, lyric-rich hits as "Mujer Contra Mujer (Woman Against Woman)."

The "Descanso Dominical" album was released in June 1988 and hit 900,000 sales in Spain by early September of that year. Spurred by the staggered release of six singles from the LP, album sales in Latin

America are in excess of 300,000.

BMG has prepared a special package for non-Spanish-speaking territories: Eight songs from the current album and two from the previous album, "Entre El Cielo Y El Suelo," which sold 1.1 million units. For Italy, the entire eight-plus-two international package was recorded in Italian.

For France, everything was released in Spanish, but some songs may be rerecorded in French. The international version will be released this fall in all other BMG countries. A U.S. tour, including Los Angeles, is likely to start before Christmas.

It's all part of the groundwork for the forthcoming album in 1991, which may be recorded in Spanish, Italian, French, and even English

for its simultaneous worldwide bow, says Jose Maria Camara, managing director of BMG Ariola Spain.

Mecano was formed in 1981 and recorded its first four albums for CBS. The band's first for BMG Ariola was 1986's "Entre El Cielo Y El Suelo."

Henn says the group has "the necessary eye for detail" in its music and performance style to make it a real competitor outside Spain.

Among best sellers in Spain, Julio Iglesias' CBS album "Hey" (1979) topped the million sales mark, and his new release, "Raices," is expected to do the same. But no Spanish band has ever sold as many units in Spain as Mecano, according to Carmen Millan, legal adviser for APYVE, which compiles the annual sales figures.

Japanese Vid Industry Asked To Regulate Violent Tapes

TOKYO The Japanese video industry should regulate itself over matters of violence and sadism in videos and local authorities should pass ordinances banning minors access to violent videos.

This was stated at a recent cabinet meeting by Kiyoshi Mizuno, director general of the Japanese government's management and coordination agency.

Mizuno said he wishes to hold discussions with local authorities, youth organizations, and the video industry to ascertain what the latter can do in regulating violent videos, how ordinances can be introduced to protect minors, and how a whole-

some environment generally can be created for young people.

The video industry already operates a system for checking ethical standards and censoring pornographic videos, but has no measures concerning violence and sadism.

Mizuno's plan received strong support from Health and Welfare Minister Saburo Toida and Education Minister Kazuya Ishibashi.

The official concern was prompted by the case of Tsutomu Miyazaki, who confessed to kidnapping and killing four girls, ages 4-7.

Miyazaki told police he got the idea of dismembering a victim from viewing a "splatter movie" video.

Virgin France Diversifies With New Film Distribution, Production Div.

PARIS Following the opening last November of its megastore on the Champs-Elysées, Virgin France is continuing its policy of diversification by setting up 2001, an audiovisual company whose object is to acquire rights to films and TV packages for distribution to cinemas and television stations and for marketing in videocassette and laserdisk formats. It will also co-produce European feature films. The new division has been set up in conjunction with holding company Palmel-Marmont and is co-directed by François de Bernard of Palmel-Marmont and Virgin France's Jean-Martial Lefranc.

PHILIPPE CROCQ

Irish Pirate Stalls Local Radio Licenses

DUBLIN, Ireland Robbie Robinson, who ran the Dublin-based Sunshine Radio, one of Ireland's leading pirate stations until the government forced illegal broadcasters off the air last year, has called off his appeal to the supreme court following the failure of his high-court challenge to the granting of two local radio licenses for Dublin by the Independent Radio & Television Commission. But his action delayed the opening of the stations, with Capital going on the air in late July instead of May and Radio 2000 now unlikely to start before mid-October.

KEN STEWART

Dance/Pop Band, Rock Magazine . . .

HELSINKI, Finland Finnish dance and pop group Bogard Co. played 12 concerts in the Soviet Union at venues in Minsk and Kisihnev, pulling in big audiences at all of them. Soviet national television noted the tour in its news bulletins and gave on-screen prominence to the band's five videoclips. Soon to visit Russia is another Finnish band, Hearthill, with a dozen dates slated for later this year.

KARI HELOPALTIO

. . . Finnish Up In The Soviet Union

HELSINKI A Russian-language special edition of Rumba, a Finnish rock bimonthly, has been published in the Soviet Union in association with APN and various Russian rock clubs. Net revenue will be used to further Finnish-Russian cooperation in rock music, cinema, and other entertainment areas. The edition carried more than 20 features on Finnish, Russian, and Western rock acts.

K.H.

Japanese S-VHS Pioneer Gets Award

TOKYO The Eduard Rhein Foundation of West Germany has presented its annual award, which includes a grant of 100,000 deutsche-marks (some \$50,000), to Akira Hirota, director and head of JVC's video research and laboratory. It honors his team's development of the Super-VHS video system, which "dramatically improved" video picture quality with horizontal resolution of more than 400 lines while maintaining compatibility with the conventional VHS standard. The first Eduard Rhein award was given in 1978 to Yuma Shiraishi, currently auditor of JVC, as leader of the development team for VHS video.

SHIG FUJITA

German Independence Day Fest Set

BERLIN The second Berlin Independence Day event is set for Oct. 29-31 in the Congress Hall. Organizer Wolfgang Doebeling, anticipating an attendance of at least 1,000 for this get-together of indie operations, says that already booked are members of Umbrella, the U.K. association of independent record labels and distributors, plus Network, the organization of European concert promoters and tour agencies. Included in the event is a Fanzine Congress, a convention of fan magazine editors and writers that is linked with a series of live talent showcases in Berlin clubs.

WOLFGANG SPAHR

Japanese Hardware Sales Up In '89

TOKYO The latest statistics from the Electronic Industries Assn. of Japan show that the ownership percentage for CD players here is now 26.8%, a major upturn from 16.1% in 1988 and 10% the previous year. VCR ownership has risen by more than 10% to 63.7%, from 53% last year and 43% in 1987. For color TVs, the figure is now 99.3%, up 3% from 1988, and stereo players have reached 61.2% this year after a fall in 1988 to 58.9% from the 1987 figure of 60.5%.

S.F.

Irish Audio/Video Pros Gather At Confab

DUBLIN The first exhibition designed for professionals in the Irish music and audiovisual industries, MAVEX '89, was held here Sept. 21-23. Among participants were leading organizations interested in promoting Ireland as a location for international music, film, and television production, plus major suppliers of audio and visual hardware and software, sound and video recording, editing facilities, and lighting equipment.

K.S.

Ron White, Former EMI Exec And PRS Council Member, Dies

LONDON Ron White, who died of cancer at the age of 67 (see *Lifelines*, page 82), was one of the few to make the successful transition from the record sector to the music publishing arena of the music business and distinguish himself in both areas.

He started his career in 1941 in HMV's London store, literally learning the business from the ground floor up, including packing and posting mail orders and sweeping that ground floor.

White rose to be record sales manager at the store, and then transferred in 1955 to parent company EMI's headquarters as assistant sales manager of His Master's Voice Records.

He became sales manager two years later, and then general sales manager of EMI Records in 1959, a post he held for nine years.

In 1968, White was named director of popular repertoire and marketing, and, a year later, assistant managing director of EMI Records.

The company expanded its music publishing interests in 1972, and White made his last career move to become managing director of EMI

Music Publishing. He held that position with notable distinction until his retirement in December 1986.

White was a dapper, urbane man, and was known as eloquent in the defense and furtherance of the interests of artists and songwriters.

White's 14 years at the helm of EMI Music Publishing were characterized by boundless enthusiasm and support for the industry organizations. He was chairman of the popular publishers' committee of the Music Publishers Assn. for seven years and president of MPA during a critical period in ensuring protection for copyright integrity.

He was also vice chairman of the council of the Mechanical Rights Society (now merged with the Mechanical Copyright Protection Society) and president of the International Federation of Popular Music Publishers.

White was appointed to the general council of the Performing Right Society in 1975, and served on the PRS executive council from 1977. He became chairman of the PRS general council in January 1987 and was due to retire from that post at the end of this year.

German Index Is A Ready Source Of Info Katalog Has All That Jazz

LONDON The annual Bielefelder Jazz Katalog, compiled since 1967 by veteran jazz enthusiast Manfred Scheffner, was published recently by Stuttgart, West Germany-based Vereinigte Motor-Verlage.

The 1967 edition of the index—which now ranks as one of the most useful and comprehensive jazz record reference works in existence—ran to just 150 pages. The current volume contains 1,130 pages, weighs 2 1/2 pounds, and lists 6,255 jazz releases available in West Germany on CD, LP, and cassette. And since most of the repertoire is also on the market in other major territories, the catalog is a convenient reference tool for

music collectors worldwide.

The tome contains not only a list—in catalog number sequence and alphabetically by label—of available recordings, but also alphabetical listings of all the artists featured and of song titles. Thus, it is possible, for instance, to determine how many versions of "Lover Man" are currently available (actually 94).

There are 31,725 tune titles listed and 15,105 artists. Even so, Scheffner, who has had his data available on computer for the past seven years, admits that the catalog is not totally comprehensive because some record companies and distributors don't always supply full details of their releases and imports.

Nevertheless, the Bielefelder is remarkable for its accuracy and scope. Scheffner spends eight months of the year compiling the catalog, which sells some 6,000 copies, mostly in Europe (though there are some subscribers in the U.S. and Japan).

The book can be obtained for \$18, including postage, from Manfred Scheffner, Postfach 60 07 32, D-8000 Munich, Federal Republic of Germany. MIKE HENNESSEY

FRENCH RECORD MARKET

(Continued from page 69)

Chalon, COGEDEP president, said that the improvement was not only due to the recovery of the French record market but also to the implementation of new operating strategies.

He also said that the authorization of advertising on television had stimulated the record market, but he warned that, with more than 60 industry advertising campaigns scheduled between now and the end of the year, there was a danger of overkill.

"When the consumer is faced with an overabundant choice, it can be a disincentive to buy," he said. "Another problem the industry faces is pilferage, which, in the case of COGEDEP, represents between 5% and 10% of its income."

Klark-Teknik has signed a deal to distribute the U.K. company Edge's products in U.S. ... see page 61

A&A Steers Clear Of U.S. Market Retailer To Focus On Canadian Biz

BY KIRK LaPOINTE

OTTAWA The president of A&A Records and Tapes has dampened speculation about U.S. expansion, saying there exists "so much opportunity first here in Canada" for the country's largest retail chain.

The retailer recently opened its 250th store in Canada and has plans for another 35 openings and extensive refurbishings in the coming year, says Dieter Radecki.

Many observers believe it is only a matter of time before A&A, now North America's fourth-largest retailer and recently bolstered by a move to the stock market, shifts its attack to the U.S. market. But Radecki, lured earlier this year from PolyGram Inc. Canada, just says no. "We are two very different countries," he says. Simply broadening the chain to below the border "isn't as easy as it seems. The culture isn't that easily translated."

The British-based HMV chain opened a couple of years ago in Canada through a takeover of a chain and used that as a North American

beachhead. Many of the company's Canadian executives will run the American effort, including president Tony Hirsch, who assumed similar duties in New York.

But despite the A&A move to the stock market, Radecki has been focusing his attention in upping the energies of his new chain, not in looking at acquisitions galore. Roughly 100 of the stores have in recent weeks taken on video inventory, "and we're quite happy with the early results," he professes. "It looks very promising."

Already, its Yonge Street flagship store in Toronto has CD video in stock, a format Radecki says the chain will strongly support, although more slowly than its overnight adoption of VHS stock.

"It might be a bit of an exaggeration to call us entertainment centers, but we are moving in that direction," he explains. "We are taking accessories very seriously, and we're putting more emphasis on the posters we have so that more of them are music posters."

Without U.S. expansion, many

predict that the chain will eye an existing Canadian outfit for a possible takeover. Radecki is quick to throw cold water on such conjecture.

"I'd love to be able to say we could do that," he says. "But it's a bit premature. The course of this company was set by [predecessor] Fred Rich, and the more I'm here, the more I realize just how smart that was."

The implied message: A&A will improve from within before setting its sights elsewhere.

Radecki played a strong role in helping to form the new Retail Music Assn. of Canada. Label executives warmly greeted his move to A&A and have since praised his efforts to open a dialog between retail and record firms.

So, how's business? Although some chains have suffered immensely so far this year, Radecki says A&A had "perhaps one bad month. There just weren't the hot albums out there for a while, but in September alone I think there's seven, eight, or nine top releases, so we expect to be just fine."

Top-Five Debut Album Nears Double Platinum In Canada Singer Exceeds Expectations By Myles

OTTAWA If you had asked any bipartisan panel of experts at the beginning of this year who would have the biggest-selling Canadian debut recording in 1989, the name Alannah Myles would not likely have surfaced.

Now, on the verge of double platinum with a top-five album in her homeland, it seems she is not stunned by what has happened. Her debut single, "Love Is," catapulted the Atlantic signing from Toronto to instant Canadian fame, which she firmly believes she will duplicate abroad with "Black Velvet," a second release from the self-titled debut.

"Am I surprised? Not a bit," she says. "I've always been a fighter, and I knew what it would take."

What Myles has is a formidable visual image, a big-league American manager (Danny Goldberg), and a solid writing collaboration with pop rockers David Tyson and Christopher Ward. Tyson has co-penned countless songs with the pre-eminent songwriter from Canada these days, Eddie Schwartz, while Ward is the best-grounded of the MuchMusic Network VJs and himself an experienced recording artist.

To hear Myles tell her story, the events of 1989 were pretty much pre-ordained. She has wanted to be a singer since the age of 5, has been singing since 11, and writing seriously since 15.

Atlantic signed her on the basis of a three-song demo and a videoclip, without seeing her perform or even meeting her. Those two voids certainly would not have deterred the label since she is abundantly confident in her personal appearances.

Now, Myles finds herself either on the edge of a big breakthrough outside of Canada, or about to face the same fate countless other Canadians

encounter. With the success of a debut artist about as assured as a winning lottery ticket, Myles knows that her number may not come up this time around. "Although," she adds defiantly, "I know it will."

While high hopes and hoopla have accompanied many releases from Canada this year, Myles' was issued with relative sobriety by WEA Music of Canada. A punchy first single connected quickly at contemporary hit radio, AOR, and certainly in video.

The result has been the quickest-selling Canadian debut in a very long time.

"The only thing I find troubling," she says, "is how my own country is quick to put down success, whether it's mine or anyone's. It's so strange how people just aren't willing to be proudly Canadian; they just want to shoot down whatever attention is being brought to their country, including the music."

New And Canadian Acts Put In Good Showings July Certs Reflect Fresh Talent

OTTAWA The top certification belonged to the late, great Roy Orbison, but the July list of gold and platinum releases from the Canadian Recording Industry Assn. owes much more to the future of music than to its past.

Orbison, the Rolling Stones, and the Doobie Brothers all appear on the list of 23 certifications. But they are outweighed by many more new names. And Canadian content shares in the spoils of July. Seven of the 23 certifications were of domestic releases.

Orbison's "Mystery Girl" chalked up triple-platinum in the month, the most of any Orbison release in Canada. Of the 23 certifications, only four were multiplatinum albums. That is another indication that retail is not soaring this year.

Going double-platinum were "Look Sharp" by Roxette, "Sonic Temple" by The Cult, and "Victory Day" by Tom Cochrane & Red Rider, the first Canadian multipla-

tinum release in several months.

Platinum in the month were two Canadian releases, "Rockland" by Kim Mitchell and "Helene" by Roch Voisine. Others to surpass the 200,000 shipment mark: "Repeat Offender" by Richard Marx, "Cycles" by the Doobie Brothers, "Steel Wheels" by the Rolling Stones, and "Hangin' Tough" by New Kids On The Block.

The Mitchell, Marx, Doobies, and Stones records also went gold. Others to crack the gold barrier included "Take A Deep Breath" by Brighton Rock, "Raw Like Sushi" by Neneh Cherry, "Martika," "In Step" by Stevie Ray Vaughan & Double Trouble, "Sur Le Chemin Des-Incendies" by Paul Piche, "Love & Rockets," the "Ghostbusters II" soundtrack, and "L'Amour En Chanson" by various artists.

Cherry's success was twofold in the month. Her "Buffalo Stance" single went gold, the lone single to be certified in July.

HITS of the WORLD

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CANADA (Courtesy The Record) As of 9/19/89

Rank	Artist	Title	Label
1	1	ON OUR OWN BOBBY BROWN	MCA/MCA
2	2	RIGHT HERE WAITING RICHARD MARX	EMI/CAPITOL
3	4	COLD HEARTED PAULA ABDUL	VIRGIN/WEA
4	7	TOY SOLDIERS MARTIKA	COLUMBIA/CBS
5	3	BATDANCE PRINCE	WARNER BROS./WEA
6	8	THE END OF THE INNOCENCE DON HENLEY	GEFFEN/WEA
7	5	SD ALIVE LOVE & ROCKETS	VERTIGO/POLYGRAM
8	11	JOY & PAIN ROB BASE/DJ E-Z ROCK	MERCURY/POLYGRAM
9	9	IF YOU DON'T KNOW ME BY NOW SIMPLY RED	ELEKTRA/WEA
10	10	DON'T WANNA LOSE YOU GLORIA ESTEFAN	EPIC/CBS
11	12	IF I COULD TURN BACK TIME CHER	GEFFEN/WEA
12	6	DRESSED FOR SUCCESS ROXETTE	CAPITOL/CAPITOL
13	13	DNCE BITTEN TWICE SHY GREAT WHITE	CAPITOL/CAPITOL
14	14	KEEP ON MOVIN' SOUL II SOUL	VIRGIN/WEA
15	18	GIRL I'M GONNA MISS YOU MILLI VANILLI	ARISTA/BMG
16	16	BLACK VELVET ALANNAH MYLES	ATLANTIC/WEA
17	17	HANGIN' TOUGH NEW KIDS ON THE BLOCK	COLUMBIA/CBS
18	NEW	MISS YOU MUCH JANET JACKSON	A&M/BMG
19	NEW	IN MY EYES STEVIE B	A&M/BMG
20	15	ROCK & ROLL DUTY KIM MITCHELL	ALERT/CAPITOL
ALBUMS			
1	1	FINE YOUNG CANNIBALS THE RAW AND THE COOKED	I.R.S./MCA
2	9	ROLLING STONES STEEL WHEELS	COLUMBIA/CBS
3	4	ALANNAH MYLES ALANNAH MYLES	ATLANTIC/WEA
4	2	RICHARD MARX REPEAT OFFENDER	EMI/CAPITOL
5	3	TOM PETTY FULL MOON FEVER	MCA/MCA
6	6	MILLI VANILLI GIRL YOU KNOW IT'S TRUE	ARISTA/BMG
7	5	PRINCE BATMAN (SOUNDTRACK)	WARNER BROS./WEA
8	7	NEW KIDS ON THE BLOCK HANGIN' TOUGH	COLUMBIA/CBS
9	10	PAULA ABDUL FOREVER YOUR GIRL	VIRGIN/A&M
10	11	DON HENLEY THE END OF THE INNOCENCE	GEFFEN/WEA
11	12	MADONNA LIKE A PRAYER	SIRE/WEA
12	13	KIM MITCHELL ROCKLAND	ALERT/CAPITOL
13	8	LOVE & ROCKETS LOVE & ROCKETS	VERTIGO/POLYGRAM
14	17	SKID ROW SKID ROW	ATLANTIC/WEA
15	14	BOBBY BROWN DON'T BE CRUEL	MCA/MCA
16	16	ROXETTE LOOK SHARP!	EMI/CAPITOL
17	18	ROB BASE/DJ E-Z ROCK IT TAKES TWO	MERCURY/POLYGRAM
18	19	SOUL II SOUL KEEP ON MOVIN'	VIRGIN/WEA
19	20	JOHN COUGAR MELLENCAMP BIG DADDY	MERCURY/POLYGRAM
20	NEW	GRAPES OF WRATH NOW AND AGAIN	COLUMBIA/CBS

WEST GERMANY (Courtesy Der Musikmarkt) As of 9/18/89

Rank	Artist	Title	Label
1	1	SWING THE MOOD JIVE BUNNY & THE MASTERMIXERS	BCM
2	12	LAMBADA KAOMA	CBS
3	2	FRENCH KISS LIL LOUIS	FFRR-METRONOME
4	4	THE BEST TINA TURNER	CAPITOL
5	3	DAS OMEN (TEIL 1) MYSTERIOUS ART	CBS
6	13	TOY SOLDIERS MARTIKA	CBS
7	5	LICENCE TO KILL GLADYS KNIGHT	MCA
8	14	INNOCENT MIKE OLDFIELD	VIRGIN
9	7	BACK TO LIFE SOUL II SOUL	VIRGIN
10	6	BLAME IT ON THE RAIN MILLI VANILLI	HANSA
11	8	WHAT A WONDERFUL WORLD LOUIS ARMSTRONG	A&P POLYDOR
12	11	FRENCH KISS HONESTY '69	BCM
13	10	TELL IT LIKE IT IS DON JOHNSON	EPIC
14	9	AIN'T NOBODY RUFUS & CHAKA KHAN	WARNER BROS.
15	15	LOVE IS A SHIELD CAMOUFLAGE	METRONOME
16	17	CHERISH MADONNA	SIRE
17	16	IT'S ALRIGHT PET SHOP BOYS	PARLOPHONE
18	NEW	ON OUR OWN BOBBY BROWN	MCA
19	20	LADY IN BLACK BAD BOYS BLUE	COCONUT
20	NEW	MIXED EMOTIONS ROLLING STONES	ROLLING STONES
ALBUMS			
1	1	WESTERNHAGEN HALLELUJA	WEA
2	2	ROLLING STONES STEEL WHEELS	ROLLING STONES
3	3	MIKE OLDFIELD EARTH MOVING	VIRGIN
4	4	QUEEN THE MIRACLE	PARLOPHONE
5	NEW	JETHRO TULL ROCK ISLAND	CHRYSALIS
6	5	JASON DONOVAN TEN GOOD REASONS	PWL
7	6	DON JOHNSON LET IT ROLL	EPIC
8	7	MILLI VANILLI ALL OR NOTHING	HANSA
9	9	JOE COCKER ONE NIGHT OF SIN	CAPITOL
10	10	SIMPLE MINDS STREET FIGHTING YEARS	VIRGIN
11	8	PRINCE BATMAN (SOUNDTRACK)	WARNER BROS.
12	12	SIMPLY RED A NEW FLAME	WEA
13	11	BLACK FOE OESS BLAECK FOE OESS & FRUENDE	EMI
14	17	SOUL II SOUL CLUB CLASSICS VOL. ONE	VIRGIN
15	13	NENEH CHERRY RAW LIKE SUSHI	VIRGIN
16	16	CAMOUFLAGE METHODS OF SILENCE	METRONOME
17	18	ALICE COOPER TRASH	EPIC
18	15	MADONNA LIKE A PRAYER	SIRE
19	14	GUNS N' ROSES APPETITE FOR DESTRUCTION	GEFFEN
20	NEW	THE CURE DISINTEGRATION	METRONOME

ITALY (Courtesy Musica & Dischi) As of 9/18/89

Rank	Artist	Title	Label
1	2	TI PRETENDO RAF	CGD
2	1	VIVA LA MAMA EDOARDO BENNATO	VIRGIN
3	6	CHERISH MADONNA	SIRE
4	5	THE LOOK ROXETTE	PARLOPHONE
5	4	BATDANCE PRINCE	WARNER BROS.
6	20	LAMBADA KAOMA	CBS
7	3	MARINA ROCCO & THE CARNATIONS	CGD
8	NEW	SOWING THE SEEDS OF LOVE TEARS FOR FEARS	FONTANA
9	9	WHEN THE NIGHT COMES JOE COCKER	CAPITOL
10	18	HEALING HANDS ELTON JOHN	ROCKET
11	8	ROOTSIE & BOOPSIE PAPA WINNIE	EPIC
12	7	LULLABY THE CURE	POLYDOR
13	NEW	REVIVAL EURYTHMICS	RCA
14	15	WHAT I AM EDIE BRICKNELL & NEW BOHEMIANS	GEFFEN
15	12	GRINGO SABRINA SALERNO	BMG ARIOLA
16	10	SURVIVOR HELEN THOMAS	BMG ARIOLA
17	11	EXPRESS YOURSELF MADONNA	SIRE
18	NEW	PERSONAL JESUS DEPECHE MODE	MUTE
19	NEW	YOU ON MY MIND SWING OUT SISTER	FONTANA
20	NEW	THIS GENERATION SPAGNA	CBS

MUSIC & MEDIA

PAN-EUROPEAN CHARTS 9/23/89

Rank	Artist	Title	Label
1	1	SWING THE MOOD JIVE BUNNY & THE MASTERMIXERS	MUSIC FACTORY DANCE
2	2	LAMBADA KAOMA	CBS
3	5	THE BEST TINA TURNER	CAPITOL
4	3	FRENCH KISS LIL LOUIS	LONDON
5	6	RIDE ON TIME BLACK BOX	deCONSTRUCTION
6	11	EVERY DAY (I LOVE YOU MORE) JASON DONOVAN	PWL
7	4	LICENCE TO KILL GLADYS KNIGHT	MCA
8	8	TOY SOLDIERS MARTIKA	CBS
9	NEW	RIGHT HERE WAITING RICHARD MARX	EMI USA
10	15	ETERNAL FLAME THE BANGLES	CBS
11	18	SOWING THE SEEDS OF LOVE TEARS FOR FEARS	FONTANA/PHONOGRAM
12	9	BATDANCE PRINCE	PAISLEY PARK
13	14	JOUE PAS FRANCOIS FELDMAN & JONI JAMESON	POLYDOR
14	7	DAS OMEN (TEIL 1) MYSTERIOUS ART	CBS
15	10	BACK TO LIFE SOUL II SOUL/CARON WHEELER	10 RECORDS
16	12	JE TE SUIVIVRAI JEAN PIERRE FRANCOIS	PATHE/EMI
17	17	THE LOOK ROXETTE	PARLOPHONE
18	NEW	CHERISH MADONNA	SIRE
19	13	BLAME IT ON THE RAIN MILLI VANILLI	BMG ARIOLA
20	20	MIRADOR JOHNNY HALLYDAY	PHILIPS/PHONOGRAM
HOT 100 ALBUMS			
1	1	PRINCE BATMAN (SOUNDTRACK)	WARNER BROS.
2	7	ROLLING STONES STEEL WHEELS	ROLLING STONES/CBS
3	2	QUEEN THE MIRACLE	PARLOPHONE
4	3	JASON DONOVAN TEN GOOD REASONS	PWL
5	5	SIMPLE MINDS STREET FIGHTING YEARS	VIRGIN
6	4	SIMPLY RED A NEW FLAME	WEA
7	6	MADONNA LIKE A PRAYER	SIRE
8	8	GLORIA ESTEFAN CUTS BOTH WAYS	EPIC
9	10	WESTERNHAGEN HALLELUJA	WEA
10	9	ALICE COOPER TRASH	EPIC
11	11	PAUL McCARTNEY FLOWERS IN THE DIRT	PARLOPHONE
12	13	THE CURE DISINTEGRATION	FICTION/POLYDOR
13	14	MIKE OLDFIELD EARTH MOVING	VIRGIN
14	12	JOE COCKER ONE NIGHT OF SIN	CAPITOL
15	15	NENEH CHERRY RAW LIKE SUSHI	CIRCA
16	NEW	ORIGINAL CAST ASPECTS OF LOVE	REALLY USEFUL/POLYGRAM
17	17	SOUL II SOUL CLUB CLASSICS VOL. ONE	10 RECORDS
18	18	FRANCIS CABREL SARBACANE	CBS
19	NEW	JETHRO TULL ROCK ISLAND	CHRYSALIS
20	16	GUNS N' ROSES APPETITE FOR DESTRUCTION	GEFFEN

AUSTRALIA (Courtesy Australian Record Industry Assn.) As of 9/17/89

Rank	Artist	Title	Label
1	1	RIGHT HERE WAITING RICHARD MARX	EMI
2	2	IF YOU DON'T KNOW ME BY NOW SIMPLY RED	WEA
3	3	DRESSED FOR SUCCESS ROXETTE	EMI
4	8	I DON'T WANT A LOVER TEXAS	POLYGRAM
5	4	I'LL BE LOVING YOU (FOREVER) NEW KIDS ON THE BLOCK	CBS
6	11	ALL I WANT IS YOU U2	FESTIVAL
7	9	RIGHT BACK WHERE WE STARTED FROM SINITTA	LIBERATION/CBS
8	5	BATDANCE PRINCE	WEA
9	7	BABY I DON'T CARE TRANSVISION VAMP	WEA
10	10	WOULDN'T CHANGE A THING KYLIE MINOGUE	MUSHROOM/FESTIVAL
11	6	YOU GOT IT (THE RIGHT STUFF) NEW KIDS ON THE BLOCK	CBS
12	12	FUNKY COLD MEDINA TONE LOC	FESTIVAL
13	16	COMMUNICATION JOHN FARNHAM & DANNI ELLE	BMG
14	18	TALK IT OVER GRAYSON HUGH	BMG
15	NEW	WAY OF THE WORLD MAX Q	CBS
16	13	THE LOOK ROXETTE	EMI
17	NEW	CHERISH MADONNA	WEA
18	14	SECOND CHANCE THIRTY EIGHT SPECIAL	FESTIVAL
19	NEW	POISON ALICE COOPER	CBS
20	15	LOVE DIMENSION KATE CEBERANO	REGULAR/FESTIVAL
ALBUMS			
1	3	RICHARD MARX REPEAT OFFENDER	EMI
2	2	GIPSY KINGS GIPSY KINGS	CBS
3	4	BRAVE KATE CEBERANO	REGULAR/FESTIVAL
4	5	MATCHBOOK IAN MOSS	MUSHROOM/FESTIVAL
5	1	ANDREW LLOYD WEBBER PREMIERE COLLECTION	POLYGRAM
6	6	SIMPLY RED A NEW FLAME	WEA
7	8	TRANSVISION VAMP VELVETEEN	WEA
8	7	STEEL WHEELS ROLLING STONES	CBS
9	13	LOOK SHARP! ROXETTE	EMI
10	10	DEF LEPPARD HYSTERIA	POLYGRAM
11	12	STEVIE NICKS THE OTHER SIDE OF THE MIRROR	EMI
12	9	BETTE MIDLER BEACHES (SOUNDTRACK)	WEA
13	14	TONE LOC LOC-ED AFTER DARK	FESTIVAL
14	16	NEW KIDS ON THE BLOCK HANGIN' TOUGH	CBS
15	11	PRINCE BATMAN (SOUNDTRACK)	WEA
17	15	PAUL KELLY & THE MESSENGERS SO MUCH WATER SO CLOSE TO HOME	MUSHROOM/FESTIVAL
18	17	THE BANGLES EVERYTHING	LIBERATION/CBS
19	20	JAMES REYNE HARD REYNE	EMI
16	NEW	JOHN COUGAR MELLENCAMP BIG DADDY	POLYGRAM
20	NEW	BLACK SORROWS HOLD ON TO ME	CBS

FRANCE (Courtesy of Europe 1) As of 9/16/89

Rank	Artist	Title	Label
1	1	LAMBADA KAOMA	CBS
2	2	JOUE PAS FRAN. FELDMAN-JONI JAMISON	POLYDOR
3	3	JE TE SUIVIVRAI JEAN PIERRE FRANCOIS	EMI
4	6	COEUR DE LOUP PHILIPPE LAFONTAINE	VOG
5	9	BATDANCE PRINCE	WEA
6	14	MEGAMIX IMAGINATION	POLYGRAM
7	5	ETERNAL FLAME BANGLES	CBS
8	8	AIMONS NOUS VIVANTS FRANCOIS VALERY	WEA
9	4	MIRADOR JOHNNY HALLYDAY	POLYGRAM
10	7	C. DAY CONFETTI'S	CBS
11	10	TOO MANY BROKEN HEARTS JASON DONOVAN	PWL
12	11	THE SUMMER MEGAMIX BONEY M	BMG
13	12	HOTEL CALIFORNIA EAGLES	WEA
14	15	HAND ON YOUR HEART KYLIE MINOGUE	CBS
15	NEW	LIBERIAN GIRL MICHAEL JACKSON	CBS
16	NEW	I DON'T WANT A LOVER TEXAS	POLYGRAM
17	13	HELP! BANANARAMA	POLYGRAM
18	19	A QUOI JE SERS MYLENE FARMER	POLYGRAM
19	18	STRAIGHT UP PAULA ABDUL	VIRGIN
20	NEW	C'EST ECRIT FRANCIS CABREL	CBS

Wizard Of Droz Gathers WEA's Troops

"This past year has been a doozie," said Warner/Elektra/Atlantic president Henry Droz in his keynote speech at WEA's national sales meeting, held Aug. 21-26 at the Diplomat Hotel in Hollywood, Fla. Celebrating a record-breaking year were personnel from WEA, its various labels (Warner Bros., Reprise, Elektra, Atlantic, Atco, Virgin, Island, and Geffen), WEA International, WEA Manufacturing, Warner Special Products, Ivy Hill, WEA Canada, Warner New Media, and Time Warner Inc. The festivities included presentations of 46 awards to marketing and operational personnel and performances by WEA label artists.



Representing WEA's talent roster, from left, are Virgin's Syd Straw and Paula Abdul, and Atlantic's Fiona.



Enjoying the festivities, from left, are Fran Aliberte, senior VP, sales, WEA; Ramon Lopez, chairman/CEO, WEA International; Droz; and George Rossi, executive VP, marketing, WEA.



Artists and executives mingle at the WEA sales conference. Shown, from left, are Doug Morris, president and chief operating officer, Atlantic Records; Fran Aliberte, senior VP, sales, WEA; Atlantic recording artists Fiona and Kip Winger; and Droz.



Relaxing in the Diplomat Hotel, from left, are Jerry Sharrell, executive VP, Westwood One; Droz; Norm Pattiz, chairman/CEO, Westwood One; and Mo Ostin, chairman, Warner Bros. Records.



Fred Katz, front row center, Cleveland regional branch manager, accepts the WEA branch-of-the-year award from Droz on behalf of his branch.



Elektra's Faster Pussycat prowls the convention. Pictured, from left, are Brent Muscat, Faster Pussycat; Droz; Taime Downe, Faster Pussycat; and Hale Milgrim, senior VP, marketing, Elektra.



Island recording artist Melissa Etheridge, left, and Island president Lou Maglia, center, present Droz with a platinum plaque in thanks for WEA's contributions in marketing Etheridge's debut album.



Atlantic chairman Ahmet Ertegun, center, schmoozes with Droz, left, and Robert J. Morgado, executive VP, WCI.



Sire's k.d. lang, front and center, was one of the many artists who treated conference attendees to an after-dinner live performance. Standing behind her, from left, are Droz; Vic Faraci, senior VP/marketing, Nashville; and Lenny Waronker, president, Warner Bros. Records.



WEA's gallant leader, Henry Droz, sits on the lap of Geffen's gallant leader, David Geffen.

POP

POI DOG PONDERING
PRODUCERS: Poi Dog Pondering & Mike Stewart
Columbia 45335

From that musical mecca known as Austin, Texas, springs forth another tasty unit. This, the band's major label debut, is a combination of its two indie EPs, previously released on Texas Hotel Records. The result is a delightful collection of acoustic renderings with elements of folk, country, rock, jazz, and just about every genre imaginable. These jaunty tunes, some of which almost have that drifting Grateful Dead feel, will be an instant hit at college radio and deserve a wider audience.

DEBORAH HARRY
Def, Dumb, & Blonde
PRODUCERS: Various
Sire/Red Eye/Reprise 25938

Former Blondie thrush Harry is rejoined by longtime music mate Chris Stein and producer Mike Chapman for a spotty sortie that still occasionally recaptures the glories of old. Single "I Want That Man," "Kiss It Better," and "Bike Boy" all recall what made Blondie snap, crackle, and pop! Such old New York familiars as Gary Valentine and new pals like Ian Astbury lend a hand.

SHOTGUN MESSIAH
PRODUCER: Harry K. Cody & Tim Tim
Relativity 33561-1012

Apparently guitar-mangling Swedes can get their hands on old Aerosmith records; first U.S. album by the Scandinavian quartet bears the unmistakable stamp of that much-lionized American band. But the Messiahs deliver the goods with punch on tracks like "Bop City," "Don't Care 'Bout Nothin'," and "Shout It Out," and even toss in a few arty flourishes to keep things interesting for the metal troops. Look for album rock dividends.

NANCI GRIFFITH
Storms
PRODUCER: Glyn Johns
MCA 6319

Angel-voiced country/folkie moves confidently into the pop arena with her newest collection of graceful, powerful melodies. Among a set of excellent chart-bound tunes, highlights include "Drive-In Movies And Dashboard Lights," "You Made This Love A Teardrop," "It's A Hard Life Wherever You Go," "If Wishes Were Changes," and "Listen To The Radio."

SHELLEYAN ORPHAN
Century Flower
PRODUCER: Dave Allen
Columbia 45198

British acoustic ensemble fashions stylish pop in Brit retro cocktail-jazz mode, but with a distinctive, neo-classical flavor—sometimes reminiscent of Prefab Sprout. Standout tracks in an intriguing, alternative set include the evocative woodwinds of the title track, the Eastern inflections of "Shatter," the jazzy lilt of "Summer Flies," and the lovely strains of "Between Two Waves."

WILL & THE BUSHMEN
PRODUCER: Richard Gottehrer
SBK 92875

Nashville-based pop/rock quartet makes a tuneful, extremely promising label debut under the aegis of top-flight producer Gottehrer. Best among a solid set of radio-ready melodies are the catchy "Blow Me

Up," the sharp-edged "500 Miles," the stomping "Three Girls From Detroit," the R&B touches of "Doubts," and the bright hooks of "It's Gonna Be Alright."

DARRYL TOOKES
PRODUCERS: Darryl Tookes & Danny Leake
SBK 90746

Sweet-voiced balladeer has made some inroads at AC already with his brand of crooning which at times resembles the Stylistics. Given the previous reference, it's also easy to see this collection having an impact at Quiet Storm or some mellow urban stations. Best bets are "Flame," "Lifeguard," and "Once In A Lifetime Love."

BLACK

ZAPP
Zapp V
PRODUCER: Roger Troutman
Reprise 25807

Zapp is back and the Troutmen are jumping, as the Dayton, Ohio-bred brother-funksters check in with a nifty blend of crossover pop-soul and dance-funk sure to bring cheer to serious chart business. Troutman's vocoder-styled version of Smokey's "Ooh Baby Baby" is already gaining crossover play, setting up the funkier "I Play The Talk Box," "Stop That," "Face," and soft-single follow-up "Been This Way Before."

GREG MACK COMPILATION
What Does It All Mean?
PRODUCERS: Greg Mack, D.J. Pooh, others
Motown 6279

KDAY Los Angeles rap DJ Mack hits the streets in search of up-and-coming talent, and with the way West Coast rap has taken off, there's more than just mild anticipation building for M.C. Trouble (now signed to Motown), Romeo & Rhyme, Nyce Twyce Clan, Hazze, Outlaw Posse, and Throwdown Twins, who jump out with the first single "You'll Be On It." First sampler in a series.

DANCE

COLD CUT
What's That Noise?
PRODUCERS: Coldcut
Tommy Boy/Reprise 25974

Exceptional dance album deserves to be mentioned in the same breath with demi-label mates De La Soul in terms of sheer originality. DJs Matt Black and Jonathan More stir up a wild-swinging, heavily sampled stew of manic beats, featuring a diversity of vocalists including Lisa Stansfield (on the club hit "People Hold On"), Queen Latifah, and reggae singer Junior Reid. Lots of snap, humor, and vitality here; it gets no hipper than this.

THE COVER GIRLS
We Can't Go Wrong
PRODUCERS: Various
Capitol 91041

Vocal trio of Caroline Jackson Calister, Louise "Angel" Sabater, and Margo Urban work out of a highly familiar Exposé bag, but that hasn't stopped "My Heart Skips A Beat" from going top 20 on the dance charts, and it's still climbing. "All That Glitters Isn't Gold," penned by "Heart" writer David Cole, sounds like an equally irresistible confection.

SPOTLIGHT



JANET JACKSON
Janet Jackson's Rhythm Nation 1814
PRODUCERS: Jimmy Jam & Terry Lewis, Jellybean Johnson & Janet Jackson
A&M 3920

Long-awaited follow-up to "Control" finds the Jackson diva in an unusually ambitious frame of mind: Album is a suite of tunes in a "What's Goin' On" pocket, emphasizing global brotherhood and taking a fairly serious look at life on the planet. Single "Miss You Much" is already hot, with danceable funk of "State Of The World" sounding like a natural sequel. Only thing that could sabotage label's big push for its major product is sound-alike grooves on many numbers; nevertheless, expect megasales for this one.



TINA TURNER
Foreign Affair
PRODUCER: Various
Capitol 91873

High priestess returns after a three-year absence from the studio with a neatly poised package that shows off her sassy way with pop-styled material as well as her grittier aspects. Mike Chapman-Holly Knight-penned "The Best" is a strong opener, but other tracks—notably those written by a resurgent Tony Joe White—show off some solid funk. Great depth of material will afford this album legs as long as Tina's own.

JAZZ

DAVE GRUSIN
Migration
PRODUCER: Dave Grusin
GRP 9592

Grusin, who burned up the chart with a greatest hits package earlier this year, offers something for everyone. The set-ending suite—which owes itself to his soundtrack tricks—may put off some, but the rest of the album features his predictably rich fusion, along with some admirable pure-jazz entries. Crack support crew includes guests Branford Marsalis and Hugh Masekela.

LEE RITENOUR
Color Rit
PRODUCER: Lee Ritenour
GRP 9594

Once again, the Captain's acoustic technique takes most of the spotlight—and that's good news.

Supported by what can modestly be described as an all-star session cast, the guitarist fashions a sound and ear-friendly add for jazz and Wave-minded stations.

THELONIOUS MONK
Straight No Chaser—Music From The Motion Picture
PRODUCER: Orrin Keepnews
Columbia 45358

This soundtrack from the upcoming documentary celebrates the jazz master in solo, quartet, and octet settings. Fans will be ecstatic over the previously unreleased tracks and rehearsal tapes, as well as brief snippets of commentary from Monk's son and longtime sideman Charlie Rouse. Other noted accompanists include John Coltrane, Phil Woods, and Johnny Griffin, in a compilation that features such standards as the title theme, "Round Midnight," "Evidence," and "Trinkle, Tinkle." Expect renewed interest after film hits the screens.

COUNTRY

SKIP EWING
The Will To Love
PRODUCERS: Jimmy Bowen, Skip Ewing
MCA 42301

A solid set from the promising newcomer dramatically displays his winsome vocal prowess. Even more impressive are Ewing's songwriting skills. He wrote or co-wrote all of the selections, including such standouts as "Please Don't Leave Me Now," "She's Making Plans," and the title tune.

CLASSICAL

BRUCKNER: SYMPHONY NO. 8
Vienna Philharmonic, Karajan
Deutsche Grammophon 427611

One of the late maestro's last recordings, it has been awaited with impatience by his many fans. The control and intensity he brought to the discursive score is legendary, and shows no concession to age and physical infirmity in this superior recording. The piece served as the capstone of Karajan's stateside appearances with the Vienna earlier this year, generating superlative notices that still warm the hearts of the converted.

TCHAIKOVSKY: SWAN LAKE (COMPLETE)
Saint Louis Symphony, Slatkin
RCA Victor 7804

More than two and a quarter hours of prime Tchaikovsky melody and invention are spread over these two CDs, a package likely to attract plenty of sales during the upcoming holiday season. Slatkin and his responsive orchestra, aided by superior first-desk soloists, are given a clear sonic setting by the RCA production crew, and all is warm and ear-caressing.

MOZART: DIVERTIMENTI, VOL. 5
Camerata Academica des Mozarteums, Salzburg, Vech
Capriccio 10271

Despite the formal sound of the ensemble, these performances sparkle with a fresh spontaneity that's hard to resist. Programmed here are the Divertimenti K.287 and 205 for strings and winds. The Vech series is developing into one of the more attractive Mozart cycles being turned out to swell the ocean of recorded tributes that will mark the bicentenary of Mozart's death in 1991.

NEW AND NOTEWORTHY

DAVID BOWIE
Sound + Vision
COMPILATION PRODUCER: Jeff Rougvie
Rykodisc 90120/21/22

Opening salvo in Ryko's reissue of Bowie's RCA catalog should be a blockbuster. Handsomely mounted, carefully selected career retrospective balances well-known hits with a number of Thin White Duke rarities and unreleased tracks. Set is available as six LPs, three cassettes, and three-CD/one CDV package (latter including "Ashes To Ashes" video). This is an extra-special endeavor that will appeal to casual fans and Bowiemaniacs alike.

BOO HEWERDINE & DARDEN SMITH
Evidence
PRODUCERS: Martin Lascelles, Boo Hewerdine & Darden Smith
Chrysalis 21726

Remarkable collaboration between country artist Smith and The Bible's Hewerdine combines the best of country, textured U.K. sound, and '60s pop. Duo is ably backed by Smith's usual band and some other first-rate musicians. Though the whole album is delightful, "Under The Darkest Moon" and "All I Want (Is Everything)" are especially savory. College and alternative should snap this up. Adventurous country programmers could also go for "Reminds Me (A Little Of You)" and "Out Of This World."

YOUNG M.C.
Stone Cold Rhym'n'
PRODUCERS: The Dust Brothers; Quincy Jones Jr.
Delicious Vinyl 91309

British-born, Queens, N.Y.-raised rapper already has a major pop, rap, and black hit with "Bust A Move," and that could be just the beginning. Artist is somewhat tamer than Tone Loc and his lyrics have a little more depth, but Young M.C. should enjoy similar across-the-board appeal with such tracks as the slow-grooving "Non Stop" and "Know How," which samples "Theme From Shaft" to good effect.

DANIELE ALEXANDER
First Move
PRODUCER: Harold Shedd
Mercury 838352

With a soulful, sensuous voice, Alexander comes off like a country Tina Turner, and that's not a bad hybrid. The lanky Fort Worth native also demonstrates exceptional writing talent. Alexander, 35, sounds as though she has survived the pain and triumphs that color her graceful and gritty lyrics. Shedd's articulate production gives the album a bluesy, Muscle Shoals aura. Among the outstanding cuts are "Fairytale Fool," "She's There," "Goodbye Me," and the title song.

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.

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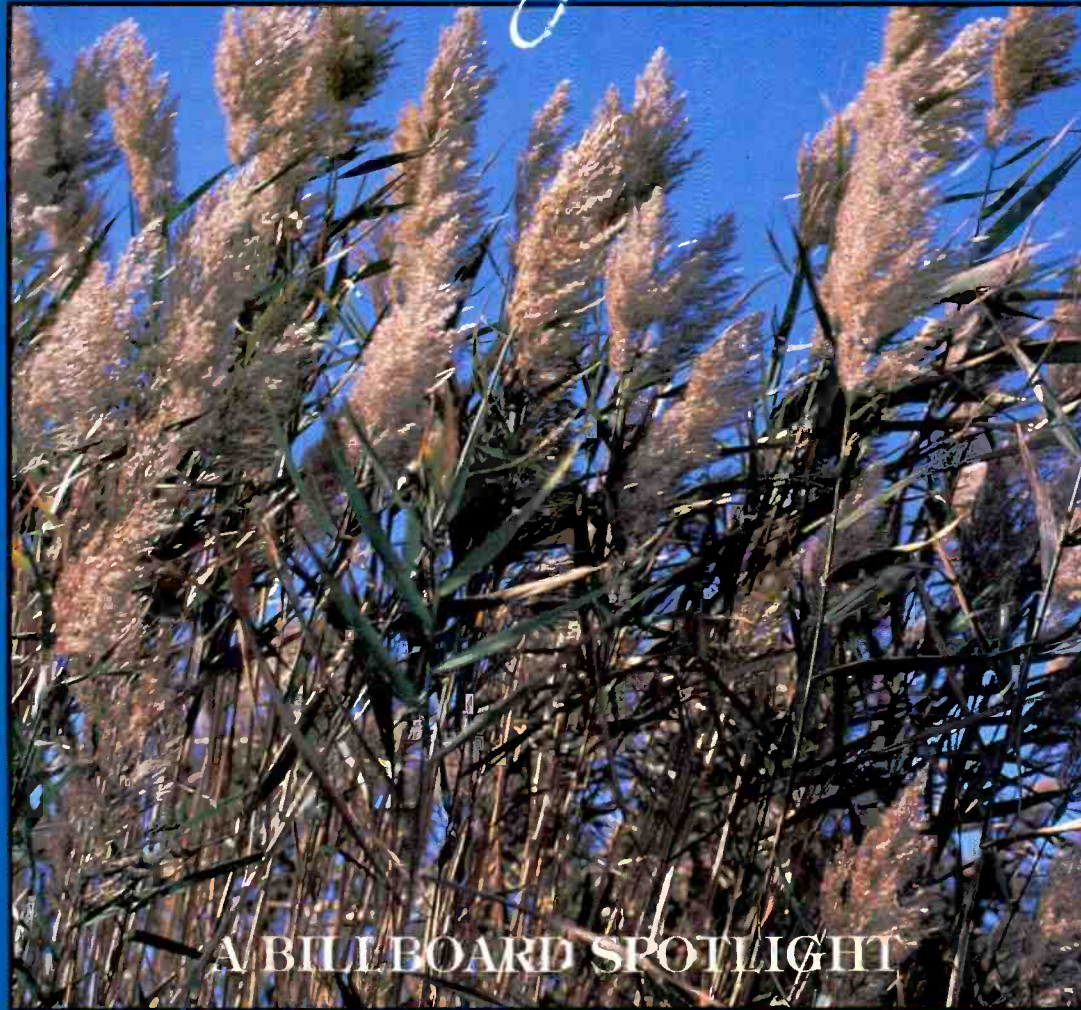


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EXPLICIT-ALBUM SALES

(Continued from page 6)

just like everybody does. Who's going to be the person to decide what's explicit? We had a big discussion about this about a week ago. We had managers' meetings, and basically, we leave it up to the managers.

"We want them to be as discretionary as possible. We want to be the heavy as much as possible. We don't want anybody to get anything that's not needed to them. But a lot of times, stuff will go out, and nobody will know until it's too late... We don't listen to every piece of product that's put in our stores. Sometimes, something will slip through accidentally. But as soon as we do find out it has explicit lyrics, we start carding" customers.

A policy of sticking albums by a chain standard is being discussed, Hutchinson says, and "probably will be implemented in the near future." There is currently no master list of titles, he concedes, to guide managers.

Central South adopted the policy, he says, because of "irate customers" and because "we felt a moral obligation not to contribute to the delinquency of minors."

The stores are mostly restricting sales of rap music and, to a much lesser degree, heavy metal, according to Hutchinson.

PERSONICS GETS BOOST

(Continued from page 5)

Holzman was unavailable for comment at press time. Additional WCI spokesmen could not be reached for comment. Goldman was a highly placed music and records executive for Warner.

Personics has installed more than 100 of the custom-taping units in music specialty stores in the Los Angeles, San Francisco, and New York areas since the system's introduction in the fourth quarter of 1988. The firm expects to have 1,000 systems operating at some point in 1990. The initial phase of that expansion will target the Northeast and Canada, Goldman says.

"The markets will dictate how many machines we put into each location," Goldman says. "We've established our criteria based on Los Angeles, San Francisco, and New York. We'll add machines to those stores in the new markets matching our criteria. Naturally, that will vary from location to location."

MTV TO RESTRUCTURE

(Continued from page 6)

However, Freston adds that Masters' mark will be missed. "With the assistance of a lot of other people, Lee led the renaissance of MTV; the move from radio station to a fuller, broader concept. Of all the people who have [held the post], he's been a programming head more supportive of new music and breaking new acts than anyone else."

Masters says he wants to stay in music, although he doesn't plan to return to radio, where he worked before joining MTV. "I'm very interested in the record company side as well as some other things, but there is no announcement imminent. I'm going to spend some time in Connecticut playing with my dogs and kid."

HOT 100 SINGLES SPOTLIGHT



by Michael Ellis

THERE ARE SOME UNUSUAL moves in the top 10. The top three records all hold in position, losing bullets. Both "Heaven" by Warrant (Columbia) and "If I Could Turn Back Time" by Cher (Geffen) gain in points, but not enough to dislodge "Girl I'm Gonna Miss You" by Milli Vanilli (Arista). Although the singles by Warrant and Cher could stay in the race for the top next week, it is likely that "Cherish" by Madonna (Sire) and "Miss You Much" by Janet Jackson (A&M) will battle it out for No. 1. "18 And Life" by Skid Row (Atlantic) gains points but is pushed down to No. 6 by the strongly surging "Cherish" and "Miss," while both "One" by the Bee Gees (Warner Bros.) and "Kisses On The Wind" by Neneh Cherry (Virgin) gain only slightly in points but jump four places each because there is no strong nearby competition.

THE POWER PICKS ARE both repeaters from last week, with "Dr. Feelgood" by Motley Crue (Elektra) winning on the sales side—the only time this year that a sales pick has won twice in a row—and "Cover Girl" by New Kids On The Block (Columbia) on the airplay side. The runner-up for the airplay pick is "(It's Just) The Way That You Love Me" by Paula Abdul (Virgin), with 59 adds and early top 20 reports from Rochester, N.Y., Detroit, Denver, and other markets fueling a 19-place chart jump to No. 45. The second-runner-up, taking spectacular leaps at radio, is "Didn't I (Blow Your Mind)" by New Kids On The Block (Columbia). Early jumps include 9-2 at WZAT Savannah, Ga., 10-5 at Q106 San Diego, 13-6 at Power 99 Atlanta, and 3-1 at X100 San Francisco. Incidentally, if both New Kids singles do hit the top five simultaneously, it would be the second time in the '80s, not the first, as pointed out by several readers. Madonna had two in the top five for two weeks in 1985 ("Crazy For You" and "Material Girl.")

ALTHOUGH "WHAT ABOUT ME" by Moving Pictures (Geffen) has been moving up without a bullet because total point gains are below the criteria, the single is a smash just about everywhere it is being played. It moves 15-5 at WKQB Charleston, S.C., 4-3 at both WDFX Detroit and KYRK Las Vegas, and is also top five at six other reporting outlets. Similarly, "Puss N' Boots" by Kon Kan (Atlantic) is a big hit at Energy 96.5 Houston (3-2), KIOC Beaumont, Texas (2-1), and KZHT Salt Lake City (3-2). Nationally, it hits a wall and slips to No. 62. "Right Back Where We Started From" by Sinitta (Atlantic) stalls nationally at No. 84, but is top 10 at KZZP Phoenix (12-10) and top 20 at five other stations.

QUICK CUTS: Rock quartet Giant, three of whose members hail from Tennessee, makes its Hot 100 debut at No. 94 with "I'm A Believer" (A&M) . . . Several readers have pointed out errors in the listings for commercial availability of vinyl 7-inch singles. It is difficult to stay on top of this availability because some labels press only a limited number of 7-inch vinyls, sometimes only for jukeboxes, and they are quickly gone. We will list availability of 7-inch vinyl only if it is generally available on a widespread basis. The cassette single has already become the dominant configuration.

HOT 100 SINGLES ACTION

RADIO MOST ADDED

	PLATINUM/ GOLD ADDS 28 REPORTERS	SILVER ADDS 51 REPORTERS	BRONZE/ SECONDARY ADDS 173 REPORTERS	TOTAL ADDS 252 REPORTERS	TOTAL ON
GET ON YOUR FEET GLORIA ESTEFAN EPIC	5	17	63	85	100
DON'T KNOW MUCH LINDA RONSTADT ELEKTRA	3	15	52	70	70
(IT'S JUST) THE WAY THAT... PAULA ABDUL VIRGIN	7	8	44	59	155
DON'T ASK ME WHY EURYTHMICS ARISTA	4	6	45	55	57
LEAVE A LIGHT ON BELINDA CARLISLE MCA	7	7	40	54	54
SUGAR DADDY THOMPSON TWINS WARNER BROS.	5	7	32	44	104
POISON ALICE COOPER EPIC	2	4	36	42	88
DIDN'T I (BLOW YOUR MIND) NEW KIDS ON THE BLOCK COLUMBIA	7	9	16	32	88
BACK TO LIFE SOUL II SOUL VIRGIN	3	7	20	30	41
COVER GIRL NEW KIDS ON THE BLOCK COLUMBIA	1	6	21	28	205

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.

Attention RADIO

Get ready for 2 new explosive bands on WTG Records



BRIDGE 2 FAR

Single...

"I MUST BE BLIND"

BONHAM

Upcoming Single...

"WAIT FOR YOU"



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WHERE TALENT GROWS.

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Play it/Say it!

Airplay Monitoring Systems Debated At NARAS Seminar

BY CRAIG ROSEN

LOS ANGELES Computer services capable of tracking airplay of music on radio and TV were greeted with some skepticism at a panel discussion here sponsored by NARAS, the recording arts academy, but those promoting the systems expressed confidence that computer monitoring will eventually gain industry-wide acceptance.

"Be as skeptical as you want," said Ron Gertz, president/CEO of Media Reports Inc., which tabulates music airplay on TV for broadcasters and publishers. "Check it out. If it really works, you will be using it."

Joining Gertz on the panel were Marty Feely, president of New York-based Broadcast Data Systems, which explained its system Sept. 14 at the National Assn. of Broadcasters convention in New Orleans; record producer Elliot Mazer, whose rival system, Aircheck, is scheduled for a 1990 rollout; and Sam Trust of Lorimar Music, who was on the panel to represent the publishing industry.

The BDS system, which is designed to electronically monitor radio airplay, offers labels a chance to track their own releases, as well as giving radio stations the opportunity to monitor their competitors and other major radio stations (Billboard, March 11). Aircheck plans to offer similar services. Both systems also are targeting the performing rights societies, retailers, concert promoters, and media advertisers as potential clients.

Unlike Aircheck and BDS, MRI does not electronically monitor music. Instead, it is a database that tabulates airplay of music on TV through cue sheets. The system was prompted by the advent of the per-program license, which gives TV stations the option of paying the performance rights societies royalties on each program using their titles, rather than a blanket fee.

Mazer said he began work on his system in 1982 after he was "shocked at the lack of technology"

that monitored airplay. Although the two systems are similar in design, Mazer pointed out that his was an independent company, whereas BDS is owned by Billboard's parent company, BPI Inc. He also compared Aircheck to an Acura automobile and BDS to a Cadillac.

Feely countered, "The difference is that ours is on the market... We aren't talking about it, we are doing it," he added before launching into a slide presentation on BDS. A BDS system, monitoring four CD players simultaneously, was set up in the meeting room. (BDS had done a similar demonstration at NAB, monitoring three local stations and one CD player.)

Speaking for the publishing community, Lorimar's Trust said the monitoring systems are still in "an infant state." He also said BDS and Aircheck "serve the performer rather than the composer." Furthermore, Trust expressed pessimism about the rival systems' economic feasibility and asked if the monitors' sample survey would be large enough.

"We don't want to monitor everything," Feely said. BDS currently monitors 350 top 40, country, urban, and album rock stations in 53 markets. At full capacity, he said, the system will monitor 80 markets and have data on 13 million broadcast hours available annually.

Feely said that BDS has yet to hold any formal meetings with performing rights societies because he wanted to get BDS into the marketplace first. If the performing rights groups are interested in the system, he said, he would tailor the sampling to meet their needs.

Costs of the services vary. Mazer said Aircheck would likely charge a record company \$150 per week to find out the number of plays for a title. Feely said BDS would probably sell its service by "units." A unit, which would monitor one song on one station for one week, would cost \$8. Radio stations would be charged \$150 per month for each rival station monitored.

FOR WEEK ENDING SEPTEMBER 30, 1989

Billboard. Hot 100. SALES & AIRPLAY™

A ranking of the top 40 singles by sales and airplay, respectively, with reference to each title's composite position on the main Hot 100 Singles chart.

THIS WEEK	LAST WEEK	TITLE	ARTIST	LAST 100 POSITION
1	2	HEAVEN	WARRANT	2
2	3	IF I COULD TURN BACK TIME	CHER	3
3	1	GIRL I'M GONNA MISS YOU	MILLI VANILLI	1
4	4	18 AND LIFE	SKID ROW	6
5	7	MISS YOU MUCH	JANET JACKSON	5
6	6	CHERISH	MADONNA	4
7	9	BUST A MOVE	YOUNG M.C.	11
8	11	ONE	BEE GEES	7
9	12	KISSES ON THE WIND	NENEH CHERRY	8
10	16	DON'T LOOK BACK	FINE YOUNG CANNIBALS	13
11	17	RUNNIN' DOWN A DREAM	TOM PETTY	25
12	23	MIXED EMOTIONS	ROLLING STONES	12
13	21	LOVE SONG	THE CURE	10
14	24	IT'S NO CRIME	BABYFACE	14
15	20	IT'S NOT ENOUGH	STARSHIP	15
16	5	SHOWER ME WITH YOUR LOVE	SURFACE	16
17	25	LOVE IN AN ELEVATOR	AEROSMITH	21
18	27	DR. FEELGOOD	MOTLEY CRUE	23
19	31	SOWING THE SEEDS OF LOVE	TEARS FOR FEARS	18
20	8	DON'T WANNA LOSE YOU	GLORIA ESTEFAN	9
21	29	PARTYMAN	PRINCE	20
22	10	HANGIN' TOUGH	NEW KIDS ON THE BLOCK	24
23	15	COLD HEARTED	PAULA ABDUL	19
24	28	WHEN I LOOKED AT HIM	EXPOSE	17
25	26	(YOU'RE MY ONE AND ONLY) TRUE LOVE	SEDUCTION	26
26	22	RIGHT HERE WAITING	RICHARD MARX	29
27	32	LISTEN TO YOUR HEART	ROXETTE	22
28	19	ANGEL EYES	THE JEFF HEALEY BAND	27
29	34	HEALING HANDS	ELTON JOHN	32
30	13	KEEP ON MOVIN'	SOUL II SOUL	30
31	36	ROCK WIT'CHA	BOBBY BROWN	28
32	—	THE BEST	TINA TURNER	34
33	30	I LIKE IT	DINO	41
34	35	ONCE BITTEN TWICE SHY	GREAT WHITE	50
35	14	THAT'S THE WAY	KATRINA AND THE WAVES	48
36	18	SOUL PROVIDER	MICHAEL BOLTON	42
37	39	WHAT I LIKE ABOUT YOU	MICHAEL MORALES	33
38	37	ON OUR OWN	BOBBY BROWN	47
39	38	PUT YOUR MOUTH ON ME	EDDIE MURPHY	61
40	—	CALL IT LOVE	POCO	36

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT 100 POSITION
1	1	GIRL I'M GONNA MISS YOU	MILLI VANILLI	1
2	2	HEAVEN	WARRANT	2
3	5	CHERISH	MADONNA	4
4	4	IF I COULD TURN BACK TIME	CHER	3
5	10	MISS YOU MUCH	JANET JACKSON	5
6	3	DON'T WANNA LOSE YOU	GLORIA ESTEFAN	9
7	6	18 AND LIFE	SKID ROW	6
8	16	LOVE SONG	THE CURE	10
9	11	ONE	BEE GEES	7
10	14	KISSES ON THE WIND	NENEH CHERRY	8
11	17	IT'S NOT ENOUGH	STARSHIP	15
12	18	IT'S NO CRIME	BABYFACE	14
13	19	WHEN I LOOKED AT HIM	EXPOSE	17
14	7	SHOWER ME WITH YOUR LOVE	SURFACE	16
15	22	LISTEN TO YOUR HEART	ROXETTE	22
16	20	MIXED EMOTIONS	ROLLING STONES	12
17	8	COLD HEARTED	PAULA ABDUL	19
18	24	SOWING THE SEEDS OF LOVE	TEARS FOR FEARS	18
19	21	DON'T LOOK BACK	FINE YOUNG CANNIBALS	13
20	23	PARTYMAN	PRINCE	20
21	30	COVER GIRL	NEW KIDS ON THE BLOCK	31
22	12	ANGEL EYES	THE JEFF HEALEY BAND	27
23	26	ROCK WIT'CHA	BOBBY BROWN	28
24	27	LOVE IN AN ELEVATOR	AEROSMITH	21
25	9	HANGIN' TOUGH	NEW KIDS ON THE BLOCK	24
26	28	DR. FEELGOOD	MOTLEY CRUE	23
27	13	KEEP ON MOVIN'	SOUL II SOUL	30
28	25	(YOU'RE MY ONE AND ONLY) TRUE LOVE	SEDUCTION	26
29	15	RIGHT HERE WAITING	RICHARD MARX	29
30	29	WHAT I LIKE ABOUT YOU	MICHAEL MORALES	33
31	33	BUST A MOVE	YOUNG M.C.	11
32	32	HEALING HANDS	ELTON JOHN	32
33	39	WHEN I SEE YOU SMILE	BAD ENGLISH	38
34	34	I FEEL THE EARTH MOVE	MARTIKA	35
35	—	DIDN'T I (BLOW YOUR MIND)	NEW KIDS ON THE BLOCK	39
36	31	RUNNIN' DOWN A DREAM	TOM PETTY	25
37	40	LOVE SHACK	THE B-52'S	37
38	37	THE BEST	TINA TURNER	34
39	38	CALL IT LOVE	POCO	36
40	—	(IT'S JUST) THE WAY THAT YOU LOVE ME	PAULA ABDUL	45

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HOT 100 A-Z PUBLISHERS/PERFORMANCE RIGHTS/SHEET MUSIC

TITLE (Publisher - Licensing Org.)	Sheet Music Dist.	ASCAP HL
6 18 AND LIFE (New Jersey Underground, ASCAP)	ASCAP HL	47 ON OUR OWN (FROM "GHOSTBUSTERS II") (Kear, BMI/Epic/Solar, BMI/Green Skirt, BMI) CPP
27 ANGEL EYES (Lillybilly, BMI/Bug, BMI/Lucrative, BMI) CLM	ASCAP/Intersong USA, ASCAP HL	50 ONCE BITTEN TWICE SHY (EMI April, ASCAP/Ian Hunter, ASCAP) HL
88 THE ANGEL SONG (Psycho Bimbos From Hell, ASCAP)	2 HEAVEN (Virgin Songs, BMI/Dick Dragon, BMI/Crab Salad, BMI/Likite Split, BMI/Rich Mcbitch, BMI/Great Lips, BMI) CPP	7 ONE (Gibb Brothers, BMI/Careers, BMI/BMG, PRS) HL
52 BACK TO LIFE (Virgin, ASCAP/Virgin Songs, BMI/Warner Bros., ASCAP/Law, PRS) CPP	79 HEY LADIES (Brooklyn Oust, ASCAP)	20 PARTYMAN (Controversy, ASCAP/WB, ASCAP) WBM
70 BATTANCE (FROM "BATMAN") (Controversy, ASCAP) WBM	89 HOLD ON (Music Corp. Of America, BMI/Bayjun Beat, BMI/Virgin Songs, BMI/My Idumea, BMI)	53 POISON (Ezra, BMI/Kat & Mouse, BMI/EMI April, ASCAP/Desmobile, ASCAP) HL
34 THE BEST (Mike Chapman, ASCAP/Knighty-Knight, ASCAP/All Nations, ASCAP) HL/WBM	91 HUNGRY (Verseau, BMI/Small Hope, BMI/Dinner Mints, BMI) CPP	62 PUSS N' BOOTS/THESE BOOTS (ARE MADE FOR WALKIN') (Criterion, ASCAP/Beun, ASCAP/Berstin, CAPAC)
11 BUST A MOVE (Varry White, ASCAP/Young Man Moving, ASCAP)	77 I DON'T WANT A LOVER (Virgin, ASCAP) CPP	61 PUT YOUR MOUTH ON ME (Eddie Murphy, ASCAP/Gratitude Sky, ASCAP/Penzafire, ASCAP/Virgin, ASCAP) CPP
36 CALL IT LOVE (Atlantic-Gibron, BMI/Storky, BMI/Frankly Scarlett, BMI/Music Corp. of America, BMI/Could Be Music, ASCAP) HL	51 I FEEL THE EARTH MOVE (Colgems-EMI, ASCAP) WBM	86 RADAR LOVE (Fever, ASCAP)
4 CHERISH (WB, ASCAP/Bleu Disque, ASCAP/Webo Girl, ASCAP/Johnny Yuma, BMI) WBM	41 I LIKE IT (Island, BMI/Onid, BMI) WBM	84 RIGHT BACK WHERE WE STARTED FROM (ATV, BMI/Universal, BMI) CPP
19 COLD HEARTED (Elliot Wolf, ASCAP/Virgin, ASCAP) CPP	75 I LOVE THE BASS (French Lick, BMI/Doll Factory, BMI/Bug, BMI)	29 RIGHT HERE WAITING (Chi-Boy, ASCAP) CLM
56 CONGRATULATIONS (Little Tanya, ASCAP/Vesta Seven, ASCAP/Almo, ASCAP/Catdaddy, ASCAP/MCA, ASCAP) CPP/HL	3 IF I COULD TURN BACK TIME (Realsongs, ASCAP) WBM	28 ROCK WIT'CHA (Kear, BMI/Epic/Solar, BMI/Green Skirt, BMI) CPP
31 COVER GIRL (Maurice Starr, ASCAP/EMI April, ASCAP) HL	92 IF YOU DON'T KNOW ME BY NOW (Assorted, BMI/Mighty Three, BMI)	25 RUNNIN' DOWN A DREAM (Gone Gator, ASCAP/EMI April, ASCAP/Wild Gator, ASCAP/WB, ASCAP) CPP/WBM/HL
39 DIDN'T I (BLOW YOUR MIND) (Mighty Three, BMI/Bellboy, BMI)	94 I'M A BELIEVER (David Huff, ASCAP/Ashlyne, ASCAP/Itsall, BMI/Screen Gems-EMI, BMI/Mark Spiro, BMI/LCS, BMI)	87 SACRED EMOTION (Music Corp. Of America, BMI/Bayjun Beat, BMI) HL
81 DON'T ASK ME WHY (BMG, ASCAP)	45 (IT'S JUST) THE WAY THAT YOU LOVE ME (Virgin, ASCAP/Oliver Leiber, ASCAP) CPP	58 SECRET RENDEZVOUS (Kear, BMI/Epic/Solar, BMI/Green Skirt, BMI) CPP
60 DON'T CLOSE YOUR EYES (Cookies, BMI/Oppernockity Tunes, BMI/Ellymax, BMI/Zomba, BMI/Willesden, BMI)	14 IT'S NO CRIME (Epic/Solar, BMI/Kear, BMI/Greenskirt, BMI) CPP	16 SHOWER ME WITH YOUR LOVE (Colgems-EMI, ASCAP) WBM
72 DON'T KNOW MUCH (EMI Blackwood, BMI/ATV, BMI/Mann & Weil, BMI/Snow, BMI/Braintree, BMI)	15 IT'S NOT ENOUGH (Martin Page, ASCAP/Zomba, ASCAP/Emotional Rex, BMI/Djo, BMI) HL	83 SO ALIVE (Warner-Tamerlane, BMI) WBM
13 DON'T LOOK BACK (Virgin, ASCAP) CPP	30 KEEP ON MOVIN' (Virgin, ASCAP) CPP	42 SOUL PROVIDER (Mr. Bolton, BMI/Non Pareil, ASCAP) WBM
73 DON'T MAKE ME OVER (Blue Seas, ASCAP/Jac, ASCAP) CPP/WBM	8 KISSES ON THE WIND (Virgin, ASCAP) CPP	18 SOWING THE SEEDS OF LOVE (Virgin Songs, BMI) CPP
97 DON'T SAY YOU LOVE ME (Songs Of The Knight, BMI)	95 LAY ALL YOUR LOVE ON ME (Eleven East, BMI)	69 STAND UP (Point, BMI/Screen Gems-EMI, BMI) WBM
44 DON'T SHUT ME OUT (Paige By Paige, BMI/Red Admiral, BMI) CLM	76 LAY DOWN YOUR ARMS (She Devil, ASCAP/BMG, ASCAP/Virgin, ASCAP/Shipwreck, BMI/Munch-O-Matic, ASCAP) CPP/HL	63 SUGAR DADDY (Point, ASCAP)
9 DON'T WANNA LOSE YOU (Foreign Imported, BMI) CPP	78 LEAVE A LIGHT ON (Future Furniture, ASCAP/Shipwreck, BMI/Virgin Songs, BMI)	49 SUNSHINE (Island, BMI/Onid, BMI) WBM
23 DR. FEELGOOD (Motley Crue, BMI/Sikki Nix, BMI/Mick Mars, BMI) WBM	40 LET GO (Almo, ASCAP) CPP	57 TALK IT OVER (EMI Blackwood, BMI) HL
93 EDIE (CHAO BABY) (Chappell, ASCAP/Chappell & Co., ASCAP)	22 LISTEN TO YOUR HEART (Screen Gems-EMI, BMI/Jimmy Fun, BMI) CLM	59 TALK TO MYSELF (Vertim, ASCAP/Wokie, ASCAP/Whole Nine Yards, ASCAP)
54 THE END OF THE INNOCENCE (Cass County, ASCAP/Zappo, ASCAP) CLM/WBM	67 LOVE CRIES (Chrysalis, ASCAP) CLM	48 THAT'S THE WAY (Megasongs, BMI/Screen Gems-EMI, BMI) WBM
100 FORGET ME NOT (Wild Crusade, ASCAP/Meibach & Epstein, ASCAP/Frisco Kid, ASCAP/Chappell & Co., ASCAP/Mark Spiro, BMI/Screen Gems-EMI, BMI) HL/WBM	21 LOVE IN AN ELEVATOR (Swag, ASCAP)	85 TOY SOLDIERS (Famous, ASCAP/Tika Tunes, ASCAP/Ensign, BMI) CPP
68 FRIENDS (EMI April, ASCAP/Ultrawave, ASCAP/A Diva, ASCAP/Rightsong, BMI/EMI Blackwood, BMI/Eric B. & Rakim, ASCAP) HL	37 LOVE SHACK (Man Woman Together Now!, BMI/Irving, BMI) CPP	74 TURNED AWAY (Seelasons, ASCAP/Honeylook, ASCAP)
65 GET ON YOUR FEET (Foreign Imported, BMI)	10 LOVE SONG (Fiction, ASCAP)	64 THE WAY TO YOUR HEART (EMI Belgium) WBM
1 GIRL I'M GONNA MISS YOU (MCA, ASCAP) HL	90 LOVE SONG (City Kidd, ASCAP)	71 WE COULD BE TOGETHER (Deborah Ann's, ASCAP/Walden, ASCAP) HL
43 GLAMOUR BOYS (Dare To Dream, ASCAP/Famous, ASCAP) CPP	98 LOVE'S ABOUT TO CHANGE MY HEART (All Boys, BMI) CPP	46 WHAT ABOUT ME (Australian Tumbleweed, BMI) HL
24 HANGIN' TOUGH (Maurice Starr, ASCAP/EMI April,	55 ME SO HORNY (Pac-Jam, BMI)	33 WHAT I LIKE ABOUT YOU (Forever Endeavor, ASCAP)

New Hit Series Celebrates 25 Years Of Dutch Chart

AMSTERDAM Almost all Dutch record companies are involved in a series of special releases to celebrate the 25th anniversary of the Dutch Top 40, the leading chart service system in the Netherlands.

Four sets of double CDs and three of triple CDs are due out in the first week of October. They feature a total of 280 singles that have figured in the Dutch Top 40 since the chart was launched. Twelve titles went to No. 1 and most of the others went top 5.

The collection will also be available in seven sets of triple LPs or double cassettes. One package will feature 40 domestic singles that made the chart between 1965 and 1988.

All releases will be on the Top 40/Edison label. The releases were unveiled at the annual Dutch record dealers fair in Hilversum, Sept. 14-17; follow-through sales are being handled by key retail accounts of seven record companies here: CBS, WEA,

Phonogram, Polydor, EMI Bovema, BMG Ariola, and CNR.

Another Dutch company, Dureco, is handling manufacture of the CDs, with CBS producing the vinyl LPs and tapes. Distribution is through Record Service Benelux (RSB), a leading operator in Holland, Belgium, and Luxembourg.

More than 400 retailers have received special in-store display materials to promote the mass releases, and there will be multimedia advertising running from the beginning of October to the end of December.

A late-November release of a set of three CDs is planned, featuring 40 hits from this year's Dutch Top 40. These will also be available on a set of three vinyl LPs and a double cassette and will include hits from such artists as the Bangles, Neneh Cherry, Roxette, Simple Minds, Gloria Estefan, and Dutch singer Gerard Joling.

WILLEM HOOS



Who Are Those Guys? Two record company winners in Billboard's 1989 Radio Awards competition check out their favorite magazine at a reception honoring all of this year's radio and promotion champs during the recent National Assn. of Broadcasters convention in New Orleans. To learn the identity of these popular fellows, turn to pages 24-25 for our big Radio Awards photo spread. (Photo: Melody Mineo)

CBS REVISES SINGLES RETURNS POLICY

(Continued from page 1)

nyl singles will move from \$4.98-\$5.98 with an effective cost price of \$2.99.

At the same time, a discount credit of 4.5% and a return processing charge of 15% will be applied to both configurations, yielding a breakeven point at 30% returns.

That breakeven point is more generous than the 20% offered by PolyGram and the 25% that came from

tive policy.

"With the cassette single, it became obvious that this was the way the industry was going; and in conversations with accounts, almost to a person, the response was they preferred this kind of program to a lower net price and returns processing charge. So that's the way we're going."

Not all retailers are pleased, however, by CBS' revised policy. "We hate it," declares Gary Shulman, VP of music for Wall To Wall Sound & Video, a 107-store chain based in Cinnaminson, N.J. "They raise prices and then we take a hit on the return. We like returns guaranteed!"

To this objection, Yarbrough responds, "Nobody's ever happy about any disincentive or returns processing charge, but that seems to be the way the industry is going. This policy rewards those people who have lower returns."

Harold Guilfoil, head buyer at the 108-unit WaxWorks chain, based in Owensboro, Ky., comments, "It's nice to have an extra 7% available in returns, but it still means we have to monitor closely what we are buying."

"The thing that worries me is if radio is already tight with what they are playing, what happens if we wait for the charts before buying singles? If we do that and then plan an order, by the time we get it, the product may only have a two-week run left... It will create a cycle that doesn't do any of us any good."

This problem, which has been enunciated by several retailers, could hurt sales of cassette singles by new and developing artists. CBS, unlike PolyGram, has no stated policy on exempting new-act singles from the returns charge on cassette singles, says Yarbrough, "but we have the option to waive it if we deem it necessary."

He adds that CBS already waives returns processing fees for some albums by new artists. "So I'm sure there are occasions where we'll do it on cassette singles as well."

'Nobody's ever happy about any disincentive or returns processing charge'

WEA when those companies recently raised their cassette singles prices (Billboard, Sept. 2 and 16). But it is less accommodating than the policy of MCA, which hiked its cassette singles price without imposing a returns charge.

Of the six major distribution companies, CBS is the only one that has not offered incentive/disincentive sales terms on front-line product for the past few years. To compensate for the lack of purchasing incentives outside of special programs, CBS has generally kept its wholesale prices slightly lower than those of its competitors.

Last spring, however, CBS broke with its own tradition by debuting an incentive/disincentive policy on its Nice Price midline, with different cost levels for retailers and rack jobbers. "The breakeven is pretty high [on the Nice line]," notes Danny Yarbrough, senior VP, sales and branch distribution, for CBS Records. He estimates it is about 20% returns for cassettes and less for CDs.

Asked whether CBS plans to move further in this direction, Yarbrough replies, "It's something we're always looking at... It's becoming more of an industry standard to have an incentive/disincentive

FOR WEEK ENDING SEPTEMBER 30, 1989

Billboard. CROSSOVER RADIO AIRPLAY™

THIS WEEK	LAST WEEK	TITLE	ARTIST
1	1	GIRL I'M GONNA MISS YOU ARISTA 1-9870	MILLI VANILLI
2	8	MISS YOU MUCH A&M 1445	JANET JACKSON
3	2	IT'S NO CRIME SOLAR 68966/E.P.A.	BABYFACE
4	3	BUST A MOVE DELICIOUS VINYL 105/ISLAND	YOUNG M.C.
5	5	YOU'RE MY ONE AND ONLY (TRUE LOVE) VENETTA 1433/A&M	SEDUCTION
6	9	CHERISH SIRE 7-22883/WARNER BROS.	MADONNA
7	14	WHEN I LOOKED AT HIM ARISTA 1-9868	EXPOSE
8	4	DON'T WANNA LOSE YOU EPIC 34-68959/E.P.A.	GLORIA ESTEFAN
9	6	COLD HEARTED VIRGIN 7-99196	PAULA ABDUL
10	13	LET GO WING 871 722-7/POLYGRAM	SHARON BRYANT
11	16	MY HEART SKIPS A BEAT CAPITOL 44436	THE COVER GIRLS
12	7	SHOWER ME WITH YOUR LOVE COLUMBIA 38-68746	SURFACE
13	17	ME SO HORN SKYYWALKER 130	THE 2 LIVE CREW
14	15	TALK TO MYSELF GEPHEN 7-22936	CHRISTOPHER WILLIAMS
15	10	KEEP ON MOVIN' VIRGIN 7-99205	SOUL II SOUL
16	20	DIDN'T I (BLOW YOUR MIND) COLUMBIA 38-68960	NEW KIDS ON THE BLOCK
17	12	KISSES ON THE WIND VIRGIN 7-99183	NENEH CHERRY
18	19	ROCK WIT CHA COLUMBIA 38-68960	BOBBY BROWN
19	11	HANGIN' TOUGH COLUMBIA 38-68960	NEW KIDS ON THE BLOCK
20	22	COVER GIRL COLUMBIA 38-69088	NEW KIDS ON THE BLOCK
21	18	PARTYMAN WARNER BROS. 7-22814	PRINCE
22	—	BACK TO LIFE VIRGIN 7-99171	SOUL II SOUL (FEATURING CARON WHEELER)
23	27	SUNSHINE 4TH & B'WAY 7489	DINO
24	25	MY FANTASY MOTOWN 1968	TEDDY RILEY FEATURING GUY
25	23	DON'T MAKE ME OVER NEXT PLATEAU 50107	SYBIL
26	—	CONGRATULATIONS A&M 1407	VESTA
27	28	DON'T SHUT ME OUT CHRYSALIS 23389	KEVIN PAIGE
28	—	I LOVE THE BASS ENIGMA 75047	BARDEUX
29	—	I FEEL THE EARTH MOVE COLUMBIA 38-68996	MARTIKA
30	21	ON OUR OWN (FROM "GHOSTBUSTERS II") MCA 53662	BOBBY BROWN

THIS WEEK	LAST WEEK	TITLE	ARTIST
1	1	HEAVEN COLUMBIA 38-68985	WARRANT
2	2	18 AND LIFE ATLANTIC 7-88883	SKID ROW
3	7	LOVE IN AN ELEVATOR GEPHEN 7-22845	AEROSMITH
4	6	DR. FEELGOOD ELEKTRA 7-69271	MOTLEY CRUE
5	3	LOVE SONG ELEKTRA 7-69280	THE CURE
6	4	IT'S NOT ENOUGH RCA 9032	STARSHIP
7	9	MIXED EMOTIONS COLUMBIA 38-69008	ROLLING STONES
8	8	DON'T LOOK BACK I.R.S. 53695/MCA	FINE YOUNG CANNIBALS
9	5	RUNNIN' DOWN A DREAM MCA 53682	TOM PETTY
10	12	SOWING THE SEEDS OF LOVE FONTANA 874 710-7/POLYGRAM	TEARS FOR FEARS
11	13	DON'T CLOSE YOUR EYES ATLANTIC 7-88902	KIX
12	14	IF I COULD TURN BACK TIME GEPHEN 7-22886	CHER
13	15	LISTEN TO YOUR HEART EMI 50223	ROXETTE
14	16	WHEN I SEE YOU SMILE EPIC 34-69082/E.P.A.	BAD ENGLISH
15	24	POISON EPIC 34-68958/E.P.A.	ALICE COOPER
16	10	RIGHT HERE WAITING EMI 50219	RICHARD MARX
17	18	CALL IT LOVE RCA 9038	POCO
18	11	ANGEL EYES ARISTA 1-9808	THE JEFF HEALEY BAND
19	19	GLAMOUR BOYS EPIC 34-68548/E.P.A.	LIVING COLOUR
20	17	LOVE CRIES CHRYSALIS 23366	STAGE DOLLS
21	22	STAND UP SIRE 7-22852/WARNER BROS.	UNDERWORLD
22	23	WHAT I LIKE ABOUT YOU WING 889 678-7/POLYGRAM	MICHAEL MORALES
23	—	LOVE SONG GEPHEN 7-22856	TESLA
24	21	SOMETHING TO HOLD ON TO ELEKTRA 7-69291	TREVOR RABIN
25	—	HEALING HANDS MCA 53692	ELTON JOHN
26	—	EDIE (CIAO BABY) SIRE 7-22873/REPRISE	THE CULT
27	—	LOVE SHACK REPRISE 7-22817	THE B-52'S
28	—	HUNGRY ATLANTIC 7-88859	WINGER
29	—	I'M A BELIEVER A&M 1454	GIANT
30	28	GYPSY ROAD MERCURY 874 578-7/POLYGRAM	CINDERELLA

Products with the greatest airplay gains this week.
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TOP 40/DANCE PLAYLISTS

STATION	P.D.	ARTIST	TITLE
New York	P.D.: Steve Ellis	Milli Vanilli	Girl I'm Gonna Miss You
2	1	Janet Jackson	Miss You Much
3	2	Babyface	It's No Crime
4	3	Young M.C.	Bust A Move
5	5	Seduction	You're My One and Only (True Love)
6	9	Madonna	Cherish
7	14	Expose	When I Looked At Him
8	4	Gloria Estefan	Don't Wanna Lose You
9	6	Paula Abdul	Cold Hearted
10	13	Sharon Bryant	Let Go
11	16	The Cover Girls	My Heart Skips A Beat
12	7	Surface	Show Me With Your Love
13	17	The 2 Live Crew	Me So Horny
14	15	Christopher Williams	Talk To Myself
15	10	Soul II Soul	Keep On Movin'
16	20	New Kids On The Block	Didn't I (Blow Your Mind)
17	12	Neneh Cherry	Kisses On The Wind
18	19	Bobby Brown	Rock Wit Cha
19	11	New Kids On The Block	Hangin' Tough
20	22	New Kids On The Block	Cover Girl
21	18	Prince	Partyman
22	—	Soul II Soul (Featuring Caron Wheeler)	Back To Life
23	27	Dino	Sunshine
24	25	Teddy Riley Featuring Guy	My Fantasy
25	23	Sybil	Don't Make Me Over
26	—	Vesta	Congratulations
27	28	Kevin Paige	Don't Shut Me Out
28	—	Bardeux	I Love The Bass
29	—	Martika	I Feel The Earth Move
30	21	Bobby Brown	On Our Own (From "Ghostbusters II")

Power 106FM

STATION	P.D.	ARTIST	TITLE
Los Angeles	P.D.: Jeff Wyatt	Milli Vanilli	Girl I'm Gonna Miss You
2	1	Gloria Estefan	Don't Wanna Lose
3	2	Surface	Show Me With Your Love
4	3	Seduction	You're My One and Only
5	4	Paula Abdul	Cold Hearted
6	5	Soul II Soul	Keep On Movin'
7	6	Young M.C.	Bust A Move
8	7	Expose	When I Looked At Him
9	8	Stacey Q	Give You All My Love
10	9	Madonna	Cherish
11	10	Bobby Brown	On Our Own (From "Ghostbusters II")
12	11	Sharon Bryant	Let Go
13	12	Information Society	Lay All Your Love
14	13	Janet Jackson	Miss You Much
15	14	The Cover Girls	My Heart Skips A Beat
16	15	Simply Red	If You Don't Know Me
17	16	Jason Donovan	Too Many Broken Hearts
18	17	New Kids On The Block	Didn't I
19	18	Stevie B	In My Eyes
20	19	Bobby Brown	Rock Wit Cha
21	20	Jody Watley	Let Me Be Good To You
22	21	Beastie Boys	Mixed Emotions
23	22	Chuckie Booker	Turned Away
24	23	Jody Watley	Everything
25	24	Princa	Partyman
26	25	New Kids On The Block	Cover Girl
27	26	Boy George	Found Another Guy
28	27	New Kids On The Block	Hangin' Tough
29	28	Neneh Cherry	Kisses On The Wind
30	29	Kevin Paige	Don't Shut Me Out
31	30	Christopher Williams	Talk To Myself
32	31	Soul II Soul (Featuring Caron Wheeler)	Back To Life
33	32	Fine Young Cannibals	Don't Look
34	33	—	—

TOP 40/ROCK PLAYLISTS

STATION	P.D.	ARTIST	TITLE
Los Angeles	P.D.: Scott Shannon	Warrant	Heaven
2	1	Skid Row	18 And Life
3	2	The Cure	Love Song
4	3	Motley Crue	Dr. Feelgood
5	4	Aerosmith	Love In An Elevator
6	5	White Lion	Little Fighter
7	6	Tom Petty	Runnin' Down A Dream
8	7	Roxette	Listen To Your Heart
9	8	Fine Young Cannibals	Don't Look
10	9	Alice Cooper	Poison
11	10	Richard Marx	Right Here Waiting
12	11	Starship	It's Not Enough
13	12	Rolling Stones	Mixed Emotions
14	13	Tears For Fears	Sowing The Seeds
15	14	The Jeff Healey Band	Angel Eyes
16	15	Bad English	When I See You Smile
17	16	Living Colour	Glamour Boys
18	17	Cinderella	Gypsy Road
19	18	Kix	Don't Close Your Eyes
20	19	Bang Tango	Someone Like You
21	20	Testa	Love Song
22	21	—	—

Wmms 100.7 FM

STATION	P.D.	ARTIST	TITLE
Cleveland	P.D.: Rich Piombino	Fine Young Cannibals	Don't Look
2	1	Skid Row	18 And Life
3	2	The Cure	Love Song
4	3	Motley Crue	Dr. Feelgood
5	4	Aerosmith	Love In An Elevator
6	5	White Lion	Little Fighter
7	6	Tom Petty	Runnin' Down A Dream
8	7	Roxette	Listen To Your Heart
9	8	Fine Young Cannibals	Don't Look
10	9	Alice Cooper	Poison
11	10	Richard Marx	Right Here Waiting
12	11	Starship	It's Not Enough
13	12	Rolling Stones	Mixed Emotions
14	13	Tears For Fears	Sowing The Seeds
15	14	The Jeff Healey Band	Angel Eyes
16	15	Bad English	When I See You Smile
17	16	Living Colour	Glamour Boys
18	17	Cinderella	Gypsy Road
19	18	Kix	Don't Close Your Eyes
20	19	Bang Tango	Someone Like You
21	20	Testa	Love Song
22	21	—	—

all hit 97.1 WROL

STATION	P.D.	ARTIST	TITLE
Dallas	P.D.: Joel Folger	Warrant	Heaven
2	1	Michael Morales	What I Like About
3	2	Richard Marx	Right Here Waiting
4	3	Starship	It's Not Enough
5	4	Motley Crue	Dr. Feelgood
6	5	Bad English	When I See You Smile
7	6	The Cure	Love Song
8	7	Skid Row	18 And Life
9	8	Aerosmith	Love In An Elevator
10	9	Tom Petty	Runnin' Down A Dream
11	10	Poco	Call It Love
12	11	Rolling Stones	Mixed Emotions
13	12	Tears For Fears	Sowing The Seeds
14	13	The Cult	Edie (Ciao Baby)
15	14	Elton John	Healing Hands
16	15	Fine Young Cannibals	Don't Look
17	16	Tina Turner	The Best
18	17	Roxette	Listen To Your Heart
19	18	The B-52's	Love Shack
20	19	Mick Jones	Just Wanna Hold
21	20	Alice Cooper	Poison
22	21	Giant	I'm A Believer
23	22	Belinda Carlisle	Leave A Light On
24	23	Living Colour	Glamour Boys
25	24	Kix	Don't Close Your Eyes
26	25	Testa	Love Song
27	26	The Alarm	Sold Me Down The River
28	27	—	—

NEW COMPANIES

Montage Productions, formed by Karen M. Kaufman, Jewel C. Love, and Nicole A. DeSane. A media communications company that provides services in the following areas: television and video production, promotions, public relations, sales, advertising, marketing, artist development, styling, and conceptual imaging. Suite 419, 3401 38th St. N.W., Washington, D.C. 20060; 202-232-3881.

Circle of Friends Music Group, formed by Mike O'Rear and Stephanie C. Brown. A publishing, management, and artist development company that includes Circle of Friends Management, Golden Ladder Music Inc. (BMI), Silver Cradle Music Inc. (ASCAP), Mike O'Rear Publishing Co. Inc. (ASCAP), Catch The Boat Music (ASCAP), and Mop Up Music Inc. (BMI). 7 Music Circle North (CMA Building), Nashville, Tenn. 37203; 615-255-6070.

Circularfile Records, formed by Douglas Jerum and Ed Trefzger. Record company specializing in alternative music of all genres. Also offers promotion and distribution services. Interested in overseas licensing of releases. Roster includes the Cow-

pokes, Nerve Circus, CLANG, and Artillerymen On A Toot. 42 Margaret St., Rochester, N.Y. 14619-2113; 716-271-4209.

Futuristic Music Inc./Smokehouse Publishing Inc., formed by John G. Greene. FMI is a hi-tech independent music production company. Smokehouse Inc. is a publishing company for music and literature. P.O. Box 160213, Miami, Fla. 33116; 305-385-9754.

Open Door Record Co., formed by David Lee Sweeney and Anthony Edward Daughtry. An independent record company currently accepting demo tapes, especially in the areas of rap, R&B, jazz, and instrumental. 322 "T" St. N.W., Washington, D.C. 20001; 202-483-1290.

Winmill Music Group, a division of Winmill Entertainment, formed by Chip Miller. Company creates and produces music videos, music-driven theatrical trailers, and live concert/longform films. The Culver Studios, 9336 West Washington Blvd., Culver City, Calif. 90232; 213-202-3308.

Send information to New Companies, Billboard, 1515 Broadway, New York, N.Y. 10036.



My, What Big Teeth You Have. Comedian Jonathan Winters, who narrates Angel Records' new recording of Prokoviev's "Peter And The Wolf," meets one of the title characters at Capitol Records' Studio B. The recording, scheduled for November release, features the Israel Philharmonic conducted by Zubin Mehta, and includes Saint-Saëns' "Carnival Of The Animals" in addition to "Peter." Shown, from left, are Brown Meggs, president, Angel Records; Patti Larsen, producer of the album; wolf; and Winter.

LIFELINES

BIRTHS

Girl, Gina Marie, to Joe and Sharon Linnell, July 12 in Stratford, N.J. He is the operations manager for NARM/VSDA.

Girl, Asha Jaha, to Dwayne Mooney and Gwendolyn Smith, Aug. 23 in North Hollywood, Calif. He is one half of the comedy duo the Mooney Twins. She is president of Jazzmyne Public Relations.

Boy, Hayden, to David and Francis Wheatley, Sept. 6 in Los Angeles. He is a composer and recording artist for MusiCum Laude. She is a graphic artist for the Los Angeles Philharmonic.

MARRIAGES

Dave Allen to Paddy McCaffrey, Aug. 23 in Hollywood, Fla. He is the bass player for King Swamp. She is with Virgin Records in Los Angeles.

Rick Upton to Terry Perez, Sept. 16 in New Orleans. He is PD at KITY in San Antonio, Texas. She is a local promotion representative for BMG Latin in Texas.

Allen Kovac to Amy Laurie, Sept. 16 in New York. She is executive assistant at Left Bank Management in Los Angeles and is a former assistant in Billboard's advertising department. He is president of Left Bank Management.

Andre Fisher to Natalie Cole, Sept. 17 in Los Angeles. He is a record producer. She is a singer whose most recent album is "Good To Be Back."

Wolfgang Spahr to Gabriele Schulze, Sept. 23 in Bad Segeberg, West Germany. He is the chief correspondent of Billboard/Germany. She is in charge of legal affairs and business affairs of Warner/Chappell Music, Germany.

DEATHS

Pérez Prado, 72, of a stroke, Sept. 14 in Mexico City. Prado is considered to have been largely responsible for stylizing the mambo and developing it into the crisp form that became a favorite for ballroom dancing. See story, page 8.

Lou Verzola, 60, of cancer, Sept. 15 at his home in Woodland Hills, Calif. He was executive VP and GM of DCC Compact Classics, based in Northridge. He also worked for the Dot and Decca labels. Survivors include his wife, Sally; a son, Louis Jr.; a daughter, Anna Marie McMahon; and three grandchildren.

Ron White, 67, of cancer, Sept. 18 in Sanderstead, England. He was an active member of several music industry organizations, and was due to retire as chairman of the Performing Right Society general council at the end of this year. White is survived by his wife, Jean; daughter, Julie; son-in-law, Colin Miles; and two grandchildren. See story, page 71.

Send information to Lifelines, Billboard, 1515 Broadway, New York, N.Y. 10036.

CALENDAR

A weekly listing of trade shows, conventions, award shows, seminars, and other notable events. Send information to Calendar, Billboard, 1515 Broadway, New York, N.Y. 10036.

SEPTEMBER

Sept. 21-24, Rap Conference, International Hotel, Atlantic City, N.J. Dee Rollins, 609-345-0885.

Sept. 23, Georgia Music Hall Of Fame Awards Banquet/Concert, Georgia World Congress Center, Atlanta. Glenn Christian, 404-656-3551.

Sept. 24, "Yo-Cat" Roast And Luncheon, presented by the Los Angeles chapter of the National Assn. of Recording Arts and Sciences, 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. Dana Kornbluth, 609-596-2221.

Sept. 27, International Radio & Television Society Inc. Newsmaker Luncheon, Waldorf-Astoria Hotel, New York. 212-867-6650.

Sept. 27, Publishing, Trademarks, And Copyrights Seminar, presented by Music Business Monthly, South Shore Rehearsal Studios, Brockton, Mass. Joseph Vigilione, 617-935-5386.

Sept. 28, Seminar: The Recording Musician, presented by All Music, Shore Fire Studios, Long Branch, N.J. Jenny Meares, 201-583-4959.

OCTOBER

Oct. 2-7, ITU-Com '89: First World Electronic Media Symposium And Exhibition, Geneva Exhibition and Congress Centre, Palexpo, Geneva, Switzerland. R.E. Butler, 011-41-22-730-5111.

Oct. 3, Eighth ASCAP East Coast Pop Music Songwriter Workshop, held each Tuesday for six consecutive weeks, location to be announced. Ken Sunshine, 212-870-7523.

Oct. 4-5, International Tape/Disc Assn.'s Second Annual Super Seminar On Special Interest Video, Westin Hotel at O'Hare Airport, Chicago. Charles Van Horn, 212-643-0620.

Oct. 5-8, NewSouth Music Showcase, Westin Peachtree Plaza, Atlanta. 404-892-2287.

Oct. 7, Lyric Writing Workshop, the first of three weekly sessions, the New School, New York. 212-674-1143.

Oct. 9, CMA Country Awards, Grand Ole Opry House, Nashville. 615-244-2840.

Oct. 10, BMI Country Awards, BMI office, Nashville. 615-259-3625.

Oct. 11, ASCAP Country Awards, Opryland Hotel,

Nashville. Eve Vaupel, 615-244-3936.

Oct. 12, Ask-A-Pro Workshop With Kevin Gorman, presented by the Songwriters Guild of America, SGA offices, Hollywood. 213-462-1108.

Oct. 12-16, MIPCOM '89, Palais de Festival, Cannes, France. Segal Associates Inc., 213-277-7616.

Oct. 13-15, American Women In Radio And Television's (AWRT) Northeast Area Conference, location to be announced, Philadelphia. Marianne Ham, 609-342-3812.

Oct. 15, Music Against AIDS, a music industry reception and celebrity auction, presented by the Los Angeles chapter of the National Academy of Recording Arts and Sciences, Regent Beverly Wilshire Hotel, Los Angeles. 818-843-8523.

Oct. 16, Ernst & Young's Sixth Annual Entertainment Symposium, Plaza Hotel, New York. Marc Eiger, 212-407-1724.

Oct. 16, ASCAP West Coast Pop Music Workshop, the first of eight biweekly sessions, at the ASCAP office, Los Angeles. Norman Winter Associates PR, 213-469-3434.

Oct. 16, Third Annual Philadelphia Music Foundation (PMF) Hall of Fame Awards, The Bellevue, Philadelphia, Pa. 215-893-9100.

Oct. 16, Academy of Country Music 7th Annual Celebrity Golf Classic, De Bell Golf Course, Burbank, Calif. 213-462-2351.

Oct. 17-19, Mabel Mercer Foundation Cabaret Convention, Town Hall, New York. Donald F. Smith, 212-879-4354.

Oct. 19, National Academy of Songwriters Spotlight Performance Series, Carlos N' Charlie's, Los Angeles. Bruce U.R. Walker, 213-463-7178.

Oct. 19-21, American Women In Radio And Television's (AWRT) North Central Area Conference, location to be announced, Minneapolis, Minn. Gail Shore, 612-645-4042.

Oct. 20-21, Music and Entertainment Industry Educators Assn. National Conference, New York Univ., New York. Janet Nepkie, 617-431-3425.

Oct. 21, The First Annual Black Radio Hall of Fame, induction of first 20 people into the Black Radio Hall of Fame, Atlanta Airport Marriott, Atlanta. Jill Gibson-Bell, 407-423-2328.

Oct. 21-22, American Women In Radio And Television's (AWRT) Western Area Conference, location to be announced, San Francisco. Margie Comstock, 408-285-0907.

Oct. 25, MIDI Songwriting Workshop, presented by the Songwriters Guild of America, location to be announced. 213-462-1108.

Oct. 26, The 1989 New Music Awards, presented by AIWA, Beacon Theatre, New York. CMJ, 516-248-9600.

Oct. 28, Song Critique, presented by the Songwriters Guild of America, SGA offices, Hollywood, Calif. 213-462-1108.

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 9/11	Close 9/18	Change
NEW YORK STOCK EXCHANGE				
Blockbuster Entertainment	786.5	15	15	.....
CBS Inc.	205.4	209 1/2	205 1/2	-4 1/2
Capital Cities Communications	137.9	509 1/2	504	-5 1/2
Carolco Pictures	211.3	9 1/2	9 1/2	+ 1/2
Coca-Cola	3328	63	62 1/2	- 1/2
Columbia Pictures	2226.3	21 1/2	20 1/2	-1 1/2
Walt Disney	2421.7	118	116 1/2	-1 1/2
Eastman Kodak	6051.4	49 1/2	47 1/2	-2
Handleman	476	21	20 1/2	- 1/2
MCA Inc.	1832.2	61 1/2	59 1/2	-1 1/2
MGM/UA	2122.7	19 1/2	23	+3 1/2
Orion Pictures Corp.	195.1	21 1/2	20 1/2	- 1/2
Paramount Communications Inc.	3163.9	55 1/2	53 1/2	-2 1/2
Pathe Communications	26.9	3 1/2	3 1/2	.....
Sony Corp.	214.5	56 1/2	56 1/2	+ 1/2
TDK	21.8	38 1/2	39	+ 1/2
Vestron Inc.	60.8	2 1/2	2 1/2	.....
Warner Communications Inc.	6111	64 1/2	64	- 1/2
Westinghouse	1186.6	66 1/2	68 1/2	+2 1/2
AMERICAN STOCK EXCHANGE				
Commtron	46.2	10 1/2	10	- 1/2
Electrosound Group Inc.	87.2	7 1/2	7 1/2	.....
Nelson Holdings Int'l	491.8	1	1	- 1/2
New World Pictures				.....
Price Communications	173.7	6 1/2	6 1/2	- 1/2
Prism Entertainment	3.2	2 1/2	2 1/2	.....
Unitel Video	12	14 1/2	14	- 1/2
September 4				
Company	Open	Close	Change	
OVER THE COUNTER				
Acclaim Entertainment	6 1/2	6 1/2	- 1/2	
Certron Corp.	1 1/2	1 1/2	.....
Dick Clark Productions	6	6 1/2	+ 1/2	
LIN Broadcasting	105	104	-1	
LIVE Entertainment	15	15	.....
Reecon Corp.	4 1/2	4 1/2	.....
Reeves Communications	6 1/2	6 1/2	+ 1/2	
Rentrak	2 1/2	2 1/2	+ 1/2	
Satellite Music Network, Inc.			.....
Scripps Howard Broadcasting	75	75 1/2	+ 1/2	
Shorewood Packaging	26	26 1/2	+ 1/2	
Sound Warehouse			.....
Specs Music	8 1/2	8 1/2	+ 1/2	
Starstream Communications Group, Inc.	1 1/2	1 1/2	.....
Trans World Music	20 1/2	20 1/2	.....
Video Jukebox Network	5 1/2	5 1/2	.....
Wall To Wall Sound And Video	3 1/2	3 1/2	.....
Westwood One	11 1/2	11 1/2	.....
September 4				
Company	Open 9/11	Close 9/18	Change	
LONDON STOCK EXCHANGE (In Pence)				
Chrysalis	166	173	+7	
Pickwick	233	232	-1	
Really Useful Group	628	630	+2	
Thorn EMI	881	851	-30	



The Wright Stuff. Michelle Wright inks with Arista/Nashville, becoming the label's third signing. Shown, from left, are producers Steve Bogard and Rick Giles; Tim DuBois, VP/GM, Arista/Nashville; and Wright.



"Mirror" Images. Leeds Levy, president of MCA Music Publishing, gives a surprise lunch and multiplatinum "Bad" album to Glen Ballard, who co-wrote "Man In The Mirror." Shown, from left, are Rick Shoemaker, senior VP; Liv Ballard, wife of the honoree; Carol Ware, VP, creative services; Scott James, VP of music for motion pictures and television; Ballard; Elizabeth Anthony, director of creative services; and Levy.



Nasty Business. X marks the spot as recording group Beau Nasty signs to WTG Records. The group's debut album, "Dirty, But Well Dressed," is slated for a mid-October release. Pictured in the front row, from left, are band members Mike Terrana, Doug Baker, George Bernhardt, Mark Anthony Fretz, and Brian Young. In back row, from left, are Terry Gladstone, manager, A&R, WTG; Myron Roth, senior VP/GM CBS Records West Coast; and Jerry Greenberg, senior VP/GM, WTG Records.



Color Him Blue Note. Blue Note Records celebrates the signing of saxophonist Rick Margitza and the release of his debut album, "Color." Shown, from left, are Susan Levin, director, jazz promotion and marketing, Blue Note; Bruce Lundvall, East Coast GM, Capitol, and president, Blue Note Records; Margitza; Matt Pierson, producer of "Color"; and Josh Deutsch, A&R, Blue Note.



Hi Ho Silvertone. Silvertone Records celebrates the opening of its West Coast office in Hollywood, Calif. Shown, from left, are Michael Tedesco, director, U.S. operations; Andrew Lauder, managing director of Silvertone; and Neil Portnow, VP, West Coast operations, Zomba Group of Cos.



Grand Ole Opry. BMI president Frances Preston hosts a dinner at her Nashville home to celebrate the success of Opryland Music Group and the prolific activity generated by the Acuff-Rose catalog, which Opryland purchased in 1985. Pictured in front row, from left, are Preston and Opryland Music Group president Jerry Bradley; in the back row, from left, are John D. Loudermilk, longtime Acuff-Rose songwriter; Roger Sovine, VP, BMI; and Jimmy Bowen, president, Universal Records.



Otis Is Curbed. Songwriter/producer Otis Stokes signs a worldwide recording contract with Curb Records, distributed through MCA Records. His first single, "Happy Feeling," was released this month; the album, "Wishful Thinking," will follow in October. Shown in front row, from left, are Mike Curb, chairman of Curb Records, and Stokes. In back row, from left, are Michele Elyzabeth, Stokes' manager, and Carole Curb, president, international and pop divisions, Curb Records.

BLOCKBUSTER, COX CABLE INK FRANCHISING PACT

(Continued from page 1)

Entertainment subsidiary has opened 30 of 100 planned Blockbuster stores.

Very recently, that subsidiary, United Cable Video Entertainment, was taken private in a transaction that kept United Artists Entertainment as the majority owner. UA En-

West Coast/ Nat'l Vid To Hold Confab

NEW YORK West Coast/National Video will hold its second annual convention and its first with representatives of the combined chain at Trump Plaza in Atlantic City, N.J., from Nov. 5-8.

Approximately 400 of the 700 West Coast and National stores will have personnel at the convention, according to Gary Delfiner, VP of promotion for the chain. He expects 600-700 West Coast/National people to attend, including franchisee staffers and corporate executives representing the 93 company-owned stores.

Most of the major video suppliers will be exhibiting at the convention, says Delfiner. The keynote speaker will be Bill Mechanic, president of Buena Vista Home Video, the sales organization for the Walt Disney Co.'s home video subsidiaries.

Distributors will also be represented at the confab, and Baker & Taylor will sponsor the opening night party.

Baker & Taylor already supplies West Coast/National's corporate stores and a large portion of its franchisees nationwide, says Delfiner. "We have endorsed them as our distributor of choice," he notes.

Several months ago, he adds, West Coast/National negotiated a new deal with Baker & Taylor giving franchisees the same terms as the corporate account. According to a source outside the company, that deal lowered the web's wholesale cost on rental titles.

West Coast/National also is moving heavily into sell-through and expects to announce affiliations with one or more outside rackjobbers for that purpose this week. In addition, it has produced or co-produced several sell-through titles, including one by David Brenner with Academy Home Entertainment. Not surprisingly, Brenner heads the list of entertainers for the convention.

Partly in order to plan the promotional programs that will be announced at the convention, an advisory council of 14 West Coast and National franchisee reps and top corporate executives was slated to meet Sept. 21-22 at the company's headquarters in Philadelphia.

According to Delfiner, the attendees were scheduled to discuss not only promotions, but also design concepts, buying policies, in-store posters, and West Coast/National's Spotlight on Video magazine, among other topics. "It's two full days of caucusing and dinners," he says. **KEN TERRY**

ertainment made this move, a company executive says, in order to minimize its risk from the high investment required by video retailing and to allow the parent firm to concentrate fully on its core businesses.

Wall Street observers enthusiastically endorse Cox Cable's acquisition of a 1.4% stake in Blockbuster.

"It's a very good deal for both companies," says Gary Jacobson, analyst with Kidder, Peabody. Jacobson adds, "It's definitely a positive for Blockbuster. Fifteen million dollars is helpful when you're expanding as rapidly as they are. And Cox will be a very strong franchisee that will accelerate [Blockbuster's] growth rate."

Fran Bernstein, an analyst with Merrill Lynch, says the deal is "significant news in terms of psychology—a major company is endorsing Blockbuster." She adds, however, that the Cox stake will "not be a significant boost to earnings."

Wally Knief, spokesman for Blockbuster, says the companies have not chosen the markets in which Cox will open stores.

David Andersen, VP of Cox Cable, says, "We're in discussions with Blockbuster now over where we'll go."

According to Andersen, not all of the stores Cox has agreed to operate by the end of 1991 will be new outlets. Between 15% and 30% of the stores may be acquired from other franchisees, he says.

A source not connected with either company speculates that Cox might open stores in Maine, Vermont, Mississippi, and Florida.

Andersen says the franchising deal creates synergies for Cox: "In markets where we have Blockbuster franchises and cable business, it will provide the opportunity to serve existing customers and non-customers alike."

In addition to its 24 cable television systems, Cox owns 18 daily and 10 weekly newspapers, eight television stations, and 12 radio stations. The radio stations include seven FM outlets (KOST Los Angeles, WCKG Chicago, WHIO Dayton, Ohio, WGTR Miami, WSB Atlanta, WSOC

Charlotte, N.C., and WWRM Tampa, Fla.) and five AMs (KFI Los Angeles, WHIO Dayton, WSB Atlanta, WSOC Charlotte, N.C. and WIOD Miami).

On the day the deal was announced, Blockbuster shares rose \$1 in heavy trading on the New York Stock Exchange and closed at \$16. The 52-week price high of the

'We showed them we know how to open and run video stores'

stock is \$18.25.

While Cox Cable operates only in the U.S., the earlier UA alliance with Blockbuster involves both cable and movie theaters, including overseas operations.

United Cable, a subsidiary of United Artists Entertainment, owns 7.6 million shares of Blockbuster—11% of the company—and has a commitment to open 100 video stores by October 1990.

A change in ownership of the Colorado company Sept. 14, however, could signal even faster growth, says Ken Warner, president of newly formed UI Video Store Inc., a subsidiary of another new firm, United International.

Warner explains that the video retail arm, originally called United Cable Video Entertainment, was split off from its parent and sold to a private holding company called United International, along with "other noncable and nontheatrical assets." UI is owned by a management group, a financial firm, and United Artists Entertainment, which has a majority stake in the holding company.

Underlining the close tie between United Artists Entertainment and UI, Warner says two of UI's four directors are UA executives: Gene Schneider, chairman of United Artists Entertainment, and Bill Elsner, the company's senior VP and chief financial officer.

Rather than indicating any dissat-

isfaction with video store operations, Warner says, United Artists Entertainment decided that it needs to concentrate on its cable systems, boasting 2.5 million subscribers, and its 2,700-screen theater web. It also wishes to "service that debt load while not becoming further exposed in capital-intensive operations like video stores," he says.

Warner did not disclose a price or give further details, including any overseas plans for video stores. But he said an announcement will be made after principals of United International return from Europe, where the firm has operations in Norway, Sweden, and Israel.

No changes in management are

anticipated at UI Video Store, which now has 600 employees, having added 200 people since detailing its plans a few months ago (Billboard, June 24). The firm's 30 stores are in eight states, including California, Connecticut, Idaho, Texas, Pennsylvania, Maryland, and Illinois.

"We've demonstrated to Blockbuster that we know how to open and run video stores," says Warner of the company's ambitious aspirations. While the original agreement was for 100 stores, additional franchising opportunities may develop in terms of filling in territories "or as more franchises become available."

VSDA Plans Info Campaign To Help Fight Defectives

BY EARL PAIGE

LOS ANGELES The Video Software Dealers Assn. will begin publishing in January monthly bulletins on VCR maintenance for member-store staffs and as bag-stuffers for consumers.

The announcement of a dealer and consumer educational campaign was just one of several developments resulting from a meeting here Sept. 14 of the three VSDA subcommittees addressing the defectives issue. The groups were formed last month during VSDA's annual convention in Las Vegas.

A key step in addressing the defectives issue will be a four-month tracking of defectives, beginning in November, by a sample group of retailers to determine the size of the problem, says Linda Lauer, VSDA executive director. She says the test will track "one or two titles from each manufacturer and representation from all duplicators."

Yet another move is to compile a glossary of terms. It was discovered at the committee on defectives' initial meeting in Las Vegas that one class of defects might be described by various terms, such as "field damaged," "customer abused," "accidentally ruined," and "nonmanufacturer defects."

One more step discussed here was to encourage manufacturers to conduct tests of their own.

The three subcommittees are Terms & Definitions, with member firms Rank Video Services America, Premier Video, and Technicolor Videocassettes, all duplicators; Educational, with Rank, Lauer, and two retailers, Jan DeMasse, president of Video Place, Exeter, N.H., and Lou Berg, head of Audio/Video Plus, Houston and also VSDA president; and Research, composed of manufacturers.

Lauer says she is most excited about the consumer education program. She says there has never been enough effort to encourage better VCR and tape maintenance.

For example, while various video stores have insisted that tapes be returned rewound, this is perceived by the public as basically a convenience for the next renter, says Lauer. "The fact is, leaving the tape unwound stretches it," which could contribute to the defectives problem.

Other firms represented at the meeting were Adventures In Video; JVC; ITA; Applause Video; Walt Disney Home Video; Paramount Home Video; MCA Home Video; Larry Finley Associates; Comtron Corp.; CBS/Fox Video; WaxWorks/Video Works; Baker & Taylor; Warner Home Video; Major Video Concepts; Orion Home Video; Magnum Home Video; and Media Home Entertainment. Also attending were Pam Horovitz, executive VP of VSDA, and Charles Ruttenberg, VSDA counsel.

SUPER CLUB BOWS VIDEO RENTAL UNITS

(Continued from page 5)

Multiple cabinets can be added in a modular set-up. Each cabinet holds 380 titles.

The focal point of the system is light-sensitive technology and a computer console that can run up to three cabinets. A scanner gun allows consumers to conduct transactions. Consumers access the machine via the scanner gun interacting with a membership card. When the member's ID is scanned, the electronic doors open and the member is allowed to browse and make a movie selection by scanning the cassette's bar code without sales personnel assistance.

A cashier's receipt is then printed and videos are subsequently rented in a regular checkout line. Movies are returned in the same transactional fashion with the machine.

Key benefits of the video dispensing system over video vending machines now used in the U.S., according to Super Club, include faster and easier transactions, the use of

member cards instead of personal credit cards, and greater personal access to the product.

The Super Club Video Rental Centers will be operated by Maryland-based Automated Video Inc., a Super Club Retail Entertainment subsidiary. Retailers who acquire the system get a percentage of the gross transactions.

A rotating service crew visits each machine on a regular basis to replace inventory and conduct other maintenance.

In Europe, the Mr. Video rental system is in more than 1,000 locations, says Super Club N.V.

In the U.S., the system is currently in more than 30 locations, including supermarkets, convenience stores, office buildings, and universities in the Maryland, Virginia, and Washington, D.C., area.

The plan is to add 10 locations a month with a goal of more than 100 locations in the Northeast area alone by the first quarter of 1990.

On Up Side, Canadian Firm's CD Sales Surge Cinram Bottom Line Hit By Vinyl Dip

NEW YORK Cinram Ltd., one of the largest manufacturers of records, tapes, and compact disks in Canada, has reported that second-quarter net income declined 21% to \$292,000 because of weak demand for vinyl.

A sharp increase in sales of CDs, however, resulted in a 16% rise in revenue to \$8.5 million.

For the six months ended June 30, net profit fell 21% to \$934,000 on a 14% gain in revenue to \$18.7 million.

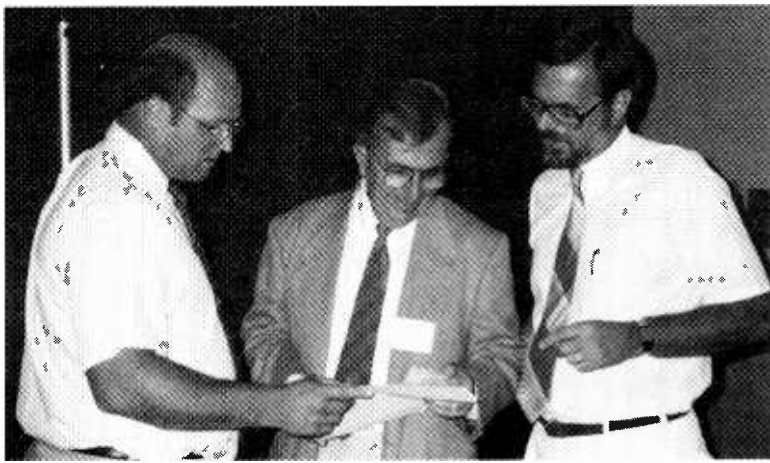
Lewis Ritchie, chief financial officer of the Toronto-based company, says the firm is "now in its

peak period" and that he anticipates higher year-to-year earnings increases in the third and fourth quarters.

Ritchie also says Cinram has been "looking to expand in the U.S." At present, Cinram supplies mostly Canadian record companies.

"We are already exporting to the U.S. and we plan to increase that," Ritchie says. He adds that Cinram's "economies of scale and automation" would allow it to compete with U.S. manufacturers.

DON JEFFREY



Looking over the Interstate Group Inc. sales convention schedule, from left, are Larry Stocks, senior VP of administration; Dick Greenwald, president; and Steve Kugel, executive VP.

CAPITOL-EMI TURNAROUND

(Continued from page 6)

of last year is a significant part of the Capitol-EMI comeback, for 1988 was the year the North American operation of EMI Music returned to profitability after several consecutive years of running in the red. It also was the year after Smith—former president of Warner Bros. Records and chairman of Elektra—took the helm at Capitol-EMI in early 1987.

Smith, who says he sees himself as “kind of an organizer, pushing and pulling,” readily credits others in his organization for the apparent financial turnaround. “I don’t sign artists; I don’t sit in the marketing meetings and make those judgments,” he says. “So really, the success has come from the Capitol label and the EMI label pulling themselves together and getting back on track again.”

Recalling his arrival at Capitol-EMI, Smith notes the “difficult process” of rebuilding that was in store for him: the EMI label was in especially dire straits, he recalls, because of the effort to combine the then-unprofitable EMI-America with the start-up Manhattan label, which “hadn’t really turned the corner yet. When I gave [label president] Sal Licata that mandate to just *do it* there, it was with some deep intake of breath, because there was always the possibility that it wouldn’t make it.” The label’s ensuing success came, Smith says, from “a combination of luck and a very aggressive marketing team that [Licata] put together.”

The Capitol label was a different story altogether, Smith says, greatly handicapped by an aging artist roster. “Many were still viable,” Smith says, “but there hadn’t been that middle level, 200,000-300,000 seller—there hadn’t been a lot of those so you could then go take them to gold and platinum.”

“Everybody has an aging artist roster,” Smith notes. “Rod Stewart and ZZ Top are artists that have been around a long time—but Warner has kept a flow of new artists that come through the system and move up to 200,000 to 400,000, and then they break. There seemed to have been a gap somewhere in all the activities of EMI—the changing of the management—and at one point they pulled the plug on the development of talent.”

“So when we came in here, we saw an artist roster with almost nothing breaking. And we finally managed to get Crowded House and Poison up on the boards, and do

some things like that, and since then, there’s a flow.”

Ironically, four acts that have been instrumental in bringing Capitol back in the black might be con-

‘The creative aspects of this company run it’

sidered part of an “aging” artist roster: McCartney, Raitt, the Doobies, and former teen idol Osmond.

“You gain some respect and some people say, ‘They’re only old acts’—that’s OK, I’ll accept that. I don’t know of anybody who’d turn down the Doobies record right now, I don’t know anybody who wouldn’t accept the Bonnie Raitt record right now, and I don’t know anybody who wouldn’t want Paul McCartney on the label right now. So they can talk about the old acts, and say, ‘But yeah—what have you done?’ Well,” Smith says, “M.C. Hammer came out of nowhere, Great White came out of nowhere, and we’ll show you a few more.”

Smith says good A&R work means “everything” in the overall functioning of current-day Capitol. “This was a marketing-driven company, perhaps more so than it should have been, in the past. Distribution and sales seemed to run much of the activity here and call the shots. I think that’s turned considerably,” he says. “I think the creative aspects of this company run it now.”

Smith points out upcoming projects that bode well for Capitol-EMI’s creative future, including the just-emerging records brought in by Simon Potts, VP of international A&R for Capitol and “one of the all-star glitzy A&R people.” He further points to the recent success of the Orpheus label, a joint venture between EMI and Hush Productions’ Charles Huggins. “They’ve had some singles success,” Smith says, “but they haven’t really broken a big artist. But you’ve got a feeling those guys know—they had Freddie Jackson, they had Najee, they had some terrific records, and they know where they’re going with success. They’ll catch something. And we’ve got the machinery to deliver.”

With Capitol-EMI’s overall growth greatly enhanced of late by the start-up of the SBK label, and the buy-ins into both Chrysalis and Enigma—not to mention the ap-

INTERSTATE TAKES STOCK AT 3RD CONFAB

(Continued from page 8)

cost, knowing they can make the money back on rebates on sales quotas. Others are selling ‘Batman’ at 25 cents above cost.”

Vowing he will not bow to competitive pricing pressures, Greenwald cites “the business philosophy of others we share the marketplace with” as an element in his description of Interstate’s convention-to-convention financial year. The period is described by Greenwald as a “building year,” when sales increased by 7%, compared to 17% in the prior period. The closely held company does not report dollar figures or its bottom-line results.

Greenwald is also concerned about the well-being of CD product

on the rack level. He insists that front-line pricing must be lower to attract the rack patron, although he notes that the increase in budget product has helped matters. Greenwald says that pilferage of CDs, a serious concern a year ago, is now under better control.

Looking at the year as a whole, Greenwald claims, “We took three steps forward and two backward. We’re planning to go three forward and none backward.”

Certainly one of the company’s big steps backward was the loss earlier this year of 180 Ames web accounts, forcing the company to let go 20 sales reps. Interstate also lost 36 Sears accounts when the giant retailer dropped prerecorded music inventory in many locations.

Hinting that the loss of the Ames units to giant racker Lieberman reflected his point about “profitless prosperity,” Greenwald comments, “It’s well known that we didn’t lose Ames because of the caliber of our service—or that of Arrow Distributing, which had the remaining 180 Ames units. Sales did nothing but go up.”

Greenwald says Interstate has countered the Ames loss with “a concerted effort to diversify our account base. We added more than 185 new outlets in standard rackjobbing. We also now have a few thousand promotional and seasonal accounts.”

Acquired recently was the rack unit of D&H Distributing, based in Harrisburg, Pa., adding 150 audio/video accounts to the company. Interstate has left the one-stop business with the recent sale of its Lincoln, R.I.-based one-stop operation to Northeast One-Stop based in Albany, N.Y. (Billboard, Sept. 16).

The past year has also seen the move to a new 60,000-square-foot

facility in Hagerstown, Md., and the development and nearly completed installation of state-of-the-art computers. The company also installed new material-handling equipment.

In a breakdown of sales by configuration and product line, Steve Kugel, executive VP, says that the company’s catalog of \$29.95 list and less sell-through videos is showing gains somewhat at the expense of prerecorded audio. The latter accounted for 59% of sales in the 12-month period through September, compared with 64% in the previous period, while video gained, from 23% in the previous period to 28.5% in the new period.

In audio sales, 45% of business went to front-line goods, 14% to budget. Within configurations, cassettes increased from 69% to 78%; CDs dipped from 26% to 22%; and vinyl moved from 5% to, effectively, zero. According to Kugel, the company is making so few vinyl purchases that they barely register on the company’s configuration tally.

Audio accessories were down to 5.5% from 8%, while computer software held at 1.1% and books increased to 5.5% of sales vs. 3.5%.

Music and video suppliers who made presentations during the sales meeting included WEA, BMG, Buena Vista Home Video, PolyGram, Paramount Home Video, CEMA, CBS Records, MCA Records, and CBS/Fox Home Video.

The convention was capped off by a Saturday cruise in Baltimore’s Inner Harbor. Guests were treated to fireworks as the city continues to celebrate the 175th anniversary of Francis Scott Key’s writing of the words to “The Star-Spangled Banner” as he witnessed the British shelling of Fort McHenry in the harbor.

WEA, EMI ADOPT MONOLINE CD TECHNOLOGY

(Continued from page 1)

to have an initial capacity of 18 million units that will eventually rise to 30 million.

Eight Monoliner Mk II systems will be used in the plant, EMI’s first CD facility in continental Europe.

Monoline technology is being placed in a growing number of CD factories worldwide. Its user list includes WEA Corp.’s Specialty plant in Olyphant, Pa., and its new Allied plant in Los Angeles, Bertelsmann’s Sonopress plant in Europe, Technetronics Associates, and 3M.

WEA’s Allied plant has also ordered a second-generation monoline system that should be on-site by the end of the year.

That production line is manufactured by Optical Disc and Memory Engineering, a Dutch firm that is currently the only maker of monoline systems in the world. OD & ME’s Monoliner Mk II enables the entire CD production process to be accomplished on one machine. One of the major advantages of the system is that it delivers disks ready to package within minutes.

The Monoliner combines the four stages of CD production— injection molding, metallization, laquering, and printing—into one unit. The disks are moved from stage to stage via robotics. A Class 100 clean-room environment, which can take up as little as 3 by 8 feet, surrounds the injection molder, metallizer, and

spin coater. Standard CD production methods, which run batches of disks through each stage, involve much larger clean-room areas and more human interaction.

While the capacity of a single monoline system, approximately 400 units per hour, is on a par with conventional batch systems, the quality of the disks produced is higher, according to one user. A lower reject rate and a less costly environment make the system appealing to many CD manufacturers.

According to OD&ME, the reject rate of CDs produced on conventional systems is 30%-40%, while the reject percentage of Monoliner-produced CDs is 5% or less. Conventional CD manufacturers, however, say they have reject rates in the 15%-20% range.

OD&ME, based in Eindhoven, the Netherlands, was established in December 1986 and installed its first monoline system in April 1987 at Technetronics Associates Inc. in West Chester, Pa. Since that time, the company has sold more than 80 systems worldwide, according to Lambert Dielesen, one of OD&ME’s founders.

The Monoliner Mk II offers all the features of the original system, but its operation is centralized on a single keyboard and screen controlled by a single operator.

WEA purchased its first Mono-

liner system in 1988. Technetronics purchased two additional Monoliners approximately six months ago to supplement its original two systems.

“The disadvantage of the batch system was that all the equipment and people had to be in a clean room,” says Eugene Bennett, company president. “We can be up and running in a normal factory environment. With the old equipment, the cost of the building itself was a substantial investment.”

EMI chose the Uden site due to its proximity to one of the company’s major distribution operations in central Europe. The company has a long-established production facility there that initially pressed vinyl disks and, more recently, has been producing cassettes. The CD operation will utilize existing accommodations and the current work force.

The Uden plant will be used to supply continental Europe with CDs. The EMI CD Services facility, based in Swindon, England, will continue to supply U.K. needs. That 20-million-unit plant, set to increase its capacity to 26 million units in the next four years, now includes one monoline press.

EMI also has a CD production operation in Jacksonville, Ill. (20-million-unit capacity) and a joint manufacturing venture with Toshiba in Gotemba, Japan (35 million units).

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
★ ★ NO. 1 ★ ★					
1	1	2	28	MILLI VANILLI ▲ ² ARISTA AL 8592 (9.98) (CD) 2 weeks at No. 1	GIRL YOU KNOW IT'S TRUE
2	2	1	58	NEW KIDS ON THE BLOCK ▲ ⁴ COLUMBIA FC 40985 (CD)	HANGIN' TOUGH
3	3	4	63	PAULA ABDUL ▲ ² VIRGIN 90943 (9.98) (CD)	FOREVER YOUR GIRL
4	12	44	3	ROLLING STONES COLUMBIA OC45333 (CD)	STEEL WHEELS
5	4	3	20	RICHARD MARX ▲ ² EMI 90380 (9.98) (CD)	REPEAT OFFENDER
6	5	6	21	TOM PETTY ▲ MCA 6253 (9.98) (CD)	FULL MOON FEVER
7	6	7	34	SKID ROW ▲ ATLANTIC 81936 (9.98) (CD)	SKID ROW
8	24	—	2	MOTLEY CRUE ELEKTRA 60829 (9.98) (CD)	DR. FEELGOOD
9	7	11	30	FINE YOUNG CANNIBALS ▲ ² I.R.S. 6273/MCA (9.98) (CD)	THE RAW & THE COOKED
10	10	10	31	WARRANT ▲ COLUMBIA FC 44383 (CD)	DIRTY ROTTEN FILTHY STINKING RICH
11	8	9	12	DON HENLEY ● GEFEN GHS 24217 (9.98) (CD)	THE END OF THE INNOCENCE
12	9	8	10	GLORIA ESTEFAN ▲ EPIC OE 45217/E.P.A. (CD)	CUTS BOTH WAYS
13	13	16	11	CHER ● GEFEN GHS 24239 (9.98) (CD)	HEART OF STONE
14	14	14	13	SOUL II SOUL ● VIRGIN 91267 (9.98) (CD)	KEEP ON MOVIN'
15	11	5	13	PRINCE ▲ ² WARNER BROS. 25936 (9.98) (CD)	SOUNDTRACK: BATMAN
16	15	12	63	BOBBY BROWN ▲ ⁵ MCA 42185 (9.98) (CD)	DON'T BE CRUEL
17	17	21	20	THE CURE ● ELEKTRA 60855 (9.98) (CD)	DISINTEGRATION
18	16	13	22	GREAT WHITE ▲ CAPITOL C1-90640 (9.98) (CD)	TWICE SHY
19	18	17	26	MADONNA ▲ ² SIRE 25844/WARNER BROS. (9.98) (CD)	LIKE A PRAYER
20	20	23	7	THE D.O.C. RUTHLESS 91275/ATLANTIC (8.98) (CD)	NO ONE CAN DO IT BETTER
21	19	19	14	HEAVY D. & THE BOYZ ● MCA 42302 (8.98) (CD)	BIG TYME
22	22	27	52	THE JEFF HEALEY BAND ● ARISTA AL 8553 (8.98) (CD)	SEE THE LIGHT
23	NEW ►	1		AEROSMITH GEFEN 24254 (9.98) (CD)	PUMP
24	30	38	8	ALICE COOPER EPIC OE 45137/E.P.A. (CD)	TRASH
25	29	96	3	ELTON JOHN MCA 6321 (9.98) (CD)	SLEEPING WITH THE PAST
26	21	15	8	BEASTIE BOYS CAPITOL 91743 (9.98) (CD)	PAUL'S BOUTIQUE
27	23	20	18	10,000 MANIACS ● ELEKTRA 60815 (9.98) (CD)	BLIND MAN'S ZOO
28	32	36	11	THE B-52'S REPRISE 25854 (9.98) (CD)	COSMIC THING
29	25	22	25	INDIGO GIRLS ● EPIC FE 45044/E.P.A. (CD)	INDIGO GIRLS
30	26	26	8	ZIGGY MARLEY & THE MELODY MAKERS VIRGIN 91256 (9.98) (CD)	ONE BRIGHT DAY
31	28	24	30	MARTIKA ● COLUMBIA SC 44290 (CD)	MARTIKA
32	27	18	14	L.L. COOL J ▲ DEF JAM OC 45172/COLUMBIA (CD)	WALKING WITH A PANTHER
33	31	33	10	THE 2 LIVE CREW SKYYWALKER XR 107 (9.98) (CD)	AS NASTY AS THEY WANNA BE
34	40	45	9	BABYFACE SOLAR FZ 45288/E.P.A. (CD)	TENDER LOVER
35	44	54	57	LIVING COLOUR ▲ EPIC BFE 44099/E.P.A. (CD)	VIVID
36	34	35	44	M.C. HAMMER ▲ CAPITOL C1-90924 (8.98) (CD)	LET'S GET IT STARTED
37	36	29	14	WHITE LION ● ATLANTIC 81969 (9.98) (CD)	BIG GAME
38	38	34	28	DINO 4TH & B'WAY BWAY 4011/ISLAND (8.98) (CD)	24/7
39	33	25	20	LOVE AND ROCKETS ● BIG TIME 9715-1-R/RCA (9.98) (CD)	LOVE AND ROCKETS
40	35	28	52	BON JOVI ▲ ⁹ MERCURY 836 345 1 POLYGRAM (CD)	NEW JERSEY
41	37	32	55	WINGER ▲ ATLANTIC 81867 (9.98) (CD)	WINGER
42	42	43	7	SOUNDTRACK COLUMBIA 45319 (CD)	WHEN HARRY MET SALLY
43	155	—	2	YOUNG M.C. DELICIOUS VINYL 91309 ISLAND (9.98) (CD)	STONE COLD RHYMIN'
44	39	30	6	DANNY ELFMAN WARNER BROS. 25977 (9.98) (CD)	BATMAN MOTION PICTURE SCORE
45	41	37	14	STEVIE RAY VAUGHAN & DOUBLE TROUBLE EPIC OE 45024/E.P.A. (CD)	IN STEP
46	50	55	11	MICHAEL BOLTON COLUMBIA OC 45012 (CD)	SOUL PROVIDER
47	61	107	3	THE BEACH BOYS CAPITOL 92639 (9.98) (CD)	STILL CRUISIN'
48	48	48	12	BAD ENGLISH EPIC OE 45083 E.P.A. (CD)	BAD ENGLISH
49	45	39	23	THE CULT ● SIRE 25871 REPRISE (9.98) (CD)	SONIC TEMPLE
50	123	—	2	MAZE FEATURING FRANKIE BEVERLY WARNER BROS. 25802 (9.98) (CD)	SILKY SOUL
51	46	40	15	NENEH CHERRY VIRGIN 91252 (9.98) (CD)	RAW LIKE SUSHI
52	47	52	12	TORA TORA A&M SP 5261 (8.98) (CD)	SURPRISE ATTACK
53	49	61	37	SOUNDTRACK ▲ ATLANTIC 81933 (9.98) (CD)	BEACHES
54	76	—	2	POCO RCA 9694-1-R (9.98) (CD)	LEGACY

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
55	43	31	30	SIMPLY RED ● ELEKTRA 60828 (9.98) (CD)	A NEW FLAME
56	51	46	14	EXPOSE ● ARISTA AL 8532 (9.98) (CD)	WHAT YOU DON'T KNOW
57	57	89	3	L.A. GUNS VERTIGO 838 592 1/POLYGRAM (CD)	COCKED & LOADED
58	75	85	9	NEW KIDS ON THE BLOCK ● COLUMBIA FC 40475 (CD)	NEW KIDS ON THE BLOCK
59	52	57	31	N.W.A. ▲ RUTHLESS 57102/PRIORITY (8.98) (CD)	STRAIGHT OUTTA COMPTON
60	105	—	2	FASTER PUSSYCAT ELEKTRA 60883 (9.98) (CD)	WAKE ME WHEN IT'S OVER
61	54	59	25	BONNIE RAITT ● CAPITOL C1-91268 (8.98) (CD)	NICK OF TIME
62	55	47	34	DEBBIE GIBSON ▲ ² ATLANTIC 81932 (9.98) (CD)	ELECTRIC YOUTH
63	63	56	30	SURFACE ● COLUMBIA FC 44284 (CD)	2ND WAVE
64	66	67	7	STARSHIP RCA 9693-1-R (9.98) (CD)	LOVE AMONG THE CANNIBALS
65	65	65	16	DANGEROUS TOYS COLUMBIA FC 45031 (CD)	DANGEROUS TOYS
66	53	53	7	EPMD FRESH 92012/SLEEPING BAG (9.98) (CD)	UNFINISHED BUSINESS
67	62	64	110	GUNS N' ROSES ▲ ⁸ GEFEN GHS 24148 (8.98) (CD)	APPETITE FOR DESTRUCTION
68	72	74	7	BEE GEES WARNER BROS. 25887 (9.98) (CD)	ONE
69	59	60	32	TOO SHORT ● JIVE 1149-1-J/RCA (8.98) (CD)	LIFE IS... TOO SHORT
70	73	73	14	BANG TANGO MCA/MECHANIC 6300/MCA (9.98) (CD)	PSYCHO CAFE
71	64	66	14	THE CALL MCA 6303 (9.98) (CD)	LET THE DAY BEGIN
72	60	69	16	KOOL MOE DEE ● JIVE 1182/RCA (8.98) (CD)	KNOWLEDGE IS KING
73	81	82	11	PAT METHENY GROUP GEFEN GHS 24245 (9.98) (CD)	LETTER FROM HOME
74	93	139	3	RED HOT CHILI PEPPERS EMI 92152 (9.98) (CD)	MOTHER'S MILK
75	56	49	17	THE DOOBIE BROTHERS ● CAPITOL C1-90371 (9.98) (CD)	CYCLES
76	58	42	19	JOHN COUGAR MELLENCAMP ▲ MERCURY 838-220-1/POLYGRAM (CD)	BIG DADDY
77	77	79	5	TESTAMENT MEGAFORCE 82009/ATLANTIC (9.98) (CD)	PRACTICE WHAT YOU PREACH
78	71	71	15	GRAYSON HUGH RCA 7661-1-R (8.98) (CD)	BLIND TO REASON
79	69	63	52	ROB BASE & D.J. E-Z ROCK ▲ PROFILE 1267 (8.98) (CD)	IT TAKES TWO
80	84	91	4	GORKY PARK MERCURY 838 628 1/POLYGRAM (CD)	GORKY PARK
81	68	50	11	BOOGIE DOWN PRODUCTIONS JIVE 1187-1-J/RCA (8.98) (CD)	GHETTO MUSIC: THE BLUEPRINT OF HIP HOP
82	86	80	24	ROXETTE ● EMI 91098 (9.98) (CD)	LOOK SHARP!
83	92	87	17	CLINT BLACK RCA 9668-1-R (8.98) (CD)	KILLIN' TIME
84	74	51	11	MR. BIG ATLANTIC 81990 (9.98) (CD)	MR. BIG
85	124	—	2	JEFFERSON AIRPLANE EPIC OE 45271 (CD)	JEFFERSON AIRPLANE
86	85	76	62	GUY ▲ UPTOWN 42176/MCA (8.98) (CD)	GUY
87	88	81	43	EAZY-E ▲ RUTHLESS SL 57100/PRIORITY (8.98) (CD)	EAZY-DUZ-IT
88	67	41	14	SOUNDTRACK ● MCA 6306 (9.98) (CD)	GHOSTBUSTERS II
89	90	93	5	THE ISLEY BROTHERS FEATURING RONALD ISLEY WARNER BROS. 25940 (9.98) (CD)	SPEND THE NIGHT
90	102	110	7	TEXAS MERCURY 838-171-1/POLYGRAM (CD)	SOUTHSIDE
91	87	68	11	SOUNDTRACK MOTOWN MOT 6272 (9.98) (CD)	DO THE RIGHT THING
92	70	70	6	EDDIE MURPHY COLUMBIA OC 40970 (CD)	SO HAPPY
93	82	101	16	K.D. LANG & THE RECLINES SIRE 25877/WARNER BROS. (9.98) (CD)	ABSOLUTE TORCH AND TWANG
94	98	99	4	ROLLING STONES ABKCO 1218-1 (CD)	SINGLES COLLECTION - THE LONDON YEARS
95	78	58	14	ANDERSON, BRUFORD, WAKEMAN, HOWE ● ARISTA AL 8590 (9.98) (CD)	ANDERSON, BRUFORD, WAKEMAN, HOWE
96	108	119	23	ANDREW DICE CLAY DEF AMERICAN DEF 24214/GEFFEN (9.98) (CD)	DICE
97	89	77	42	GUNS N' ROSES ▲ ³ GEFEN GHS 24198 (8.98) (CD)	G N' R LIES
98	100	102	11	PATTI LABELLE MCA 6292 (9.98) (CD)	BE YOURSELF
99	91	92	10	TANGIER ATCO 91251 (9.98) (CD)	FOUR WINDS
100	95	86	54	METALLICA ▲ ² ELEKTRA 60812 (9.98) (CD)	... AND JUSTICE FOR ALL
101	80	75	15	PAUL MCCARTNEY ● CAPITOL C1-91653 (9.98) (CD)	FLOWERS IN THE DIRT
102	104	114	8	HOODOO GURUS RCA 9781-1-R (9.98) (CD)	MAGNUM CUM LOUDER
103	96	88	33	TONE LOC ▲ ² DELICIOUS VINYL DV 3000/ISLAND (8.98) (CD)	LOC-ED AFTER DARK
104	101	94	111	DEF LEPPARD ▲ ⁹ MERCURY 830 675 1/POLYGRAM (CD)	HYSTERIA
105	94	84	11	STEPHANIE MILLS MCA 6312 (9.98) (CD)	HOME
106	148	—	2	BIG AUDIO DYNAMITE COLUMBIA FC 45212 (CD)	MEGATOP PHOENIX
107	132	153	3	REGINA BELLE COLUMBIA FC44367 (CD)	STAY WITH ME
108	NEW ►	1		EURYTHMICS ARISTA AL 8606 (9.98) (CD)	WE TOO ARE ONE
109	83	72	51	KARYN WHITE ▲ WARNER BROS. 25637 (8.98) (CD)	KARYN WHITE

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.

Billboard. TOP POP ALBUMS™ continued

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
110	79	62	17	STEVIE NICKS ● MODERN 91245/ATLANTIC (9.98) (CD)	THE OTHER SIDE OF THE MIRROR
111	111	111	7	TREVOR RABIN ELEKTRA 60781 (9.98) (CD)	CAN'T LOOK AWAY
112	115	128	7	DANGER DANGER IMAGINE FZ 44342/E.P.A. (CD)	DANGER DANGER
113	97	83	17	BADLANDS ATLANTIC 81966 (9.98) (CD)	BADLANDS
114	99	78	25	JODY WATLEY ● MCA 6276 (8.98) (CD)	LARGER THAN LIFE
115	142	178	3	NANCI GRIFFITH MCA 6319 (9.98) (CD)	STORMS
116	113	125	9	DAVID PEASTON GEFEN 24228 (9.98) (CD)	INTRODUCING... DAVID PEASTON
117	103	90	37	SLICK RICK ● DEF JAM FC 40513/COLUMBIA (CD)	THE GREAT ADVENTURES OF SLICK RICK
118	120	126	7	DIRTY LOOKS ATLANTIC 81992 (9.98) (CD)	TURN OF THE SCREW
119	119	131	5	STEVE STEVENS ATOMIC PLAYBOYS WARNER BROS. 25920 (9.98) (CD)	STEVE STEVENS ATOMIC PLAYBOYS
120	112	100	6	BRYAN FERRY/ROXY MUSIC REPRISE 25857 (12.98) (CD)	STREET LIFE 20 GREAT HITS
121	114	113	22	PIXIES 4 AD/ELEKTRA 60856/ELEKTRA (9.98) (CD)	DOOLITTLE
122	122	130	5	KATRINA AND THE WAVES SBK 92649 (9.98) (CD)	BREAK OF HEARTS
123	117	97	63	CINDERELLA ▲² MERCURY 834 612 1/POLYGRAM (CD)	LONG COLD WINTER
124	NEW ►		1	JETHRO TULL CHRYSALIS 21708 (9.98) (CD)	ROCK ISLAND
125	125	124	30	STEVIE B ● LMR 5531 (8.98) (CD)	IN MY EYES
126	107	112	5	THE JETS MCA 6313 (9.98) (CD)	BELIEVE
127	NEW ►		1	KING DIAMOND ROADRACER 9461/MCA (8.98) (CD)	CONSPIRACY
128	118	120	7	STAGE DOLLS CHRYSALIS 21716 (9.98) (CD)	STAGE DOLLS
129	129	136	9	KING'S X MEGAFORCE 81997/ATLANTIC (9.98) (CD)	GRETCHEN GOES TO NEBRASKA
130	145	175	3	JOE COCKER CAPITOL 92861 (9.98) (CD)	ONE NIGHT OF SIN
131	110	105	8	JUNKYARD GEFEN GHS 24227 (9.98) (CD)	JUNKYARD
132	109	104	12	BILLY SQUIER CAPITOL C1-48748 (9.98) (CD)	HEAR & NOW
133	135	156	3	TEN YEARS AFTER CHRYSALIS 21722 (9.98) (CD)	ABOUT TIME
134	134	149	5	VESTA A&M SP5223 (8.98) (CD)	VESTA 4 U
135	106	98	18	SPECIAL ED PROFILE 1280 (8.98) (CD)	YOUNGEST IN CHARGE
136	133	135	6	LIZZY BORDEN ENIGMA/METAL BLADE 73412 (9.98) (CD)	MASTER OF DISGUISE
137	116	95	70	ROD STEWART ▲ WARNER BROS. 25684 (9.98) (CD)	OUT OF ORDER
138	126	122	12	THIRD WORLD MERCURY 836 952 1 (CD)	SERIOUS BUSINESS
139	121	108	21	DONNY OSMOND CAPITOL C1-92354 (8.98) (CD)	DONNY OSMOND
140	128	115	5	KEITH WHITLEY RCA 9809-1-R (8.98) (CD)	I WONDER DO YOU THINK OF ME
141	183	—	35	KIX ATLANTIC 81877 (9.98) (CD)	BLOW MY FUSE
142	141	127	19	CYNDI LAUPER EPIC OE 44318/E.P.A. (CD)	A NIGHT TO REMEMBER
143	151	179	3	FATES WARNING METAL BLADE/ENIGMA 73408/ENIGMA (8.98) (CD)	PERFECT SYMMETRY
144	152	180	4	SHARON BRYANT WING 837 313 1/POLYGRAM (CD)	HERE I AM
145	127	106	12	VARIOUS ARTISTS GEFEN GHS 24236 (10.98) (CD)	GREENPEACE: RAINBOW WARRIORS
146	137	117	27	DE LA SOUL ● TOMMY BOY 1019 (9.98) (CD)	3 FEET HIGH AND RISING
147	149	189	4	THE GRACES A&M SP 5265 (8.98) (CD)	PERFECT VIEW
148	130	116	15	JACKSON BROWNE ELEKTRA 60830 (9.98) (CD)	WORLD IN MOTION
149	143	138	42	KID 'N PLAY ● SELECT 21628 (8.98) (CD)	2 HYPE
150	131	129	19	NATALIE COLE EMI 48902 (9.98) (CD)	GOOD TO BE BACK
151	144	134	14	VAN MORRISON MERCURY 839 262 1/POLYGRAM (CD)	AVALON SUNSET
152	159	144	44	JOURNEY ▲² COLUMBIA OC 44493 (CD)	JOURNEY'S GREATEST HITS
153	177	—	2	KEVIN PAIGE CHRYSALIS 21683 (9.98) (CD)	KEVIN PAIGE
154	160	162	6	VAIN ISLAND 91272/ATLANTIC (9.98) (CD)	NO RESPECT
155	179	172	21	MICA PARIS ISLAND 90970/ATLANTIC (8.98) (CD)	SO GOOD

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
156	147	137	51	QUEENSRYCHE ● EMI 48640 (9.98) (CD)	OPERATION: MINDCRIME
157	163	163	50	SIR MIX-A-LOT ● NASTYMIX 70123 (8.98) (CD)	SWASS
158	157	133	8	THE POGUES ISLAND 91225/ATLANTIC (9.98) (CD)	PEACE & LOVE
159	161	165	85	ORIGINAL LONDON CAST ▲ POLYDOR 831 273-1/POLYGRAM (CD)	PHANTOM OF THE OPERA
160	164	188	4	DARLING CRUEL POLYGRAM 837 920 1 (CD)	PASSION CRIMES
161	146	118	11	BODEANS SLASH 25876/REPRISE (9.98) (CD)	HOME
162	162	168	26	EXTREME A&M SP 5238 (8.98) (CD)	EXTREME
163	165	147	14	MARIA MCKEE GEFEN GHS 24229 (9.98) (CD)	MARIA MCKEE
164	153	145	8	NITRO RHINO 70894/RAMPAGE (8.98) (CD)	O.F.R.
165	168	154	18	PUBLIC IMAGE LTD. VIRGIN 91062 (9.98) (CD)	9
166	RE-ENTRY		28	TESLA ● GEFEN GHS 24224 (9.98) (CD)	THE GREAT RADIO CONTROVERSY
167	150	148	50	KENNY G ▲² ARISTA AL 8457 (9.98) (CD)	SILHOUETTE
168	173	170	16	MICHAEL MORALES WING 835 810 1/POLYGRAM (CD)	MICHAEL MORALES
169	178	152	23	SARAYA POLYDOR 837-764-1/POLYGRAM (CD)	SARAYA
170	138	109	12	JIMMY BUFFETT MCA 6314 (9.98) (CD)	OFF TO SEE THE LIZARD
171	NEW ►		1	D.A.D. WARNER BROS. 25999 (9.98) (CD)	NO FUEL LEFT FOR THE PILGRIMS
172	140	140	6	TWIN HYPE PROFILE 1281 (8.98) (CD)	TWIN HYPE
173	175	—	2	GUCCI CREW II GUCCI 3314 (8.98) (CD)	EVERYBODY WANTS SOME
174	181	159	92	PETER GABRIEL ▲² GEFEN GHS 24088 (8.98) (CD)	SO
175	170	177	32	HANK WILLIAMS, JR. ● WARNER/CURB 25834/WARNER BROS. (9.98) (CD)	GREATEST HITS III
176	166	158	35	ENYA ● GEFEN 24233 (9.98) (CD)	WATERMARK
177	136	103	12	PETE TOWNSHEND ATLANTIC 81996 (9.98) (CD)	THE IRON MAN
178	156	132	16	MICHAEL DAMIAN CYPRESS YL 90130/A&M (9.98) (CD)	WHERE DO WE GO FROM HERE
179	184	160	11	THE THE EPIC FE 45241/E.P.A. (CD)	MIND BOMB
180	193	—	2	RED FLAG ENIGMA 73523 (9.98) (CD)	NAIVE ART
181	139	123	11	ADRIAN BELEW ATLANTIC 81959 (9.98) (CD)	MR. MUSIC HEAD
182	NEW ►		1	ENUFF Z'NUFF ATCO 91262 (9.98) (CD)	ENUFF Z'NUFF
183	174	166	18	REBA MCENTIRE ● MCA 6294 (9.98) (CD)	SWEET 16
184	187	164	19	SWING OUT SISTER FONTANA 838-293-1/POLYGRAM (CD)	KALEIDOSCOPE WORLD
185	171	171	21	BLUE MURDER GEFEN 24212 (9.98) (CD)	BLUE MURDER
186	186	—	235	ROLLING STONES ● ABKCO 6667-1 (CD)	HOT ROCKS 1964-1971
187	169	169	6	POP WILL EAT ITSELF RCA 9742-1-R (8.98) (CD)	THIS IS THE DAY... THIS IS THE HOUR... THIS IS THIS
188	189	—	2	MICK JONES ATLANTIC 81991 (9.98) (CD)	MICK JONES
189	182	181	17	VARIOUS ARTISTS TVT 1400 (8.98) (CD)	TV TOONS - THE COMMERCIALS
190	188	157	54	EDIE BRICKELL & NEW BOHEMIANS ▲ GEFEN GHS 24192 (8.98) (CD)	SHOOTING RUBBERBANDS AT THE STARS
191	197	173	60	SOUNDTRACK ▲⁴ ELEKTRA 60806 (9.98) (CD)	COCKTAIL
192	154	150	14	PETER GABRIEL GEFEN GHS 24206 (15.98) (CD)	PASSION
193	190	151	16	24-7 SPYZ IN-EFFECT 3006/RELATIVITY (8.98) (CD)	HARDER THAN YOU
194	192	167	42	GIPSY KINGS MUSICIAN 60845/ELEKTRA (9.98) (CD)	GIPSY KINGS
195	NEW ►		1	WRAITHCHILD AMERICA ATLANTIC 81889 (9.98) (CD)	CLIMBING THE WALLS
196	196	—	2	TRINERE PANDISC 8804 (8.98) (CD)	TRINERE & FRIENDS
197	158	121	6	SOUNDTRACK SCOTTI BROS. SZ 45164/E.P.A. (CD)	EDDIE & THE CRUISERS II
198	180	146	17	TIN MACHINE EMI 91990 (9.98) (CD)	TIN MACHINE
199	191	155	47	TRAVELING WILBURYS ▲² WILBURY 25796/WARNER BROS. (9.98) (CD)	TRAVELING WILBURYS
200	195	193	20	DONNA SUMMER ATLANTIC 81987 (9.98) (CD)	ANOTHER PLACE AND TIME

TOP POP ALBUMS A-Z (LISTED BY ARTISTS)

- | | | | | | | |
|-------------------------------------|------------------------|------------------------------------|-----------------------------------|---------------------------|-----------------------------|--------------------------------|
| 10,000 Maniacs 27 | Bohemians 190 | Heavy D. & The Boyz 21 | Lizzy Borden 136 | Phantom 159 | Soul II Soul 14 | Tin Machine 198 |
| The 2 Live Crew 33 | Bobby Brown 16 | Don Henley 11 | Love And Rockets 39 | Donny Osmond 139 | SOUNDTRACKS | Tone Loc 103 |
| 24-7 SPYZ 193 | Jackson Browne 148 | Hoodoo Gurus 102 | Madonna 19 | Kevin Paige 153 | Batman/Danny Elfman 44 | Too Short 69 |
| Paula Abdul 3 | Sharon Bryant 144 | Grayson Hugh 78 | Ziggy Marley/Melody Makers 30 | Mica Paris 155 | Beaches 53 | Tora Tora 52 |
| Aerosmith 23 | Jimmy Buffett 170 | Indigo Girls 29 | Martika 31 | David Peaston 116 | Cocktail 191 | Pete Townshend 177 |
| Anderson, Bruford, Wakeman, Howe 95 | The Call 71 | The Isley Brothers/Ronald Isley 89 | Richard Marx 5 | Tom Petty 6 | Do The Right Thing 91 | Traveling Wilburys 199 |
| The B-52's 28 | Cher 13 | Jefferson Airplane 85 | Maze Featuring Frankie Beverly 50 | Pixelis 121 | Eddie & The Cruisers II 197 | Trinere 196 |
| Babyface 34 | Neneh Cherry 51 | Jethro Tull 124 | Paul McCartney 101 | Poco 54 | Ghostbusters II 88 | Twin Hype 172 |
| Bad English 48 | Cinderella 123 | The Jets 126 | Reba McEntire 183 | The Pogues 158 | When Harry Met Sally 42 | Vain 154 |
| Badlands 113 | Andrew Dice Clay 96 | Elton John 25 | Maria Mckee 163 | Pop Will Eat Itself 187 | Special Ed 135 | VARIOUS ARTISTS |
| Bang Tango 70 | Joe Cocker 130 | Mick Jones 188 | John Cougar Mellencamp 76 | Prince 15 | Billy Squier 132 | Greenpeace: Rainbow 145 |
| Rob Base & D.J. E-Z Rock 79 | Natalie Cole 150 | Journey 152 | Metallica 100 | Public Image Ltd. 165 | Stage Dolls 128 | TV Toons/Commercials 189 |
| The Beach Boys 47 | Alice Cooper 24 | Junkyard 131 | Pat Metheny Group 73 | Queensryche 156 | Starship 64 | Stevie Ray Vaughan & Double 45 |
| Beastie Boys 26 | The Cult 49 | Katrina And The Waves 122 | Milli Vanilli 1 | Trevor Rabin 111 | Stevie B 125 | Vesta 134 |
| Bee Gees 68 | The Cure 17 | Don Henley 11 | Stephanie Mills 105 | Bonnie Raitt 61 | Steve Stevens Atomic 119 | Warrant 10 |
| Adrian Belew 181 | D.A.D. 171 | Don Henley 11 | Michael Morales 168 | Red Hot Chili Peppers 74 | Rod Stewart 137 | Jody Watley 114 |
| Regina Belle 107 | The D.O.C. 20 | Hoodoo Gurus 102 | Van Morrison 151 | Red Flag 180 | Donna Summer 200 | White Lion 37 |
| Big Audio Dynamite 106 | Michael Damian 178 | Hoodoo Gurus 102 | Motley Crue 8 | Rolling Stones 186, 94, 4 | Surface 63 | Karyn White 109 |
| Clint Black 83 | Danger Danger 112 | Grayson Hugh 78 | Mr. Big 84 | Roxette 82 | Swing Out Sister 184 | Keith Whitley 140 |
| Blue Murder 185 | Dangerous Toys 65 | Indigo Girls 29 | Eddie Murphy 92 | Saraya 169 | Tangier 99 | Hank Williams, Jr. 175 |
| Bodeans 161 | Darling Cruel 160 | Jefferson Airplane 85 | N.W.A. 59 | Simply Red 55 | Ten Years After 133 | Winger 41 |
| Michael Bolton 46 | De La Soul 146 | Jethro Tull 124 | New Kids On The Block 2, 58 | Sir Mix-A-Lot 157 | Tesla 166 | Wraithchild America 195 |
| Bon Jovi 40 | Def Leppard 104 | The Jets 126 | Stevie Nicks 110 | Skid Row 7 | Testament 77 | Young M.C. 43 |
| Boogie Down Productions 81 | Dino 38 | Katrina And The Waves 122 | Nitro 164 | Slick Rick 117 | Texas 90 | |
| Edie Brickell & New | Dirty Looks 118 | Living Colour 35 | Original London Cast/ | | The The 179 | |
| | The Doobie Brothers 75 | | | | Third World 138 | |

WEA PLANS TO DEEP-SIX 7-INCH VINYL EARLY NEXT YEAR

(Continued from page 1)

cialty basis for black music accounts, jukebox operators, and other areas that still are strong in vinyl.

Although no overall WEA policy on the demise of 7-inch vinyl is in place, a source within the WEA camp says the individual labels are making their own policies, with some opting for 5-inch CD releases.

"WEA thinks the whole [vinyl] singles demise will be a fait accompli by the beginning of next year," the source says. "More individual labels are narrowing down what they put out on certain kinds of product, and have decided not to do rock or metal acts, because the accounts are not even buying them. The labels are generally gearing down."

Another WEA label source adds, "Our business is so far down now on 7-inch singles, there's no reason to continue with it. What I'm being told presently is that the only reason for 7-inch vinyl is for the jukebox operators. I feel that certain one-stops still need it or will be weaned at a slower pace than other accounts. But we're phasing out, as I'm sure every label is. Vinyl will be available, but we're certainly not actively pursuing it."

The move away from commercial vinyl is not surprising in light of the recent scale-backs in promotional service on the format. Most labels have either halted or will stop pro-

As Label Studies Cassette Singles' Impact On Album Sales Columbia Deletes Singles Of Martika Hit

BY BRUCE HARING

NEW YORK In the latest development in the debate over whether cassette singles affect album sales, Columbia Records has deleted the vinyl 7-inch and cassette single versions of Martika's "Toy Soldiers," which hit No. 1 last month on the Billboard Hot 100 Singles chart.

Meanwhile, CBS is continuing to conduct research to determine whether cassette single sales detract from album sales. EMI and WEA have also acknowledged they are doing marketing surveys on the topic (Billboard, Aug. 12).

Explaining the Martika decision, Danny Yarbrough, senior VP of sales and branch distribution for CBS, says, "We were out of inventory and had to make a decision on whether to manufacture [the single] again. We felt there was enough stock out there in inventory to satisfy the remaining demand, so we decided not to press it again and we cut it out."

Yarbrough says CBS "did see significant increases in sales on Martika at several major accounts after the single was cut out. We probably would have seen those increases anyway, but we're doing research to see whether cassette

singles sales are cannibalizing album sales. Our feeling is that they probably are to some degree. How drastic that is, it's probably too early for us to know."

"Toy Soldiers" was not released commercially in a 12-inch version, according to a CBS spokeswoman.

A source at another label acknowledged that the practice of deleting a single to spur album sales is nothing new. "We used to do it with 12-inch singles; we would cut the 12-inch out to force the album sales," the source says.

Assistance in preparing this story was provided by Ken Terry.

motional service of 45s by Jan. 1 (Billboard, July 15).

Like WEA, other labels hesitate to give a date for the ultimate demise of 7-inch vinyl singles. Most, like WEA, say they will continue to service black music, jukeboxes, and other specialty areas, while cautiously planning additional vinyl releases.

Lou Mann, VP of sales at Capitol, says the label has no plans to totally

phase out 7-inch singles, but notes that the label has not issued them for recent releases by the Doobie Brothers, Paul Shaffer, Billy Squier, and Queen. He reports a 5-to-1 ratio of cassette to vinyl singles sales.

"It almost becomes an issue by the type of music," Mann says, adding that black and country acts still sell on 7-inch because of jukebox exposure. "How can I not have the

Beastie Boys on jukeboxes?" Mann says. "It's not a tool I'm willing to give up."

Mann says Capitol is considering a new way of distributing singles via a licensing agreement with its special products division. The idea would be to press vinyl singles on demand for specific clients such as jukebox companies. "We would pre-solicit orders," Mann says.

Executives at other major labels

also say they are considering a licensing approach after they phase out 7-inch singles releases.

"Some people are looking at a one-way sale, following the A&M example," one source says, referring to that label's no-return policy on 45s. "At some point down the road, the majors are going to start licensing the singles to independents."

Nick Stearn, A&M national director of singles sales, says his label has no immediate plans to discontinue 7-inch vinyl singles, but concedes that WEA's move could hasten the format's demise.

Stearn says A&M has sold 60,000 7-inch vinyl singles for Janet Jackson's "Miss You Much."

"It's not enormous business, but we don't want to turn our heads to it," he says.

Ira Derfler, EMI VP of sales, says the label considers 7-inch vinyl on an artist-by-artist basis. "We don't have any feeling yet on the long-term."

Derfler says the cassette single version of Richard Marx's "Right Here Waiting" has outsold its 7-inch vinyl counterpart by a 7-to-1 margin.

A source at CBS Records confirms that its labels will be very selective on what they issue on 7-inch vinyl in the near future, but have no immediate plans to eliminate the configuration.

BRIAN WILSON SUES A&M FOR SONG ROYALTIES

(Continued from page 5)

history of his music publishing enterprise has been riddled by illegality, coercion, deception, and fraud practically since the inception of Sea Of Tunes, which was set up in 1962 by Murry Wilson, Brian's father, who also served as the group's personal and business manager.

The action says that Brian and Murry Wilson "orally agreed that they would each be 50% partners in Sea Of Tunes, but that [Brian] would own 100% of the copyrights to his songs."

The suit contends that since Brian was 19 years old when he made the agreement with his father, as a minor he was "not legally competent to enter into enforceable business contracts without prior court approval."

By 1969, when Sea Of Tunes was sold to Irving Music for \$700,000, Brian Wilson was already a very troubled young man, and his mental disorders came to have some bearing on the sale of his songs, according to the suit.

"Throughout [Brian's] childhood and into his adult life, Murry Wilson subjected [Brian] to extreme mental, physical, and emotional abuse, including, but not limited to, beatings, intimidation, and threats of physical harm," the suit says. "For example, Murry Wilson, as a punishment . . . would remove his glass eye and force [Brian] to look at the scarred socket, all in an effort to frighten and terrify [him]."

In December 1964, Brian Wilson suffered a nervous breakdown. The suit says that an agent at the William Morris Agency subsequently gave him LSD, which led to his increasing abuse of marijuana, alcohol, and other mind-altering drugs.

The suit says that Wilson "developed paranoid psychosis no later

than 1967 and continues to suffer from this disorder to date. Accordingly, on Aug. 20, 1969 (the date of the 1969 sale), [he] was completely incapacitated, and had no understanding of his rights or the nature and consequences of business transactions."

According to the suit, Wilson and the Beach Boys were represented in the 1969 sale by Abraham Somer, a partner in Mitchell, Silberberg & Knupp. The action says that, unknown to Wilson, the firm also represented A&M and Irving Music in the sale; at the time, Somer was also a member of A&M's board of directors.

The suit says the firm "failed to disclose this direct and irreconcilable conflict of interest to [Wilson] and further failed to advise and counsel [Wilson] that he could prevent the 1969 sale, establish full and complete ownership of the copyrights to his songs, and establish his ownership interest in Sea Of Tunes."

At the time of the sale, Wilson supposedly signed a letter (along with the other members of the Beach Boys) indicating that he had transferred his entire interest in his copyrights to Sea Of Tunes.

"[Wilson] did not sign the 1969 letter and his signature thereon is a

forgery," the suit states. "However, even assuming [he] did sign the 1969 letter, he did so at a time he was completely incapacitated due to long-term mental illness and drug and alcohol abuse."

A routine 1988 audit of Almo-Irving's books led to a subsequent claim by the publisher that the 1969 letter was the sole document of transfer in the sale, and that no songwriters' agreements between Wilson and Sea Of Tunes existed.

The suit says that an investigation on Wilson's behalf found that Mitchell, Silberberg & Knupp had acted for both sides in the Sea Of Tunes sale; it also claims, incredi-

bly, that Wilson received no payment of any kind for the sale of Sea Of Tunes to Irving, the purported transfer of his copyrights to Sea Of Tunes, or transfer of his partnership interest in the publishing company to his father.

Murry Wilson died in 1973 and is not named in his son's legal action.

Wilson's attorney, James P. Tierney, claims that Wilson's song catalog earns about \$3 million a year and would be worth \$30 million-\$40 million in today's market.

Representatives of A&M, Almo-Irving, and Mitchell, Silberberg & Knupp had no comment on the suit.

STRAWBERRIES CONFAB: CHAIN RIPE FOR CHANGE

(Continued from page 8)

Specifically, Smith said that new store openings, which have totaled a dozen or so annually over the last five years, will jump to 50 between now and Christmas 1990 (Billboard, Sept. 23), with continued emphasis on freestanding and strip-plaza locations. He explained that the move a year ago to a new warehouse/distribution facility enables Strawberries to handle a 300-store chain within its broadly defined geographical area, including the New England states, Pennsylvania, New Jersey, and New York.

This opportunity for expansion was the primary reason for LIVE's purchase of Strawberries, said Smith, and making it happen is a key priority. High among the purchase enticements was the fact that quality staff was already in place; in Smith's keynote address, he declared that LIVE's job was mainly to provide it with capital for the expansion, along with the freedom to

continue currently successful practices.

"At LIVE, we have one very hard task: not screwing up," he said. Seemingly less difficult is increasing Strawberries' sale of accessories product and video. The emphasis on accessories at this year's convention was evidenced by a special business meeting headed by buyer Dave Robicheau, which was split off from the other product buyers' presentations.

Conceding that accessories were formerly like "eating spinach" at the chain, Robicheau directed managers to try to increase sales of the high-profit product lines to 20% of Strawberries' total revenues.

The other area of heightened sales interest at Strawberries will be home video. This comes as no surprise, since LIVE's holdings also include the International Video Entertainment and Family Home Entertainment video lines.

"Sell-through [video] is a growing category and its percentage of Strawberries revenue could be higher," said Smith, who expects to "speed up a process which will happen anyway" without devoting a "huge percentage of floor space" to video product in the chain's stores.

Citing expectations that the "Batman" video would outgross its theatrical run within five months of video release, LIVE acting chairman/CEO and Carolco Pictures president/CEO Peter M. Hoffman, in his keynote speech, said that the home entertainment market would soon be the most effective and convenient way for film viewing and that Strawberries stores, with their dominant regional market share, will become a major "jumping-off point" for distribution of video as well as audio product.

But David A. Mount, LIVE's president/COO, reassured Strawberries executive staffers at LIVE's pre-

sentation that chain outlets would not be "turned into" video stores. Southern California retail chains that have already incorporated video into the "home entertainment stores of tomorrow" were pictured, but while video-for-sale will be introduced into Strawberries where sell-through opportunities like "Batman" exist, Mount said that the primary focus will remain on music retail.

Music retail is booming at Strawberries. Smith predicted that 1988's \$60-million-plus revenues and approximately \$6 million pretax profit would increase by approximately 25%-30% in the 1989 calendar year, at a time "when other chains are reporting declines or no increases." Forecasts for the fourth quarter were also bright in light of September's whopping 35% increase so far in total revenues.

LABELS FILL DEALERS' CHRISTMAS STOCKINGS WITH DISCOUNTS

(Continued from page 6)

Payments for all other merchandise ordered through the WEA program are due in January. In addition, WEA has provided a relatively long buy-in period for the program, which began Aug. 21 and runs through Oct. 20, a week later than last year's endpoint.

At BMG Distribution, A&M, RCA, and Arista catalog items are being offered at a 5% discount on cassettes and 7% on CDs.

Retailers who placed an order from Aug. 14-Sept. 1 can pay for it

'Retailers seem to be optimistic about Christmas'

in March. Orders placed from Sept. 11-Sept. 22 have January dating.

The company offered the same buy-in and payment dates on classical titles, but the discount was lower—5% for cassettes and CDs. For the BMG-distributed Private Music label, the discount was 6% for cassettes and 8% for CDs with January dating.

In addition, BMG distributes the only label offering a vinyl deal for the Christmas season: A&M is giving a 5% discount on catalog LPs and an 8% discount on midline titles.

For midline merchandise, BMG offered an 8% discount on cassettes and 10% on CDs, with payment due in February.

Rick Cohen, BMG VP of sales, says the company was very aggressive with the March dating because it wanted retailers to place orders early.

Some retailers were disappointed that BMG did not include any hit titles in its offering. But Cohen says the company will probably unveil such a deal in October.

On the other hand, CBS has already offered a deal on its hits. However, notes one retailer, "CBS is only offering a 5% discount, which is not the greatest."

CBS served up 20 best-selling titles at a 5% discount for cassettes and CDs from Sept. 5-Sept. 22, with

payment due on Jan. 10. A "B" list, which consists of 300-400 titles from the company's frontline and deep catalog, was offered at a 7% discount, with Feb. 10 payment.

Paul Smith, president of CBS Records Distribution, says retailer response to this year's program is "the best ever."

Smith attributes the program's success to a lot of hot product currently available from the company, including titles by New Kids On The Block and Martika. Also, he points out that the economy is warming up. "The retailers seem to be optimistic about Christmas... and so are we," he says.

PolyGram is also floating "A" and "B" lists for its fall restocking program, although fewer albums are involved.

The "A" list offers a 5% discount on cassettes and CDs for 10 of the company's best movers. The "B" list offers 30 titles, including some newer artists, at a 9% discount for cassettes and CDs. The 40 titles were offered to retailers from Aug. 28-Sept. 18. Retailers are getting a second shot at ordering them from Monday (25)-Oct. 6.

Normal payment terms apply for all 40 titles. The rest of the deals offered by PolyGram, except for the music-video line, come with a January payment date.

The pop portion of the company's deep catalog was offered at a 7% discount for cassettes and CDs from Aug. 28-Sept. 20.

In the classical segment, PolyGram offers a 9% discount for full-line cassettes and CDs from Aug. 7-Nov. 17. Midline classical cassettes are offered at a 5% discount from Aug. 7-Oct. 24.

PolyGram's Latin and gospel lines are being wholesaled at a 9% discount for cassettes and CDs. Retailers also can buy cassettes and CDs from the full-line jazz catalog at a 7% discount. The deals on those three lines all began Aug. 28 and continue through Nov. 3.

In addition, all PolyGram music videos are available at a 5% discount with normal payment terms; the buy-in period started Aug. 28 and

runs through Oct. 20.

"You will notice that all our dates are staggered but there is a method to our madness," says Jim Caparro, PolyGram's senior VP of national sales and branch distribution. "Rather than overwhelm the customer, we are allowing them to pace their buying. It also helps our sales team."

MCA offered retailers a 10% discount on cassettes and 5% on CDs for a large portion of its full-priced

catalog titles from Sept. 5-Sept. 22. Another component of MCA's fall restocking program offered 31 titles, including some catalog and some newer releases, at the 10% and 5% discounts, respectively, for cassettes and CDs.

The company also provided a 10% discount on a cassette midline and two CD midlines.

In the company's classical, country, master jazz, and "twofer" lines, titles were offered at a discount of

10% for cassette and 5% for CDs. All MCA programs have a January dating.

"Overall, the fall programs were pretty standard," says Rich Shedd, senior buyer at the 41-unit Best Buy Co. in Bloomington, Minn. But his company took advantage of the programs to stock eight planned stores at discount prices. "When we see a 10% discount, we can offer a great price to the customer," Shedd says.

'Rudolph,' 'Drummer Boy' At Center Of Licensing Case Lorne Michaels Sues Vid Co. For Infringement

BY LARRY FLICK

NEW YORK Perennial holiday season favorites "Rudolph The Red-Nosed Reindeer" and "The Little Drummer Boy" are at the center of a copyright infringement lawsuit filed by Lorne Michaels and his company, T.E. Acquisitions Inc., Sept. 3 in a New York federal court.

Defendants include Jeffrey Schillen and Julius Cowen of Trans-Atlantic Video and Margalise Tamplin of HVL Inc.

The court papers charge that HVL and Tamplin illegally licensed to Trans-Atlantic Video the right to manufacture, sell, distribute, and exploit home video versions of animated cartoons based on the two songs. (T.E.A. holds the copyrights on the programs, not the songs.) According to T.E.A. attorney Elliott Hoffman, Trans-Atlantic created packaging and sales materials for the two programs and proceeded to solicit and accept orders for the tapes from distributors and retailers. The amount of orders placed has not been revealed.

According to the suit, T.E.A. and IVE America (which has been licensed to distribute the tapes) notified Trans-Atlantic and HVL in writing that they were infringing on T.E.A.'s copyright. Michaels claims that Trans-Atlantic and HVL continued to do so, nonetheless.

"There's a fair amount of pirate

activity in the [home video] community," Hoffman offers as a possible explanation for the incident. "It relies on the double premise that either nobody will ever catch them, or that the community has gotten so big that if you do get caught, you will not wind up paying very much."

An injunction has been filed to stop Trans-Atlantic and HVL from selling and manufacturing the tapes, and IVE has begun to fill orders for distributors and retailers.

However, Hoffman says that the incident has hurt pre-orders on the tapes. "There have been several huge orders canceled," Hoffman says. "People don't want to get in the middle of this."

Although damages are to be proved at trial, T.E.A. and IVE America are expected to ask for a minimum of \$1 million.

No one from Trans-Atlantic or HVL could be reached for comment at press time.



OTHer2Cool. The members of Van Halen receive triple platinum awards for their "OU812" album and specially made Warner Bros. jackets at a party celebrating their re-signing to the label. Seen, from left, are Mo Ostin, chairman, Warner Bros.; Ed Leffer, manager of Van Halen; VH members Edward Van Halen, Alex Van Halen, Michael Anthony, and Sammy Hagar; and Lenny Waronker, president, Warner Bros.

Legendary Producer Will Rework Titles For Euro Release EMI-UK Gets Rights To Spector Masters

BY ADAM WHITE

LONDON EMI Records U.K. is extending its reach into America's rock'n'roll heritage. The company has acquired international rights to the Phil Spector masters and will begin issuing a series of compilation albums throughout Europe, starting in November.

At the same time, EMI has secured rights to recordings from the Dimension and Colpix labels, which were active in the U.S. pop market in the '60s. These include repertoire by Carole King, Nina Simone, Little Eva ("The Locomotion"), and the Marceles.

The Spector material—by such artists as the Ronettes, the Crystals, and Darlene Love—will be made available on a new Spector label. EMI concluded the deal with Allen Klein's New York-based ABKCO firm, which represents

the celebrated producer.

It is a three-to-five-year license for the world outside the U.S., Canada, and Japan, with reissue rights (at full price) for CD, cassette, and LP.

Spector will digitally remaster his recordings and will select the repertoire himself. It is not clear whether it will appear in mono—for which the producer had a well-known preference—or stereo.

U.S. and Canadian distribution will be announced shortly, according to Klein. CEMA/Rhino will be involved in some, but not all, of the Spector releases. PolyGram, despite its ties to ABKCO, will not handle domestic distribution, Klein says.

In Japan, he notes, the Spector series will be distributed by Alfa Moon, which was recently purchased by WEA International.

The other EMI-U.K. acquisition

comes through Morris Levy, from whom the company recently bought the Roulette Records catalog of 50,000 rock and jazz titles. Levy held the perpetual license for Dimension and Colpix from Columbia Pictures and sold this license to EMI for a sum that insiders suggest is about \$200,000.

The deal is for the world outside the U.S. EMI will pay artist royalties and an override to Columbia Pictures.

The Dimension/Colpix collection of approximately 1,500 titles has been out of copyright in a number of European territories, and several Colpix albums by Nina Simone have been reissued and trans-shipped on that basis. It is conceivable that EMI could move to protect its newly-acquired rights and seek to prevent such European trans-shipment.

UNI REGAINS STRENGTH

(Continued from page 8)

ish bands in the U.S., including Holly Johnson, former lead singer of Frankie Goes To Hollywood, whose "Love Train" album gained U.K. platinum certification, and Transvision Vamp, whose album "Velvee-teen" entered the U.K. charts at No. 1.

Uni has ventured into rap product via its Strong City imprint, which features such acts as Nu Sounds, Busy Bee, and Ice Cream Tee. The label's fall release schedule also includes debuts from Lord Tracy, a Dallas-based rock band, and Walk On Fire from London.

Uni projects in 1990 will include former Elektra metal act Flotsam & Jetsam; a Dire Straits-style band from Ireland called the Energy Orchard; the Experience from Nashville, with a debut produced by Steve Earle; a new album from Uni's debut act, Wet Wet Wet; solo artist Chris Sutton, who is working with Nile Rodgers; and the U.K. band Shy, with an album produced by Roy Thomas Baker.

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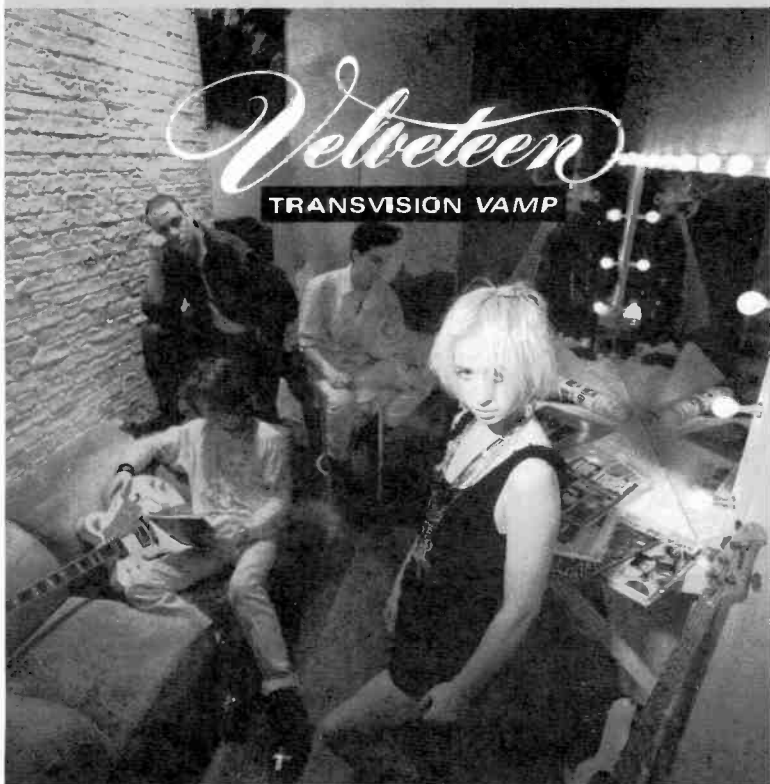
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CRAIG LEE LOS ANGELES TIMES

"...THE GRAND SLAM... TRANSVISION VAMP ARE TRASHY, BRASH AND INSTANT... ALL THAT POP SHOULD BE..."
IAN GITTINS MELODY MAKER

"I
**WANT
YOUR
LOVE**"
(UNI 50009)



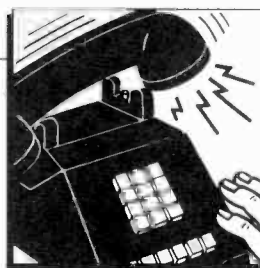
THE FIRST SINGLE FROM THE ALBUM THAT ENTERED THE UK CHARTS AT NUMBER ONE.

Velveteen
(UNI 605)

VIDEO IN ACTIVE ROTATION AT  OUT-OF-THE-BOX

MCA RECORDS
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**INSIDE
TRACK**



Edited by Irv Lichtman

DAVID BERMAN RESIGNED as president of Capitol Records, effective Sept. 22. The label said at press time that **Joe Smith**, president and CEO of parent Capitol-EMI Music, would oversee the label's activities until Berman's post is filled.

IS MICHAEL JACKSON READY TO TOP the reported Filmtrax offer of \$150 million for the Jobete Music catalog with one for \$175 million? That's a real possibility, Track hears. The onetime member of the Motown Records/Jobete family already owns the major Beatles copyrights, although it is felt that Jackson, despite his earnings spree in recent years (see below), is in no position to pay cash for Jobete and would require heavy financing... Still on the block is the **Kenny Gamble-Leon Huff-Thom Bell Mighty Three Music**. A deal for this catalog hinges on, Track hears, a label deal, too.

RUMBLINGS AT A&M: A Sept. 21 memo issued to A&M Records staff members by **Herb Alpert** and **Jerry Moss** indicates that the sale of the label to **PolyGram** for \$500 million should be closed within weeks. "This is to inform you that we are moving towards the sale of our record company to PolyGram," the memo says. "Though this transaction still has some 30 days to become totally effective, we wanted you to know of this development and how we feel it's in the very best interest of A&M's future."

THEY HAD VERY GOOD YEARS: Twenty performers with strong ties to the music business are among the top 40 money-earners in the two-year period of 1988-89, according to **Forbes Magazine**. Leading the way for the second year in a row is **Michael Jackson**, with gross income of \$125 million. He is followed in the top 10 by **Eddie Murphy**, \$57 million; **Pink Floyd**, \$56 million; the **Rolling Stones**, \$55 million; and **George Michael**, \$47 million. The rest, with incomes between \$43 million and \$20 million, are **Madonna**, **Bruce Springsteen**, **Bon Jovi**, **Prince**, **U2**, **Who**, **Def Leppard**, **Van Halen**, **Andrew Lloyd Webber**, **Frank Sinatra**, **Grateful Dead**, **Guns N' Roses**, **Kenny Rogers**, **Aerosmith**, and **Rod Stewart**.

WAITING GAMES: The August move of CEMA's distribution center to High Point, N.C., from Bethlehem Pa., has caused some shipping difficulties, leading to complaints from at least two large accounts. **Joe McFadden**, CEMA VP of sales, acknowledged the problems but says the firm has "taken every step to correct them. We expect to be totally out of the woods in a couple of weeks." During the summer, a new computer system at MCA caused similar difficulties.

EXITS, 1: **Mickey Eichner** has left his post as senior VP of A&R at **Columbia Records**. Eichner has headed the label's A&R department for the last 16 1/2 years, the longest stretch in the company's history. With the arrival of **Don Jenner** as president of the label earlier this year, Eichner's responsibilities shifted largely to A&R administration. Eichner, who joined Columbia in 1972, had signed or worked with such hit acts as **The Manhattan**, **Bruce Springsteen**, **Billy Joel**, **Eddie Murphy**, **Regina Belle**, **Martika**, and **New Kids On The Block**. **Walter Yetnikoff**, president, CEO of parent **CBS Records**, extolling Eichner's "creative direction" and "executive leadership," said that Eichner "played a major role in the extraordinary growth of CBS Records."

EXITS, 2: **Primus Robinson**, **Elektra Records** VP of black music, has departed the label. No word at press time on the circumstances surrounding his exit or what his future plans are. Robinson helmed the black music division through a period of great success in recent years with the emergence of talents like **Keith Sweat** and **Anita Baker**. Meanwhile, rumors abound that **Doug Daniel**, currently national director of R&B promotion at **Arista**, has been tapped to fill Robinson's vacated post.

COUNTRY GOES TO WASHINGTON: **Jo Walker-Meador**, executive director of the **Country Music Assn.**, accepted the 1989 cultural award of the **Recording In-**

dustry Assn. of America on behalf of the **CMA** on Sept. 18 at the **RIAA's** 17th annual dinner in the nation's capital. As usual, a number of record company presidents attended, as well as such politicians as **Rep. Patricia Schroeder**, D-Colo., **Sen. Frank Lautenberg**, D-New Jersey, and former Virginia Gov. **Charles Robb**. The evening's piece de resistance was a performance by CBS recording artist **Dolly Parton**, who also met selected attendees at an after-dinner reception.

MAKING A SPECTATOR OF HIMSELF: **Joe Smith**, president/CEO of **Capitol-EMI Music**, who once was thought to be a candidate for commissioner of the **National Basketball Assn.**, has earned the first **Spectator Of The Year** award presented by the **Los Angeles Lakers**. Lakers GM **Jerry West** is to present Smith, a dedicated Lakers fan, with the award at a luncheon Sept. 26 at the **Equestrian Center** at **Griffith Park**. Smith has held season tickets to Lakers' games since the team came to Los Angeles during the 1960-61 season.

EXTRA! EXTRA! During the **WEA** presentation at the just-concluded **Interstate Group Inc.** sales meeting in **Hunt Valley, Md.** (see separate story, pg. 8), the company's **Van Wycoff** produced (with tongue in cheek) a "new" **WEA** survey that indicated that vinyl was in trouble. So much so, Track notes, that the racker is close to zero in the amount of LPs it orders... **Rita Livingston**, out of the **New England** market, was named **Interstate sales rep** of the year, an achievement duly noted at the **MCA Records** presentation when the label's **Jim LaFrance** gave her a **CD player**.

TWO DEFENDANTS in **Paramount's** \$1 million suit against companies allegedly dubbing unauthorized local advertisements on its videocassettes (**Billboard**, Aug. 19) have reached out-of-court settlements with the studio. They include **Longnecker's**, a fast-food outlet, and **Ridgerunners**, a nightclub, both of **Wichita, Kan.** The **Longnecker's** settlement amounted to \$10, according to **Paramount attorneys**—not significant from a damages point of view, of course, but tantamount, they say, to admitting that the studio's rights were indeed violated. Meanwhile, a Sept. 21 date, at press time, was still on the **U.S. District Court** docket with **Paramount** and principal defendant **Video Broadcasting Systems Inc.**

NEW KIDS NOW: Last week, **Columbia Records** was in the odd, but enviable, position of having to work two **New Kids On The Block** singles at once. Now, with the group's "Merry Merry Christmas" album out and already receiving **New York** airplay, it appears the single "This One's For The Children," scheduled for release in mid-October, is going to be released early, giving **Columbia** three upward-bound **New Kids** singles at once. Meanwhile, in other **New Kids**-mania news, when the group appeared on the live, national radio program "Open House Party" last week, some of the show's affiliate stations found themselves with adamant fans outside who didn't know the program was coming from **Boston**. **WPHR** **Cleveland** drew 75-100 fans. **WBLI** **Long Island, N.Y.**, reported 125-150 fans and eventually had to call the police to disperse them. The following night, the show gave away pieces of the forks and **Dominio's** **Pizza** boxes used by the group.

THE NEW YORK PUBLISHERS' FORUM hosts a panel discussion **Wednesday (27)**, 4:30 p.m. to 6 p.m., at the **Parker Meridian Hotel**. The topic is "Musical Philanthropy: Is Charity Still Topping The Charts?" For more info, call **Deirdre Redman** at 212-370-5330.

SAVE THE MUSIC MEN! **Charlie Koppelman**, chairman/CEO of the **EMI/SBK Music Publishing Companies**, kicks off the first postsummer hiatus meeting of the music & performing arts unit of **B'nai B'rith** the evening of **Oct. 2** at the **Sutton Place Synagogue** in **New York**. His topic: "Music Men: An Endangered Species."

DISASTER RELIEF: In the wake of **Hurricane Hugo**, **George Martin**, owner of **Air Recording Studios** on **Montserrat**, is arranging the release of a compilation record to create a disaster fund for the inhabitants of the island. The album will include tracks recorded by various artists at the **Montserrat** facility and will be released on **Chrysalis** at the end of **November**. Artists who have been asked to provide tracks for the album include the **Rolling Stones**, **Paul McCartney**, **Elton John**, **Stevie Wonder**, and **Midge Ure**. **Martin** is awaiting responses. At press time, phone lines were still down on the island and **London's** **Air Studios** had not made contact with **Air Montserrat**.

MGM/UA Accepts Qintex's Sweetened Bid For Company

BY DON JEFFREY

NEW YORK Qintex Group, an Australian-based television company, has won a brief bidding war for MGM/UA Communications with a counteroffer that topped a last-minute bid by Rupert Murdoch's News Corp.

Directors of MGM/UA, the Beverly Hills, Calif.-based movie, TV, and home video company, approved on Sept. 14 a \$1.5 billion offer from Qintex. Murdoch's bid was valued at \$1.35 billion.

Among the assets Qintex will acquire is MGM/UA Home Video, which recently released on videocas-

sette the hit feature film "Rain Man" and currently has the top-selling video in the U.S., "The Wizard of Oz."

Qintex will also cash in on the fast-growing sell-through home-video market with another acquired asset: MGM/UA's library of more than 4,000 films, including the James Bond, Rocky, and Pink Panther series.

Mary Hardy, spokeswoman for MGM/UA, says the deal is expected to close by Dec. 15. A Sept. 23 meeting of shareholders was postponed; they will vote on the acquisition after MGM/UA files new proxy materials with the Securities and Ex-

change Commission.

Qintex initially bid \$1.1 billion. That offer contained elements that are not part of the new deal; for example, Qintex is no longer going to sell back to Kirk Kerkorian, the financier who owns 82% of MGM/UA's shares, various assets for \$250 million. Kerkorian had also agreed to invest \$75 million in Qintex but will not do so under the new pact.

The new offer calls for the sale of just one asset to Kerkorian: MGM/UA's nearly completed headquarters building in Beverly Hills. He will pay either \$43 million or the assessed value of the structure, whichever amount is greater.

But the Qintex buyout is still contingent on financing. Just days before Murdoch made his counteroffer for MGM/UA, Qintex said it had lined up part of the money for the acquisition, securing \$400 million in bank loans. Qintex also said it was negotiating with a group of investors for a private placement of stock valued at \$500 million.

The complete Qintex bid is structured as follows: \$25 for each of 50.6 million common shares, \$18 each for 10 million preferred shares, and assumption of \$400 million in debt. Including the debt, the total acquisition is valued at \$1.9 billion.

After the acquisition is completed, the new company will be headed by David Evans, president and CEO

of Qintex Entertainment, the U.S. unit of Brisbane-based Qintex Australia Ltd.

Among the other assets Qintex will acquire are the MGM/UA film production and marketing unit; the MGM/UA domestic theatrical distribution unit; a one-third interest in United International Pictures, which is co-owned by MGM/UA, Paramount, and Universal; and MGM/UA's worldwide television distribution unit.

Qintex Entertainment currently operates a television production company, which developed the acclaimed miniseries "Lonesome Dove."

On the day MGM/UA announced it had approved the Qintex counteroffer, both Qintex and MGM/UA were among the most-active stocks on Wall Street. On New York Stock Exchange listings, MGM/UA was No. 2 in both percentage price gain—up 9.1% to \$22.50 a share—and in volume percentage gain. Qintex Entertainment was the No. 2 percentage price gainer in over-the-counter trading—up 18% to \$7.375 a share.

Qintex Entertainment is 44% owned by Qintex Australia Ltd., which operates resorts and one of the leading television networks in Australia. The rest of Qintex Entertainment's shares are publicly traded.

Arista B'Day Bash At Radio City Will Benefit AIDS Groups

NEW YORK Arista Records will celebrate its 15th anniversary with a March 17 benefit for the Gay Men's Health Crisis and other AIDS organizations nationwide.

The concert was announced at Radio City Music Hall, the site of the planned event, by Clive Davis, Arista Records president and CEO, and Scott Sanders of RCMH Productions, which will produce the show. Among the Arista artists expected to perform are Whitney Houston, the Eurythmics, Anderson Bruford Wakeman Howe, Hall & Oates, Kenny G., Barry Manilow, and Dionne Warwick. Though the Grateful Dead is not on the list, the band is expected to perform if its schedule permits.

Organizers hope to raise \$5 million for the cause through ticket sales, a TV broadcast, corporate sponsors, merchandise sales, and other ancillary avenues. A portion of the seats will be designated for benefactors who donate \$1,000 or more, while many of the orchestra seats will be "popularly priced" for the public, according to Sanders.

The show takes the place of the "Rock In A Hard Place" benefit for AIDS organizations that was slated for last summer. That event was shelved after headliner Guns N' Roses was pulled from the lineup for objectionable song content and after organizers had trouble getting other artist commitments. "That event was geared to [feature] superstars in rock'n'roll, and we were having problems getting commitments because we needed them almost a year in advance," Sanders says. Davis then came up with the idea for the 15th anniversary label tie-in.

The Arista artists will perform for free at the concert and Radio City Music Hall is also donating its services.

MELINDA NEWMAN

Year's Net Up 34%, Despite 4th-Quarter Dip Spec's Income, Revenue Rise

NEW YORK Spec's Music, operator of 48 music-and-video combo stores in Florida, has reported a 34% increase in yearly net income to \$2.4 million. Revenue for the fiscal year that ended July 31 rose 23% to \$40 million.

For the fourth quarter, though, net income declined 9.5% to \$425,000, while revenue went up 17% to \$10.1 million.

The company says that same-store sales in the fourth quarter were 5% higher than last year's.

During the quarter, Spec's opened three stores, and it now has seven more under construction.

Shares of Spec's, which trade over-the-counter, have been selling recently near their price high for 1989 of \$8.75 each.

Radio Vision International Sold To Kushner-Locke

BY MELINDA NEWMAN

NEW YORK Radio Vision International, distributor of such music specials as Amnesty International's "Human Rights Now!" concert tour and "Freedom Fest," has been sold to the Kushner-Locke Co.

KLC, a television production company, has agreed in principle to purchase RVI for an initial payment of \$2 million in cash and stock. KLC will then pay RVI a multiple of the distribution company's profits over the next three years. RVI's 1988 sales were \$11.3 million.

Karl Wall, RVI chief financial of-

ficer and chief operating officer, who runs the company with his brother, Kevin, says the firm had been looking for a way to expand its market when the deal came about.

"We'd been primarily a music supplier and that field had grown until this year, when it leveled off. In order to make the company grow, we wanted to expand our product base, so we'd talked to KLC about handling their product because they do movies-of-the-week and they were looking for a distribution company. From there, it emerged into these discussions."

Wall says the deal was also at-

tractive because KLC is traded publicly (NASDAQ). RVI will be traded under KLC's name. "As a public entity, we can finally put a real value on the company."

The Walls own 70% of RVI. London-based Allied Entertainment PLC, which owns the other 30%, will receive KLC stock in exchange for its RVI interests.

RVI, which will operate as a wholly owned subsidiary of KLC, will retain its name and offices and no staff changes will be made, Wall says.

Another facet of the deal includes KLC receiving a revolving line of

credit to facilitate the acquisition of shows for RVI to distribute. "KLC will buy it and we'll distribute it," Wall says. "This gives us a higher profile in international distribution and a credit line to do it with."

He stresses that the company will continue to pursue music specials aggressively. One of its current projects is the Who's "Tommy," taped at Universal Amphitheater.

RVI will not get involved in production. "We tried that last year with 'Go Global,' a show we planned with Fox that was a little before its time," Wall says. However, he adds that the demise of "Go Global" did not cause a cash problem.

"The deal with KLC wasn't made for financial purposes since it's based mainly on futures and earnings," Wall says. "Financially, the company is sound."

EROLS INITIATES VID DROP-OFF-ANYWHERE TEST

(Continued from page 5)

plans for 40 current Erol's locations.

The web reports a 10%-12% payroll reduction this summer achieved via cuts in overtime and improved scheduling to mirror the more effective stores in the chain. Troy Cooper, VP of store operations, said that a component in the payroll reduction had been a decision to work toward "systems changes" rather than "just throwing people at problems and expecting them to go away" at a time of leveling growth. Cooper emphasized that an in-house study showed that Erol's stores are not understaffed now.

Cooper also revealed that the chain is initiating an in-house management development program to stem attrition at the store level.

Erol's new management team, which includes Bob Morick, VP of marketing and management, also announced that Erol's will now rely on an outside ad agency to create a new image and positioning statement to the public, beginning with

the new tag, "Erol's—the first name in video." The campaign will be bolstered by six genre TV and radio spots produced by the DDB

Renters can drop tapes at any of 56 Erol's shops

Needham Worldwide agency, which became Erol's advertising partner in June.

Heidi Diamond, director of marketing services, said the new holiday spots will have the "luster of Hollywood," with appearances by film directors and screenwriters, such as George Romero, talking about new titles at Erol's.

Chain officials also forecasted that Erol's stores are anticipating rentals of about 9 million tapes in

the fourth quarter, with a 55%-45% ratio of catalog to new releases. Sell-through is being projected at 500,000 tapes—twice as many as last year.

While superhit numbers are part of the thumbs-up projection, continuing growth and success with regular and specially priced \$14.95 and \$19.95 product clearly added to the happy holiday spirit at this meeting.

Erol's ad budget for the holiday fourth quarter is up as well, from \$1.3 million last year to \$2 million. That includes TV, radio, print—including the increasingly credible member magazine (now with ads)—and a special gift catalog.

The chain will continue its emphasis on its Discovery series of fine but little-known films, now broken out as a category. Also on the increase at holiday time: accessories and video games, including new hand-held Microvision games and a recently extended line of Kodak film and batteries.

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