

Billboard

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VOLUME 101 NO. 25

THE INTERNATIONAL NEWSWEEKLY OF MUSIC AND HOME ENTERTAINMENT

June 24, 1989/\$3.95 (U.S.), \$5 (CAN.), £3.50 (U.K.)

**Amid much talk,
talk show hosts
form a trade group**
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**Chicago VSDA assails
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**Is A&M Records
up for sale?**
See Inside Track, page 98

Home Video Industry Enjoys Growth All Over Globe

BY JIM McCULLAUGH

LOS ANGELES As the home video industry continues to expand in the U.S., the major studios are experiencing similar patterns of growth abroad—including sell-through growth.

A SPECIAL BILLBOARD ANALYSIS

Overall, overseas revenues of home video suppliers are expected to grow approximately 5%-10% this year to a net of \$1.4 billion-\$1.5 billion, according to a recent movie-industry-research study from New York-based investment house Goldman Sachs. The current domestic business reaps \$2.2 billion-\$2.3 billion in net sales.

The report also says that over the next two years, foreign markets will be "the next new technology" that will stimulate revenue growth for theatrical product, especially TV programs. Japan accounts for about 25% of the videocassette business outside

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Music Dealers Apply Pressure To Labels Mall 'Censorship' Issue Heats Up

This story was prepared by Bruce Haring in New York and Chris Morris in Los Angeles.

NEW YORK Pressure on record retailers not to carry explicit product is building, and the dealers are applying heat to their suppliers as a result. The latest turn of the screw against

such albums is coming from mall developers, who are apparently stepping up behind-the-scenes pressure on at least one large mall-based record chain.

Although developer concerns over products sold by tenants is not a new phenomenon—many mall leases contain a clause governing the sale of

graphic material—recent memos circulated to vendors and employees by the 235-store, North Canton, Ohio-based Camelot Music suggest that such pressures may have intensified over the last year.

At the same time, direct pressure from consumers and conservative groups is having a marked impact on some chains' approach to records with risqué lyrics or packaging. The recent decision by the 119-store, Amarillo, Texas-based Hastings Books, Music & Video to restrict sales of certain albums to minors may be one manifestation of those concerns (Billboard, June 17).

The repercussions of these pressures have created a palpable chill in the music industry. Surveyed labels

(Continued on page 90)

P'Gram, WEA Canada To Drop CD Box

This story was prepared by Kirk LaPointe in Ottawa and Geoff Mayfield in New York.

OTTAWA PolyGram Inc. Canada and WEA Music of Canada Ltd. will phase out the 6-by-12-inch packaging standard for compact disks, offering

retailers discounts, starting July 1, to help them pay for anti-theft measures.

PolyGram was the first Canadian record company to make the announcement, saying it would discontinue shipping compact disks in disposable packaging Jan. 1, 1990. The

change will not be popular with many retailers here, so the firm is offering an olive branch, using the elimination of the blister pack as justification to reduce the base price of CDs between 40 and 50 cents, effective July 1. The savings are intended to "assist all ac-

(Continued on page 96)

UA Video Chain Tries Tie-Ins With Cable, Theaters

BY KEN TERRY

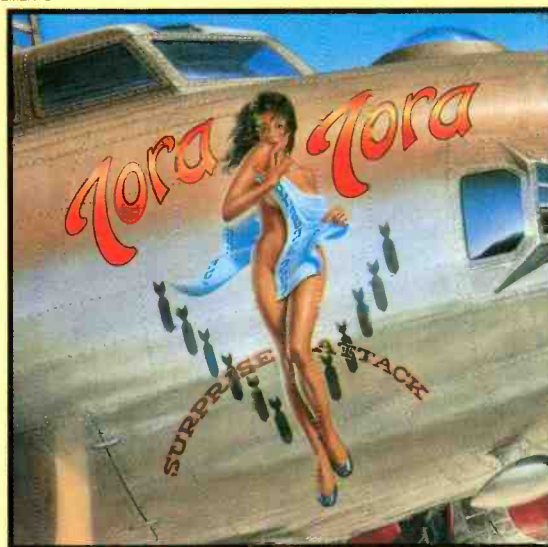
NEW YORK United Artists Entertainment, which owns United Cable and the UA theatrical chain, the nation's largest movie circuit, is quickly expanding its position in video retailing. Its United Cable Video Entertainment subsidiary already is operating 18 stores in eight states and plans to open 100 outlets—all Blockbuster franchises—by the end of 1990.

As expected, UCVE is cross-promoting its stores with UA's cable systems and theaters; based on the initial results, Blockbuster Entertainment wants to get involved in cross-promotions with those UA

(Continued on page 91)



HEREIN LIES THE STRAIGHT DOPE. ORIGINAL STYLIN', the debut Arista album from THREE TIMES DOPE is now over 200,000 and this is before the big payoff. Get ready to cash in on "Funky Dividends" the single that will maneuver 3D to gold and beyond! On Arista chrome cassettes, compact discs and records.



Don't say we didn't warn you. Brace yourself for Tora Tora's blistering debut album *Surprise Attack*, featuring "Walkin' Shoes" (AM 1425), already on over 75 AOR stations and generating Top 5 requests and strong sales out of the box! On A&M Records, Compact Discs and BASF Chrome Tape. (SP 5261)

Capitol Kills 45 On Most Catalog, 3 New Singles

BY CRAIG ROSEN

LOS ANGELES In a move further signaling the demise of the 7-inch vinyl single, Capitol Records is releasing new pop titles by Jon Butcher, Billy Squier, and Crowded House solely on cassette single at retail—with 7-inch vinyl versions being issued only for promotional purposes.

The label has also ceased production of 45 rpm catalog product, with the exception of 10 Beatles titles, says Ron McCarrell, Capitol VP of marketing.

Additionally, the label plans to roll out at least 13 two-song cassette single oldies from artists including Neil Diamond, Gene Vincent, the Outsiders

(Continued on page 90)



marshall crenshaw
good evening

4/2/1-25908

the new album

featuring "some hearts"

produced by david kershenbaum
and paul mckenna

management: collins and taylor management



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HYPERACTIVE

DOUBLE PLATINUM ALBUM.

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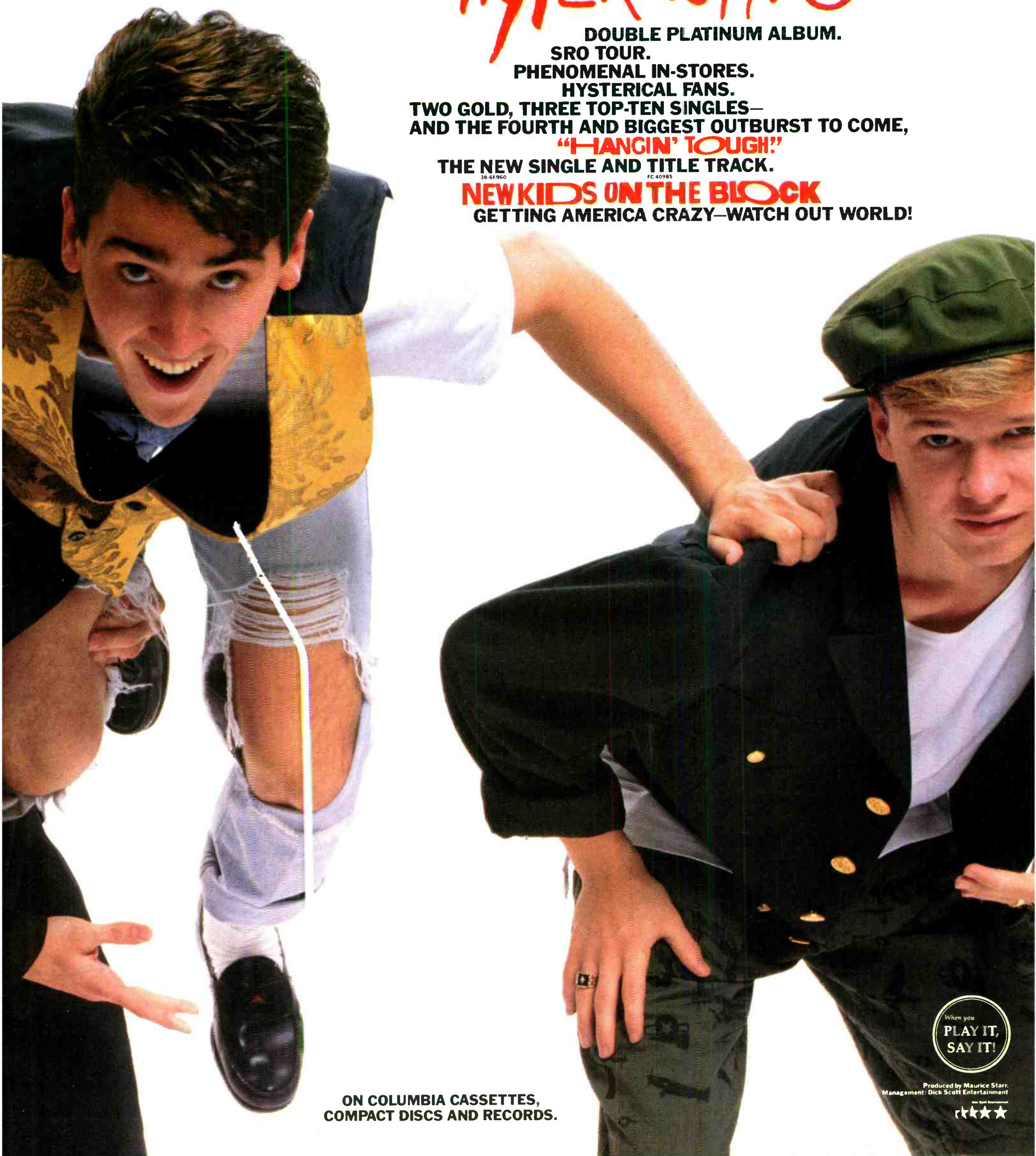
AND THE FOURTH AND BIGGEST OUTBURST TO COME,

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THE NEW SINGLE AND TITLE TRACK.

NEW KIDS ON THE BLOCK

GETTING AMERICA CRAZY—WATCH OUT WORLD!



ON COLUMBIA CASSETTES,
COMPACT DISCS AND RECORDS.



Produced by Maurice Starr.
Management: Dick Scott Entertainment



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VOLUME 101 NO. 25

JUNE 24, 1989

PERSONICS TRYING A NEW TACK

Personics Corp., the in-store taping system that had originally sold itself as an oldies medium, is now trying to position itself as a singles vehicle. Billboard senior retail editor Geoff Mayfield has the story. **Page 6**

BMG OFFERS R&B RETAILERS TAPE SINGLES

BMG Distribution is using Black Music Month to help garner attention for the cassette single configuration at independent R&B music retailers. The promotion features a special 90-piece prepack and 120-tape fixture for stores, and a Sony radio/tape player giveaway for consumers. Retail editor Geoff Mayfield has details. **Page 41**

CES PANELISTS TALK 'PLAY TV'

Interactive television is the hottest development in the world of video games, according to a June 4 workshop at the Summer Consumer Electronics Show in Chicago. Billboard's Moira McCormick and Karen O'Connor cover the new technology as well as the panel interaction. **Page 45**

VID JUKEBOX TO JUMP IN SPANISH

Video Jukebox Network, the Miami-based clip request service, has targeted top Hispanic markets for its latest expansion efforts, with 24-hour-per-day service planned for Dallas-Fort Worth and Miami, Tampa, and Orlando, Fla. Latin music editor Carlos Agudelo reports. **Page 69**

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Talk Show Hosts: Much To Talk About Trade Group Launched At Boston Meet

BY SEAN ROSS

BOSTON The 45 or so talk show hosts who met here for their first annual convention June 9-10 *did* come out of it with a new trade organization. They did not come out of it, as some had expected, with a new agenda for political action—but then again, most of them insisted, they

weren't looking for one.

The new National Assn. of Radio Talk Show Hosts (NARTH) is the brainchild of WRKO Boston p.m. driver Jerry Williams, who also organized the "Talk Radio and the American Dream" meetings. Williams—the new group's president—was one of the key talk hosts in organizing public opposition to this winter's pro-

posed congressional pay raise.

In the wake of that campaign's success, Williams had issued an invitation to his fellow hosts to discuss "the implications of the congressional pay raise defeat or any other issues." That move prompted national consumer media coverage as well as widespread speculation that the gathered hosts would look for other political issues with which to stir up their audiences *en masse*.

Perhaps because of that publicity, fewer than 25% of the format's estimated 225 personalities were in Boston for the meetings, and many of the best-known names were holdouts. Syndicated host Larry King called the meeting "more of a publicity gimmick than anything else." ABC/Capital Cities—which has talk properties in Los Angeles, New York, San Francisco, and Providence, R.I., kept its hosts home.

Members of the anti-pay-raise campaign had also been attacked both by members of Congress and FCC commissioner James Quello (Billboard, May 13). Critics of talk-host activism have worried that the campaign may both have weakened the chances for certain pieces of legislation being sought by broadcasters as well as having improved the likelihood of re-imposition of the fairness doctrine.

Not surprisingly, Williams says that one of the new group's goals will

(Continued on page 12)

PolyGram Int'l Says '88 Was Best Sales Year Yet

BY AL GOODMAN

ALGARVE, Portugal PolyGram International powered its way to record revenues and profits in 1988, label president David Fine told a group of managing directors at a five-day conference here.

Fine said the surge in sales and earnings was paced by 11 PolyGram artists, who each sold more than 1 million units last year. These successes, led by Def Leppard's "Hysteria," combined to give unit sales of more than 28 million.

Fine told Billboard: "I'm completely bullish about the record business and I think we're outper-

forming the industry."

Some 90 senior PolyGram executives from 31 countries attended the gathering at the Hotel Quinta do Lago to hear Fine say PolyGram's market share had increased in Europe, North America, Japan, Southeast Asia, and elsewhere.

Richard Asher, president and CEO of PolyGram Records Inc., said that in the U.S. the company was "nipping at CBS' heels recently. We don't have the broad roster of superstars that WEA or CBS have, but we seem to be as efficient as the competition in our areas. I'd say more than 12 million sales of

(Continued on page 91)

Prince, Elfman Releases Wing Their Way To Record Stores Holy Soundtracks, Batman! There's Two!

BY MELINDA NEWMAN

NEW YORK As "Batman" flies into theaters across the country, Warner Bros. is hoping the movie's two soundtrack releases will have patrons zooming in their Batmobiles to the nearest record store.

Preorders for "Batman," the original motion picture soundtrack by Prince, stand at more than 800,000. The album arrives in stores Tuesday (20), three days prior to the movie opening. The "Batman" score, by Danny Elfman, will be released Aug. 8. It is believed to be the first time a movie has had two official albums prepared by its opening.

Prince's nine-song collection—six tunes appear in the \$30 million movie, the others were inspired by the film—is being hailed as his most commercial since 1984's "Purple Rain" and funkier since "1999." The first single, "Batdance," debuted at No. 53 on the Hot 100 Singles chart, jumped to No. 41 this week, and is approaching gold status. The B side is "Two Hundred Balloons," a Batman-inspired song that isn't on the album.

Even though "Batdance" is not part of the movie, "Prince was adamant about it being the first single," says Warner Bros. VP of A&R Michael Ostin. "And he was right; it's a tremendous teaser for the film and the album. He's taken so many pieces of the dialog from the film and other music that's in it that it's like a collage."

"Batman" director Tim Burton originally planned for Prince to do

one or two songs for the movie, but that all changed once Prince saw some of the movie footage. "I brought Prince over to London [where the film was shot] and you could just tell his kind of genius was in touch with the movie," says Mark Canton, president of worldwide motion picture production for Warner Bros. Pictures.

"By the time we had dinner that night, he had three songs in his head. Three weeks later he had nine songs. He did a few more that we felt would be better for the film and ended up creating an album up there with 'Purple Rain.'" Some ini-

tial thought was given to releasing one soundtrack with highlights of Prince's tunes and Elfman's score, but after Prince proved to be so prolific, Warner Bros. decided to go with two separate records.

Although Prince's albums subsequent to the 8-million-selling "Purple Rain" have been critical favorites, none has come close to matching its sales figures. And though the tie-in with "Batman" can only enhance both projects, Ostin doesn't see it as vital to Prince's career. "It's nice to have the connection, but Prince is such an amazing artist

(Continued on page 97)

'Batman' Pirates Beware: Warner Is On Your Case

BY AL STEWART

NEW YORK Even before the eagerly awaited "Batman" hits movie screens Friday (23), Warner Bros. has an eye on video—and video pirates.

The company is offering rewards of up to \$15,000 for information leading to the conviction of anyone distributing bogus "Batman" cassettes. In addition, a reward of \$200 will be given for each of the first 15 pirated copies of "Batman" received by the company.

Warner says its efforts to curb illegal duplication of the film also

involve the use of an electronic marking code on all 4,000 theatrical prints shipped around the world. Though the code is not visible on the original, it can be detected in all pirated film-to-video and subsequent video-to-video transfers, according to Warner.

Molly Kellogg, Warner Bros. VP for anti-piracy, notes that the anti-piracy efforts used in connection with the film "are among the most ambitious ever seen at the company."

"There are many comic book aficionados who are committed to collecting all types of Batman

(Continued on page 97)

1 Bill Allows Assault Victims To Sue Vid Makers VSDA Assails Illinois Porn Proposals

BY MOIRA McCORMICK

CHICAGO A proposed amendment to the Illinois Criminal code would allow victims of sexual assault or sexual abuse to recover damages from manufacturers, producers, or wholesalers of video material, if the victim could prove that viewing obscene material caused the defendant to commit the assault. The proposed legislation, HB1858, passed the Illinois House Of Representatives and was assigned to the Illinois Senate Judiciary Committee May 26, where it has remained.

Regarding an additional pair of vid-

Music Vet Jay Lasker Dead At 65

NEW YORK Jay Lasker, a cigar-chomping throwback to pre-rock-music-industry days who adapted successfully to the modern era, died of cancer June 11 at his home in Encino, Calif. He was 65.

Lasker's last big role in the recording industry was that of president of Motown Records, from 1980-87; he left that position because of his illness.

While overseeing successful recordings by Lionel Richie and Smokey Robinson, among others, Lasker was quick to recognize the importance of the new compact disks by delving into Motown's catalog to produce a broad line of compilation disks documenting the label's hit sound. Motown also marketed a series featuring two complete catalog albums on one CD, with the original album artwork as part of the cover graphics.

As the cassette became the dominant configuration and the new CD configuration was taking hold, the label became one of the first to eliminate the LP on economy-priced lines.

Lasker began his music business career in 1945 for the Decca label (now MCA) and after obtaining a law degree, became manager of the company's Detroit branch. He rose to Decca sales manager in 1956 and later held posts at Reprise Records and Vee Jay Records.

In 1965 Lasker became a partner, along with Bruce Roberts, Lou Adler, and Pierre Cossette, in Dunhill Records, which became a strong independent label force with hits by the Mamas & the Papas, Three Dog Night and others. The Mamas & the Papas had six top five records from 1966-67. In 1966, the label was sold to ABC, with Lasker heading a combined ABC-Dunhill label.

Before joining Motown, Lasker operated the Ariola-America label, which failed to make a dent in the marketplace.

Surviving Lasker are his wife, Harriet; a daughter, Marcy; a son, Scott; and two grandchildren.

IRV LICHMAN

eo-related bills, HB1056—which would require video stores to post warnings of the harmful effects of violent or sexually degrading material—passed the House and was assigned to the Senate Judiciary Committee June 6; and SB5, which would prohibit the sale or rental of X- and R-rated material to persons under 21 and 18, respectively, passed the Senate and was tabled in the House June 9.

According to Elaine Zizas, president of the Chicago chapter of the Video Software Dealers Assn., HB1858, which was sponsored by Rep. Edward Petka, R-Plainfield, was inspired by a criminal case in Illinois. Zizas says, "A young man from Will County rented an adult film with a bondage and sexual abuse scene," and subsequently assaulted a woman in a similar manner.

However, says Zizas, "You can't blame someone's instability on Hollywood." The VSDA's objections, she says, quoting from a Legislative Alert newsletter sent by VSDA's Washington, D.C.-based attorneys, are that HB1858 "would open a Pandora's box of never-ending litigation and could serve as a dangerous and 'overbroad' tool of revenge for victims of sexual assault."

The bill originally included retailers among the group of culpable parties, but the retailer category was later removed. The VSDA still opposes the bill, however, according to the legislative alert, even though there is "no direct effect on retailers, because it would set a dangerous precedent. It would have a chilling effect on the materials available to adults." The alert also states the bill "establishes a link between the viewing of sexually oriented material and the commission of violent crimes, a link that has never been proven."

HB1056, sponsored by Rep. E.J. Giorgi, D-Rockford, would require the posting of a warning reading, "Public Service Message: Extensive research finds violent or sexually degrading entertainment may have a harmful unconscious effect on children and adult viewers."

One warning would have to be posted for every 500 square feet of floor space. According to the legislative update, the VSDA opposes the bill because, "It violates the First

Amendment rights of dealers who may not agree" with its content, going on to say that, unlike government requirements that cigarette manufacturers must label their product as harmful, this "pertains to the allegedly harmful effects of speech, not consumer products." Furthermore, the statement contained in the warning "is not proven by scientifically valid evidence."

"Five hundred square feet is not a big space—you'd conceivably have to post one of these signs in front of your Disney titles, or in front of 'Singin' In The Rain,' since the statute would require posting every 500 feet no matter what the video section is," says VSDA's Zizas. "The legislators' intentions are good, but they get carried away—and they never see what the end result is."

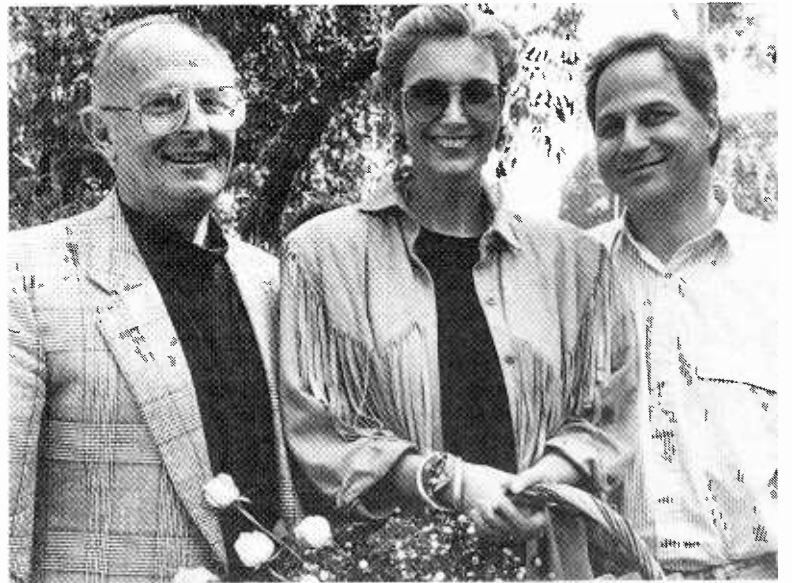
As for SB5, introduced by Sen. Miguel DelValle, D-Chicago, it did not make it out of committee by the deadline. However, the bill could be resurrected.

In effect, the bill gives legislative authority to the Motion Picture Assn. Of America, a private organization, and is thus unconstitutional, according to the VSDA. It would "give the California-based MPAA the power to decide which videos are illegal to rent to minors."

Ultimately, the bill could sabotage its own desired effect, the VSDA points out: "By attaching criminal liability to a voluntary ratings system, the state will tend to cause producers to avoid rating their films. The existence of the MPAA rating system would be threatened, and parents who rely on ratings would be the ultimate losers."

This type of legislation, says MPAA senior VP Simon Barsky, is not an "appropriate area for government legislation. The ratings system is voluntary, and works best without help or interference from government regulations. Legislation like this would force producers to avoid the system. We believe the voluntary ratings system that's been [adopted] by movie theater operators will also be [adopted] by video store owners."

"We do a good job of policing ourselves," says Zizas of VSDA. "I don't know of any video store that would rent an R-rated movie to a 12-year-old."



Emmylou Renewed. Emmylou Harris is re-signed to an exclusive recording contract with Reprise Records. Shown, from left, are Mo Ostin, board chairman, Warner Bros./Reprise; Harris; and Lenny Waronker, president, Warner Bros./Reprise.

EXECUTIVE TURNTABLE

RECORD COMPANIES. Don Rubin is named senior VP, A&R, for SBK Records Group in New York. He was VP, SBK Record Productions, for SBK Entertainment World Inc.

EMI Music in Los Angeles appoints Ruben Espinosa national sales director, U.S.A. and Puerto Rico, Capitol/EMI Latin division. He was West Coast sales manager for CBS Discos.

Randy Talmadge is promoted to VP for Warner/Elektra/Asylum Music—Refuge Productions in Nashville. He was director of creative services for the



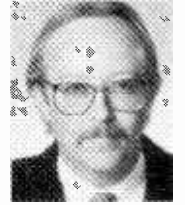
RUBIN



ESPINOSA



TALMADGE



APPLEQUIST

label's Elektra/Asylum Music.

Columbia Records in New York appoints Craig Applequist VP, sales. He was sales manager in Los Angeles for the label. CBS Masterworks in New York names Linda Novak VP, business affairs, U.S. She was counsel for CBS Records Inc.

Jamie Cohen is named VP, A&R, for Private Music in Los Angeles. He was director of A&R for Columbia Records.



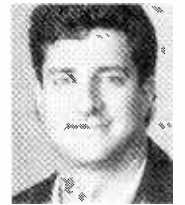
NOVAK



COHEN



SCHNUR



BLOOM

Chrysalis Records in New York appoints Steve Schnur director, album rock/video promotion. He was national director of video promotion for Elektra Records.

Capitol Records in Los Angeles promotes Ritch Bloom to senior director, pop promotion; appoints Frank Palombi national director, pop promotion; and promotes Jeff Shane to national director, album rock promotion. Bloom was national director, album rock promotion; Palombi was Dallas local promotion manager; and Shane was Miami pop promotion manager, all for the label.

Marilyn Lipsius is promoted to senior director, publicity, for RCA Records in New York. She was director of publicity for the label.

David Konjoyan is promoted to manager, national AC, new AC and jazz promotion for Cypress Records in Los Angeles. He was manager of adult/alternative promotion for the label.

Geffen Records in Los Angeles names Cat Collins promotion manager for the Tennessee/Alabama/Mississippi region, and Ed Green promotion manager for the Philadelphia region. They were, respectively, music director for WBCY Charlotte, N.C., and promotion director for WYSP Philadelphia.

RELATED FIELDS. Personics Corp. in Menlo Park, Calif., appoints John Scales VP, retail operations; Gregg Geller VP, programming and product acquisition; and Steven Cristol director of marketing. Scales was Southwest region manager for Blockbuster Video; Geller was a music industry catalog development and compilation consultant; and Cristol was managing partner for U.S. Marketing Services.

•VIDEO PEOPLE on the move, see page 58

Billboard Ups Mayfield To New Chart Dept. Position

NEW YORK Geoff Mayfield, Billboard's senior retail editor, is moving to the new position of associate director of retail research.

With the promotion, Mayfield transfers from Billboard's editorial department to the chart department, where he will report to Michael Ellis, director of charts. The move will become effective upon the appointment of a new retail editor.

In his new position, Mayfield will be in charge of expanding and improving the chart department's retail data collecting—including the program to obtain piece-count reports from music and video retailers. In addition, he will be involved with BIN communication, support efforts, and

product development.

Mayfield will maintain some of his editorial responsibilities, including the weekly Retail Track column (see page 42). In addition, he will assist in the search for a new retail editor; direct the new editor's orientation; and continue to provide overall guidance for Billboard's music and video retail coverage.

Mayfield joined Billboard as associate retail editor in December 1985. He was promoted to retail editor in April 1987 and to senior retail editor in February. Before coming to Billboard he was media communications specialist at Camelot Enterprises, parent company of Camelot Music.

Personics Humming A New Tune

Custom Taping Firm Stressing Singles

BY GEOFF MAYFIELD

NEW YORK Personics Corp., the in-store custom taping system that originally positioned itself as an oldies medium, is aggressively trying to portray itself also as a singles vehicle, based on in-house research compiled in February at some 30 Los Angeles area stores.

Despite the upbeat digest of numbers that Personics chairman Elliot Goldman has been pitching to record companies, several distribution and label executives remain skeptical about the role the system can play in the industry.

Like the handful of specific case studies that were broken out in Personics' first round of studies, which were based on December sales, the

company's new data show success stories which suggest that exposure provided by the system can actually build additional sales for a current album.

Goldman says the second phase of tests suggests his company's service does not cannibalize prerecorded album sales, a fear many record company executives have expressed since the system was announced.

"We're playing around with using this information to say that Personics is another means of exposure for artists, including new artists," says Goldman. "What it represents as a working system on the floor is the exact same thing as when you put out a single, a new video, posters, and floor displays—it's exposure."

Goldman says a small sample of

stores running the system were matched with comparable stores that did not have the Personics system in order to determine whether unit sales were affected. In each of the four examples offered by Goldman, the artists who were included in the Personics catalog saw increases in the Personics stores.

According to Goldman, in the Personics sample stores, Anita Baker saw a 78% sales increase, Def Leopard got a 22% boost, Skid Row saw a 152% gain, and a catalog Depeche Mode song increased 88%. The last

(Continued on page 96)



Made In The Shades. Eurythmics sign with Arista Records, which has scheduled an autumn release for their label debut album, "We Two Are One." Pictured from left are Dave Stewart, Eurythmics; Clive Davis, president, Arista; and Annie Lennox, Eurythmics.

Winner In Battle For Time

May Be Saddled With Debt

BY DON JEFFREY

NEW YORK Paramount Communications Inc.'s hostile bid to buy Time Inc. and bury the proposed merger of Time and Warner Communications Inc. has initiated a takeover battle whose winner may be a debt-ridden company with diminished ability to invest and post profits.

Wall Street sources foresee the death of the originally proposed \$1.8-billion stock-swap merger between Time and WCI. What will take its place is the subject of endless speculation.

Analysts say that if Time or Warner has to take on large debt to keep its merger alive, the new company will be less able to make acquisitions. In recent years Warner has acquired Chappell & Co. Inc., a music publishing company, and Lorimar Home Video.

But sources agree that a revised merger should not harm capital expansion of Warner's recorded-music business.

Analyst Raymond Katz of Mabon Nugent says, "The music industry's capital needs are not as great over

the next five years."

Mara Ballsbaugh of Smith Barney Harris Upham & Co. says she is "not worried" about Warner's ability to finance its record company's new-product or artist development because "business is great, with huge cash flows. It's in a self-sustaining mode."

Although Wall Street believes that Paramount's \$175-a-share cash offer for Time looks attractive to Time's shareholders, no one says the bid is a sure thing.

"Time has been put into play," says Ballsbaugh. Time's shares soared last week to \$180 each, as rumors flew that General Electric or Kravis Kohlberg Roberts might bid as high as \$215.

Meanwhile, executives of Time and Warner, briefed by armies of bankers and lawyers, were discussing ways to preserve their merger and ward off Paramount and other suitors.

These options included:

- Time acquiring Warner.
- Warner buying Time.
- Time acquiring Paramount.
- Time and Warner concluding a

(Continued on page 90)

VH-1 Sounds 'World Alert'

Launches Environmental Spots

BY MELINDA NEWMAN

NEW YORK Cable music channel VH-1, Greenpeace, and Geffen Records have teamed up to promote the environmentalist/peace group, its issues, and "Rainbow Warriors," Geffen's double-record compilation that benefits the organization.

Officials from all three organizations announced their intentions at a June 14 press conference here. Recording artists Bruce Hornsby, Jerry Harrison, and Julia Fordham and actor Richard Gere also spoke on behalf of the project.

The thrust of the liaison is VH-1's "World Alerts"—a series of 60-second spots featuring celebrities discussing a variety of environmental issues. Twenty-six of them have been produced so far in New

York, Los Angeles, and London.

The segments end with the Greenpeace logo and a toll-free number superimposed over a picture of the planet Earth. VH-1 VP Jeff Rowe stressed that these alerts, one of which will air every three hours, are programming elements of the network, not public service announcements.

"We have three goals in mind," Rowe said. "We want to expose the album, broaden Greenpeace's awareness, and increase our viewers' awareness of the environment." As of April 1989, VH-1 had 31.8 million subscribers.

The "World Alert" spots began running for an unspecified time June 14, coinciding with the release of Geffen's "Rainbow Warriors" album, due Tuesday (20).

(Continued on page 90)

Tom Petty's 'Fever' Breaks—Into Top 5;

Cherry Tops McCartney As Albums Debut;

TOM PETTY's first solo album, "Full Moon Fever," jumps to No. 5 on the Top Pop Albums chart, spelling good news for Petty, producer Jeff Lynne, and MCA Records.

"Fever" is Petty's first album to reach the top five since 1980-81, when he and the Heartbreakers scored with "Damn The Torpedoes" and "Hard Promises." The first single from the new album, "I Won't Back Down," jumps to No. 14 on the Hot 100, becoming Petty's fifth top 15 hit.

"Fever" is the third top five album of the year for producer Lynne, following Roy Orbison's "Mystery Girl" and the "Traveling Wilburys" collaboration—which featured Lynne, Petty, Orbison, George Harrison, and Bob Dylan. Lynne's current hot streak as a producer began 18

months ago with Harrison's "Cloud Nine," which went top 10 and yielded the No. 1 single "Got My Mind Set On You." Lynne, who led Electric Light Orchestra to four straight top 10 studio albums in the '70s, is currently recording his first solo album for Warner Bros.

With Petty at No. 5, MCA has three of the top five albums for the first time in its history. Fine Young Cannibals (on I.R.S./MCA) hold at No. 1 for the fourth week; Bobby Brown rebounds to No. 3. The strong showing, which comes six years after Irving Azoff took charge of the then-moribund label, is especially impressive because it encompasses artists from three distinct genres: album rock, alternative rock, and black crossover.

THE ROOKIE noses out the legend as Neneh Cherry enters the pop albums chart at No. 58 with her critically lauded debut album, "Raw Like Sushi," and Paul McCartney bows at No. 66 with his eagerly anticipated comeback album, "Flowers In The Dirt."

While the order of those debuts is surprising, it largely reflects the relative standing of the artists' current singles. Cherry's "Buffalo Stance" jumps to No. 3 and is in position to take over the No. 1 spot next week, while McCartney's "My Brave Face" edges up just three notches to No. 33. Being a legend is nice, but having a single in heavy rotation will move more albums any day.

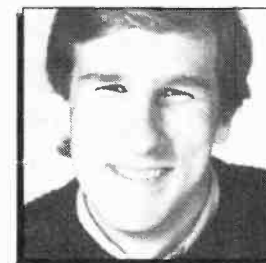
FAST FACTS: Richard Marx lands his second No. 1 pop hit in less than a year as "Satisfied" jumps to No. 1 on the Hot 100. "Hold On To The Nights" rang the bell in July 1988. Marx's second album, "Repeat Offender," holds at No. 13 in its sixth week on the pop albums chart. His self-titled debut took 60 weeks to crack the top 15. David Harris of Glasgow, Ky., adds that Marx is only the second artist in the '80s—following Whitney Houston—to reach the top

three on the Hot 100 with his first five solo hits.

Milli Vanilli's "Baby Don't Forget My Number" jumps to No. 4 on the Hot 100, becoming the second straight top five single from the duo's first U.S. album, "Girl You Know It's True." The album enters the top 10 on the pop albums chart at No. 9. It's only the third debut album so far this year to reach the top 10 and yield two top five singles, following Paula Abdul's "Forever Your Girl" and Tone Loc's "Loc-Ed After Dark."

Martika lands her second straight top 20 pop hit as "Toy Soldiers" jumps to No. 15 on the Hot 100. "More Than You Know" reached No. 18 in April. The "Martika" album leaps from No. 145 to No. 86, its highest ranking to date.

Don Henley's "The End Of The Innocence" is the top new entry on



by Paul Grein

the Hot 100 at No. 62. It's the title track from Henley's third solo album, which was released last week. Henley's previous album, "Building The Perfect Beast," went double platinum and yielded the top five, Grammy-winning smash, "The Boys Of Summer." The former Eagle's 1982 solo debut, "I Can't Stand Still," also generated a top five hit, "Dirty Laundry."

The Jacksons' "Nothin' (That Compares 2 U)" has run into roadblocks at pop radio and dips from No. 77 to No. 79 in its fourth week on the Hot 100. (It's doing much better at black radio and sprints to No. 15 on the Hot Black Singles chart.) The pop resistance doesn't bode well for the group's first album in five years, "2300 Jackson St.," which inches up two rungs to No. 63 in its second week on the pop albums chart.

Rosanne Cash's update of the Beatles' "I Don't Want To Spoil The Party"—which originated as the B side of "Eight Days A Week" in 1965—jumps to No. 1 on the Hot Country Singles chart. It's the first No. 1 country hit for songwriters John Lennon & Paul McCartney. In March, Sweethearts Of The Rodeo hit No. 9 on the country chart with a remake of the Beatles' 1965 hit, "I Feel Fine."

WE GET LETTERS: Ian Wallis of Scarborough, Ontario, notes that Jimmy Harnen with Synch's "Where Are You Now?" took 28 chart weeks to crack the top 10 on the Hot 100, which puts it in a tie with Paul Davis' 1978 hit, "I Go Crazy," as the slowest-climbing top hit ever.

Eric Fader of Peekskill, N.Y., notes the irony that Madonna's "Express Yourself" was the top new entry in the June 3 issue, which also contained a four-color ad for Mavis Staples' new album. Asks Fader: "Am I the only one who has noticed the resemblance of Madonna's record to the Staple Singers' 1971 hit, 'Respect Yourself'?"

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Entertainment Law Is Rife With Conflicts Of Interest

CALIFORNIA TARGETS ATTORNEYS' ETHICS

BY LEONARD M. MARKS

Discussing ethical considerations in the entertainment field often invites sarcastic comparisons to "military intelligence," "benign neglect," "jumbo shrimp," or other examples of oxymoronic wit. Entertainment lawyers are subject to unflattering analogies not only because of some well-publicized instances of lawyers' overreaching, but because of the unique aspects of their practice.

Entertainment law is particularly fraught with conflicts of interest for a couple of reasons: 1) There is an interlocking web of relationships inherent in entertainment contracts involving agents, personal managers, producers, and distributors; and 2) entertainment lawyers often represent multiple parties with interests that are potentially adverse to one another. Where the lawyer dons an additional hat and takes on a managerial role or enters into other business relationships with his or her clients, conflicts can become even more acute.

California has adopted new Rules of Professional Conduct, effective May 27. The rules govern all attorneys practicing in the state as well as California attorneys practicing anywhere. These rules are of particular importance and interest to all entertainment lawyers and their clients.

Rule 3-300 prohibits an attorney from entering into a business transaction with a client or acquiring a financial interest adverse to a client unless the terms of the transaction are fair and fully disclosed in a written form understandable to the client, the client is advised in writing of the opportunity to seek independent legal advice, and the client consents in writing.

California's new limitations on business relationships with clients are more stringent than those in effect in New York, which do not require written disclosures or written consents, or that the client be advised to obtain independent counsel. Because of the lawyer's professional responsibility and superior knowledge, the burden will always be on him to justify the fairness of all terms of his business with a client.

New York's rules do require that a lawyer refrain from giving legal advice to a nonclient not represented by alternative counsel. In a leading case, the widow of popular songwriter and singer Jim Croce sued in New York federal court, claiming unconscionability and breach of fiduciary duty against Croce's publishers and managers and the attorney on the contracts. At the initial meeting, the attorney was introduced to the Croces as "the lawyer" and reviewed the contract terms. The Croces were aware that the attorney had a business relationship with the publishers and managers on the transaction.

Although the court upheld the Croce contracts, it found the attorney liable for all of the legal fees incurred by the plaintiff in challenging those contracts. The court held that the attorney had breached a fi-

duciary duty to the Croces by failing to advise them to seek independent counsel. The lesson of the Croce case is that a lawyer who stands to profit from a business enterprise may find himself in a fiduciary relationship with a nonclient by failing to advise him to get independent counsel at the outset.

Entertainment lawyers some-

affected clients, including former clients.

The requirement of informed written consent also raises issues concerning a lawyer's duty to preserve a client's confidences. When multiple parties use the same attorney on a common matter, they will lose any expectation of secrecy among themselves and their attor-

coming into the lawyer's possession.

In a case involving actress Doris Day, the court found that her California attorney had bilked her for 16 years. The attorney used a retainer agreement—which was held to be enforceable—that gave the attorney 10% of everything Day and her late husband owned as well as earned. The attorney commingled his clients' funds with his own, never provided Day with an accounting, and involved Day and her husband in a series of sham transactions that financially benefited the lawyer but were disastrous for Day. The attorney was held liable for \$26 million, including \$1 million in punitive damages, and was disbarred.

Both New York and California maintain clients' security funds to compensate the victims of unscrupulous lawyers. For a client to recover such a loss in California, it must have been caused by the dishonest act of an attorney involving a client's money or property and the attorney must have been disciplined by the state bar or have voluntarily resigned from practice. The client may also sue the lawyer and his firm for damages.

New York's experience in managing its clients' security fund has demonstrated that attorney theft from trust accounts is a persistent problem. Since 1982, 832 lawyers were found to have wrongly taken clients' funds. Some \$2.6 million was paid to clients by the New York fund alone last year.

Recent events in Washington, D.C., including the Iran-Contra scandal, the John Tower nomination, and the allegations involving Jim Wright, continue to raise questions about the ethical underpinnings of our society. Attorneys must become models of ethical behavior if the rule of law is to be respected.

Attorney misconduct, particularly in the misuse of clients' funds, contributes to the already tarnished public perception of lawyers. Corrective measures such as clients' security funds and the tightening of ethical codes for lawyers serve both clients and the entire legal profession. One hopes that the term "unscrupulous lawyer" in time will become an oxymoron itself.



'California's new code for lawyers is more stringent than New York's'

Leonard M. Marks is a New York attorney and a senior partner at Gold, Farrell & Marks. Robert P. Mulvey of the same firm helped prepare this article.

times represent more than one party on a transaction. Typical examples would include the representation of all members of a band or singing group, or the representation of both a manager and an artist. Indeed, some law firms so frequently represent multiple parties that they now try to use a "hold harmless" letter in which all the parties to the transaction acknowledge that the firm is representing all of them and that they will not seek legal recourse against the firm in the event of a dispute.

Rule 3-310 (B) of California's Rules of Professional Conduct will now prohibit the concurrent representation of multiple clients whose interests may conflict unless the clients give their informed written consent and there has been full disclosure of any actual or reasonably foreseeable adverse effects of multiple representation. Moreover, an advance agreement with a client to limit a lawyer's malpractice exposure is void and against public policy.

The potential for a conflict may also arise from the representation of a former client whose interests may be adverse to those of a current client. Rule 3-310 (A) requires the informed written consent of all

ney. They will not be able to assert an attorney-client privilege in subsequent litigation among themselves. Attorneys must now disclose this potential loss of the attorney-client privilege as well as other consequences of multiple representation to ensure that clients understand what they are giving up if they agree to joint representation.

Traditionally, a lawyer has been required to withdraw as counsel if it becomes apparent that he will be called as a witness on the subject matter of his representation. California's new code has eased this rule and requires withdrawal of counsel only in jury trials. Moreover, even in a jury trial, the lawyer may continue to be both advocate and witness if the client gives his informed written consent.

New York's rule is tougher and better, disqualifying a lawyer who is a witness from acting as an advocate, regardless of whether it is in a jury trial. In my view, a lawyer loses credibility if he acts as both an advocate and a witness for his client's cause.

Rule 4-100 requires the preservation of clients' funds in separate trust accounts and the maintenance of detailed records for five years of all funds and property of a client



ART, NOT POLITICS

Carlos Agudelo's Latin Notas column in Billboard's May 27th issue was his best so far. I'm so glad he wrote about the Miami fiasco with Andy Montañez.

If I were to do the same thing that Miami's Kiwanis club did to Montañez, I would not play any music from Miami Sound Machine on my station, since they have performed in Chile, which is ruled by another dictator.

I do not like dictators from the left or from the right.

If the uninformed Cubans in Miami get away with their censorship, it will be horrible for the music industry, but it will be even worse if we ignore our U.S. Constitution.

Frank Preciado
Program Director, KAWC-AM
Yuma, Ariz.

INSULTED & OUTRAGED

I found the Bon Jovi ad in your May 20 issue and the UTFO ad in the May 27 issue insulting and offensive.

It makes me angry as hell to see these everyday assaults against women in the media—and in a trade publication like Billboard.

What a sickening waste of creative energy. No, excuse me—it's

really a total lack of creative energy.

And you know what? People are just too scared and numb to speak up. I was told to write this as a personal letter rather than on my company letterhead. "Why stir anything up?"

Try and use some sensitivity in your editorial policies.

Jeb Stuart-Bullock
Ossining, N.Y.

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.

Jocks Tune In To TV Options DJs Channel Energies Into Dual Careers

BY CRAIG ROSEN

The third story in a three-part look at the link between radio and TV.

LOS ANGELES It is possible for an air personality to use radio as a pipeline into television and find success in both mediums, but a talent that can pull off the dual career successfully is a rarity.

"TV and radio are two entirely different things," says "American Top 40" host Shadoe Stevens, who after a decade in radio broke into TV as the zany pitchman for the Federated electronics chain. "I did 1,200 commercials in every style I could think of. They couldn't ignore me. They had to start thinking of me more in the visual medium."

Stevens' television presence eventually returned him to radio as host of "AT40" and made him the on-camera announcer of "Hollywood Squares." He is currently working on a movie for CBS, tentatively titled "The Loose Cannon," which could blossom into a series.

Stevens isn't the only air personality enjoying a dual career. KPWR (Power 106) Los Angeles a.m. driver Jay Thomas is a semi-regular on NBC's "Cheers." WLUP Chicago morning man Jonathan Brandmeier recently signed an exclusive talent-development contract with NBC-TV, which will allow him to star in specials, make prime-time guest appearances, and host a late-night series. Radio veterans Casey Kasem and KFI Los Angeles' Gary Owens have enjoyed success on radio and TV for

more than two decades.

Air personalities have taken different roads to TV. While Brandmeier got a deal that allowed him to stay in Chicago, Owens, Kasem, and even

'Part of the deal we constructed at KIIS was to have some TV days'

Thomas had to move across the country. In 1963, Owens says, he left St. Louis for Los Angeles simply because "there wasn't a lot of work in films, TV, and cartoons." To date, he has made more than 1,000 TV appearances on series including "McHale's Navy," "The Munsters," "The Green Hornet," and a lengthy run as a regular on "Laugh-In." Despite his success, Owens hasn't considered leaving radio. There, he says, "you know you have a contract. In television, you are only good for 13 weeks or when the show is picked up."

Acting has always been a dream of Kasem's. The voice most widely associated with countdowns brought his hit list to television a decade ago with "America's Top 10." He was also the voice of Shaggy on "Scooby Doo," the longest-running animated series in history, and has appeared as a character actor on camera in such series as "Charlie's Angels," "Quincy," and "Fantasy Island." Yet he acknowledges that acting "is a full-time job. What you do most is what you do

best." These days, Kasem has all but given up on acting, concentrating instead on his radio program and activism in such causes as nuclear disarmament and better Arab-Jewish relations.

Power 106's Thomas, who recently received a star on the Hollywood Walk of Fame, is arguably the most successful air personality currently enjoying a dual career. A semiregular on "Cheers" as hockey player Eddie LeBec, Thomas has also appeared on episodes of "The Golden Girls," "Family Ties," "Almost Grown," and "A Year In The Life." In 1979, he left WXLO New York to become a regular on ABC's "Mork And Mindy."

"My first priority is my radio show," (Continued on page 14)

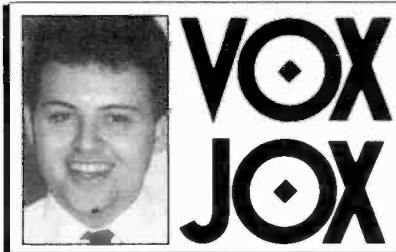


Golden Greats. For a hot second before its June 10-11 reunion of New York radio legends, oldies WCBS-FM New York managed to assemble them all in one place for a photo. Seen here, standing from left, are WCBS-FM VP/GM Rod Calarco, Ed Baer, Harry Harrison, Joe O'Brien, Charlie Greer, Chuck Leonard, Jack Spector, Hal Jackson, Alan Fredericks, and WCBS-FM PD Joe McCoy. Seated, from left, are Dean Anthony, Jack Lacy, Cousin Brucie Morrow, Herb Oscar Anderson, Dan Ingram, and Ron Lundy.

Simulcast Era Dawns In Atlanta, Albany; WHBQ Says Elvis Hasn't Left The Building

IN ATLANTA, WYAY (Y106) has finally made official its intention to simulcast its country format on its newly acquired sister station WEKS—licensed to the other end of the now-sprawling metro. WEKS will switch from urban to WYAI (Y104) sometime around the beginning of July and the joined stations will go by both digital nicknames. By themselves, both stations have had signal problems, especially in the glass canyons of downtown Atlanta. Now, GM Bob Green says the stations' combined signals will reach from Anderson, S.C., to Montgomery, Ala.

WYAY won't be the first FM simulcast in a top 60 market, however; that honor will go to Bruce Lyons, new owner of both AC WACS Cobleskill, N.Y., and oldies WNYJ Rotterdam, N.Y. On Wednesday (21), they'll become WSHQ/WSHZ Albany, N.Y., running bright AC as Show 98.3 & 103.5 FM. WNYJ PD Chuck Taylor will be PD; Tom Holt from WFEA/WZID Manchester, N.H., joins as VP/operations and programming and will also work mornings with Mike Elston, previously of WBBM-FM (B96) Chicago.



by Sean Ross

AS A TOP 40 STATION in the early '80s, WHBQ Memphis used the slogan "Where it all began" as part of its legal ID. As an oldies outlet, however, new GM Roy Mack says he felt the station was making too much of its legacy as the station that broke Elvis Presley. "Even our request line was 458-ELVS," he says.

So Mack says he decided to do what a lot of stations do with their current product: back off on Elvis music and see if anybody missed it. What happened, however, was that night jock Ron Jordan and longtime Elvis pal George Klein began complaining about the new policy on the air, prompting a flood of listener response. Competing oldies station WRVR-AM began giving away Elvis CDs. Eventually, WHBQ was forced to hold a press conference to redeclare its allegiance to Elvis—something that Mack says was not his intention all along.

Mack recently replaced Wayne Smith as WHBQ's GM; he was previously in the local music business and still owns a local ad agency. He was also PD of WMPS (now WRVR) in the mid-'70s. Jordan has recently been promoted to PD and will move to mornings.

FOR THE LAST FEW MONTHS, the New York Arbitron standings have depended on whether you add easy WPAT's AM and FM together. Now there's a similar situation in Los Angeles. In the second spring trend for New York, the WPAT twins are down 6.2-5.6 12-plus-overall while top 40 WHTZ (Z100) is back up 5.1-5.5. Z100

has gotten some other good news recently. Its revamped Morning Zoo with Ross & Wilson has posted its first good showing, rising 5.9-6.4. And in the spring Birch, Z100 opens its lead, going 5.8-6.7.

Other noteworthy New York numbers: oldies WCBS-FM, 5.0-4.9; AC WLTW, 4.9-4.9; and urban WRKS, up 3.8-4.3 in one month while rival WBLS—now sounding considerably more gold-oriented under new PD Ray Boyd—goes 3.6-3.0. Album WNEW-FM goes 3.8-4.3 against classic rock WXRK's 3.2-3.4; in the Birch, WNEW-FM is up 4.2-5.3.

In Los Angeles, crossover KPWR (Power 106) rebounds 5.9-6.4 to recapture first place. AC KOST is in second with a 6.1, unless you add the AM and FM for KIIS, in which case that station is at a 6.2. KIIS-FM has a 5.7. While the growth of the city's softer outlets seems to be leveling—AC KBIG goes 4.5-4.7; easy KJOI went 4.0-4.1—rock 40 KQLZ (Pirate Radio) showed its first significant movement in this survey, rising 2.7-3.4 while album KLOS was down 4.3-3.9.

In Chicago, the most-watched Arbitron figure probably belongs to a station in the two-share range. Adult alternative WNUA—the subject of ongoing format-change rumors—was up 1.6-2.1. Otherwise, that market's top five was relatively stable: N/T WGN (8.8-9.0); urban WGGI-FM (6.6-6.8); album WLUP-FM (5.4-5.1); urban/AC WVAZ (5.3-5.1); and N/T WBBM (4.9-5.0).

PROGRAMMING: Following Susquehanna's takeover of full-service AC KNBR San Francisco, Bob Agnew has been named PD, replacing Rick Sadle, who leaves to become senior VP of consultancy Radio Success Services. Agnew was previously PD/ND for Financial Broadcasting Network; his replacement there is production director Scott Carpenter. In addition, KFOG VP/GM Tony Salvatore adds those duties for KNBR as GSM Patrick Cline becomes KFOG's station manager.

Becoming the third consultant to return to day-to-day programming in the last several months, Andy Bloom is back as PD of classic rock WYSP Philadelphia after a brief stint with Fred Jacobs' Media Strategies company. Bloom replaces John Roberts who, after two album rock jobs, now wants to return to top 40 or AC and can be reached at 215-667-7190.

Jim McClain, previously PD of oldies KODS Reno, Nev., is now programming oldies KKSJ-FM Portland, Ore. In addition, John Williams, previously with cross-town KGW, has joined for mornings. The pair replace Danny Davis, who may stay with Heritage Media (Continued on page 14)

Canada's Spring BBM Book Brings A Few Surprises

This story was compiled by Kirk LaPointe in Ottawa and Sean Ross in New York.

OTTAWA With full-service AC monoliths remaining in control of Canada's three largest markets—Toronto, Montreal, and Vancouver, British Columbia—the races in those cities were, as usual, races for second place and for improved showings below. Surprises in the spring Bureau of Broadcast Measurement ratings include an FM AC upset in Toronto, an album rock comeback in Vancouver, and some improved showings for the country's battered top 40 format.

In Toronto, where several stations changed program directors during the spring, or went through the book without them, full-service AC CFRB expanded its double-digit market lead in share-points. While CHUM-FM remained the only Canadian station with more than 1 million hours tuned in the ratings week with 1,112,590, its AC rival CHFI was ahead in share for only the second time, and by a wider lead than before.

Adult standards CJCL, one of the stations with a new PD, and also the subject of one of the market's longest-standing format-change rumors, rebounded 5.2-7.6 on the strength of

Toronto Blue Jays baseball. Modern rock CFNY—which also got a new PD in March—also turned around, going 4.6-5.3.

Perhaps one of the happiest stations in Toronto, however, is top 40 CFTR, which, in recent months, had expanded its traditionally tight music policy and had begun leaning toward "rock 40." CFTR was up 5.8-6.4 this time while traditional album powerhouse CILQ (Q107) was down 6.7-5.5. The punch line may have come days after the numbers came back, however, when reports surfaced that CFTR had stolen Q107's Morning Zoo team Gene Valaitis & Jesse Dylan for afternoons (see Vox Jox, this page).

There was a similar "rock 40" vs. album rocker story in Ottawa, where Standard's CJSB (54 Rock), a long-time market nonentity, surged ahead 1.4-4.4 while the usually steady CHEZ was down 9.9-6.6. Elsewhere in the market, mainstream top 40 CFGO (Energy 1200) recaptured the lead (9.2-11.1) while French top 40 FM CKTF was up 5.8-6.9.

And as warmer weather approached, news for other top 40s was generally good. In Montreal, French-language FMs CKMF and CKOI were up, despite the debut of new English-language AM CHTX (980 Hits), (Continued on page 12)

MICHAEL MANIA



ONCE AGAIN!

Hits From Billboard 10 and 20 Years Ago This Week

POP SINGLES—10 Years Ago

1. **Hot Stuff**, Donna Summer, CASABLANCA
2. **We Are Family**, Sister Sledge, ATLANTIC
3. **Ring My Bell**, Anita Ward, JUANA
4. **Just When I Needed You Most**, Randy VanWarmer, BEARSVILLE
5. **Bad Girls**, Donna Summer, CASABLANCA
6. **The Logical Song**, Supertramp, A&M
7. **Chuck E's In Love**, Rickie Lee Jones, WARNER BROS
8. **She Believes In Me**, Kenny Rogers, UNITED ARTISTS
9. **Boogie Wonderland**, Earth, Wind & Fire With The Emotions, ARC
10. **You Take My Breath Away**, Rex Smith, COLUMBIA

TOP SINGLES—20 Years Ago

1. **Get Back**, Beatles, APPLE
2. **Love Theme From Romeo & Juliet**, Henry Mancini & His Orchestra, RCA
3. **Bad Moon Rising**, Creedence Clearwater Revival, FANTASY
4. **In The Ghetto**, Elvis Presley, RCA
5. **Too Busy Thinking About My Baby**, Marvin Gaye, TAMLA
6. **One**, Three Dog Night, DUNHILL
7. **Love (Can Make You Happy)**, Mercy, SUNDI
8. **Grazin' In The Grass**, Friends Of Distinction, RCA
9. **Good Morning Starshine**, Oliver, JUBILEE
10. **Spinning Wheel**, Blood, Sweat & Tears, COLUMBIA

TOP ALBUMS—10 Years Ago

1. **Breakfast In America**, Supertramp, A&M
2. **Bad Girls**, Donna Summer, CASABLANCA
3. **We Are Family**, Sister Sledge, COTILLION
4. **Rickie Lee Jones**, Rickie Lee Jones, WARNER BROS
5. **Cheap Trick At Budokan**, Cheap Trick, EPIC
6. **Desolation Angels**, Bad Company, SWAN SONG
7. **Van Halen II**, Van Halen, WARNER BROS
8. **I Am**, Earth, Wind & Fire With The Emotions, ARC
9. **Spirits Having Flown**, Bee Gees, RSO
10. **Flag**, James Taylor, COLUMBIA

TOP ALBUMS—20 Years Ago

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

COUNTRY SINGLES—10 Years Ago

1. **Nobody Likes Sad Songs**, Ronnie Millsap, RCA
2. **Amanda**, Waylon Jennings, RCA
3. **She Believes In Me**, Kenny Rogers, UNITED ARTISTS
4. **You Feel Good All Over**, T.G. Sheppard, WARNER/CURB
5. **When I Dream**, Crystal Gayle, UNITED ARTISTS
6. **If Love Had A Face**, Razy Bailey, RCA
7. **Two Steps Forward and Three Steps Back**, Susie Allanson, ELECTRA/CURB
8. **I Can't Feel You Anymore**, Loretta Lynn, MCA
9. **Shadows In The Moonlight**, Anne Murray, CAPITOL
10. **Red Bandana/I Must Have Done Something Bad**, Merle Haggard, MCA

SOUL SINGLES—10 Years Ago

1. **Ring My Bell**, Anita Ward, JUANA
2. **Boogie Wonderland**, Earth, Wind & Fire With The Emotions, ARC
3. **Hot Stuff**, Donna Summer, CASABLANCA
4. **Ain't No Stoppin' Us Now**, McFadden & Whitehead, P.I.R.
5. **We Are Family**, Sister Sledge, COTILLION
6. **I Wanna Be With You**, Isley Brothers, T-NECK
7. **Shake**, The Gap Band, MERCURY
8. **Chase Me**, Con Funk Shun, MERCURY
9. **Do You Wanna Go Party**, KC & The Sunshine Band, TK
10. **Bustin' Out**, Rick James, GORDY

TALK SHOW HOSTS MEET IN BOSTON, LAUNCH ORGANIZATION

(Continued from page 4)

be to "try and upgrade the image of radio talk show hosts so that we're not referred to as 'jabbermeisters' or 'disk jockeys.' We want to respond to attacks on us from the print and other major elite media so that we don't come off as being a group of people who do 'shock radio.'"

But the bulk of NARTH's current agenda now pertains to housekeeping. There will be a newsletter where hosts can exchange ideas—probably called Vox Popular. There will be convention planning for next year; Williams says four cities have offered already. There may be a 900 number for mass communication between hosts, as well as a national talk host-to-talk host simulcast at next year's convention, similar to the all-day broadcast on WRKO that kicked off the confab.

What sort of participation Williams will have isn't known. ABC/Capitol Cities radio president Jim Arcara won't discuss why he allegedly kept his hosts home this year—there was one network representative at the convention—or whether he'll allow them to join NARTH. (At the conference, hosts repeatedly accused ABC of staying away to protect its chances of being granted permanent cross-ownership waivers that will allow it to keep both radio and TV properties in New York, Chicago, and Los Angeles.)

Williams says he'll make an effort over the next two months to contact the hosts who weren't there and that he hopes to double his turnout by next year. He also says the organization will be open to hosts who don't specialize in political advocacy.

'NO CONSPIRACY'

Throughout the confab, organizers

repeatedly stressed that because of the wide political diversity among talk hosts, there could be no conspiring on issues. "We have no fiat. There's no orientation or central purpose here," said KING Seattle's Mike Siegal. "You can't bring all the people in this room together in one central purpose. That's the beauty of talk radio."

And in another recurring theme, WRKO host Gene Burns compared the notion that talk hosts single-handedly defeated the pay raise to claims that the media had single-handedly impeached Richard Nixon or lost the Vietnam War. "What we did was focus the already existing [public] irritation about the pay raise." If critics of talk radio don't like the format's political activism, "their complaint is with Thomas Jefferson and our way of life, not with us," he said.

Yet despite the frequent disavowals of an agenda, the day's dis-

cussion often returned to political topics—especially the ongoing savings and loan crisis—which various hosts felt their brethren should embrace. And when asked at a midday press conference whether any of the assembled hosts weren't in favor of political advocacy, no hands went up.

And Clive Thomas of WWNZ Orlando, Fla., pointed out that at the National Religious Broadcasters' convention, "Their hosts don't talk about how to say the rosary. They do get together on an agenda." Citing the pressure groups that had attacked "The Last Temptation Of Christ," "Married With Children," the "Roe Vs. Wade" TV movie, and Madonna's "Like A Prayer" video, Thomas said, "We need to pressure some commercial interests like NRB does."

WHERE WAS MORTON?

There were also plenty of guest



Public Rendezvous. Urban WMGL Charleston, S.C., was backstage with Karyn White during a recent show at the Carolina Coliseum. Pictured, from left, are WB's Trupiedo Crump, White, WMGL PD Earl Boston, and WB's Toni Payne.

speakers at the meeting to pitch their concerns. Columnist Jack Anderson urged hosts to come out in favor of "zero tolerance" policies on drug use. WOR New York's Dr. Bob Atkins wanted them to turn their attention to the Food and Drug Administration's battle with the alternative medicine community.

(Anderson was the only one of the meet's three scheduled headliners to show. Ralph Nader was kept away by weather. Morton Downey Jr. was apparently at the hotel but had disappeared. "He's in the bathroom," quipped one audience member. "He had difficulty putting the swastika on backwards," added Williams.)

Other topics at the meetings included:

•**Sexy vs. nonsexy topics:** "The congressional pay raise was one of those rare issues where the left and right came together," noted WOR New York's Gil Gross. He was responding to audience comments that in attacking the congressional pay raise, talk hosts had ignored less glamorous issues such as the S&L crisis or the role of political action committees.

Tied in with that was the notion, expressed by Carole Hemingway from suburban L.A.'s KGIL, that hosts were baiting Congress but were too cautious with the executive branch. When Hemingway accused President Bush of "waffling" on the current China crisis, XETRA San Diego's Mark Williams responded, "People who drive to work in San Diego don't care about China." Similarly, KFI L.A.'s Tom Leykis called the S&L crisis a perfect example of an important issue "that doesn't hit people in the gut." Later that day, WMCA New York's Barry Farber told the assembled hosts that he hoped their "great force" wouldn't be expended on "cowardly issues."

WHERE WERE WOMEN?

•**Female hosts, or the lack thereof—the topic of several of the meetings' most heated exchanges.** When author Murray Levin asked why there were only eight female hosts present, WRKO's Williams said he didn't think there was deliberate discrimination, but that there was a shortage of "competent, reliable women," a claim that drew groans from the audience. When Williams tried to explain himself by saying that there weren't many great hosts of either sex, and that it was hard to find people who were "challenging, entertaining, and fun," Hemingway shot back, "I guess women aren't like that." And WHAM Rochester, N.Y.'s Karen Grace said she had received pressure from her "good ol' boy" managers to tone down her pro-choice views.

•**"Soft talk":** While political advocacy represents a minority of the programming on news/talk stations, especially given the recent proliferation of financial-oriented outlets, hosts here unsparingly bashed their "happy talk" compadres. XETRA's Williams complained about being bumped from his morning drive slot by Steve Garvey, whom he called "a baseball player with a high sperm count" as well as the proliferation of deposed politicians-turned-talk hosts (Williams' rival on crosstown KSDO had been former mayor Roger Hedgecock).

SPRING '89 BBM RATINGS

Call	Format	Su '88	Fa '88	W '89	Sp '89	Call	Format	Su '88	Fa '88	W '89	Sp '89	Call	Format	Su '88	Fa '88	W '89	Sp '89																																																																																										
TORONTO																																																																																																											
CFRB	AC	12.2	12.7	12.6	13.2	CBL	CBC	5.6	5.4	5.8	4.3	CKAC	Fr/adult std	10.9	11.4	13.2	10.8																																																																																										
CHFI	AC	7.9	9.1	8.2	9.4	CKFM	AC	4.1	4.6	4.6	4.2	CFGL	French/AC	9.5	9.1	10.0	9.0																																																																																										
CHUM-FM	AC	8.2	9.6	8.5	8.7	CKEY	oldies	3.7	3.0	3.9	4.0	CKMF	French/top 40	7.1	7.0	7.1	8.3																																																																																										
CJCL	adult std	7.7	6.7	5.2	7.6	CHUM	AC	3.2	3.9	3.6	3.7	CJMS	French/AC	5.8	7.9	6.7	8.0																																																																																										
CFTR	top 40	6.6	6.5	5.8	6.4	CFGM	country	3.3	2.3	4.4	3.2	CITE	French/AC	7.0	7.1	5.6	7.9																																																																																										
CILQ	album	7.4	7.8	6.7	5.5	CBL-FM	CBC	2.2	3.3	3.8	2.9	CHOM	album	9.8	9.5	9.0	7.5																																																																																										
CFNY	modern	5.4	5.2	4.6	5.3	CKO	n/t	1.6	1.8	1.6	2.0	CJAD	AC	7.8	7.7	6.7	7.0																																																																																										
CJEZ	easy	3.5	3.8	4.9	4.5	CJRT	classical	1.3	.7	1.0	1.1	CKOI	French/top 40	5.8	4.6	5.7	6.0																																																																																										
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CANADA'S SPRING BBM BOOK

(Continued from page 10)

which went 1.0-2.0 in its first book. (In the English-language-only ratings, CHTX debuted with a 6.6 share.) In Vancouver, CKLG (LG73) rebounded 4.6-5.3. CHED Edmonton, Alberta, was up 11.5-11.9, although album CIRK (K97) shot into No. 1 ahead of it, 10.7-13.0. CKOC Hamilton, Ontario, was up 7.8-8.5.

In Vancouver, album CFOX zoomed into second 7.5-9.8 while its rivals, album-leaning CFMI and new classic rocker CHRX, were both down. CFOX PD Jim Johnson credits the station's success to a rise in a.m. drive where new morning team Larry Hennessey & Willy Percy are starting to kick in after a year. Country CKWX (WX1130) was up strongly; oldies CISL had its best book in re-

cent memory.

In other highlights, French-language outlets captured the top five slots in Montreal, where the English leader, album CHOM, fell from its usual place in the nine-share range to a 7.5. Full-service CJOB Winnipeg, Manitoba, maintained its hold on that market, rising 18.4-21.6. Country CHAM Hamilton was off 13.4-11.9 but remained four-tenths of a share ahead of full-service AC CHML.

As for Calgary, Alberta's numbers, don't look for them for at least another two weeks. Widespread industry rumors say that BBM forgot to mail the third round of diaries; BBM will say only that the survey has been "delayed at source."

Call	Format	Su '88	Fa '88	W '89	Sp '89
VANCOUVER, B.C.					
CKNW	AC	12.5	18.2	18.5	16.4
CFOX	album	8.4	8.4	7.5	9.8
CKWX	country	7.5	8.3	6.1	7.4
CBU	CBC	6.3	7.0	7.4	7.2
CFUN	AC	5.8	6.2	6.1	5.5
CFMI	album	6.4	5.8	6.1	5.4
CKLG	top 40	5.8	5.5	4.6	5.3
CKKS	AC	5.7	5.0	4.5	5.1
CISL	oldies	4.3	3.0	4.0	5.0
CHQM-FM	easy	5.7	6.7	6.1	4.7
CHQM	adult std	5.9	4.2	4.2	3.7
CKO	n/t	2.7	2.2	2.7	3.6
CHRX	cls rock	5.1	4.4	5.1	3.4
CBU-FM	CBC	4.0	2.1	2.9	3.0
CJJR	country	3.3	2.7	3.2	2.6
CKXY	top 40	2.7	2.2	2.7	2.3

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- | | |
|--|---|
| 6/24 PICADILLY'S—INDIANAPOLIS, IN | 7/23 CIRCLE STAR THEATRE—SAN CARLOS, CA |
| 6/26 MELODY TENT—PITTSBURGH, PA | 7/25 PALACE THEATRE—COLUMBUS, OH |
| 6/30 SIX FLAGS—EUREKA, MO | 7/26 VALLEY FORGE MUSIC FAIR—DEVON, PA |
| 7/1 MEMORIAL PARK—APPLETON, WI | 8/3 CHASTAIN PARK—ATLANTA, GA |
| 7/6 SALEM CIVIC CENTER—SALEM, VA | 8/4 HOLIDAY STAR THEATRE—MERRILLVILLE, IN |
| 7/7 MELODY FAIR THEATRE—N. TONAWANDA, NY | 8/8 SANDSTONE—BONNER SPRINGS, KS |
| 7/8 LAST CHANCE—POUGHKEEPSIE, NY | 8/10 PARK CENTRAL AMPHITHEATRE—DALLAS, TX |
| 7/9 CLUB CASINO—HAMPTON, NH | 8/12 BOX BUTTE COUNTRY FAIR—BENNINGFORD, NB |
| 7/11 S. SHORE MUSIC CIRCUS—COHASSET, MA | 8/13 INTERSTATE FAIR—COFFEYVILLE, KS |
| 7/12 WARWICK MUSIC THEATRE—WARWICK, RI | 8/18 LANE COUNTY FAIR—EUGENE, OR |
| 7/14 GREAT ADVENTURE—JACKSON, NJ | 8/19 GREAT ADVENTURE—SANTA CLARA, CA |
| 7/15 OAKDALE MUSIC THEATRE—WALLINGFORD, CT | 8/20 MID-STATE FAIR—PASO ROBLES, CA |
| 7/22 CALIFORNIA THEATRE—SAN DIEGO, CA | |



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Chairman Patrick, 2 Commissioners Due To Exit Will FCC Be Hampered By Staff Changes?

BY BILL HOLLAND

WASHINGTON The possibility of a lame duck or even a nonfunctioning FCC looms larger as the outgoing chairman and several commissioners, one whose term will end this month, wait for the administration to announce, and the Congress to confirm, their replacements.

At press time, the White House still had not announced the nomination of the new FCC chairman and two commissioners, and a letter to outgoing chairman Dennis Patrick from the powerful chairman of the House Commerce Committee, Rep. John Dingell, D-Mich., hints that even when the administration announces its choice, it may take until the end of summer—or the end of the year—before a new chairman can actually take over the reins.

In Dingell's June 12 letter, which is addressed to Patrick and deals with deregulation of the cable industry, Dingell writes: "Unfortunately, at this time, it is impossible to predict whether a new chairman will be seated by the end of summer or even by the end of the year." He then asks Patrick, despite his announced resignation, to begin work on a congressional cable industry update report.

The commerce committee chairman also oversees broadcasting. With such pending legislation as the radio-only reform bill and unsolved problems such as indecency, fairness doctrine codification, the possibility

of lotteries for broadcast licenses, and potential alcohol-ad bans still on the burner, Patrick might have a busier FCC summer than he expected, even if the nominations are announced.

There is also the real possibility

WASHINGTON ROUNDUP

that commissioner Patricia Diaz Dennis, whose term officially ends June 30, could leave before a replacement is confirmed. She has already disqualified herself from voting on common carrier issues that could affect prospective employers, and although she has not yet done the same with any broadcasting issue, it could occur.

Further, if she leaves before a replacement is confirmed, it would make a commission quorum an impossibility, and raises the potential nightmare of an FCC that cannot act beyond staff recommendations.

NAB: NO STATION LOTTERIES

The National Assn. of Broadcasters has finally told the FCC it opposes any proposed lottery system to select new applicants for new radio and TV licenses. Instead, its June 9 filing urged the commission to continue reforms of the current comparative licensing process. The NAB says lotteries would make selections "a

roll of the dice," and would thus overlook preferences for local residents, women, and daytime broadcasters.

MORE FCC EEO FINES

The FCC has conditionally renewed the license of Beasley's WLIT/WYAV Myrtle Beach, S.C., after in-house investigations turned up repeated EEO violations. The commission also fined the company \$3,000 and made renewal contingent on periodic reporting of improvements.

AD TAX HITS CANADA?

Meanwhile in Ottawa, Canada's radio and broadcast industries are concerned about a proposed 9% federal tax, to be effective in 1991, that would be applied to goods and services, including each stage of the advertising process. A current \$100,000 radio buy would cost \$109,000 with the new tax. Broadcasters are concerned that ad budgets will not expand to take the tax into account, thus resulting in less advertising by firms. TV networks are already fretting about the impact of the tax, saying they doubt their revenues will match more than one-third of the increase. Radio stations are privately fearing problems, and the Canadian Assn. of Broadcasters is examining the impact the tax will have.

Assistance in preparing this column was provided by Kirk LaPointe.



Close My Ranks Forever. Lita Ford recently dropped by KXXR Kansas City, Mo., one of the stations responsible for breaking "Close My Eyes Forever." Ford, second from right, is seen here with KXXR MD Gary Franklin, PD Brian Burns, and RCA's Denise Lutz and Randy Ostin.

VOX JOX

(Continued from page 10)

in some capacity . . . Seven months after leaving the KJJO Minneapolis OM post, **Scott Klohn** is back with its AM, Satellite Music Network Z-Rock affiliate **KZOW**, as OM. Klohn had opened a local CD store that he'll continue to operate. He'll also do occasional weekend shifts on KJJO.

After nearly five years at top 40 **WKSE** Buffalo, N.Y., **Paul "Boom Boom" Cannon** jumps to similarly formatted **WPRO-FM** Providence, R.I., following the departure of **Mike Osborne** (Billboard, June 10). Look for PRO's traditionally long list to tighten somewhat toward WKSE's more conservative approach.

In its third PD change this year, **Jay DuBard** is in at urban **WQQK** Nashville from similarly formatted **WIZF** Cincinnati, replacing two-months PD **Rick Lee**, who stays on for middays. In addition, **WQQK**—which had veered toward black AC long before it became an identifiable national format—has become noticeably more up-tempo. Across town, at AC **WLAC-FM**, creative services director **Jim Hicks** is now sharing PD duties with **Dave Mason**.

After several months, PD **Jim Prewett** is gone at crossover **KHQT** (Hot 97.7) San Jose, Calif. At co-owned album **KCAL** San Bernardino, Calif., former **KNX-FM** Los Angeles MD **Rick Shaw** is the new PD . . . A few months ago, Charlotte, N.C., had no true oldies station. Now it has two. Adult standards **WAES** is back in the format with SMN's Kool Gold service. No people changes are involved.

Bob Stephenson, PD of religious **KFIA** Sacramento, Calif., is now OM for that station and new sister **FM KLIQ** (Q102), which is running a mixture of Christian AC and jazz. **Steve Gasser** goes from MD to PD of the AM. Across town, **KHTN** has gone from Transtar AC to the Transtar's CNN Headline News format under new GM **Lee Schlessinger**, making it a rare all-news FM.

KSLA New Orleans switches to FBN business N/T from the Business Radio Network programming that moved crosstown to **WTIX**

last week. FBN also adds **WFOM** Atlanta, which switches from Christian AC. BRN, meanwhile, will go on **KEZX-AM** Seattle, currently simulcasting its FM adult alternative format. KEZX's new GM is **Kevin Lorance**, previously in sales at **WLAC-AM-FM** Nashville.

In the Unusual Use of Suburban AMs department: **WNVR** Vernon Hills, Ill., a Chicago-area BRN affiliate is now becoming Great America Radio during the day, targeted to the Great America theme park. **WGN** Chicago is consulting the AC programming, which will emphasize acts or shows playing at the park and which will also include park-related announcements and the like.

Kevin Carter is out as PD of urban-slanted top 40 **KMGX** (X104) Fresno, Calif., which will switch to "rock 40" under new calls **KRZR** and the consultancy of **Brian Burns**, PD at co-owned **KXXR** Kansas City, Mo. The PD/MD team will reportedly be **E. Curtis Johnson**, who most recently did middays at **KCPX** Salt Lake City, and **KXXR** night jock **George McFly**, who'll return to his real name of **Brian DeGaus**.

The owners of AC **WLWV** Ocean City, Md., have taken over crosstown **WQHQ**, bringing with them GM **Ron Gillenardo** and OM **Jay Dennis**. **WQHQ** will now be the only mainstream AC in the market. Its AM, **WSBY**, will take the **WLWV** calls and go oldies . . . **Tomm Rivers** is out as PD/MD of crossover **KKSS** Albuquerque, N.M.; no replacement has been named.

Pat McMahon leaves the MD slot at top 40 **WNCI** Columbus, Ohio, for the PD slot at **KEZB** (B94) El Paso, Texas, replacing **Gary Winter** . . . At top 40 **KYRK** Las Vegas, PD **Bob Cummings** is now interim GM, and MD **Anthony Miles** is interim PD following the departure of **Michael Brandt** for **GSM** at **KITS** San Francisco. The arrangement should become official around July 1 . . . **J.L. Fisk** is the new PD of country **WKJN** Baton Rouge, La., replacing **Glen Miller**; he was PD at top 40 **KCIZ**
(Continued on next page)

JOCKS CHANNEL ENERGIES INTO DUAL RADIO, TV CAREERS

(Continued from page 10)

but if I was only a disk jockey, I would only make enough to pay for one room," says Thomas. "If I'm offered a part, the first thing I say is, 'I can't be there until 11 a.m.' . . . I try to keep both careers separate.

"I'm sure there are some people that will say, 'Why do they want to bring stupid Jay Thomas the disk jockey in?' And there are others that have no interest in having some big-mouth DJ coming in their office and pretending that they're an actor." Yet Thomas says he doesn't run into

such stereotyping too often. "A lot of people know me only as an actor. Some casting directors listen to the news stations."

Thomas also tries to avoid talking about his television career on the radio. "If you are on the radio talking about the TV thing, that's a mistake. I just kind of blow it off when someone calls in [about it]. When I came to Power, I think [management] wondered what it would be like. I think everybody was waiting for me to be an asshole."

It is too soon to tell how Brandmeier's radio career will be affected by his upcoming TV work. He doesn't think the career move is that unusual. "I always wanted to entertain," he says. "It didn't matter if I could do it on radio or television." The Chicago morning star didn't get into radio with the intent of crossing to TV, but says his radio career has certainly been helpful. "The more people that hear you, the better your chances are getting in that door."

KIIS Los Angeles night jock **Hollywood Hamilton** was once a regular on the ABC soap "One Life To Live" while he was working late-nights on **WHTZ** (Z100) New York. One day, then-Z100 PD **Scott Shannon** gave him an ultimatum: "What do you want to be—a TV star or a radio star? You have 10 minutes to make up your mind." Hamilton left the soap, but he didn't forget about acting, and soon headed for Los Angeles. "Part of the deal we constructed at **KIIS** was to have a certain amount of TV and film days."

Last season, Hamilton hosted "Flip," a Saturday morning show for CBS. He also co-hosted the new "Gong Show." Currently, he is working on a pilot for a new series, as is **KIIS** veteran morning man **Rick Dees**. Dees, who is no stranger to TV, having hosted the syndicated "Solid Gold," says, "It's time for somebody else to break on through to television. I would love that opportunity. It is so much fun."

Another **KIIS** jock, weekender **Joe Cipriano**, has landed a part in the NBC pilot "Knight And Daye," which focuses on two air personalities from the '40s who are reunited at a San Diego station. Cipriano, who is also the voice of the Fox TV network, admits he got into radio "because I thought it was the direct pipeline to TV, but I found out it wasn't anymore. Unfortunately in Hollywood, when you tell them you are a disk jockey, they always have those preconceived notions."

Others are making their presence known on news-type programs, such as **WQCD** New York night host **Holly Levis**, who doubles as a reporter for sister station **WPIX-TV**. "It is amazing how much of what I learned in radio is helpful now," Levis says. "Everybody says the two mediums are so different, but I think they're similar in a lot of ways."

WLUP's **Brandmeier** differs. "I don't know much about television," he says. "All I know is that I watch it. I look at this [deal with NBC] as being a real learning experience."



Lion Eyes. WSM Nashville's Al Wyntor visits with Tosha, a 3-year-old male cougar whose owner, Jeff Hargis, dropped by for an on-air discussion of exotic animals owned by area residents.

VOX JOX

(Continued from preceding page)

Fayetteville, Ark.

PEOPLE: The names Jesse Dylan & Gene Valaitis may not mean a lot to Americans, but in Canada, their defection from mornings at album CILQ (Q107) Toronto to top 40 rival CFTR is one of the year's biggest stories, especially since they'll be bringing their high-profile act to afternoons. Dylan & Valaitis' move means that Brother Jake Edwards, now in mornings at CKIS Winnipeg, Manitoba, will return to Q107 where he previously did a.m. drive for a year.

KDHT Denver is on the air full-time now with an adult alternative format whose artists range from Tom Petty to the Indigo Girls. Staffers include Chuck Burrows from crosstown KRZN (mornings); Bari Mitchell from KKOZ-FM Albuquerque, N.M. (mornings); PD Ira Gordon (afternoons); Michael London of crosstown KHHI in nights; and Rick Lofgren, former PD of Denver's previous Z-Rock outlet KDZR (overnights).

MTV VJ Adam Curry has been doing weekends on WHYZ (Z100) New York for a few months; now he'll be a member of the Z100 Morning Zoo as well. Across town, longtime ND/morning show fixture Shelli Sonstein is gone from top 40 WPLJ . . . The 1989 Art Vuolo Radioguides are out in conjunction with Buick and National Car Rental. For a full set of dial

cards for all 24 markets, send \$3 to Box 219, Ypsilanti, Mich. 48197.

At crossover KZHT (Hot 94.9) Salt Lake City, overnights John Griffin adds APD/MD duties. In addition, Faith Martin joins for afternoons from local shortwave outlet KUSW, J.O. comes aboard for nights from KFBQ Cheyenne, Wyo., and production director Mike Parsons goes on-air for mid-days. Leaving are Roberta Michael (mid-days) and Jammin' Jay Michaels (nights) who can be reached at 503-679-6382.

Veteran rap host/recording artist Lady B is out at urban WUSL (Power 99) Philadelphia. Replacing her on weekends is Don "Mystic" Mack from crosstown WDAS-FM . . . Dave Stone, midday man at top 40 WBSB (B104) Baltimore goes to the new creative services director job at AC WLTT Washington, D.C., as Norm Miller.

Area alternative music veteran George Gimarc will do p.m. drive on modern KDGE Dallas . . . Hollywood Haze moves from nights at KCPW Kansas City, Mo., to that slot at top 40 WRQC (92Q) Cleveland. In addition, veteran area weathercaster/TV host Don Webster joins 92Q's morning show . . .

Bill Early is promoted to MD at country WGNA Albany, N.Y., and will move from nights to middays. He replaces Jack Madden.

Talk producer Russ Garrett will leave AC WICC Bridgeport, Conn., when it changes owners. Call 203-366-9384 . . . AC WKXW Trenton, N.J., MD Steve McKay is out and can be reached at 609-448-8394. Replacing him in afternoons at WKXW is area veteran Jay Sorenson . . . Kristie Wiemar goes from WGRE Greencastle, Ind., to mid-days at top 40 WFHN New Bedford, Mass., replacing Susan Lyons.

Doug Allen adds MD stripes to his night duties at AC WYLT Raleigh, N.C. . . . Dave Donovan joins the morning team at top 40 WKHI Ocean City, Md., from WAMS Wilmington, Del. Also, Bret Edwards from B104 joins as production director . . . Robin King goes from WYDD Pittsburgh (now WNRJ) to nights at top 40 WKSS Hartford, Conn.

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

newsline...

MIKE STEINHILPER has been named president/chief operating officer of Arrow Communications, replacing Marshall Magee (Billboard, June 17). Steinhilper was with Keymarket Group for 11 years and most recently was the GM at Arrow's WKRZ Wilkes Barre, Pa.

HENRY BROADCASTING has named Al Smith executive VP, replacing Greg Reed, now the president of RPM Broadcasting. Smith will maintain his GM duties at both KRSO/KDUO San Bernadino, Calif., and KMJ/KFYE Fresno, Calif.

DAVID GRECO will become GM of WNYM New York following that station's pending takeover by Radio Vision Christiana and call-letter change to WWRV. Greco is the executive director of RVC, which already produces the bulk of WNYM's programming. RVC's Eddie Cisternas will program WMRV. Its format will remain primarily Spanish-language religious. Current GM Arnold Brown will stay with present owner Salem Media, which will close on WMCA New York later this summer.

AT WFMT CHICAGO, Torey Malatia has been named director of the WFMT Radio Division and will maintain his duties as PD of WFMT's Beethoven Satellite Network; Alfred Antlitz has been upped from director of engineering to chief operating officer; and production director Lawrence Rock is named director of the Fine Arts Network syndication division.

BOB GOULD has been named VP/GM of Olympia's KXXR Kansas City, Mo., replacing Bill Hazen, now at KLUV/Dallas. Gould was previously VP/GM at WMET Chicago (now WNUA) and also worked with Media Monitors Inc.

HARRY WILLIAMS has been named VP/GM of KHAA New Orleans, pending that station's takeover by Beasley Broadcasting. Williams had been VP/GM of sister WBLX-AM-FM Mobile, Ala., where GSM David Clark is promoted to that position. In addition, Pat Norman has signed a five-year deal with Beasley to remain GM of KRTH-AM-FM Los Angeles when the company takes over those stations.

AT GROUP W RADIO: 10-year company veteran Charlie Furlong goes from director of communications to VP/communications and controller Wesley Spencer adds VP stripes.

NATIONAL RADIO AUDIENCE SIZE has remained stable over the last six months, according to the recently released spring '89 RADAR radio usage report. Among its findings: 96% of the U.S. population 12-plus—about 191 million people—listens to radio; FM penetration remains at 76%; out-of-home listening holds at 58%. RADAR's network ratings were not included in its current measurements and will be released in August.

FOR WEEK ENDING JUNE 24, 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	5	12	6	IF YOU DON'T KNOW ME BY NOW ELEKTRA 7-69297	◆ SIMPLY RED 1 week at No. One
2	1	1	12	EVERLASTING LOVE ELEKTRA 7-69308	◆ HOWARD JONES
3	7	10	9	CRY POLYDOR 871 110-7/POLYGRAM	◆ WATERFRONT
4	2	2	12	MISS YOU LIKE CRAZY EMI 50185	◆ NATALIE COLE
5	10	16	8	WHERE ARE YOU NOW? WTG 3L-68625	JIMMY HARNEN WITH SYNCH
6	3	3	11	THROUGH THE STORM ARISTA 1-9809	ARETHA FRANKLIN & ELTON JOHN
7	8	8	9	THE BEST YEARS OF OUR LIVES COLUMBIA 38-68741	NEIL DIAMOND
8	4	5	11	THINKING OF YOU CUTTING 872 502-7/POLYGRAM	◆ SA-FIRE
9	16	21	6	UNBORN HEART COLUMBIA 38-68754	DAN HILL
10	12	13	8	KEEP EACH OTHER WARM ARISTA 1-9838	BARRY MANILOW
11	6	4	19	SECOND CHANCE A&M 1273	◆ THIRTY EIGHT SPECIAL
12	11	11	10	GIVING UP ON LOVE RCA 8872	◆ RICK ASTLEY
13	9	6	16	AFTER ALL Geffen 7-27529	CHER & PETER CETERA
14	13	7	19	WIND BENEATH MY WINGS ATLANTIC 7-88972	◆ BETTE MIDLER
15	15	19	10	FOREVER YOUR GIRL VIRGIN 7-99230	◆ PAULA ABDUL
16	20	25	8	I'LL BE LOVING YOU (FOREVER) COLUMBIA 38-68671	◆ NEW KIDS ON THE BLOCK
17	19	28	7	THIS TIME I KNOW IT'S FOR REAL ATLANTIC 7-88899	◆ DONNA SUMMER
18	22	27	6	WAITING GAME FONTANA 874 190-7/POLYGRAM	◆ SWING OUT SISTER
19	23	31	5	MY BRAVE FACE CAPITOL 44367	◆ PAUL MCCARTNEY
20	21	23	9	SOLDIER OF LOVE CAPITOL 44369	DONNY OSMOND
21	17	9	13	TALK IT OVER RCA 8802	◆ GRAYSON HUGH
22	14	14	12	CITY STREETS CAPITOL 44336	◆ CAROLE KING
★ ★ ★ POWER PICK ★ ★ ★					
23	26	33	5	WE CAN LAST FOREVER REPRISE 7-22985	CHICAGO
24	18	18	11	DOWNTOWN A&M 1272	◆ ONE 2 MANY
25	33	34	6	MY ONE TEMPTATION ISLAND 7-99252/ATLANTIC	◆ MICA PARIS
26	36	38	5	ROOMS ON FIRE MODERN 7-99216/ATLANTIC	◆ STEVIE NICKS
27	40	—	2	DARLIN' I WING 871 936-7/POLYGRAM	◆ VANESSA WILLIAMS
28	31	36	4	INTO THE NIGHT POLYDOR 889 368-7/POLYGRAM	BENNY MARDONES
29	24	26	16	ORINOCO FLOW (SAIL AWAY) Geffen 7-27633	◆ ENYA
30	25	22	15	LIKE A PRAYER SIRE 7-27539/WARNER BROS.	◆ MADONNA
31	43	45	3	TROUBLE ME ELEKTRA 7-69298	◆ 10,000 MANIACS
32	37	50	3	EXPRESS YOURSELF SIRE 7-22948/WARNER BROS.	◆ MADONNA
33	34	32	20	ETERNAL FLAME COLUMBIA 38-68533	◆ BANGLES
34	29	24	16	HEAVEN HELP ME MIKA 871 538-7/POLYGRAM	◆ DEON ESTUS
35	27	29	23	DREAMIN' WING 871 078-7/POLYGRAM	◆ VANESSA WILLIAMS
36	35	20	10	ALL IS LOST WARNER BROS. 7-27530	SOUTHERN PACIFIC
37	47	—	2	ON THE BEACH Geffen 7-22938	◆ CHRIS REA
38	41	—	2	THE DOCTOR CAPITOL 44376	◆ THE DOOBIE BROTHERS
39	30	17	14	PROMISES EPIC 34-68608/E.P.A.	◆ BASIA
★ ★ ★ HOT SHOT DEBUT ★ ★ ★					
40	NEW ▶	1	1	SPELL MIKA 889 328-7/POLYGRAM	DEON ESTUS
41	46	46	3	ANYTHING CAN HAPPEN CHRYSALIS 43365	◆ WAS (NOT WAS)
42	32	30	10	SHE'S A MYSTERY TO ME VIRGIN 7-99227	◆ ROY ORBISON
43	NEW ▶	1	1	HOW'M I GONNA SLEEP CAPITOL 44339	◆ TIM FINN
44	NEW ▶	1	1	ALL OR NOTHING AT ALL REPRISE 7-27550	◆ AL JARREAU
45	28	15	13	IF I CAN JUST GET THROUGH THE NIGHT ELEKTRA 7-69305	◆ PHOEBE SNOW
46	NEW ▶	1	1	GOOD THING I.R.S. 53639/MCA	◆ FINE YOUNG CANNIBALS
47	39	40	22	YOU GOT IT VIRGIN 7-99245	◆ ROY ORBISON
48	42	39	23	THE LIVING YEARS ATLANTIC 7-88964	◆ MIKE + THE MECHANICS
49	NEW ▶	1	1	SOUL PROVIDER COLUMBIA 38-68909	◆ MICHAEL BOLTON
50	38	37	6	HOLD AN OLD FRIEND'S HAND MCA 53612	TIFFANY

○ 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
1	3	4	8	★★ NO. 1 ★★ RUNNIN' DOWN A DREAM MCA LP CUT	TOM PETTY 1 week at No. One
2	1	2	8	ROOMS ON FIRE MODERN 7-99216/ATLANTIC	STEVIE NICKS
3	5	7	4	BROTHER OF MINE ARISTA LP CUT	ANDERSON, BRUFORD, WAKEMAN, HOWE
4	4	3	7	I WANT IT ALL CAPITOL 44372	QUEEN
5	7	8	4	WORLD IN MOTION ELEKTRA LP CUT	JACKSON BROWNE
6	9	13	4	DON'T SAY YOU LOVE ME CAPITOL LP CUT	BILLY SQUIER
7	NEW ▶		1	★★★ FLASHMAKER ★★★ THE END OF THE INNOCENCE Geffen 7-22925	DON HENLEY
8	6	9	6	HEY BABY CBS ASSOCIATED 4-68891/E.P.A.	HENRY LEE SUMMER
9	8	10	6	MARTHA SAY MERCURY LP CUT/POLYGRAM	JOHN COUGAR MELLENCAMP
10	2	1	6	THE DOCTOR CAPITOL 44376	THE DOOBIE BROTHERS
11	NEW ▶		1	A FRIEND IS A FRIEND ATLANTIC LP CUT	PETE TOWNSHEND
12	15	29	4	NEED A LITTLE TASTE OF LOVE CAPITOL LP CUT	THE DOOBIE BROTHERS
13	16	17	7	SO ALIVE RCA 8956	LOVE AND ROCKETS
14	11	11	5	UNDER THE GOD EMI LP CUT	TIN MACHINE
15	17	19	6	HEADED FOR A HEARTBREAK ATLANTIC 7-88922	WINGER
16	12	12	5	MY BRAVE FACE CAPITOL 44367	PAUL MCCARTNEY
17	10	5	8	SATISFIED EMI 50189	RICHARD MARX
18	27	—	2	CROSSFIRE EPIC LP CUT/E.P.A.	STEVIE RAY VAUGHAN & DOUBLE TROUBLE
19	19	21	5	THE WANT OF A NAIL WARNER BROS. LP CUT	TODD RUNDGREN
20	13	6	12	FIRE WOMAN SIRE 7-27543/REPRISE	THE CULT
21	21	27	8	IS THIS LOVE? VIRGIN 7-99212	KING SWAMP
22	14	15	8	POP SONG 89 WARNER BROS. 7-27640	R.E.M.
23	23	31	6	TROUBLE ME ELEKTRA 7-69298	10,000 MANIACS
24	20	23	5	LAY YOUR HANDS ON ME MERCURY 874 452-7/POLYGRAM	BON JOVI
25	18	14	11	I WON'T BACK DOWN MCA 53369	TOM PETTY
26	24	24	8	FASCINATION STREET ELEKTRA 7-69300	THE CURE
27	35	—	2	★★★ POWER TRACK ★★★ ON THE LINE ATCO LP CUT	TANGIER
28	32	—	2	LITTLE FIGHTER ATLANTIC LP CUT	WHITE LION
29	37	49	3	LET THE DAY BEGIN MCA LP CUT	THE CALL
30	22	28	7	CHROME PLATED HEART ISLAND LP CUT/ATLANTIC	MELISSA ETHERIDGE
31	33	44	4	PRAYING TO A NEW GOD Geffen 7-22969	WANG CHUNG
32	26	20	13	ONCE BITTEN TWICE SHY CAPITOL 79598	GREAT WHITE
33	25	26	9	CLOSE MY EYES FOREVER RCA 8899	LITA FORD/OZZY OSBOURNE
34	29	32	5	ROADHOUSE BLUES ARISTA LP CUT	THE JEFF HEALEY BAND
35	NEW ▶		1	STATESBORO BLUES POLYDOR LP CUT/POLYGRAM	THE ALLMAN BROTHERS
36	30	33	3	SOUTH OF THE BORDER CAPITOL LP CUT	THE DOOBIE BROTHERS
37	45	—	2	SMOOTH UP WARNER BROS. LP CUT	BULLETBOYS
38	NEW ▶		1	FORGET ME NOT EPIC LP CUT/E.P.A.	BAD ENGLISH
39	NEW ▶		1	SUN KING SIRE LP CUT/REPRISE	THE CULT
40	40	47	3	BLUE MONDAY ARISTA LP CUT	BOB SEGER
41	28	22	13	COMING HOME MERCURY 872 982-7/POLYGRAM	CINDERELLA
42	34	35	6	HANG TOUGH Geffen LP CUT	TESLA
43	39	43	4	GOOD THING I.R.S. 53639/MCA	FINE YOUNG CANNIBALS
44	44	—	2	MY PARADISE COLUMBIA LP CUT	THE OUTFIELD
45	41	—	2	ONE GOOD LOVER MERCURY LP CUT/POLYGRAM	RED SIREN
46	42	42	8	FREE FALLIN' MCA LP CUT	TOM PETTY
47	43	—	2	18 AND LIFE ATLANTIC LP CUT	SKID ROW
48	48	46	4	LET IT ALL HANG OUT MERCURY CD CUT/POLYGRAM	JOHN COUGAR MELLENCAMP
49	NEW ▶		1	LOVE LETTER CAPITOL LP CUT	BONNIE RAITT
50	31	18	13	LOVE HAS TAKEN ITS TOLL POLYDOR LP CUT/POLYGRAM	SARAYA

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.

Acts On Comeback Dominate Programming Some Worry Vets Are Squeezing Out New Talent

LOS ANGELES Network syndicators and their affiliates say the plethora of comeback releases by established acts are the perfect fodder for weekly and special programs.

In recent months, such veterans as Bonnie Raitt, Stevie Nicks, the Stray Cats, the Doobie Brothers, David Bowie's Tin Machine, Paul McCartney, Jackson Browne, Todd Rundgren, Queen, and Anderson, Bruford, Wakeman & Howe have dominated the interview shows and album release party broadcasts. Also making for prime special material is the Who's 25th anniversary tour and two special performances of "Tommy."

Mark Felsot, producer of Global Satellite Network's "Rockline," is pleased with the recent glut of classic rock artists. "You're seeing a lot of the mainstay of album rock radio for the last 15 years still making records," he says. "It's healthy because these artists are in it for the long run and their music is still pertinent to listeners. And it is great for me. These artists are the staple of the format."

"You may call them dinosaur bands, but they are still receiving a lot of airplay, and selling a lot of records and tickets," says Westwood One VP/GM Thom Ferro. WW1 recently aired Nicks and Tom Petty album party specials, a McCartney special, and is planning a series of Who broadcasts. It is also planning the launch announcement for Ringo Starr's upcoming tour on Tuesday (20) and the stereo simulcast of a Grateful Dead pay-per-view show the next day.

But the avalanche of new product from veteran album rock acts does have some negative effects, especially for new acts that are being shut out of syndicated programs. On "Rockline," veteran acts receive the full 90 minutes of programming, leaving no time for new talent to be featured. Only in weeks when the show doesn't have a veteran booked does it present two or three newer acts. WW1 features new acts on its "In Concert" series and new hard rock talent on its "High Voltage," but veteran acts dominate its other shows.

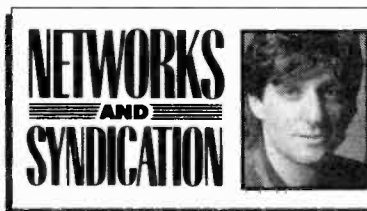
That is just fine with WQFM Milwaukee PD Dave London, even if he acknowledges that both

album rock and syndicators are "burning their libraries by not developing core artists for the future." Although he calls "Rock-

KLOL Houston PD Ed Levine—now on his way to WJFK Washington—says that since a station is "taking dollars" out of its inventory when it broadcasts a syndicated show, it is important that an established act is featured. KLOL does carry "Rockline" and will also carry all of WW1's Who specials, but don't look for the station to gamble on a special by an act that isn't a core artist.

"There is not a lot of time for a lot of fluff when you are giving away that inventory," he says. Yet Levine acknowledges it is important to give the new acts some exposure on syndicated programs. "It is best for the business when you have an established act for 80% of the show and an up-and-coming act in the other 20%."

KLOS SHAKEDOWN CONTINUES
Meanwhile, Bill Sommers, pres-
(Continued on page 18)



by Craig Rosen

line" a "great show," London says that the show occasionally suffers by taking risks with new acts. "I cringe when I hear stuff like that. How many dials are being turned? How many buttons are being pressed?" He even admits that "there have been times when I wanted to tell them I have satellite problems."

FOR WEEK ENDING JUNE 24, 1989

MODERN ROCK TRACKS™

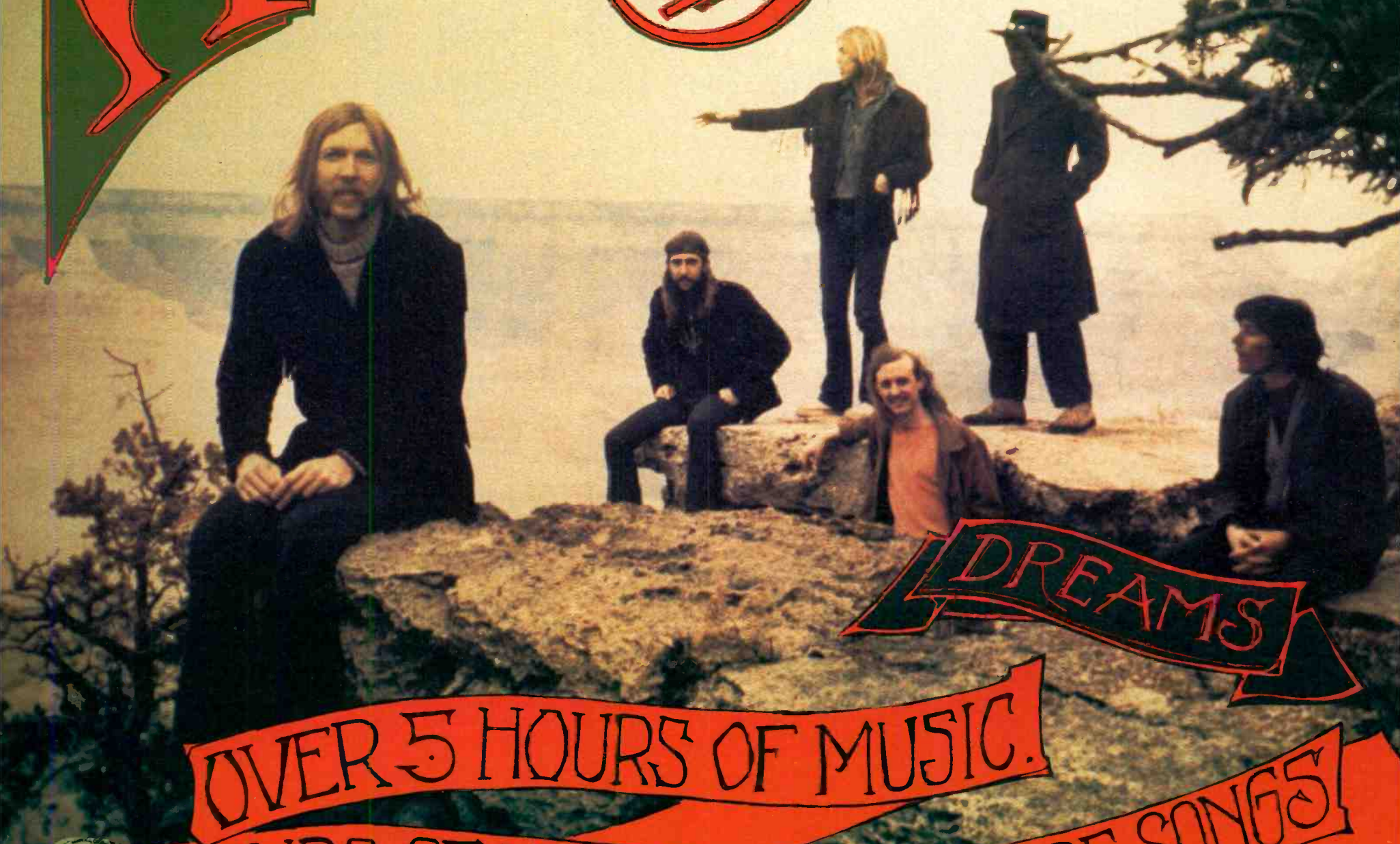
THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	2	2	8	★★ NO. 1 ★★ SO ALIVE RCA 8956	LOVE AND ROCKETS 1 week at No. One
2	1	1	10	FASCINATION STREET ELEKTRA 7-69300	THE CURE
3	3	3	5	TROUBLE ME ELEKTRA 7-69298	10,000 MANIACS
4	4	4	7	PET SEMATARY SIRE LP CUT/WARNER BROS.	THE RAMONES
5	5	5	6	EARDRUM BUZZ MUTE 7-5040/ENIGMA	WIRE
6	6	7	6	SEE A LITTLE LIGHT VIRGIN LP CUT	BOB MOULD
7	11	15	4	SHAKE THAT COSMIC THING SIRE LP CUT/REPRISE	B-52'S
8	7	9	5	OH DADDY ATLANTIC LP CUT	ADRIAN BELEW
9	9	16	4	DISAPPOINTED VIRGIN LP CUT	PUBLIC IMAGE LTD.
10	8	10	7	GOIN' SOUTHBOUND Geffen LP CUT	STAN RIDGWAY
11	13	14	4	UNDER THE GOD EMI LP CUT	TIN MACHINE
12	15	19	5	KING FOR A DAY Geffen LP CUT	XTC
13	14	13	7	SHE GIVES ME LOVE EPIC LP CUT/E.P.A.	THE GODFATHERS
14	17	18	14	GOOD THING I.R.S. 53639/MCA	FINE YOUNG CANNIBALS
15	23	23	7	GOD IS A BULLET I.R.S. LP CUT/MCA	CONCRETE BLONDE
16	20	22	4	THE BEATEN GENERATION EPIC LP CUT/E.P.A.	THE THE
17	16	12	11	FIRE WOMAN SIRE 7-27543/REPRISE	THE CULT
18	30	—	2	WAITING FOR MARY FONTANA LP CUT/POLYGRAM	PERE UBU
19	10	11	10	MONKEY GONE TO HEAVEN 4AD LP CUT/ELEKTRA	PIXIES
20	21	21	9	SUBOCEANA SIRE LP CUT/REPRISE	TOM TOM CLUB
21	NEW ▶		1	HERE COMES YOUR MAN 4AD LP CUT/ELEKTRA	PIXIES
22	NEW ▶		1	TAKE A STEP BACK A&M LP CUT	SIMPLE MINDS
23	NEW ▶		1	LET THE DAY BEGIN MCA LP CUT	THE CALL
24	22	20	8	OBSESSION WING LP CUT/POLYDOR	XYMOX
25	19	6	9	NINETEEN FOREVER A&M 1404	JOE JACKSON
26	12	8	12	THIS TOWN WARNER BROS. LP CUT	ELVIS COSTELLO
27	28	—	2	HUNGRY SIRE LP CUT/WARNER BROS.	ROYAL CRESCENT MOB
28	29	—	3	SAVED UNI LP CUT/MCA	SWANS
29	24	25	8	POP SONG 89 WARNER BROS. LP CUT	R.E.M.
30	NEW ▶		1	PRAYING TO A NEW GOD Geffen 7-22969	WANG CHUNG

Billboard, copyright 1989.

Attention Networks & Syndicators:

Billboard's Networks And Syndication column has moved west. All news, press releases, or other material pertaining to the column should be sent to Craig Rosen, Billboard, 9107 Wilshire Blvd., Beverly Hills, Calif. 90210. Phone number is 213-859-5348. Fax is 213-859-5302/5351.

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On Powder Compact Discs, Chrome Cassettes and Albums.

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NETWORKS & SYNDICATION

(Continued from page 16)

ident/GM of album rock **KLOS** Los Angeles, has made good on his promise to drop syndicated programs from the ABC O&O as contracts expire (Billboard, April 29). Since January, Sommers has cut six shows, including WW1's "Rock & Roll Never Forgets," **Album Network/Bullet Productions/SJS Entertainment's** "In the Studio," and GSN's "Reelin' In The Years."

The most recent syndicated program to get the ax is Global's "Powercuts," which is hosted by **KLOS** afternoon driver **Geno Michellini**, proving that nothing is sacred to Sommers. That puts an end to speculation that Sommers is retaliating against WW1 for launching its rock-40 **KQLZ** (Pirate Radio). The two syndicated shows still heard on **KLOS** are WW1's "In Concert," which Sommers plans to retain, and "Rockline." Sommers has expressed interest in moving that show to a later time slot, but said it is not likely since it airs live in Los Angeles.

ABC TAKES ON ABORTION ISSUE

On Wednesday (21), **ABC Radio Network** will air an "American Agenda Radio Special," hosted by **Barbara Walters**, focusing on the abortion issue. The one-hour show will feature National Organization for Women president Molly Yard, American Life League president Judie Brown; Planned Parenthood executive VP David Andrews; and the Free Congress Foundation's Michael Schwartz. Listeners will be invited to call in comments and questions on 800- numbers.

Apparently affiliates aren't shying away from the hot topic. As of June 9, ABC had secured stations in 19 of the top 25 markets and expects to clear 150 stations overall. "It is an issue that isn't going away any time soon," says executive producer **Jim Farley**. "And **Barbara Walters'** [presence] makes this special. I think that is what these stations realize."

KGO San Francisco operations director **Jack Swanson** agrees that "the key here is **Barbara Walters**," he says. "But there is something more subtle and far more important to me—the relationship between ABC radio, ABC-TV, and my radio station." Swanson hopes to hear more big-name ABC-TV talent in future radio network specials.

AROUND THE INDUSTRY

Burbank, Calif.-based **Radio Direct, Bauman Productions**, and **Fred Jones Recording Services** are planning a weekly two-hour bartered oldies series, "**Bowzer's Golden Oldies Countdown**," to premiere in October. **Jon Bauman** of Sha Na Na fame will host . . . **Radio Direct**, a division of **SSA Communications**, is exploring the possibilities of launching a live two-hour weekly entertainment talk show hosted by **KFI** Los Angeles' **Bill Moran**. Half of Moran's four-hour Saturday night **KFI** show would be available via satellite . . . In the next month **L.A. Inc.**, the joint venture between **Lee Abrams** and the **Satellite Music Network**, will activate new 900-

numbers for each of **SMN's** current-based formats, which listeners can call to hear new records. **SMN** will use the lines to gather research. **Abrams** is also now consulting **SMN's** "Heart And Soul" format . . . The **CBS Radio Networks** open a Southwest sales office in Dallas this month. Midwest **AE Craig Zurek** has been named Southwest Sales Manager.

CALENDAR

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

June 23-25, The Best Of American Bandstand, United Stations Programming Network special, three hours.

June 23-25, George Carlin/Jeff Goldblum/Johnny Maestro of the Crests, Cruisin' America With Cousin Bruce, CBS RadioRadio, three hours.

June 23-25, Jody Watley, On The Move With Tom Joyner, CBS RadioRadio, three hours.

June 23-25, Motley Crue, Metalshop, MJI Broadcasting, one hour.

June 23-25, The Jacksons, Star Beat, MJI Broadcasting, one hour.

June 23-25, Donny Osmond/Rod Stewart/Leonard Nimoy, Party America, Cutler Productions, two hours.

June 23-25, The Bangles Story, The Weekly Special, United Stations, 90 minutes.

June 24-25, Third World/Stephanie Mills/David Peaston/"Batman," RadioScope, Lee Bailey Communications, one hour.

June 25-July 2, Gilda Radner Special, National Lampoon Original Radio Hour, Premiere Radio Networks, 30 minutes.

June 25, Jackson Browne/Bon Jovi/Billy Squire, Powercuts, Global Satellite Network, two hours.

June 26, Tom Petty, Rockline, Global Satellite Network, 90 minutes.

June 26-July 2, Eddie Money, King Biscuit Flower Hour, DIR Broadcasting, one hour.

June 26-July 2, BBC Concert Classic: Supertramp, In Concert, Westwood One Radio Networks, 90 minutes.

June 26-July 2, R.E.M., Superstars Rock Concert Series, Westwood One Radio Networks, 90 minutes.

June 26-July 2, White Lion, High Voltage, Westwood One Radio Networks, two hours.

June 26-July 2, The Beatles/Joe Jackson, Classic Cuts, MJI Broadcasting, one hour.

June 26-July 2, Pete Townshend, Rock Today, MJI Broadcasting, one hour.

June 26, Eddy Raven, Country Today, MJI Broadcasting, one hour.

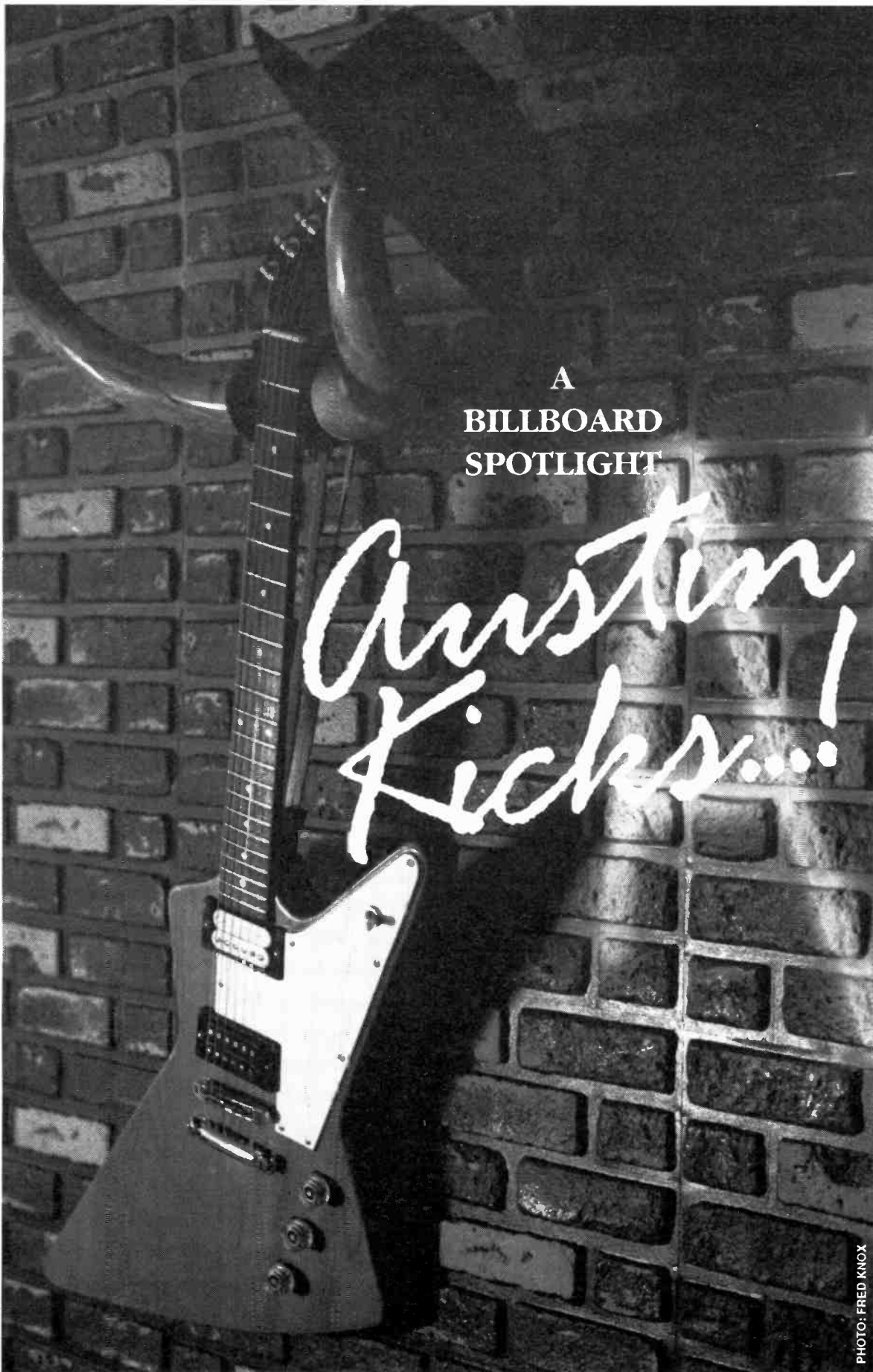
June 26-July 2, Eddie Rabbitt, Westwood One Presents, Westwood One Radio Networks, one hour.

June 26-July 2, New Edition, Night Scene, Westwood One Radio Networks, one hour.

June 27, The Who: "Tommy," Live From Radio City Music Hall, Westwood One Radio Networks special, three hours.

June 30-July 2, The Animals, The British Invasion Series, United Stations Programming Network special series, 90 minutes.

June 30-July 1, Mike + the Mechanics, On The Radio, On The Radio Broadcasting, one hour.



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Kicks...

PHOTO: FRED KNOX

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Atlantic Records artist **DEBBIE GIBSON** will be guest hosting
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The following weekend (**July 1-2**), when Shadoe returns from vacation, AT40 will become the first countdown show available to stations each week on **compact disc!**

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ABC Watermark



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

PLATINUM

Table for Z100 New York, O.M.: Steve Kingston. Playlist includes songs like 'Bette Midler, Wind Beneath My Wings' and 'New Kids On The Block, I'll Be Loving You'.



Table for POWER 95 New York, P.D.: Gary Bryan. Playlist includes songs like 'Bette Midler, Wind Beneath My Wings' and 'New Kids On The Block, I'll Be Loving You'.



Table for B96 Chicago, P.D.: Buddy Scott. Playlist includes songs like 'Bette Midler, Wind Beneath My Wings' and 'New Kids On The Block, I'll Be Loving You'.



Table for KISW 102.7 Los Angeles, P.D.: Steve Rivers. Playlist includes songs like 'Bette Midler, Wind Beneath My Wings' and 'New Kids On The Block, I'll Be Loving You'.

Table for Eagle 106 Philadelphia, P.D.: Charlie Quinn. Playlist includes songs like 'New Kids On The Block, I'll Be Loving You' and 'Bette Midler, Wind Beneath My Wings'.



Table for Eagle 106 Philadelphia, P.D.: Charlie Quinn. Playlist includes songs like 'New Kids On The Block, I'll Be Loving You' and 'Bette Midler, Wind Beneath My Wings'.



Table for WJZZ 108 FM Boston, P.D.: Sunny Joe White. Playlist includes songs like 'Donna Summer, This Time I Know It's For Real' and 'Bette Midler, Wind Beneath My Wings'.

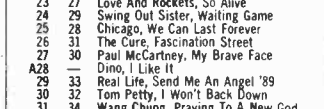


Table for POWER 99 FM Atlanta, P.D.: Rick Stacy. Playlist includes songs like 'Richard Marx, Satisfied' and 'Madonna, Express Yourself'.

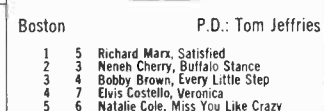


Table for WZOU-94.3 Boston, P.D.: Tom Jeffries. Playlist includes songs like 'Richard Marx, Satisfied' and 'Neneh Cherry, Buffalo Stance'.

Table for Power 94 Pittsburgh, P.D.: Bill Cahill. Playlist includes songs like 'Bette Midler, Wind Beneath My Wings' and 'Milli Vanilli, Baby Don't Forget My Name'.



Table for Power 94 Pittsburgh, P.D.: Bill Cahill. Playlist includes songs like 'Bette Midler, Wind Beneath My Wings' and 'Milli Vanilli, Baby Don't Forget My Name'.



Table for Q103 Tampa, O.M.: Mason Dixon. Playlist includes songs like 'Bobby Brown, Every Little Step' and 'New Kids On The Block, I'll Be Loving You'.



Table for Q97 Washington, P.D.: Lorrin Palagi. Playlist includes songs like 'Sa-Fire, Thinking Of You' and 'Bobby Brown, Every Little Step'.

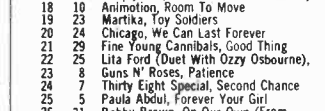


Table for POWER 96 Washington, P.D.: Matt Farber. Playlist includes songs like 'Bobby Brown, Every Little Step' and 'Paula Abdul, Forever Your Girl'.

Table for Q103 Tampa, O.M.: Mason Dixon. Playlist includes songs like 'Bobby Brown, Every Little Step' and 'New Kids On The Block, I'll Be Loving You'.

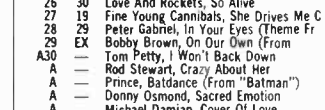


Table for Q103 Tampa, O.M.: Mason Dixon. Playlist includes songs like 'Bobby Brown, Every Little Step' and 'New Kids On The Block, I'll Be Loving You'.



Table for Z95.5 Detroit, P.D.: Gary Berkowitz. Playlist includes songs like 'Howard Jones, Everlasting Love' and 'Fine Young Cannibals, Good Thing'.

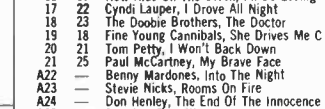


Table for FOX 95.5 FM Detroit, P.D.: Chuck Beck. Playlist includes songs like 'Warrant, Down Boys' and 'Skid Row, I Remember You'.



Table for POWER 96 Detroit, P.D.: Rick Gillette. Playlist includes songs like 'Neneh Cherry, Buffalo Stance' and 'Bobby Brown, Every Little Step'.

Table for Wmms 100.7 FM Cleveland, O.M.: Rich Piombino. Playlist includes songs like 'Tom Petty, I Won't Back Down' and 'Richard Marx, Satisfied'.



Table for Wmms 100.7 FM Cleveland, O.M.: Rich Piombino. Playlist includes songs like 'Tom Petty, I Won't Back Down' and 'Richard Marx, Satisfied'.

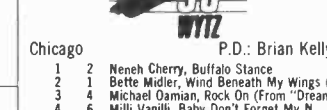


Table for Z95 WTLZ Chicago, P.D.: Brian Kelly. Playlist includes songs like 'Neneh Cherry, Buffalo Stance' and 'Bette Midler, Wind Beneath My Wings'.

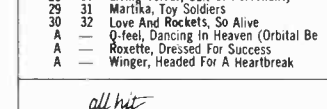


Table for all hit 97.1 WFLX Dallas, P.D.: Joel Folger. Playlist includes songs like 'Richard Marx, Satisfied' and 'Michael Morales, Who Do You Give Your Love'.

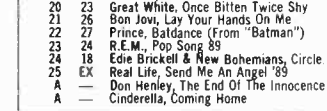


Table for X100 San Francisco, P.D.: Bill Richards. Playlist includes songs like 'Bobby Brown, Every Little Step' and 'Paula Abdul, Forever Your Girl'.

Table for Power 104 Houston, P.D.: Adam Cook. Playlist includes songs like 'Milli Vanilli, Baby Don't Forget My Name' and 'Cyndi Lauper, I Drove All Night'.



Table for Power 104 Houston, P.D.: Adam Cook. Playlist includes songs like 'Milli Vanilli, Baby Don't Forget My Name' and 'Cyndi Lauper, I Drove All Night'.



Table for Z95 WTLZ Los Angeles, P.D.: Scott Shannon. Playlist includes songs like 'Guns N' Roses, Patience' and 'Lita Ford (Duet With Ozzy Osbourne), Real Life'.

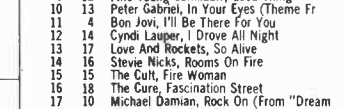


Table for all hit 97.1 WFLX Dallas, P.D.: Joel Folger. Playlist includes songs like 'Richard Marx, Satisfied' and 'Michael Morales, Who Do You Give Your Love'.

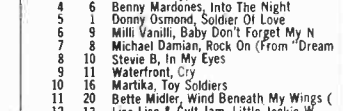


Table for X100 San Francisco, P.D.: Bill Richards. Playlist includes songs like 'Bobby Brown, Every Little Step' and 'Paula Abdul, Forever Your Girl'.

Sticks & Stones Break Bones, But Words Give Ratings?

BY CARYN BRUCE

NEW YORK Stations that want to be neighborhood bullies may find that on-air attacks of other stations' promotions are actually free advertising for their rivals, say some of the combatants.

"What do you really want to win from your station?" asked a promo on oldies WYST Baltimore. "Coffee and danish or cash? A jukebox or cash?" WYST was referring—albeit not with specific calls—to similarly formatted WFBR—which was giving away breakfasts—and oldies FM WQSR's jukebox giveaway. But PD Dan O'Neil admits the promo backfired: "Winners came to the station to get their money and they wanted the jukebox."

Stations take on-air shots at each other all the time. "It's like the pleasure you get out of poking someone in the eye," says WQOK Raleigh, N.C., PD Cy Young. "I wake up in the morning and look forward to a new day and new ways to beat up on [competitors]." But according to McVay Media's promotion and marketing consultant Dan Garfinkel, on-air references to rival stations—even when they're intended to demoralize a competitor—could make listeners uncomfortable and tempt them to sample another station.

Recently, urban WQOK Raleigh and format rival WFXC (Foxy 107) duked it out with similar contests—Powermax and Supermax, respectively (Billboard, June 17). Foxy 107 ran promos using recordings of its winners and compared them with WQOK's "less than enthusiastic" winners. WQOK responded with its own promo featuring a screaming Foxy winner, Young says. "Why is this woman

screaming?" it asks. "Could [it be that] she never got her prize? Is it a scream of frustration?"

Then there was a promo featuring an Andy Rooney voice on Top 40 WWCK (CK105.5) Flint, Mich., alluding to the fact that format rival WIOG was actually a Saginaw, Mich., station, and deriding WIOG's \$1,000 giveaway to one person as opposed to WWCK's larger number of smaller prizes.

"Why is it that some radio stations give away cash to one person, and that one person is never you?" asked the promo. "And they always end up living in Bay City or Bad Axe or somewhere in the Yukon Territory." At the promo's end, listeners are told WWCK has "50% more music" and "100% Flint winners."

By the same token, WIOG told listeners that when they won one of the station's prizes, they didn't have to give it back—a stab at WWCK for giving away the use of a truck for only a year. WIOG also uses a liner similar to WWCK's "50% more music" promising "one-third less commercials."

But WIOG PD Rick Belcher says his truck promo was uncharacteristic, and that he usually takes the cautious approach to on-air attacks that, he says, "serve to promote us well. I never ignore what the competition are saying, but I don't necessarily acknowledge them."

Garfinkel thinks that on-air attacks are mostly for the benefit of competing PDs. "Stations can get so caught up in the excitement of a battle that they forget their purpose, and that is to serve the listener," he says.

Better, he says, are the type of promotional battles where one station in a market sponsors a concert

and its competitor gives away their T-shirts outside the venue. Or, better yet, the competitor supplies free parking for the event and talks about that on the air. Usually, Garfinkel says, "Physically demonstrating your radio station without on-air comparison has better effects [than on-air at-

PROMOTIONS

tacks]."

Some of Garfinkel's other suggestions to stations that are being attacked on-air: respond in the newspaper and leave your airwaves free for promoting your station; send the other station a thank you note for the free publicity; turn the battlefield around by telling listeners that your station cares what they think, not other stations; finally, if the attacks are bordering on slander, get legal advice.

CONCERT CALENDAR

Top 40 WEGX (Eagle 106) Philadelphia sponsors Daryl Hall & John Oates at Eaglefest '89 on Sunday (25) . . . Country WMZQ Washington, D.C., celebrated 12 years as a country station with a concert featuring Clint Black, Exile, and K.T. Oslin . . . Country KYGO Denver will sponsor Restless Heart at a free concert with fireworks July 4 at the Auraria Campus Athletic Field . . . Urban/AC WVAZ (V103) Chicago is bringing in Karyn White, Najee, and the Chi-Lites to raise money for the Kupona Network for AIDS Education on Friday (23).

IDEA MILL

Top 40 WOVV West Palm Beach, Fla., is dispensing justice to a ninth-grader who sued her date for standing her up on prom night. Morning co-hosts Jon Howe and Kriss Klaus will pick up To-

montra Mangrum in a limousine, treat her to dinner at an Italian restaurant, and then continue on to a teen nightclub. They'll also reimburse her for what she spent on her prom shoes and hairdo.

Similarly, KIIS Los Angeles' morning man Rick Dees has given Lakers coach Pat Riley his own coach-of-the-year award to make up for the one Riley didn't get from the NBA this year. A local company will design a trophy; another one will provide Riley with his trademark custom-made suits.

Album KRXQ Sacramento is driving up to listeners and offering them "the money or the glovebox." Listeners can take the cash and run or open the glovebox for more cash, a car phone, or a fly swatter . . . Top 40 KMPZ (Z98) Memphis went on the air from atop a billboard from 6 a.m.-8 p.m. every day, June 1-9, to boost ticket sales for a local NFL exhibition game in hopes of increasing that city's chances of getting an expansion team.

Top 40 KUBE Seattle is holding its annual Women's Only party. The event will feature a swimsuit contest, two body-building demonstrations, and two male aerobic dancers . . . Country KLAC Los Angeles has been doing different travel remotes over the last six months. Now KLAC is planning what it claims is the first such broadcast from Helsinki, Finland. The promotion was launched with a client party at the Finnish council's L.A. office.

The National Cancer Institute has released Eat Your Way To Good Health—a public service campaign to promote awareness that eating the right foods may prevent some forms of cancer. Spots and campaign materials have been sent to about 7,000 stations. For more information, call Penny Murphy, 301-468-6555, extension 2093.

WARNING
This album may prove dangerous to your complacency.



J. C. MARK
"ON THE MARK"
THE HIDDEN GUN

B/W

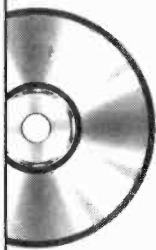
I'LL LIVE AND DIE IN FREEDOM
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Four-Wheeling Crusade. Album KATT Oklahoma City kicked off its sneak preview of "Indiana Jones And The Last Crusade" with a mock "Temple Of Doom." Listeners who negotiated the maze won prizes, including an off-road four-wheel vehicle. Shown, from left, is the winner of the four-wheeler; the KATT mascot; KATT's Chad Fitzgerald; a Pepsi representative; and KATT's John Williams as Indiana.

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 June 4, 1989

- ① You On My Mind Savin' Our Secret
- ② Everlasting Love Howard Jones
- ③ I'll Be Loving You Forever New Kids On The Block
- ④ Through The Storm Aretha Franklin & Elton John
- ⑤ Every Little Step Bobby Brown
- ⑥ Satisfied Richard Marx
- ⑦ Real Love Jody Watley
- ⑧ Rooms On Fire Steve Nicks
- ⑨ Rock On Michael Clamen
- ⑩ I'll Be There For You Boyz II Men
- ⑪ After All Cher & Peter Cetera
- ⑫ Takusaku No Hashi Michiharu Sano
- ⑬ Second Chance 3D Special
- ⑭ Like A Prayer Madonna
- ⑮ Good Thing Fine Young Cannibals
- ⑯ Haven't Help Me Diana Ross
- ⑰ Electric Youth Glenn Freese
- ⑱ Forever Your Girl Debbie Gibson
- ⑲ Voices Of Babylon Paula Abdul
- ⑳ Miss You Like Crazy Natalie Cole
- ㉑ My Brave Face Paul McCartney
- ㉒ I Drove All Night Cyndi Lauper
- ㉓ Soledad D'Amico Donny Osmond
- ㉔ The Look Roxette
- ㉕ "Nahna" (That Compares 2U) The Jacksons
- ㉖ Thinking Of You Sa-Fire
- ㉗ More Than You Know Merle Haggard
- ㉘ If You Don't Know Me By Now Singg' Real

FM JAPAN
81.3 FM

Aretha Franklin's Back On Stage And She's In Fine Voice Queen Of Soul Is Ready To Reign Again

ARETHA FRANKLIN'S MUSICAL IMPACT has been so immense, so touching, and so enduring that, some 20 years after her commercial peak, she still towers over all who have come after her. Thanks to advances in marketing and promotion, Whitney Houston and Anita Baker have had records that sold more than any single Franklin did in the '60s.

Yet neither, for all their gifts, touched this nation like this preacher's daughter from Detroit. In fact, since the soul era only one other singer, Chaka Khan, has been as influential. Like Ray Charles, Frank Sinatra, and a few other singers, Franklin is an American icon of mythic proportions. However, she has never been comfortable standing still and has battled hard since the '70s to remain current, with the "Who's Zoomin' Who" album probably epitomizing the best of these efforts.

If there has been one roadblock to her commercial rebirth, it's that she has toured little in this decade and, since she does few interviews, has had little direct dialog with her audience. Well, as she said on the Caesar's Palace stage over Memorial Day weekend, "I'm back!" The Queen of Soul appeared in Atlantic City, N.J., as part of her first East Coast appearances in years.

Backed by five singers and a full orchestra (real strings and horns!), Franklin was in good spirits and fine voice. Her voice doesn't soar as often as it used to; she prefers to pick her spots and go up only for dramatic effect on ballads. For example, she made the too-often-recorded "It's My Turn" into a fiery testament of one individual's commitment by pushing her voice forcefully into its upper range. The lady was really quite powerful.

Unlike many shows in the '70s, when she moved away from her soul classics for show tunes, Franklin sang the standards ("Respect," "Chain Of Fools") and some you didn't expect ("I Say A Little Prayer") with great gusto. Though the instrument is no longer a natural wonder, Franklin's delivery had a warm and earthy commitment, which made one realize how much she understands about the art of singing. Commitment is a key word here, because after all these years it wouldn't be hard for her to be bored by these songs. But she seemed to be having a great time.

Her sense of humor was quite in evidence when

duet partner Peabo Bryson appeared on-stage after his cue for "I Knew You've Been Waiting." Sister Ree "read" him like the newspaper. At one point she chided him by saying, "When I tell a man to get up, he better stay up." Bryson took the ribbing graciously but, as is also apparent in her duet with Whitney Houston ("It Isn't, It Wasn't, It Ain't Never Gonna Be"), there is no question Franklin has a way with put-down lines.

If you have a chance to see Franklin at Radio City Music Hall in New York or at a date scheduled for Washington, D.C., later this month, please go. She deserves (and perhaps needs) the encouragement to continue touring. Moreover, it would be nice if folks yelled for her to play piano. Quietly, she is a quite brilliant pianist and it would be nice if, even for just one song, she accompanied herself.



by Nelson George

Worth noting is that St. Martin's Press is about to publish a biography of Franklin titled "Queen Of Soul," by Mark Bego. As the first hardcover book-length work on Franklin it is of interest to fans and contains a few fascinating moments (e.g., an interview with her first husband, Ted Fox). But it is not the detailed or revealing work so many crave.

SHORT STUFF: Gerald Alston has had the good taste to cover "I Can't Tell You Why," a great song originally recorded by the Eagles. In fact, Timothy B. Schmidt, the lead vocalist on the Eagles' version, appears in Alston's video for the song. The soundtrack for Spike Lee's "Do the Right Thing" is being delivered to radio in a pizza box in keeping with the film's story about a Brooklyn pizzeria employee played by Lee. Inside, Motown has squeezed in an album, tape, press kit, and video with clips from the movie shown over Public Enemy's "Fight The Power." The rap is noteworthy for its crunching beat and P.E.'s disrespect for American pop icons Elvis Presley and John Wayne. It's sure to offend many, which is very much the point... Levert now has a 900 number. The trio also recently completed taping a public service announcement for television, "Just Schoolin'," which uses the music from the hit "Just Coolin'" to push a stay-in-school message and a Sprite radio commercial... The National Black Network has purchased radio rights to broadcast the Mike Tyson-Carl

(Continued on page 28)

New Albums Land Singers Bryson, Ingram Back On Charts (Where They Belong)

BY DAVID NATHAN

LOS ANGELES In a year when the number of new artists is high and airplay as tight as ever, two established male vocalists are back with new albums after significant periods away from the charts.

Although Peabo Bryson scored a sizable R&B hit with "Without You," his 1987 duet with Regina Belle, the Atlanta-based singer/songwriter is the first to admit that his five years with Elektra Records were nowhere as fruitful as his previous tenure with Capitol Records, to which he has now resigned. "We had major differences," he says, "and a lot of misinterpretation and miscommunication."

Bryson's new album for Capitol, "All My Love," produced with longtime partner Dwight Watkins and Sir Gant, is musically more in keeping with his recordings there from 1978 to 1983, a stint that included "I'm So Into You," "Reaching For The Sky," the classic "Feel The Fire," and the pop hit "Tonight I Celebrate My Love," a duet with Roberta Flack. The first single from the new album, a remake of Al Wilson's 1974 hit, "Show And Tell," has helped rebuild his black audience base.

James Ingram's black chart return with the Gene Griffin-produced single, "It's Real," repre-

sents a similar triumph, although Ingram's chart hiatus resulted from contractual changes. The Los Angeles vocalist (who co-produced several of the cuts on his album) switched from Quincy Jones' Qwest label to Warner Bros. Ingram admits that he has attempted to create a solid black base with the hip-hop-flavored title track since his prior success had been with pop ballads.

"I didn't try to cross over as most [black music] artists do. By working with Quincy, I automatically found myself in that situation." Ingram's hits ("Just Once," "One Hundred Ways," and duets "Baby Come To Me" and "How Do You Keep The Music Playing?") tagged him a balladeer in much the same way that Bryson was labeled with his early Capitol charted singles and his 1984 major Elektra single, "If Ever You're In My Arms Again."

Both vocalists have similar objectives in wanting to cement their black music base but are using different approaches. For Bryson, it's a return to a sound that endeared him to audiences during his previous chart run. He says, "Truthfully, I haven't felt as good about my music in a long, long time. To me, the new album is like finding comfort with an old friend. This isn't a begging, pleading Peabo Bryson, feeling sorry for

(Continued on page 28)

The Rhythm and the Blues



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Billboard POWER PLAYLISTS

FOR WEEK ENDING
JUNE 24, 1989

Sample Playlists of the Nation's Largest Black Radio Stations



Atlanta P.D.: Mike Roberts

- 1 7 Luther Vandross, For You To Love
- 2 1 Anita Baker, Lead Me Into Love
- 3 5 Peabo Bryson, Show & Tell
- 4 18 Surface, Shower Me With Your Love
- 5 4 BeBe & CeCe Winans, Lost Without You
- 6 20 Chuckii Booker, Turned Away
- 7 16 Diana Ross, Workin' Overtime
- 8 15 Vesta, Congratulations
- 9 3 Tony! Toni! Tone!, For The Love Of You
- 10 9 Anne G., If She Knew
- 11 8 Atlantic Starr, My First Love
- 12 6 Skyy, Start Of A Romance
- 13 11 Boy George, Don't Take My Mind On A Trip
- 14 10 Guy, I Like
- 15 27 Soul II Soul, Keep On Movin'
- 16 28 Jody Watley With Eric B. & Rakim, Friends
- 17 26 El DeBarge, Somebody Loves You
- 18 17 The Jacksons, Nothin' (That Compares 2 U)
- 19 24 LeVert, Gotta Get The Money
- 20 EX Third World, Forbidden Love
- 21 13 Karyn White, Secret Rendezvous
- 22 21 Vanessa Williams, Darlin' I
- 23 36 Stephanie Mills, Something In The Way (You Make Me Feel Like A Woman)
- 24 35 Al Green, As Long As We're Together
- 25 EX Bobby Brown, On Our Own (From "Ghostbusters II")
- 26 32 The System, Midnight Special
- 27 12 James Ingram, It's Real
- 28 22 Freddie Jackson, Crazy (For Me)
- 29 EX Jonathan Butler, Sarah, Sarah
- 30 40 New Edition, It's A Heartbreak
- 31 38 L.L. Cool J., I'm That Type Of Guy
- 32 25 Lisa Lisa & Cult Jam, Little Jackie Wants To Be
- 33 14 The O'Jays, Have You Had Your Love Today
- 34 2 Natalie Cole, Miss You Like Crazy
- 35 30 Grady Harrell, Sticks And Stones
- 36 44 Christopher Medaneis, A Woman's Touch
- 37 41 10db, I Second That Emotion
- 38 EX David Paaston, Two Wrongs (Don't Make It Right)
- 39 EX Prince, Batdance (From "Batman")
- 40 EX Boy George, You Found Another Guy
- 41 34 Donna Allen, Can We Talk
- 42 33 Miles Jaye, Objective
- 43 37 Kool Moe Dee, They Want Money
- 44 EX Special Ed, I Got It Made
- 45 39 Slick Rick, Children's Story
- 46 42 De La Soul, Me Myself And I
- 47 47 Milli Vanilli, Baby Don't Forget My Number
- 48 EX Gerald Alston, I Can't Tell You Why
- A Dingo, I Like It
- A Eric Gable, Remember (The First Time)
- A Atyson Williams (Featuring Nikki D), My Love Is
- A Heavy, My Fantasy
- A Heavy D. & The Boyz, We Got Our Own Thang
- A Neneh Cherry, Buffalo Stance
- A Angee Griffin, Toby
- EX The Jacksons, 2300 Jackson St

EX EX The Jacksons, She
EX EX Aretha Franklin & Whitney Houston, It Isn't, It W



Chicago P.D.: Jimmy Smith

- 1 1 Peabo Bryson, Show & Tell
- 2 2 Kara, Every Little Time
- 3 3 Luther Vandross, For You To Love
- 4 4 Mica Paris, My One Temptation
- 5 5 BeBe & CeCe Winans, Lost Without You
- 6 6 Anita Baker, Lead Me Into Love
- 7 7 LeVert, Gotta Get The Money
- 8 8 Lisa Lisa & Cult Jam, Little Jackie Wants To Be
- 9 9 De La Soul, Me Myself And I
- 10 10 Vanessa Williams, Darlin' I
- 11 11 Joyce "Fenderella" Irby, Mr. O.J.
- 12 12 Chuckii Booker, Turned Away
- 13 13 The O'Jays, Have You Had Your Love Today
- 14 14 Milli Vanilli, Baby Don't Forget My Number
- 15 15 The Boys, A Little Romance
- 16 16 Freddie Jackson, Crazy (For Me)
- 17 17 The Jacksons, Nothin' (That Compares 2 U)
- 18 18 Surface, Shower Me With Your Love
- 19 19 Soul II Soul, Keep On Movin'
- 20 20 Vesta, Congratulations
- 21 21 Karyn White, Secret Rendezvous
- 22 22 Rick James, This Magic Moment/Dance With Me
- 23 23 Diana Ross, Workin' Overtime
- 24 24 B-Fats, I Found Love
- 25 25 10db, I Second That Emotion
- 26 26 Leotis, On A Mission
- 27 27 Dino, I Like It
- 28 28 Miles Jaye, Objective
- 29 29 Kool Moe Dee, They Want Money
- 30 30 Gerald Alston, I Can't Tell You Why
- 31 31 Al Green, As Long As We're Together
- 32 32 The Manhattan, Sweet Talk
- 33 33 Aretha Franklin & Elton John, Through The Storm
- 34 34 David Paaston, Two Wrongs (Don't Make It Right)
- 35 35 Jody Watley With Eric B. & Rakim, Friends
- 36 36 Bobby Brown, On Our Own (From "Ghostbusters II")
- 37 37 The System, Midnight Special
- 38 38 Stephanie Mills, Something In The Way (You Make Me Feel Like A Woman)
- 39 39 Perri, No Place To Go
- 40 40 Today, Take It Off
- 41 41 Prince, Batdance (From "Batman")
- 42 42 L.L. Cool J., I'm That Type Of Guy
- 43 43 Third World, Forbidden Love
- 44 44 Jackie Jackson, Cruzin'
- 45 45 Troy Johnson, The Way It Is
- 46 46 Neneh Cherry, Buffalo Stance
- 47 47 Seduction, Your My One And Only
- 48 48 Christopher Medaneis, A Woman's Touch
- 49 49 Mavis Staples, 20th Century Express
- 50 50 James Ingram, It's Real
- 51 51 Hiroshima, Come To Me

“ THE
David Peaston
SHOW? ”

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TERRI ROSSI'S RHYTHM SECTION

I CAN'T BELIEVE MY EYES: Take a look at the Hot Black Singles chart and count the bullets. There are 59. In February (Feb. 11 issue) there were 55, and that was an unusually high number for this chart. This week, 11 records debut, as happened in February, and there are 48 other records that gain sufficient points to maintain bullets. One record, "As Long As We're Together" by **Al Green** (A&M), is not bulleted even though it shows respectable radio gains and is very close to the criteria needed for a bullet. "Together" picks up five stations, and 62 stations report this title moving up. It is new at WRAP Norfolk, Va.; WOIC Columbia, S.C.; WBLX Mobile, Ala.; WJHM Orlando, Fla.; and WIZF Cincinnati. The total increase from radio and retail points combined were just not enough this week.

HOLDING AT NO. 1 IS "Have You Had Your Love Today" by the **O'Jays** (EMI). Radio is beginning to drop off, but there is a small increase in retail points that has helped to hold it at the top. Fast on the rise is "Show And Tell" by **Peabo Bryson** (Capitol). It ranks No. 3 overall in radio points and shows a significant point increase even though it loses two stations. The thrust that moves this record 7-2 comes from a tremendous increase in retail points. It is No. 1 at 12 stations, including KACE Los Angeles; KMJM St. Louis; WTMP Tampa, Fla.; and WNHC New Haven, Conn.

THE COLOR OF SUN RAYS: "Keep On Movin'" by **Soul II Soul** (Virgin) is the next-strongest mover at the top of the chart. It is on 93 stations and climbing at 66. Three stations come in: WDKS Fayetteville, N.C.; WFXE Columbus, Ga.; and WATV Birmingham, Ala. The Northeast jumped on the import early; No. 1 reports are listed at seven stations, including WRKS New York; WAMO Pittsburgh; WDAS Philadelphia; WHUR Washington, D.C.; WEBB Baltimore; and WCDX Richmond, Va.

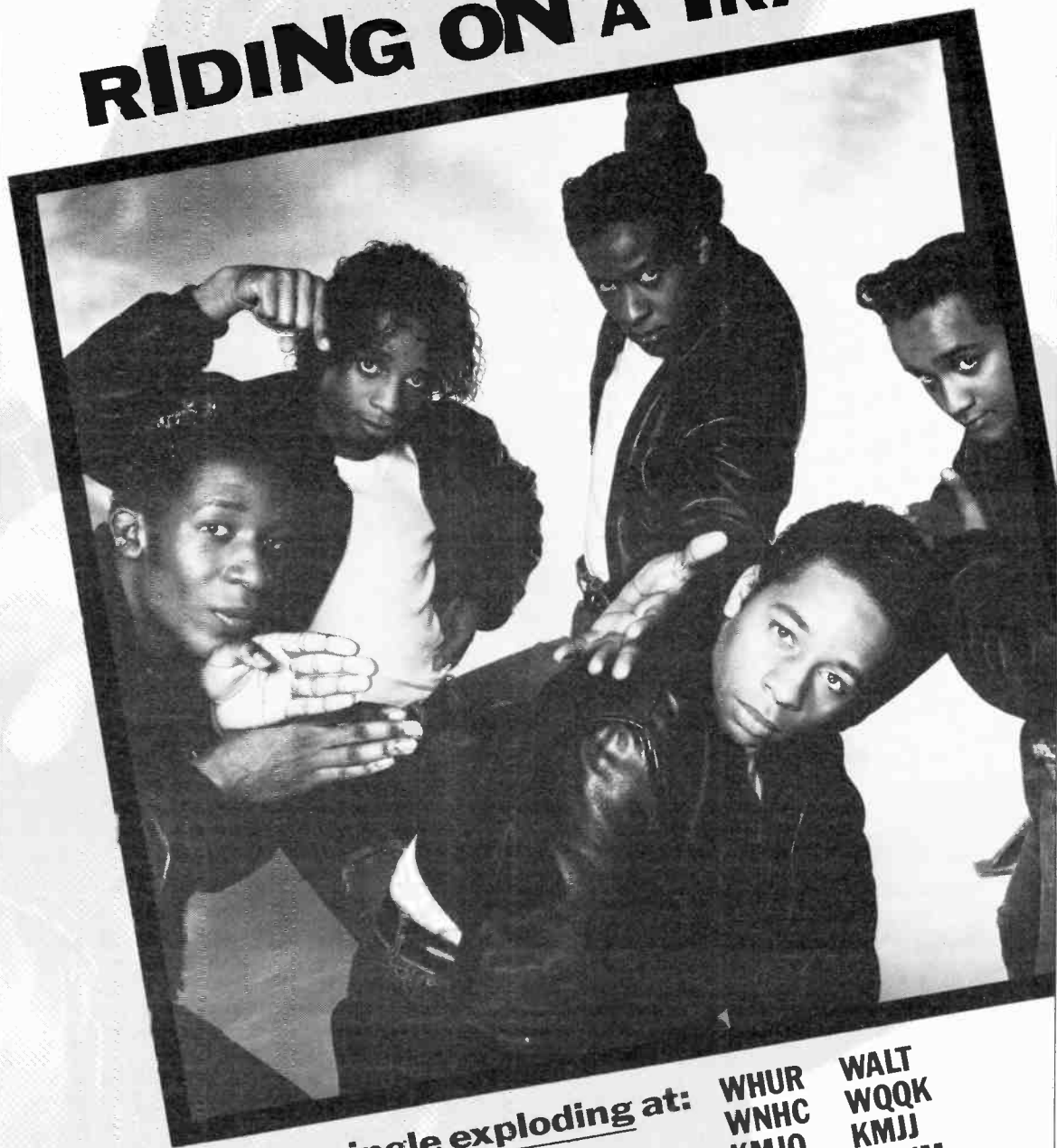
"CONGRATULATIONS" to A&M for regaining the bullet on this single, by **Vesta**. For the past two weeks it has moved up steadily without a bullet. This week the record kicks in at No. 30 and regains its bullet from seven new reports and strong playlist conversions such as WILD Boston and WNHC New Haven (both 14-7); WMGL Charleston, S.C. (17-9); WLOU Louisville, Ky. (15-4); and KACE Los Angeles (15-11).

Likewise, EMI was able to put **Mikki Bleu** back on track with "Something Real" (79-61). Bleu gained 12 new stations for a total of 56 out of 99 reporters. It is on in Baltimore at both WXYV and WEBB. WHRK Memphis starts it at No. 34, and the West comes in with three stations: KACE Los Angeles and KSOL and KDIA, both in San Francisco.

LIGHTS, CAMERA, ACTION: Over the last couple of years, records from movie soundtracks have appeared more frequently on the black singles chart. This week's Power Pick/Airplay record is "On Our Own" by **Bobby Brown** (MCA) from "Ghostbusters II." It catapults to No. 37 in its third week on the chart by gaining 16 new reports for a total of 88, with top 20 reports at nine stations. WHRK Memphis reports it at No. 2; it moves 40-20 at WCDX Richmond, 36-19 at WOWI Norfolk, and 21-15 at both WFXC Raleigh, N.C., and WFXE Columbus.

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HOT BLACK SINGLES ACTION

RADIO MOST ADDED

	PLATINUM/ GOLD ADDS 16 REPORTERS	SILVER ADDS 30 REPORTERS	BRONZE/ SECONDARY ADDS 53 REPORTERS	TOTAL ADDS	TOTAL ON 99 REPORTERS
REMEMBER (THE FIRST TIME) ERIC GABLE ORPHEUS	3	8	17	28	52
SPEND THE NIGHT... ISLEY BROTHERS WARNER BROS.	4	10	14	28	33
BATDANCE (FROM "BATMAN") PRINCE WARNER BROS.	3	8	15	26	78
YOU FOUND ANOTHER GUY BOY GEORGE VIRGIN	1	9	16	26	54
MY FANTASY TEDDY RILEY FEAT. GUY MOTOWN	6	9	11	26	26
LET GO SHARON BRYANT WING	5	6	11	22	32
GOTTA BE A BETTER WAY FOSTER/MCELROY ATLANTIC	0	8	10	18	41
RIDING ON A TRAIN THE PASADENAS COLUMBIA	1	8	9	18	34
WHY YOU WANNA DEZI PHILLIPS TABU	2	3	13	18	26
N.E. HEART BREAK NEW EDITION MCA	1	6	10	17	30

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

Billboard Hot 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.



In A Different World. Three popular television actresses, from left, Marsha Warfield, Jeannette Du Bois, and Dawnn Lewis, appeared at the BMI Motion Picture and Television Awards in Los Angeles. Du Bois, a BMI songwriter, wrote "Movin' On Up," the theme to "The Jeffersons."

BRYSON, INGRAM BACK AGAIN

(Continued from page 23)

himself. This is straightforward kind of music, done passionately, in earnest, and with sensitivity."

Bryson adds that he looks back on his Elektra years "as an ordeal. It's not a bad company but it just didn't work for me. Being there helped me in a lot of ways to grow as a person, having to contend with what I've had to contend with for the last five or six years. One thing I discovered early on is that being an intelligent artist doesn't always go over well."

Ingram is choosing to create an expanded audience, dividing his new album into two distinct sides: one geared toward a younger demographic and the other toward his core following. He says, "It's all personal taste; if you don't like the up-tempo material, don't play side A, and if you hate the ballads, don't turn it over."

Manager Barry Hankerson and Warner executive Benny Medina suggested Ingram work with Griffin by "pointing out to me that the largest segment of the music-buying public is between 13 and 25," he says. Moreover, he felt very

comfortable singing up-tempo, noting, "I came out to Los Angeles from Ohio in 1974 with the group Revelation Funk, and for this album I've gone back to my roots in funk."

In response to comments about being a part of the "assembly line" approach of some of today's hot producers, Ingram is emphatic: "I wanted to get on that assembly line and influence it. All the tracks I did with Gene [Griffin] and Levert's Marc Gordon & Gerald Levert were tailor-made for me. Whatever music I do, I'm still going to be James Ingram." The album also contains ballad performances produced by "Philly sound" vet Thom Bell and Anita Baker collaborator Michael Powell.

Both Bryson and Ingram are planning live performances. Bryson recently worked Atlantic City with Aretha Franklin and is slated to do dates this summer with Patti LaBelle and Natalie Cole. Ingram anticipates touring in the fall with dates yet to be confirmed.

RHYTHM & BLUES

(Continued from page 23)

"The Truth" Williams heavyweight championship fight July 21. The bout will be beamed live via satellite to NBN's 152 affiliates. Don King Productions gave NBN the broadcast rights... Ruth Brown is cutting her second Fantasy album. Her first, "Have A Good Time," was released last

year... An unreleased Big Joe Turner-Count Basie Orchestra collaboration, "Flip, Flop And Fly," recorded in Europe in 1972, is coming soon on Pablo... The reactivated Volt label has several R&B vets back in business. Look for albums on the label by the Dramatics, the Spinners, and Dorothy Moore... Sly & Robbie go hip-hop on their next Island album, "Silent Assassin," with production assistance from Boogie Down Productions' KRS-One and guest raps by Latifah, Young MC from Delicious Vinyl, and new rapper Shar... Ziggy Marley & the Melody Makers' new album is "One Bright Day."

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT BLACK POSITION
1	2	MR. D.J.	JOYCE "FENDERELLA" IRBY	7
2	3	HAVE YOU HAD YOUR LOVE TODAY	THE O'JAYS	1
3	4	LITTLE JACKIE WANTS TO BE A STAR	LISA LISA	8
4	12	SHOW & TELL	PEABO BRYSON	2
5	1	ME MYSELF AND I	DE LA SOUL	16
6	13	KEEP ON MOVIN'	SOUL II SOUL	6
7	11	LEAD ME INTO LOVE	ANITA BAKER	4
8	10	WORKIN' OVERTIME	DIANA ROSS	5
9	8	FOR THE LOVE OF YOU	TONY! TONI! TONE!	17
10	14	OBJECTIVE	MILES JAYE	11
11	17	BABY DON'T FORGET MY NUMBER	MILLI VANILLI	9
12	15	FOR YOU TO LOVE	LUTHER VANDROSS	3
13	5	CHILDREN'S STORY	SLICK RICK	29
14	21	GOTTA GET THE MONEY	LEVERT	10
15	7	I'LL BE LOVING YOU (FOREVER)	NEW KIDS ON THE BLOCK	25
16	23	DARLIN' I	VANESSA WILLIAMS	14
17	18	MY ONE TEMPTATION	MICA PARIS	27
18	6	LOST WITHOUT YOU	BEBE & CECE WINANS	19
19	20	THEY WANT MONEY	KOOL MOE DEE	21
20	25	SHOWER ME WITH YOUR LOVE	SURFACE	12
21	9	EVERY LITTLE TIME	KIARA	24
22	24	TURNED AWAY	CHUCKII BOOKER	13
23	32	I'M THAT TYPE OF GUY	L.L. COOL J	26
24	26	IT'S REAL	JAMES INGRAM	18
25	30	NOTHIN' (THAT COMPARES 2 U)	THE JACKSONS	15
26	28	THE MAN WE ALL KNOW AND LOVE	KWAME	36
27	16	MISS YOU LIKE CRAZY	NATALIE COLE	39
28	39	SECRET RENDEZVOUS	KARYN WHITE	20
29	19	MY FIRST LOVE	ATLANTIC STARR	34
30	—	BUFFALO STANCE	NENEH CHERRY	35
31	22	STICKS AND STONES	GRADY HARRELL	50
32	—	CRAZY (FOR ME)	FREDDIE JACKSON	22
33	—	MIDNIGHT SPECIAL	THE SYSTEM	28
34	—	FRIENDS	JODY WATLEY WITH ERIC B. & RAKIM	23
35	37	NO PLACE TO GO	PERRI	41
36	—	I SECOND THAT EMOTION	10DB	31
37	27	JOY AND PAIN	ROB BASE & D.J. E-Z ROCK	64
38	38	A WOMAN'S TOUCH	CHRISTOPHER MCDANIELS	33
39	—	WE GOT OUR OWN THANG	HEAVY D. & THE BOYZ	40
40	31	SELF DESTRUCTION	THE STOP THE VIOLENCE MOVEMENT	80

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THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT BLACK POSITION
1	2	FOR YOU TO LOVE	LUTHER VANDROSS	3
2	1	HAVE YOU HAD YOUR LOVE TODAY	THE O'JAYS	1
3	5	SHOW & TELL	PEABO BRYSON	2
4	8	WORKIN' OVERTIME	DIANA ROSS	5
5	7	LEAD ME INTO LOVE	ANITA BAKER	4
6	12	NOTHIN' (THAT COMPARES 2 U)	THE JACKSONS	15
7	13	KEEP ON MOVIN'	SOUL II SOUL	6
8	15	SHOWER ME WITH YOUR LOVE	SURFACE	12
9	14	TURNED AWAY	CHUCKII BOOKER	13
10	17	GOTTA GET THE MONEY	LEVERT	10
11	19	DARLIN' I	VANESSA WILLIAMS	14
12	18	BABY DON'T FORGET MY NUMBER	MILLI VANILLI	9
13	23	SECRET RENDEZVOUS	KARYN WHITE	20
14	21	IT'S REAL	JAMES INGRAM	18
15	20	OBJECTIVE	MILES JAYE	11
16	22	CRAZY (FOR ME)	FREDDIE JACKSON	22
17	25	FRIENDS	JODY WATLEY WITH ERIC B. & RAKIM	23
18	26	CONGRATULATIONS	VESTA	30
19	27	MIDNIGHT SPECIAL	THE SYSTEM	28
20	10	LOST WITHOUT YOU	BEBE & CECE WINANS	19
21	6	FOR THE LOVE OF YOU	TONY! TONI! TONE!	17
22	28	I SECOND THAT EMOTION	10DB	31
23	36	ON OUR OWN	BOBBY BROWN	37
24	33	SOMETHING IN THE WAY	STEPHANIE MILLS	32
25	4	MR. D.J.	JOYCE "FENDERELLA" IRBY	7
26	30	THEY WANT MONEY	KOOL MOE DEE	21
27	3	LITTLE JACKIE WANTS TO BE A STAR	LISA LISA	8
28	34	AS LONG AS WE'RE TOGETHER	AL GREEN	38
29	38	SOMEBODY LOVES YOU	EL DEBARGE	42
30	37	A WOMAN'S TOUCH	CHRISTOPHER MCDANIELS	33
31	11	ME MYSELF AND I	DE LA SOUL	16
32	9	EVERY LITTLE TIME	KIARA	24
33	39	I'M THAT TYPE OF GUY	L.L. COOL J	26
34	—	BATDANCE (FROM "BATMAN")	PRINCE	46
35	—	TWO WRONGS (DON'T MAKE IT RIGHT)	DAVID PEASTON	47
36	—	WE GOT OUR OWN THANG	HEAVY D. & THE BOYZ	40
37	—	I LIKE IT	DINO	45
38	40	BUFFALO STANCE	NENEH CHERRY	35
39	—	FORBIDDEN LOVE	THIRD WORLD	44
40	24	MY FIRST LOVE	ATLANTIC STARR	34

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

TITLE (Publisher - Licensing Org.)	Sheet Music Dist.	PUBLISHERS/PERFORMANCE RIGHTS/SHEET MUSIC
66	AGAINST DOCTOR'S ORDERS (Brennee, BMI/High Tech, BMI/Kuzu, BMI/SBK Blackwood, BMI/Irving, BMI/Gernia, BMI)	BMI/Special Ed, BMI)
38	AS LONG AS WE'RE TOGETHER (Al Green, BMI/Irving, BMI) CPP	82 I LIKE (Cal-Gene, BMI/Virgin Songs, BMI/Zomba, ASCAP) CPP
9	BABY DON'T FORGET MY NUMBER (FMP/Ed.Intro)	45 I LIKE IT (Island, BMI/Onid, BMI) WBM
46	BATDANCE (FROM "BATMAN") (Controversy, ASCAP)	31 I SECOND THAT EMOTION (Jobete, ASCAP) CPP
35	BUFFALO STANCE (Virgin Songs, BMI/SBK Songs/Warner Chappell Music/Warner-Tamerlane, BMI/Copyright Control) CPP/WBM	66 IF I'M NOT YOUR LOVER (SBK April, ASCAP/Across 110th Street, ASCAP/Zomba, ASCAP/Donril, ASCAP/Cal-Gene, BMI)
43	CAN WE TALK (Screen Gems-EMI, BMI/EMI, BMI)	65 IF YOU DON'T KNOW ME BY NOW (Assorted, BMI/Mighty Three, BMI)
29	CHILDREN'S STORY (Def American, BMI)	25 I'LL BE LOVING YOU (FOREVER) (SBK April, ASCAP) HL
98	CLOSER THAN FRIENDS (Colgems-EMI, ASCAP) WBM	26 I'M THAT TYPE OF GUY (Def Jam, ASCAP/L.L. Cool J, ASCAP/D And D, ASCAP/Virgin, ASCAP)
30	CONGRATULATIONS (Catdaddy, ASCAP/MCA, ASCAP/Little Tanya, ASCAP/Vesta Seven, ASCAP/Almo, ASCAP) CPP	48 IT'S LIKE MAGIC (Number 1 in the Land, BMI/Sawyer Brother, BMI)
94	CONSTANTLY (Stone Diamond, BMI/Feel The Beat, BMI) CPP	73 IT'S MY TURN (Beach House, ASCAP/Stevo, ASCAP)
84	CRAZY 'BOUT YOU (Harrindur, BMI/Noiseta, BMI)	18 IT'S REAL (Virgin Songs, BMI/Cal-Gene, BMI/Yah Mo, BMI) CPP
22	CRAZY (FOR ME) (Zomba, ASCAP)	64 JOY AND PAIN (Protoons, ASCAP/Hikim, ASCAP)
58	CRUZIN' (Sac-Boy, ASCAP/MCA, ASCAP/Copyright Control)	6 KEEP ON MOVIN' (Virgin, ASCAP) CPP
14	DARLIN' I (RaceR-ex, ASCAP/PolyGram International, ASCAP/Tocep, BMI/Jumpin' Off, BMI/Virgin Songs, BMI) CPP/WBM	4 LEAD ME INTO LOVE (Creative Entertainment, BMI/Steve Evans Lane, BMI/Melaine, ASCAP) CPP
74	EVERY LITTLE STEP (Kear, BMI/Hip Trip, BMI) CPP	87 LET GO (Almo, ASCAP)
24	EVERY LITTLE TIME (Shakin' Baker, BMI/Lily, BMI)	79 LICENCE TO KILL (FROM "LICENCE TO KILL") (U.A., ASCAP/Gratitude Sky, ASCAP/Penzafire, ASCAP/Virgin, ASCAP)
17	FOR THE LOVE OF YOU (Two Tuff-Enuff, BMI/Songs Of PolyGram, BMI) WBM	8 LITTLE JACKIE WANTS TO BE A STAR (Forceful, BMI/Willesden, BMI/Myl Myl, BMI)
3	FOR YOU TO LOVE (SBK April, ASCAP/Uncle Ronnie's, ASCAP/Sunset Burgundy, ASCAP/MCA, ASCAP)	56 A LITTLE ROMANCE (Hip Trip, BMI/Kear, BMI/Mister Johnson's Jams, BMI/Tammi, BMI/Pera, BMI) CPP
44	FORBIDDEN LOVE (Worlers, ASCAP/Songs Of PolyGram, BMI/O Dad, BMI)	70 LOOKING FOR A LOVE (Beach House, ASCAP/Tawanne Lamont, ASCAP)
97	FOREVER YOUR GIRL (Virgin, ASCAP/Oliver Leiber, ASCAP) CPP	19 LOST WITHOUT YOU (Yellow Elephant, ASCAP/Edward Grant, ASCAP/Benny's Music, BMI)
23	FRIENDS (SBK April, ASCAP/Ultrawave, ASCAP/A Diva, ASCAP/Rightson, BMI/SBK Blackwood, BMI/Eric B & Rakim, ASCAP)	95 MADE TO BE TOGETHER (Virgin Songs, BMI/Cal-Gene, BMI) CPP
96	FUNKY COLD MEDINA (Vary White, ASCAP)	36 THE MAN WE ALL KNOW AND LOVE (Turnout Bros, ASCAP/Dickiebird, BMI)
72	GITCHI U (Looky Lou, BMI/Bright Light, BMI)	16 ME MYSELF AND I (Tea Girl, BMI/Bridgeport, BMI)
83	GOING OUT (Bugnon, ASCAP/Vic's Slice, BMI/Bupple, BMI)	28 MIDNIGHT SPECIAL (SBK April, ASCAP/Science Lab, ASCAP)
88	GOTTA BE A BETTER WAY (Two Tuff-Enuff, BMI/O Dad, BMI)	39 MISS YOU LIKE CRAZY (Prince Street, ASCAP/Lauren Wesley, BMI/Screen Gems, ASCAP/Irving, BMI/Gernia, BMI) CPP
10	GOTTA GET THE MONEY (Trycep, BMI/Fernclyff, BMI/Willesden, BMI)	7 MR. D.J. (Diva I, ASCAP/Spectrum VII, ASCAP) CPP
1	HAVE YOU HAD YOUR LOVE TODAY (WE, BMI/Trycep, BMI/Willesden, BMI)	34 MY FIRST LOVE (Jodaway, ASCAP)
68	HEAVEN HELP ME (Estus, BMI/Rok-Mil, BMI/SBK Blackwood, BMI/Morrison Leahy, ASCAP/Chappell, ASCAP)	51 MY LOVE IS SO RAW (Def Jam, ASCAP/Slam City, ASCAP)
85	I BURN FOR YOU (Air Bear, BMI/Warner-Tamerlane, BMI/MCA, ASCAP/Music Corp. Of America, BMI/Mike Chapman, ASCAP/Knighty-Knight, ASCAP)	27 MY ONE TEMPTATION (Chappell, PRS/Abacus, PRS/Chappell & Co., ASCAP)
62	I CAN'T TELL YOU WHY (Cass County, ASCAP/Red Cloud, ASCAP/Jeddrah, ASCAP) WBM	78 N.E. HEART BREAK (Flyte Tyme, ASCAP)
55	I FOUND LOVE (Clita, BMI/Sign Of The Twins, ASCAP)	41 NO PLACE TO GO (Aahsum Lawson, ASCAP/Perry Lane, ASCAP/WB, ASCAP/Geffen, ASCAP)
57	I GOT IT MADE (Promuse, BMI/Howie Tee,	15 NOTHIN' (THAT COMPARES 2 U) (Kear, BMI/Hip Trip, BMI) CPP
		11 OBJECTIVE (Abana, BMI/Virgin Songs, BMI) CPP
		59 ON A MISSION (Def Jam, ASCAP/Slam City, ASCAP/KJN, ASCAP)
		37 ON OUR OWN (FROM "GHOSTBUSTERS II") (Kear, BMI/Hip Trip, BMI/Green Skirt, BMI) CPP
		54 PRETTY GIRLS (All Seeing Eye, ASCAP/PolyGram International, ASCAP/Better Days, BMI) WBM
		89 QUIET STORM (Miami Spice, ASCAP)
		71 REMEMBER (THE FIRST TIME) (Lamont Coward, BMI/Bright Light, BMI)
		92 RIDING ON A TRAIN (CRG, BMI)
		77 RIGHT NEXT TO ME (ADRA, BMI/Guinea Farm, BMI)
		52 SARAH, SARAH (Aomba, ASCAP)
		20 SECRET RENDEZVOUS (Kear, BMI/Hip Trip, BMI/Green Skirt, BMI) CPP
		80 SELF DESTRUCTION (Zomba, ASCAP/Willesden, BMI)
		100 SHE'S SO COLD (Kaptain Keyboards, BMI/Tim Tim, ASCAP)
		2 SHOW & TELL (SBK Blackwood, BMI/Fullness, BMI)
		12 SHOWER ME WITH YOUR LOVE (Colgems-EMI, ASCAP) WBM
		42 SOMEBODY LOVES YOU (Jobete, ASCAP) CPP
		32 SOMETHING IN THE WAY (YOU MAKE ME FEEL) (Angel Notes, ASCAP/WB, ASCAP) WBM
		61 SOMETHING REAL (El King, ASCAP)
		93 SPELL (Estus, BMI/Rok-Mil, BMI/SBK Blackwood, BMI/Mason Bros., BMI)
		91 SPEND THE NIGHT (Pending)
		81 SPEND THE NIGHT (CE SOIR) (Angel Notes, ASCAP/WB, ASCAP)
		75 START OF A ROMANCE (Alligator, ASCAP)
		50 STICKS AND STONES (Rossway, BMI/Juby Laws, ASCAP/Tuff Cookie, BMI/Virgin Songs, BMI) CPP
		67 SWEET TALK (Music Corp. Of America, BMI/Bayjun Beat, BMI)
		49 TAKE IT OFF (Cal-Gene, BMI/Virgin Songs, BMI) CPP
		21 THEY WANT MONEY (Zomba, ASCAP/Willesden, BMI)
		86 THROUGH THE STORM (Albert Hammond, ASCAP/WB, ASCAP/Realsongs, ASCAP) WBM
		99 TIGHT ON TIME (I'LL FIT U IN) (Rhett Rhyme, ASCAP/BMG Songs, ASCAP/Pitchford, BMI) CPP
		53 TOBY (Toby, BMI)
		13 TURNED AWAY (Selessongs, ASCAP/Honey Look, ASCAP)
		47 TWO WRONGS (DON'T MAKE IT RIGHT) (Venus Three, BMI/Pushy, ASCAP/Perfect Ten, ASCAP)
		63 THE WAY IT IS (Anointed, ASCAP)
		40 WE GOT OUR OWN THANG (Zomba, ASCAP/SBK April, ASCAP/Across 110th Street, ASCAP/Way To Go, ASCAP/Bridgeport, BMI)
		60 WHAT MORE CAN I DO FOR YOU (Flyte Tyme, ASCAP/Avant Garde, ASCAP) WBM
		33 A WOMAN'S TOUCH (Babynn, BMI)
		5 WORKIN' OVERTIME (Tommy Jym, BMI/Warner-Tamerlane, BMI/Mike Chapman, ASCAP/Nations, ASCAP) WBM
		90 YOU ARE MY STARSHIP (Electrocard, ASCAP)
		69 YOU FOUND ANOTHER GUY (Cal-Gene, BMI/Virgin Songs, BMI)

ACTIONMART

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TOO \$HORT



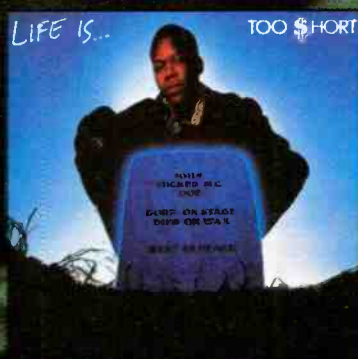
TOO LARGE

HIS WORD IS **GOLD** AND SO IS HIS ALBUM!

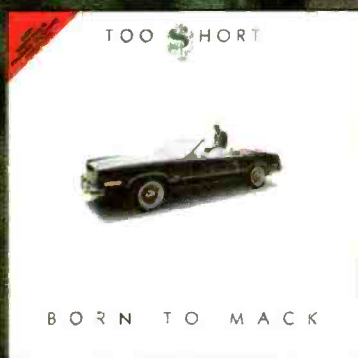
He's the **OAKLAND B-BOY** who made it **B-I-G** on the street. Now his new album is heading to platinum! **"LIFE IS...TOO SHORT"** 1149-1-J featuring the new single, **"I AIN'T TRIPPIN'"** on your desk now.

- 6/7 AMPHITHEATER
- 6/8 LOUISVILLE GARDENS
- 6/9 KEMPER ARENA
- 6/10 REUNION ARENA
- 6/11 THE SUMMIT
- 6/15 MARKET SQ. ARENA
- 6/16 MEGGA ARENA
- 6/17 PAVILLION
- 6/18 GARDENS
- 6/22 COLISEUM
- 6/23 COLISEUM
- 6/24 ARENA
- 6/25 SPECTRUM
- 6/30 MUNICIPAL AUDITORIUM
- 7/1 COLISEUM
- 7/2 SUNDOME
- 7/3 ARENA

- NASHVILLE, TN
- LOUISVILLE, KY
- KANSAS CITY, MO
- DALLAS, TX
- HOUSTON, TX
- INDIANAPOLIS, IN
- MILWAUKEE, WI
- CHICAGO, IL
- CINCINNATI, OH
- GREENSBORO, NC
- CHARLOTTE, NC
- BALTIMORE, MD
- PHILADELPHIA, PA
- MOBILE, AL
- JACKSONVILLE, FL
- TAMPA, FL
- MIAMI, FL



1149-1-J



1100-1-J



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THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE Label & Number/Distributing Label	ARTIST
CLUB PLAY Compiled from a national sample of dance club playlists.					
★★ NO. 1 ★★ 1 week at No. One					
1	2	4	7	KEEP ON MOVIN' VIRGIN 0-96556	SOUL II SOUL
2	3	3	9	SECRET RENDEZVOUS (REMIX) WARNER BROS. 0-20962	◆ KARYN WHITE
3	1	2	8	AIN'T NOBODY BETTER VIRGIN 0-96559	◆ INNER CITY
4	6	8	8	SUBOCEANA SIRE 0-21198/WARNER BROS.	◆ TOM TOM CLUB
5	5	6	8	THIS TIME I KNOW IT'S FOR REAL ATLANTIC 0-86415	◆ DONNA SUMMER
6	17	40	3	EXPRESS YOURSELF SIRE 0-21225/WARNER BROS.	◆ MADONNA
7	9	13	7	FASCINATION STREET ELEKTRA 0-66704	◆ THE CURE
8	14	18	7	SEND ME AN ANGEL 89 CURB CRB-10303	◆ REAL LIFE
9	7	12	8	BRING ME EDELWEISS ATLANTIC 0-86423	◆ EDELWEISS
10	16	20	5	BABY DON'T FORGET MY NUMBER ARISTA ADI-9833	◆ MILLI VANILLI
11	15	19	6	WORKIN' OVERTIME MOTOWN MOT-4639	◆ DIANA ROSS
12	23	31	4	WHAT YOU DON'T KNOW ARISTA ADI-9837	◆ EXPOSE
13	4	1	9	UH-UH OOH OOH LOOK OUT (HERE IT COMES) ATLANTIC 0-86435	ROBERTA FLACK
14	19	22	5	THAT'S HOW I'M LIVING NEXT PLATEAU NP50098	TONI SCOTT
15	21	28	4	I NEED A RHYTHM (LP) VENETTA SP-5246	THE 28TH ST. CREW
16	12	15	6	NOW YOU'RE IN HEAVEN ATLANTIC 0-86417	◆ JULIAN LENNON
17	20	25	4	WAITING FOR A CALL ATLANTIC 0-86419	DEEP STATE
18	25	32	4	FORGET THE GIRL EPIC 49 68784/E.P.A.	TONY TERRY
19	22	24	5	ANYTHING CAN HAPPEN CHRYSALIS 4V9 43378	◆ WAS (NOT WAS)
20	27	36	3	NOTHIN (THAT COMPARES 2 U) EPIC 49 68233/E.P.A.	◆ THE JACKSONS
21	29	34	4	MACHINE GUN CURB 003	HUBERT KAH
22	30	37	3	DEFINITION OF A TRACK/IN MOTION BIG BEAT BB-0007	PRECIOUS
★★★ POWER PICK ★★★					
23	33	49	3	WE GOT OUR OWN THANG UPTOWN 23942/MCA	◆ HEAVY D. & THE BOYZ
24	31	44	3	PROMISE LAND/CAN YOU STILL LOVE ME? POLYDOR 889 147-1/POLYGRAM	◆ THE STYLE COUNCIL
25	35	46	3	DEFINITION OF LOVE KMS 021	KOS
26	8	5	11	ME, MYSELF & I TOMMY BOY TB-926	◆ DE LA SOUL
27	10	7	8	IKO IKO (REMIX) CAPITOL V-15475	◆ THE BELLE STARS
28	13	9	9	TIED UP MERCURY 872 761-1/POLYGRAM	◆ YELLO
29	18	16	8	HEARTS AND MINDS Geffen 0-21193/WARNER BROS.	◆ NITZER EBB
30	11	10	10	RHYTHM IS THE MASTER MERCURY 872 567-1/POLYGRAM	◆ D.J. CHUCK CHILLOUT AND KOOL CHIP
31	40	—	2	SO ALIVE/BIKE DANCE BEGGAR'S BANQUET 8908-1-RD/RCA	◆ LOVE AND ROCKETS
32	44	—	2	IN MY EYES LMR 4004	STEVIE B
33	36	41	3	STILL WAITING PROFILE PRO-7250	KECHIA JENKINS
34	34	35	5	CUDDLY TOY (FEEL FOR ME) EPIC 49 68232/E.P.A.	◆ ROACHFORD
★★★ HOT SHOT DEBUT ★★★					
35	NEW ▶	1	1	GOOD THING I.R.S. 23959/MCA	◆ FINE YOUNG CANNIBALS
36	50	—	2	I LIKE IT 4TH & B'WAY 483/ISLAND	◆ DINO
37	NEW ▶	1	1	DEEP IN VOGUE EPIC 49 68801/E.P.A.	MALCOLM MCLAREN
38	NEW ▶	1	1	DISAPPOINTED VIRGIN PROMO	PUBLIC IMAGE LTD.
39	43	48	3	TO THE MAX/IT'S MY TURN FRESH FRE-80129/SLEEPING BAG	◆ STEZO
40	41	47	3	LET'S DANCE PROFILE PRO-7246	SWEET TEE
41	48	—	2	YOU'RE MY ONE AND ONLY (TRUE LOVE) VENETTA VE-7021	SEDUCTION
42	28	23	5	THE CIRCUS/IT'S JUST IN HOUSE FRESH FRE-80128/SLEEPING BAG	THE TODD TERRY PROJECT
43	NEW ▶	1	1	TIGHT ON TIME (I'LL FIT U IN) COLUMBIA 44 68780	JUNE POINTER
44	49	—	2	WAITING GAME FONTANA 874 191-1/POLYGRAM	◆ SWING OUT SISTER
45	45	—	2	CRAZY (FOR ME) CAPITOL V-15461	FREDDIE JACKSON
46	26	14	10	OBSESSION/HITCHHIKER'S DANCE GUIDE WING 871 707-1/POLYGRAM	◆ XYMOX
47	NEW ▶	1	1	ALWAYS THERE CAPITOL V-15482	CHARVONI
48	24	11	11	ROUND & ROUND QWEST 0-21062/WARNER BROS.	◆ NEW ORDER
49	NEW ▶	1	1	BODY ROCK OZONE 020-001	T.T. MAX
50	39	39	4	CHILDREN'S STORY DEF JAM 44 68223/COLUMBIA	◆ SLICK RICK
BREAKOUTS				1. LET IT ROLL DOUG LAZY ATLANTIC 2. 101 SHEENA EASTON MCA 3. JUST GIT IT TOGETHER LISA LISA & CULT JAM COLUMBIA 4. I'M THAT TYPE OF GUY L.L. COOL J DEF JAM	

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE Label & Number/Distributing Label	ARTIST
12-INCH SINGLES SALES Compiled from a national sample of retail store and one-stop sales reports.					
★★ NO. 1 ★★ 1 week at No. One					
1	3	5	6	KEEP ON MOVIN' VIRGIN 0-96556	SOUL II SOUL
2	1	3	6	THIS TIME I KNOW IT'S FOR REAL ATLANTIC 0-86415	◆ DONNA SUMMER
3	2	1	10	ME, MYSELF & I TOMMY BOY TB-926	◆ DE LA SOUL
4	8	9	7	MR. D.J. MOTOWN 4634	◆ JOYCE "FENDERELLA" IRBY
5	7	7	7	AIN'T NOBODY BETTER VIRGIN 0-96559	◆ INNER CITY
6	9	10	5	WORKIN' OVERTIME MOTOWN MOT-4639	◆ DIANA ROSS
7	5	6	8	ROUND AND ROUND QWEST 0-21062/WARNER BROS.	◆ NEW ORDER
8	4	2	8	ELECTRIC YOUTH (REMIX) ATLANTIC 0-86427	◆ DEBBIE GIBSON
9	14	23	5	SEND ME AN ANGEL 89 CURB CRB-10303/MCA	◆ REAL LIFE
10	6	4	12	BUFFALO STANCE VIRGIN 0-96573	◆ NENEH CHERRY
11	11	16	6	IKO IKO (REMIX) CAPITOL V-15475	◆ THE BELLE STARS
12	12	19	5	BRING ME EDELWEISS ATLANTIC 0-86423	◆ EDELWEISS
13	15	24	4	BABY DON'T FORGET MY NUMBER ARISTA ADI-9833	◆ MILLI VANILLI
14	10	8	8	UH-UH OOH OOH LOOK OUT (HERE IT COMES) ATLANTIC 0-86435	ROBERTA FLACK
15	21	37	3	WE GOT OUR OWN THANG UPTOWN 23942/MCA	◆ HEAVY D. & THE BOYZ
16	24	41	3	WHAT YOU DON'T KNOW ARISTA ADI-9837	◆ EXPOSE
17	28	—	2	I'M THAT TYPE OF GUY DEF JAM 44 68792/COLUMBIA	◆ L.L. COOL J
18	27	—	2	SECRET RENDEZVOUS (REMIX) WARNER BROS. 0-20962	◆ KARYN WHITE
19	13	15	7	FASCINATION STREET ELEKTRA 0-66704	◆ THE CURE
20	16	21	5	IF I'M NOT YOUR LOVER WARNER BROS. 0-21158	AL B. SURE!
★★★ HOT SHOT DEBUT ★★★					
21	NEW ▶	1	1	EXPRESS YOURSELF SIRE 0-21225/WARNER BROS.	◆ MADONNA
22	17	20	7	JACK TO THE SOUND OF THE UNDERGROUND NEXT PLATEAU NP50094	◆ HITHOUSE
23	23	44	3	IN MY EYES LMR 4004	◆ STEVIE B
24	26	39	3	THEY WANT MONEY JIVE 1215-1-JD/RCA	◆ KOOL MOE DEE
25	18	18	9	EVERYTHING COUNTS (REMIX) SIRE 0-21183/WARNER BROS.	◆ DEPECHE MODE
★★★ POWER PICK ★★★					
26	34	50	3	NOTHIN (THAT COMPARES 2 U) EPIC 49 68233/E.P.A.	◆ THE JACKSONS
27	20	12	11	FOREVER YOUR GIRL VIRGIN 0-96565	◆ PAULA ABDUL
28	22	11	14	REAL LOVE MCA 23928	◆ JODY WATLEY
29	33	43	3	SUBOCEANA SIRE 0-21193/WARNER BROS.	◆ TOM TOM CLUB
30	36	31	8	OBSESSION/HITCHHIKER'S DANCE GUIDE WING 871 707-1/POLYGRAM	◆ XYMOX
31	42	—	2	ANYTHING CAN HAPPEN CHRYSALIS 4V9 43378	◆ WAS (NOT WAS)
32	30	29	6	DOWNTOWN A&M SP-1 2297	◆ ONE 2 MANY
33	44	—	2	THAT'S HOW I'M LIVING NEXT PLATEAU NP50098	TONI SCOTT
34	29	25	17	THIS IS ACID VENETTA VE-7016	MAURICE
35	NEW ▶	1	1	YOU ARE THE ONE TOMMY BOY TB 929	TKA
36	38	35	7	CHILDREN'S STORY DEF JAM 44 68223/COLUMBIA	◆ SLICK RICK
37	25	14	12	LIKE A PRAYER SIRE 0-21170/WARNER BROS.	◆ MADONNA
38	40	45	4	IF SHE KNEW ATLANTIC 0-86445	◆ ANNE G.
39	46	48	3	RHYTHM IS THE MASTER MERCURY 872 567-1/POLYGRAM	◆ D.J. CHUCK CHILLOUT AND KOOL CHIP
40	43	47	4	ONCE AROUND THE BLOCK VENETTA VE-7018	MARK KALFA
41	48	—	2	WAITING FOR A CALL ATLANTIC 0-86419	DEEP STATE
42	NEW ▶	1	1	YOU'RE MY ONE AND ONLY (TRUE LOVE) VENETTA VE-7021	SEDUCTION
43	NEW ▶	1	1	GOOD THING I.R.S. 23959/MCA	◆ FINE YOUNG CANNIBALS
44	37	26	9	START OF A ROMANCE ATLANTIC 0-86444	◆ SKYY
45	32	28	10	JOY AND PAIN PROFILE PRO-7247	◆ ROB BASE & D.J. E-Z ROCK
46	NEW ▶	1	1	TIME MARCHES ON VENETTA VE-7019	JUNGLE WONZ
47	NEW ▶	1	1	GOTTA GET THE MONEY ATLANTIC 0-86422	◆ LEVERT
48	NEW ▶	1	1	NOW YOU'RE IN HEAVEN ATLANTIC 0-86417	◆ JULIAN LENNON
49	19	13	9	TOO MUCH TOO LATE VENETTA VE-7015	DENISE LOPEZ
50	50	—	2	LET IT GO HIP ROCK AR089	AFRO-RICAN
BREAKOUTS				1. EXPRESS YOURSELF N.W.A. RUTHLESS 2. IT'S REAL JAMES INGRAM WARNER BROS. 3. THIS IS SKA LONGSY D WARLOCK 4. GONNA MAKE IT SA-FIRE CUTTING	

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

Soul II Soul Keeps U.S. Movin'

SMILE ON: It's finally out—the debut album, "Keep On Movin'" (Virgin), from Soul II Soul (it's called "Club Classics Vol. 1" in the U.K.), that is. We've been grooving heavily to this one since last year (courtesy of Virgin Music Publishing's Dave Steel, who's been screaming about this innovative project since its inception) and we dared to warn you about it in our year-end wrap-up. The response that the title track and first single has spawned stateside (it's No. 1 this week on both of Billboard's dance charts) is reassuring since the project was initially looked upon with much skepticism by the label prior to its release.

Soul II Soul is a South London-based musical concept led by **Jazzie B & Nellee Hooper**, who refer to themselves and their comrades affectionately as "The Funki Dreds" and whose motto is "a happy face, a thumping bass, for a loving race." The album is a unique collection of danceable R&B combining elements of rap, jazz, reggae, and tribal rhythms that showcase female vocalists **Caryn Wheeler, Do'Reen, and Rose Windross** as well as Jazzie and features accompaniment by the **Reggae Philharmonic Orchestra**.

In its fashionable appearance alone, this "organization" has got it nailed down with a definitive style; musically, the outfit's stripped-down, uninhibited approach is refreshing compared with the too-often-manufactured sound of U.S.-originated R&B. As its U.K. title suggests, this album was conceived with the club and DJ in mind. Positive lyrics, heavy rhythms, and percussive hooks prevail from the instrumental "African Dance" to the slammin' a cappella "Back To Life" and the dub of "Happiness." For those hip to the title cut, "Fairplay," "Jazzie's Groove," and the fierce import 12-inch of "Back To Life" (the act returned to the studio to put music to the vocals) come with the highest recommendation. The crossover potential for Soul II Soul is great considering it didn't play by the rules and now everyone will undoubtedly be knocking down the door for a piece of the action. The impact of "Keep On Movin'" is sure to be felt by year's end.

MOVE CLOSER: The Beloved has the potential to be huge stateside after a number of failed attempts to catch fire in its U.K. homeland. "Your Love Takes Me Higher" (Atlantic) effectively bridges the melancholy vocal approach of many male-sung European technopop tracks with a feverish dance pulse. Various mixes are provided, but our faves are the smooth and creamy "Deep Joy" versions postproduced and mixed by **Adam & Eve** (who are they, anyway?) ... For those who didn't pump "My Love Is Free," you can make amends by getting on the latest from new diva **Bas Noir**, called "I'm Glad You Came To Me" (Nu Groove, 212-398-1855), right now. Produced by **Ronald Burrell** and mixed by **Burrell and Tommy Musto**, the R&B/club track kicks with tasty vocal and instrumental arrangements. Black radio should take note as well. Irresistible ... The queen of house, **Liz Torres**, marks her major-label debut with "Payback Is A Bitch" (Jive). The track recalls some of the artist's earlier work with a contemporary slant. Not a blockbuster by Torres' stan-

dards but the underground clubs should approve. Try the Spanish version ... "I Got It Goin' On" (Delicious Vinyl/Island, 212-995-7800) from **Tone-Loc** works by unashamedly utilizing **Tom Browne's** classic "Funkin' For Jamaica" as its rhythmic



by Bill Coleman

base. The instrumental is great for mixing ... "Lay All Your Love On Me" (Tommy Boy, 212-722-2211) is **Information Society's** timely disco cover of **Abba's** dancefloor classic. The act remains rather faithful to the original in its mixes, provided by **Justin Strauss** and **Phil Harding**. The flip features the notable hip-hop instrumental track "Funky On 45," a suggestion we made last year for the album track "Make It Funky."

BEATS & PIECES: A joint venture between Warner Bros. Records in the states and WEA U.K. to increase its visibility on the street has begun with an as-yet-unnamed label headed by **Pete Edge**, former VP of Chrysalis/Cooltempo. Offices will be set up in both New York and London to cater to more "left-field black and dance music," says Edge. The label, which was the brainchild of **Benny Medina**, VP of black music A&R for Warner Bros., is an effort by Warner Bros. to expose the new breed of black music on the rise in both the U.S. and Britain. The first three signings have been a three-piece black rock band called **Stress**, a project produced by the **Bassment Boys**, and the Chicago-based soloist **Darryl Pandey**. Edge will be working closely with **Dave Shaw**, associate director of black music A&R, Warner Bros., and **Danny D's** U.K.-based Slam Jam production company. For more information contact Shaw at 212-484-6770 or Edge at 01-938-5569.

The B-52's recently completed a 30-second music video spot as part of the **American Foundation for Aids Research's Art Against Aids** campaign. The spot was directed by **Tom Rubnitz** and **MICA-TV (Carole Klonarides & Michael Owen)** and features such notables as **David Byrne, Quentin Crisp, Beverly Johnson, and Nile Rodgers** as well as a host of New York hipsters and

club fixtures. The spot visually reinterprets the **Beatles' "Sgt. Pepper's Lonely Hearts Club Band"** cover art set to an unreleased version of "Summer Of Love" ... **Sleeping Bag** is apparently putting together a compilation album titled "Mixdown—Part 1." The double album is a comprehensive, 16-full-length-track collection of the label's classics.

Not included in the New Music Seminar schedule but of considerable interest will be **New Jersey Night**, sponsored by **Movin' Records** and **Crazy Rhythm Records**. The evening, to be held July 16, will feature the following artists: **Adeva, Channelle, KC Flightt, CC Rogers, Lachandra, Vicki Martin, and Kechia Jenkins**. The 9 p.m. show will take place at popular Newark, N.J., nightclub **Club Zanzibar** with sounds provided by **Tony Humphries**. Apparently, transportation will be provided from N.Y. to N.J. for all NMS attendees. For more information contact **Frank Balesteri (201-744-5787)** or **Abby Adams (201-674-7573)**.

Milli Vanilli's Aim Is 'True' On Album Debut Hot Arista Act Hits The Dance And Pop Charts

BY JIM RICHLIANO

NEW YORK Rob Pilatus and Fab Morvan, better known to international audiences as **Milli Vanilli**, are quickly emerging as Arista's hottest act of the year. The duo's Arista debut album, "Girl You Know It's True," has just been certified platinum and spawned the top three pop smash title cut. Their second single, "Baby Don't Forget My Number," has already cracked the top 10 and is nearing gold certification.

The trendy pair began performing in Germany two years ago after meeting at a Los Angeles dance club. A demo tape of their work fell into the hands of producer **Frank Farian**, who was known at the time for his work with Euro-sensation **Boney M.** Farian is credited with creating **Milli Vanilli's** sound in his studio. This sound initially caught on in Europe ("Girl" spent six weeks at No. 1 in Germany and went to No. 2 in the U.K.) before making it in the U.S.

Along with establishing a niche at pop radio, the duo has shown tremendous crossover potential, which has fueled its success. The

NEW ON THE CHARTS

What initially served as an instrumental track from New York Underground Records' now-deleted "Back To Basics" EP is now the hip-house hit "Definition Of A Track" for newcomer **Precious**.

Just earlier this year, the Newark, N.J. native was completing a degree in education and sociology before being tapped by old friend

and the song's co-producer **Dwayne "Spen" Richardson** to add a rap to the popular instrumental cut, now on the Big Beat label (212-691-8805). In addition to the original version, the flip, "In Motion," sports the same rap backed by a different rhythm track.

Having dabbled with rap in her high school days, **Precious**, along with her partner/sister **Aisha Deluxe**, shared the stage with such notables as **Roxanne Shante** and **Doug E. Fresh**.

Of her newfound career, **Precious** says: "I want to have the image of not just being a rapper but being a person with a positive message. I'm someone that just wants to make it and let my people know that they can, too."

BILL COLEMAN



PRECIOUS

12-inch single of "Girl" went to No. 1 on Billboard's 12-inch Singles Sales chart and top three on Billboard's Club Play chart. This week, "Baby" is logged in at 13 on the sales chart and debuts in the Club Play chart's top 10.

According to **Kirk Bonin**, associate director of national R&B marketing for Arista, "Girl" has sold a reported 200,000 12-inch singles and "Baby" is currently at re-

ported 59,000. **Bonin** says these numbers indicate that along with **Taylor Dayne** and **Exposé**, **Milli Vanilli** has become one of Arista's most successful dance outfits of the '80s.

Milli Vanilli has just signed with a manager for the first time and is currently preparing for this summer's **Club MTV** tour; its next single, scheduled for a July release, will be "Blame It On The Rain."

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Cannibal Magnetism. I.R.S./MCA recording artists **Fine Young Cannibals** celebrated the current U.S. success of their second album, "The Raw & The Cooked," with a special live performance recently on NBC's "Saturday Night Live." Shown, from left, are **Andy Cox, Roland Gift, and David Steele**. (Photo: **Bob Gruen**)

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'Disintegration' Materializes In Pop Top 40 Can The Cure Survive Success?

BY DAVE DIMARTINO

LOS ANGELES For a group as stubbornly individualistic as the Cure, which has never let commercial consideration color its distinguished musical output, it may be the time to ask—will commercial success spoil the band's music?

It may be a clichéd question, but considering the deeply personal nature of such past Cure albums as "Faith" and "Pornography"—drone filled, alienation laden, and as far removed from top-40 land as any artist might wish to go—it's worth asking. Now more than ever, in fact, as the group's new Elektra release, "Disintegration," takes its place on the Top Pop Albums chart with such company as New Kids On The Block and Madonna, and as the Cure further cements its reputation as an international superstar, one wonders if the band's artistic integrity will suffer.

"No," says Robert Smith, the group's guitarist, lead vocalist, and central figure. "I think it's too late for that to happen. It's been too gradual—too slow—for it to go to my head now."

"Slow" is certainly one way of looking at it: The band's first U.S. album hit these shores in 1980 on the independent PVC label. Since then, the group's numerous works have appeared on A&M, Relativity, and Sire. The band's 1985 debut on Elektra, "The Head On The Door," signaled a healthy and comparatively long-term label berth. Elektra has since issued a greatest-hits collection, which just went gold, and the group's ultimate U.S. breakthrough set, the 1987 double album "Kiss Me, Kiss Me, Kiss Me." In a further show of faith, the label last year issued a large portion of the Cure's back catalog.

"I've been very pleasantly surprised by Elektra's attitude toward us," says Smith. "Because all the other labels that we've been on in America always made us really wild promises when we signed—how they'd leave us alone and try to do things the way we wanted them to be done, and not go in for the really horrible hard sell and all. And so far, Elektra have been true to their

word. They respect the way we want to be seen in America—which is the most important thing, I think, because we're not there. I think that with some people in the company it goes a bit beyond just selling records—they actually respect what we're trying to do, musically."

Further demonstrating that respect, Elektra has just issued a commercial 5-inch CD single bearing the group's current single, "Fascina-

New album gives band top 40 cache

tion Street," an extended remixed version of the track, and "Babble" and "Out Of Mind," two tracks unavailable elsewhere.

Longtime fans have noted a stylistic similarity between "Disintegration" and the comparatively bleak 1982 album, "Pornography." Smith agrees. "I was certainly trying to capture the same kind of emotion and intensity that existed on that record and 'Faith,'" he says. "I don't think we've done anything close to that in the last few years, and I just wanted to get back to that. And it seems that the best idiom that I can communicate that sort of emotion in is music quite similar to what we did at that time."

"Having said that, I think it's a little more complete. 'Pornography' was a very intense record—but it probably wasn't as realized as this one is."

Smith himself has said that, while recording "Pornography," he was in psychological turmoil; now, however, his manner reveals a somewhat upbeat personality with a unique—and very often humorous—perspective.

"The things that actually bothered me at the time of 'Pornography'—and have bothered me ever since I've been able to think—still bother me. It's just that I'm more well-adjusted to them in everyday life. They still worry me," he says. "When I'm alone in bed at night, I still have the same nightmares."

At present, the band looks likely to tour the U.S. in August—"not

more than 20-25 concerts," says Smith.

Meanwhile, Smith has compiled a private tape of solo material that, he says, may or may not see the light of day. Also, during the recording of "Disintegration," the group did a "side project."

"When we got too drunk to record the 'Disintegration' album properly," he says. "We switched over into carrying on a thing that I wanted to do a couple of years ago called 'Music For Dreams'—which is a series of instrumental pieces."

"I would hope that we would have the courage to do an instrumental album next," says Smith. "It would also save me writing any more words for a while."

Red Siren Plays Name Game ... But Song Remains The Same

NEW YORK "When we found out we had to change our name from Siren, we had about 24 hours where we contemplated suicide, but PolyGram got us an analyst who talked us off the ledge," jokes Robert Haas of Red Siren, who leads the group with Kristin Massey.

Just as "All Is Forgiven," the title track from the band's debut, bumped into the top 10 on the Album Rock Tracks chart, other groups claiming the name Siren began to surface. And it was then that Red Siren learned an invaluable lesson: Just because it had received a trademark on the name and conducted a name

search did not mean it had exclusive rights to its use.

"There was absolutely nothing we could do," says PolyGram VP of A&R Dick Wirgate. "It has to do with commerce law. There's some law that gives a group the right to use a name if they can prove they've had it for longer and used it under certain circumstances. It has nothing to do with securing a trademark."

The record company opted not to pull any remaining copies of the 140,000-run first pressing. But a new jacket was designed for the next pressing.

Haas—who was also landed on
(Continued on page 35)

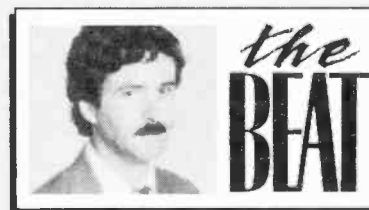
Phranc-ly Giving A Damn; Jenner's Signers; Great Raitt; White Lion Roars Again

PHRANC TALK: "I was told this was an 'intimate evening,'" said Phranc (rhymes with Hank), taking the stage at the Nowhere bar in New York's Greenwich Village, and dressed appropriately. In pajamas. And combat boots.

The boyish young woman in the flat-top haircut began to strum and sing: "They're giving away acoustic guitars on MTV/They got a Dylan look-alike holding up a Gibson/for all the world to see/'Cause now everybody wants to be a folk singer!"

A spoof of the latest folk revival was long overdue and who better to deliver it than this sharp and off-beat singer/songwriter. On her new Island album, "I Enjoy Being A Girl," Phranc writes witty songs about lovers confronting a bunk bed, about her pet parakeet, about the joys of Toys R Us. But then she turns to deftly skewer intolerance in songs like "Take Off Your Swastikas," aimed at the ignorance of certain punk fashions. And intolerance is something she knows first hand.

A self-described Jewish lesbian, Phranc celebrates all aspects of her identity in skillful songs that ought to reach a mainstream audience regardless of her lifestyle or appearance. Someone at Island Records confided to the Beat that the label isn't quite sure how to market Phranc. That's one reason why I like her so much.



by Thom Duffy

over the crowd, all nibbling chicken wings and sipping drinks from the open bar, and asked: "Am I paying for this?" Atlantic Records should have no problem picking up the tab. "Little Fighter," a solid chunk of metal-pop from the new "Big Game" album, gives White Lion a certain chance of matching the double-platinum sales of its debut, "Fight To Survive." Lead singer Mike Tramp is donating his share of the mechanical royalties from the single to Greenpeace... During his recent tour with Lyle Lovett & His Large Band, Private Music artist

Leo Kottke says he served as "spiritual adviser" to the other musicians—which, he says, mainly involved teaching them how to sleep on a rolling tour bus. Promoting "My Father's Face," his first album in eight years with vocal tracks, Kottke sacrificed some sleep of his own to host a recent press breakfast at a Greenwich Village cafe... Former Hooters bassist Andy King, recently named most promising new artist at the Philadelphia Music Awards, has stepped out on his own. With a bent toward thoughtful lyrics and melodic rock hooks, King played the Cat Club June 1 in a showcase set up by ASCAP's Terry Bleckley and Jonathan Lowe. Manager Jim Johnson says King will play Philadelphia's Trocadero Club June 27.

ON THE ROAD: For Neil Diamond, L.A.'s fine, the sun shines most of the time—and ticket sales are phenomenal. Diamond has set another record at the Great Western Forum in Los Angeles, selling out 10 dates in the hall, tying a record for consecutive indoor arena shows set by Bruce Springsteen at New Jersey's Meadowlands arena in 1981. Now if only Diamond's recent albums would sell as well... Debbie Gibson will open a U.S. tour at the Worcester (Mass.) Centrum July 28... Columbia Records' Full Circle was joined on stage by Cory Glover of Living Colour and Gladys Knight at a recent benefit for the Bermuda Council on Drug Abuse. Glover sang "Satin Doll" and Knight swung through "Yesterday."

AN EARTHSHAKING REUNION: On June 9, two days before the latest minor quake rattled the Los Angeles area, Geffen Records artist Peter Case was joined on stage at Club Lingerie by his former pals from the Plimsouls, including Eddie Ramirez, David Pahoia, and Lou Ramirez. Was this a case of Plimsouls prescience? Perhaps. The song they picked: "Shakey City."

Associate editors Chris Morris and Melinda Newman contributed to this column.



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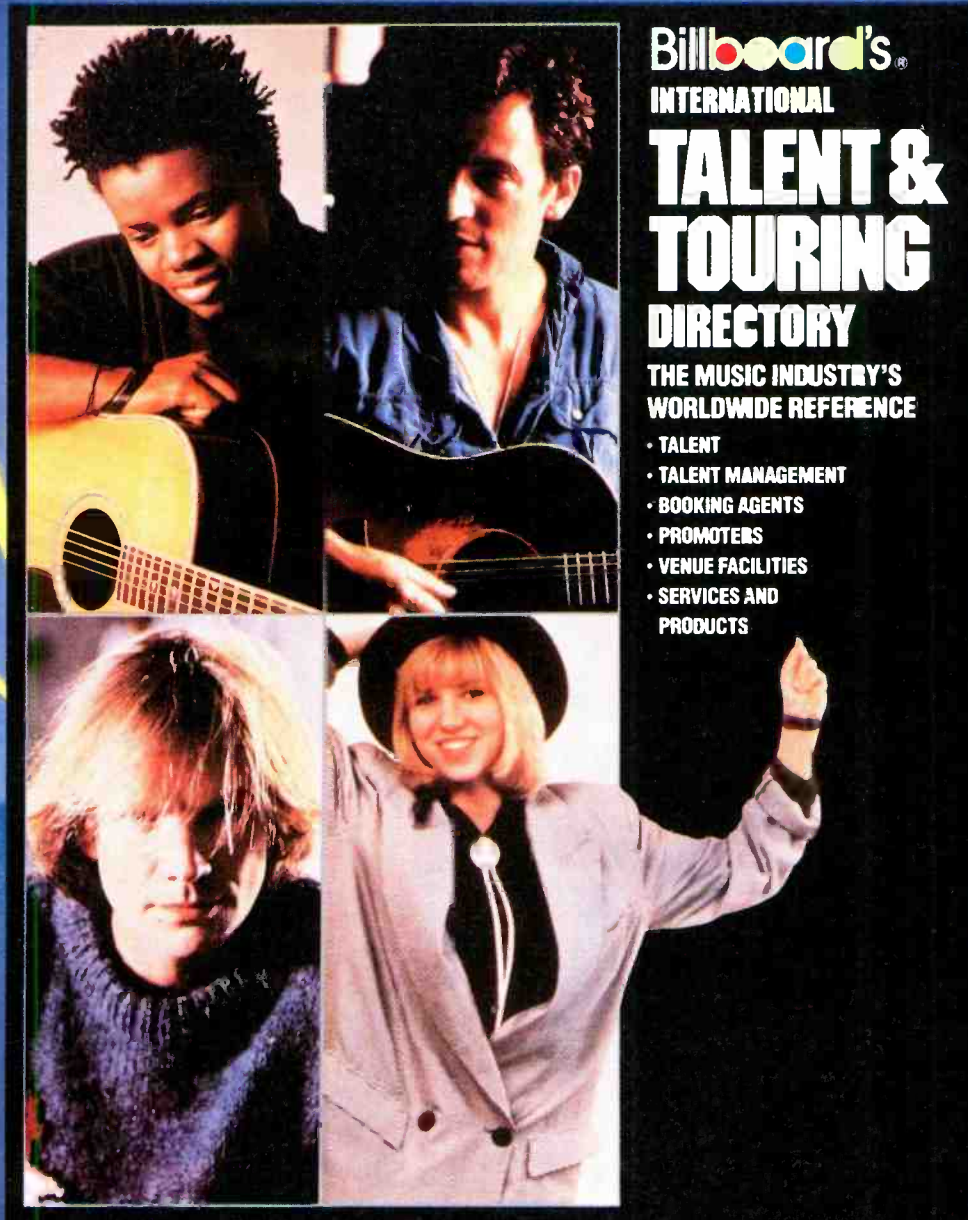
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ARTIST DEVELOPMENTS

BUYERS EYE SPYZ

They're black. They play hard rock. And that's where the similarities between 24-7 Spyz and certain other bands end, declares guitarist Jimi Hazel.

"We're not the next Living Colour; we're not the Black Rock Coalition's exhibit No. 2," Hazel says. Bassist Rick Skatore adds: "We don't care what kind of audience we play for. We're an equal opportunity band."

Although they were members of the Vernon Reid-led Black Rock Coalition, an organization devoted to breaking down racial barriers in rock, 24-7 Spyz recently departed the ranks because of philosophical disagreements. But that hasn't slowed the industry buzz on the band's debut album, "Harder Than You" on In Effect/Relativity, which is showing strong retail action right out of the box.

Formed in 1986, the Spyz consist of Hazel, Skatore, vocalist Peter Fluid, and drummer Anthony Johnson. The band's first gig was on Jan. 7, 1987, at Kenny's Castaways in New York. Total attendance: seven.

But a strong demo landed 24-7 Spyz with Relativity's new In-Effect label, an offshoot devoted to the street sounds bubbling up from New York's hardcore scene. The debut album was recorded in 23 hours and mixed in two days, slightly exceeding 24-7 Spyz's goal of 24 hours, seven minutes.

The In-Effect label has released two singles from "Harder Than You," servicing 12-inch "Jungle Boogie" singles formatted for alternative and urban radio airplay and a 12-inch of "Spill My Guts" formatted for metal radio.

"'Jungle Boogie' is obviously our single," says Howie Abrams, In-Effect label manager. "But we serviced 'Spill My Guts' to metal radio because the record is so diverse. We wanted metal programmers to know there is metal on this record, because you never know where they might turn it on."

BRUCE HARING

KINGDOM COME AGAIN

Jitters are common for any band trying to follow up a million-selling debut. But for Kingdom Come, an opening slot on last year's Monsters Of Rock tour helped ease the anxiety.

"I think if we'd waited until the very last minute to start [working on a new album] we would have felt more pressure," says guitarist Rick Steier. "But we were writing the whole time we were on the road."

"Kingdom Come is a real loud live band and we had that live aspect in mind when we recorded 'In Your Face,'" adds drummer James Kottak.

For PolyGram, the concern was continuing the upward spiral generated by the debut and tour. "The only sure-fire way to prolong the excitement and prevent a slump is to deliver an even stronger record than the first one and we felt this second record could match people's expectations," says product manager Rick Hunt.

On "In Your Face," the whole band contributed songs, rather than relying solely on lead singer Lenny Wolf, who wrote the first album's tunes. "Sometimes we'd just sit around on the [tour] bus and spit out ideas for lyrics," says Kottak, "and those songs turned out to be some of our best tracks."

The label chose hard rocker "Do You Like It" as the first single to strengthen the band's identity. For the more conservative album-rock stations, "that might have been a little too strong for some of them," says Hunt. "So the new single, 'Who Do You Love,' has a broader appeal for mainstream album radio."

The band is opening a summer tour for Black Sabbath and Hunt expects them to be on the road for quite some time. Guitarist Steier is also looking forward to playing some small dates as the headliner. "One of the things I came to grips with on the Monsters tour is that oftentimes you're just a speck to the 50,000 people in the audience. In smaller halls, you're under more intense scrutiny."

MELINDA NEWMAN

BRAND NEW GAYE

The brother of Marvin Gaye is looking to launch his own solo career, working with a collaborator of the late Motown legend. Frankie Gaye has recorded a single, "People We All," on the Pittsburgh-based independent Hitsburgh Records. And in the works is "Universal Love," an album of songs by Al Cleveland, the owner of Hitsburgh and the co-author of "What's Going On."

Frankie Gaye's manager, Frank
(Continued on next page)

Marley Tops Int'l Reggae Awards List Ziggy Takes 3 Trophies

BY MOIRA McCORMICK

CHICAGO Ziggy Marley & the Melody Makers led the field at the eighth annual International Reggae Music Awards, garnering trophies in three categories: best international entertainer, best album, and best song. The event, held here May 6 at the Copernicus Center, combined the international honors with local Chicago reggae awards for the first time since 1983.

Marley & the Melody Makers were presented with the Bob Marley Memorial Award for top inter-

national entertainer and won best-album honors for their album "Conscious Party." Their single "Tomorrow People" shared the best-song award with Lovindeer's "Wild Gilbert." Those artists were not present to receive their awards.

Jamaican recording stars General Trees and Edi Fitzroy headed the list of live performers at the awards show, produced by Ephraim Martin of Martin's International, a Chicago-based organization.

Other performers included Jamaican comedian Oliver Samuels, the evening's MC, E.T. Webster, and Junior Soul. Chicago-based performers included Yabba Grifiths & Traxx, T-Jaxx & Mellow Vibes, Carl Brown, Mekidah,
(Continued on next page)

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ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
BARRY MANILOW	Gershwin Theatre New York, N.Y.	April 18-23, 26-30, May 3-7, 10-14, 19-22, 24-28, 31, June 1-4, 7-10	\$3,177,150 \$50/\$42.50/ \$35	77,079 83,600 sellout	Stietto Nederlander Organization
ROD STEWART	Skydome Toronto, Ontario	June 8	\$759,562 (\$905,246 Canadian) \$28.50/\$25.50	33,437 sellout	Concert Prods. International
ROD STEWART	Great Woods Center for the Performing Arts Mansfield, Mass.	May 28-29	\$540,771 \$18.50/\$16	28,955 30,000	Tea Party Concerts
TONY BENNETT THE COUNT BASIE ORCHESTRA	Fox Theatre Detroit, Mich.	June 1-4	\$371,183 \$37.50/\$25/ \$10/\$5	19,476 24,100	Brass Ring Prods.
THE DOBBIE BROTHERS THE RAINMAKERS	Red Rocks Amphitheatre Denver, Colo.	June 9-10	\$326,603 \$19.50/\$18.50	16,038 18,000	Fey Concert Company
BON JOVI SKID ROW	Montreal Forum Montreal, Quebec	June 3	\$272,459 (\$326,951 Canadian) \$21.50	15,207 sellout	Donald K. Donald Prods.
JACKSON BROWNE DAVID LINDLEY & EL RAYO X	Radio City Music Hall New York, N.Y.	June 10-11	\$268,928 \$25/\$22.50/\$20	11,748 sellout	Radio City Music Prods.
NEIL YOUNG INDIGO GIRLS	Great Woods Center For The Performing Arts Mansfield, Mass.	June 9	\$262,030 \$18.50/\$15	14,432 15,000	Don Law Company
BON JOVI SKID ROW	Colisee de Quebec Quebec City, Quebec	June 4	\$248,558 (\$298,270 Canadian) \$21.50	13,873 14,320	Donald K. Donald Prods.
METALLICA THE CULT	Met Center Bloomington, Minn.	June 10	\$232,181 \$17.50	13,517 sellout	Jam Prods.
SAM KINISON	Bally's Hotel Las Vegas, Nev.	May 27-28	\$227,389 \$30.25	7,517 10,000	Fey Concert Co.
ROD STEWART	Moncton Coliseum Moncton, New Brunswick	June 6	\$208,719 (\$249,210 Canadian) \$32.50	7,668 8,300	Donald K. Donald Prods.
THE ROBERT CRAY BAND STEVIE RAY VAUGHAN & DOUBLE TROUBLE JOHN HIATT	Champs de Brionne Amphitheatre George, Wash.	May 27	\$188,103 \$19/\$17.50	10,495 12,000	Media One
ROD STEWART	Sydney Center 200 Sydney, Nova Scotia	June 5	\$160,871 (\$192,563 Canadian) \$32.50	5,925 sellout	Donald K. Donald Prods.
POISON TESLA	Great Woods Center For The Performing Arts Mansfield, Mass.	June 11	\$136,001 \$18.50/\$15	6,901 15,000	Don Law Co.
KENNY G	Jones Beach Theater Wantagh, N.Y.	June 10	\$130,000 \$20	6,500 10,000	Ron Delsener Enterprises
POISON TESLA	Sioux Falls Arena Sioux Falls, S.D.	May 10	\$114,942 \$17.50/\$16.50	7,249 8,000	West Central Prods.
CINDERELLA WINGER BULLETTYOYS	Roberts Municipal Stadium Evansville, Ind.	May 19	\$114,860 \$16.50/\$15.50	7,301 18,000	Sunshine Promotions
KENNY G	Mann Music Center Philadelphia, Pa.	June 8	\$112,651 \$27.50/\$21.50/ \$13.50	5,636 13,239	The Concert Company
CINDERELLA WINGER BULLETTYOYS	UTC Arena Univ. of Tennessee, Chattanooga	June 7	\$106,293 \$16.50	6,592 12,000	Mid-South Concerts
ASHFORD & SIMPSON MICA PARIS	Radio City Music Hall New York, N.Y.	June 9	\$101,810 \$25/\$22.50/ \$20	4,287 5,874	Radio City Music Prods.
FOLLE FESTIVAL: BONNIE RAITT, RICHARD THOMPSON DAVID BROMBERG, LIVINGSTON TAYLOR KARLA BONOFF, BEAUSOLEIL WASHINGTON SQUARES, SHAWN COLVIN MICHAEL COONEY	Great Woods Center For The Performing Arts Mansfield, Mass.	June 10	\$98,333 \$22.50/\$20/\$15	4,485 15,000	Don Law Company
CINDERELLA WINGER BULLETTYOYS	Rupp Arena Lexington Center, Lexington, Ky.	May 20	\$87,980 \$15.75	6,041 7,733	Sunshine Promotions
THE REPLACEMENTS SLAMMIN' WATUSIS	Aragon Ballroom Chicago, Ill.	June 10	\$87,500 \$17.50	5,000 sellout	Jam Prods.
THE ROBERT CRAY BAND STEVIE RAY VAUGHAN & DOUBLE TROUBLE JOHN HIATT	L.B. Day Amphitheatre Oregon State Fairgrounds, Salem, Ore.	May 26	\$78,681 \$17.50	4,253 8,868	Media One

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ARTIST DEVELOPMENTS

(Continued from preceding page)

Beaty, of C-Star International in Denver, showcased the singer in Denver June 2 and 3 and wants to stage a Marvin Gaye Tribute tour featuring Frankie Gaye, David Ruffin, Eddie Kendricks, and others.

Both Cleveland and Gaye quickly acknowledge the vocal likeness between the brothers but the similarities on "Universal Love" are more than coincidental. Cleveland had originally written the songs for Marvin to record.

"The concept of 'Universal Love' came up about eight years

before Marvin died," says Cleveland. "And we were going to try to get it back to Marvin before the accident." Gaye was fatally shot by his father in April 1981.

Gaye, who also looks remarkably like his brother, is flattered by the inevitable comparisons, but after the tribute tour, C-Star plans to promote him as a performer in his own right. "You want your own individuality," Gaye says. "The opportunity is here now for me."

PETER M. JONES

RED SIREN PLAYS THE NAME GAME

(Continued from page 32)

the best-selling-books chart as the author of "Eat To Win"—considers the moniker change only a temporary glitch and is looking forward to the second single, "One Good Lover." "It's basically about going through problematic relationships and asking for one good lover for the rest of your life," Haas says. That track, as with the entire album, was recorded Direct-

To-Disk and is the first entire rock album to be done in that manner.

Besides, the band might have the last laugh on the name game. "We took all the groups that claimed to have a right to the name before us and introduced them to each other," Haas snickers. "Now they get to battle it out."

MELINDA NEWMAN

ZIGGY MARLEY TAKES 3 INT'L REGGAE TROPHIES

(Continued from preceding page)

Fred Baker's Dance Company, and African dancer Rosie Udo.

Other award-winners included J.C. Lodge, named best female vocalist; Maxi Priest, best male vocalist; Aswad's "Don't Turn Around," best crossover song; Trees, most-outstanding stage personality; Third World, most-outstanding show band; Burning Spear and Edi Fitzroy, tying for most-culture-oriented artist; Oliver Samuels, best comedian and most promising entertainer; and Reggae Sunsplash, concert of the year.

Toots & the Maytals were inducted into the International Reggae Hall of Fame, joining Bob

Marley, Clement "Coxsone" Dodd, and Jimmy Cliff. The late sound-system pioneer King Tubby posthumously received the Martin's International Honor Award.

Chicago-area winners included Tony Bell & Kutchie, cited as best reggae band; Carl Brown, best male vocalist; and Debbie DeFire, best female vocalist.

This year's ceremony brought the International Reggae Music Awards back to Chicago after two years of shows in Miami. According to Martin, next year's awards will be presented in New York, while the 10th annual show will be staged in Jamaica.

NEW ON THE CHARTS

The crossover success of rap music is evident on Billboard's Black Singles chart, which includes a cast of rap characters like De La Soul, Slick Rick, Kool Moe Dee, and Kwamé. Now joining that show is Special Ed (real name: Edward Archer) with "I Got It Made," a song from



SPECIAL ED

his debut Profile album, "Youngest In Charge."

Special Ed is taking command of his career at a very young age. Just last year, when he was only 15 years old, he established a rapport with his current producer and Brooklyn, N.Y., neighbor, Howie Tee. The teen rapper watched Tee perform in his garage and later worked with him on his demo.

In addition to co-producing songs on his album, Special Ed is credited with co-writing his own material, a skill he learned in English class. "I used to like writing poetry in public school, and creative writing," he says. "I wrote a lot of lyrics that amused my teachers and I kept at it. Even when I was younger, I could kick a beat with my hands and rhyme at the same time."

Currently, Special Ed is finishing his junior year of high school and is scheduled to begin touring later this month.

JIM RICHLIANO

NMS 10 Schedules 100-Plus Acts

BY THOM DUFFY

NEW YORK The July 19 triple-bill of New Order, the Sugarcubes, and Public Image Ltd. at the Meadowlands Arena in New Jersey leads the lineup of bands booked for the New Music Seminar July 14-19. More than 100 acts are set to perform during the 10th anniversary gathering.

Talent and concert promotion will be the topic of several panels at the seminar at the Marriott Marquis Hotel, where delegates will discuss international talent and booking; management; independent talent and booking; and festival promotion. The North American Concert Promoters Assn. and facility operators also will stage meetings.

The seminar's opening night party will feature rappers De La Soul

and Israeli pop singer Ofra Haza. In addition, a brew of French and Afro-French bands—including Kassav, Mory Kante, Niagra, and Jean-Paul Gaultier—will perform at a "French Revolution" concert July 14, the 200th anniversary of Bastille Day.

As in 1988, most of the NMS performances and showcases are being marketed separately as New York Nights: the International Music Festival. Prominent segments of the festival include a showcase of top rappers July 15, featuring Ice T, 2 Live Crew, M.C. Hammer, N.W.A., and Eazy-E at Payday in lower Manhattan; and a country music bill at the Ritz nightclub featuring Kathy Mattea, Foster & Lloyd, the Desert Rose Band, and Southern Pacific.

A schedule of venues and acts has not yet been set. However, perform-

ers confirmed so far include: 13 Cats, 13 Engines, Adrian Dodz, Alice Donut, B.A.L.L., BETTY, Blanca "Flystrip" Miller, Birdsongs Of The Mesozoic, Blue Hippeds, Bob Mould, Bullet La Volta, Children, Chop Shop, Sean Colvin, Norman Cook, Cycle Sluts From Hell, Cows, Doughboys, Downy Mildew, Dr. Miller & the Cute Hoors, Ed Kuepper, Excel, Fatal Flowers, Fetchin' Bones, Figures On A Beach, Fish & Roses, Frogs, Galaxie 500, Ghost Of An American Airman, Gilberto Gil, God Bullies, Goto Blazes, Gwar, Happy Flowers, Ham, Hetch Hetchy, House Of Usher, House Of Freaks, Jacklords, Lemonheads, Los Charayos, the LA's, Les Satellites, and Lucinda Williams.

Also: Mano Negra, Mary My Hope, Naked Raygun, Nirvana, No Means No, Old Skull, Patalamos Do Successo, Popealopes, Raging Fire, Rainbirds, Raw Deal, Reptile, Rhys Chatman, Roger Miller, Royal Crescent Mob, Sami, Scrawl, Screaming Trees, Seahags, Seething Wells, Sick Of It All, the Snakes, Souled Americans, Soundgarden, Stone Roses, Sunny Boys, Surgery, The Men They Couldn't Hang, the Nits, Thieves, Pat Thomas, Too Much Joy, Trip Shakespeare, Pierce Turner, Underdog, Uniform Choice, Urban Dance Squad, Vic Chestnut, Jack Waterson, White Zombie, Wygals, and Lori Yates. Bookings are subject to change.

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Chart table with columns: THIS WEEK, LAST WEEK, 2 WKS AGO, WKS. ON CHART, TITLE, ARTIST, LABEL & NUMBER/DISTRIBUTING LABEL. Includes entries like 'I DON'T WANT TO SPOIL THE PARTY' by Rosanne Cash.

Chart table with columns: THIS WEEK, LAST WEEK, 2 WKS AGO, WKS. ON CHART, TITLE, ARTIST, LABEL & NUMBER/DISTRIBUTING LABEL. Includes entries like 'I GOT YOU' by Dwight Yoakam.

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BMG Spurs Cassette Single Sales Promo Aimed At Holdout R&B Stores

BY GEOFF MAYFIELD

NEW YORK BMG Distribution is using Black Music Month as an event to spur cassette single sales in a market niche that has been slow in adopting the 2-year-old configuration: independently owned R&B stores.

The June campaign is a carry-over of the one-stop-driven campaign that BMG launched last year, in which mom-and-pop stores received a \$30-cost countertop fixture in which they can merchandise the tapes (Billboard, Dec. 24). The new promotion also features a consumer giveaway, designed to boost consumer awareness of the product, in which the stores are giving away portable Sony radio/tape player combos.

So far, the new phase has yielded positive results, according to senior directors Lou Tatulli and Richie Gallo, who are the distributor's liaisons for A&M and Arista, respectively.

"Initial response is that accounts are enthused and product is beginning to sell through," says Tatulli. "We're starting to see some small reorders."

"It was the one last segment of retail that wasn't taking off with cassette singles," says Gallo, who sees the current effort as a means to "focus attention" on the configuration.

In the R&B program, BMG offered the same 120-tape fixture that it distributed in the 1988 campaign at no charge to stores that buy a prepack of 90 pieces (nine titles, 10 deep). Gallo and Tatulli say they did not require the stores to buy 120 pieces in anticipation of the fact that stores would want to carry titles from other labels in the rack.

"We figured this would be the quickest, most efficient way to get them in the business," says Tatulli.

The fixture was delivered with two header cards, one that touted the Black Music Month contest, the other was the same generic cassette singles header that BMG shipped with the piece in last year's campaign.

BMG directed the attack at a list of 150 key stores in 18 major markets, as determined by input from Arista, RCA, and A&M, the three primary labels it distributes.

The cost of the fixtures was split four ways between the three labels and BMG. Those four companies also split the cost of the Sony players. Sony, parent of BMG rival CBS Records, also helped out with the prizes, donating some of the players at no cost and offering a volume rate on the units that were purchased.

The fixture and product were delivered in person, either by a BMG merchandiser or local sales representative, a step that allowed the

company to provide store owners and staffers personal orientation about the product line and the display unit.

Initial orders were sold direct, but all reorders are sold through one-stops. "Not only did we want to grow the configuration for a segment of the business that wasn't selling cassette singles, we also wanted to grow the business for one-stops," Tatulli explains.

Of the 18 markets involved in the Black Music Month cassette singles campaign, Tatulli and Gallo say the best early response has come from Detroit, Baltimore-Washington, D.C., San Francisco, New York, Los Angeles, and Atlanta.



Brothers in Arms. Verve act the Harper Brothers played a set at the jazz department in Tower Records' downtown New York store. Swinging, from left, are band members Stephen Scott and Justin Robinson; Brian Bacchus, PolyGram national radio promotions manager; band co-leader Winard Harper; David Weyner, PolyGram Classics president; Cliff Preiss, Tower jazz buyer; James Genus, band member; co-leader Philip Harper; and Sheila Barnard, PolyGram jazz publicity coordinator.

Tie-In Teams Tower, Macy's, Windham

BY JIM BESSMAN

NEW YORK Does Gimbel's tell Macy's? No, but Tower Records will in a Windham Hill/CD hardware sales tie-in.

In the June 4-18 campaign, anyone buying a CD player at any Northern California Macy's store gets a Windham Hill "kit" including the label's "Sampler '89" CD, a Tower Records coupon book worth \$2 off any Windham Hill CD and \$5

off any of the label's videocassettes, and an invite to join Windham Hill's mailing list.

Additionally, Macy's Union Square store in San Francisco was scheduled to sponsor an in-store appearance/performance by Windham Hill acoustic act Nightnoise on June 13, supported by in-store signage and display advertising.

Coinciding with the Macy's campaign—which involves 23 stores from Santa Rosa to Monterey and

Reno to Fresno—18 corresponding-area Tower outlets set up special Windham Hill end-cap displays featuring new releases and other titles from June 4-Saturday (24).

According to Roy Gattinella, Windham Hill's Western regional sales manager, who is stationed at the label's Stanford, Calif., headquarters near San Francisco, Tower suggested the Windham Hill tie-in after Macy's approached Tower for (Continued on page 43)

Informal NAIRD Committee Sets Plans Children's Group Eyes Growth

BY BRUCE HARING

NEW YORK Bouyed by a strong showing at the National Assn. of Independent Record Distributors and Manufacturers convention in May, an informal NAIRD children's music committee has mapped out an ambitious agenda for the coming year.

The coalition of 10-15 children's labels—which anticipates formal approval as a standing committee at the October NAIRD board of directors meeting—met at the American Booksellers Convention in Washington, D.C., June 4-6, to discuss several joint marketing strategies, among them a unified retail display and a network for Canadian distribution.

"We plan to develop some demonstration projects that will show stores they can sell our product," says Michael Frank, president of the Chicago-based Earwig Music. "Some of this is in the formative stages, but we discussed improving our media coverage by becoming a part of the NAIRD Notes [newsletter], expanding their list with our mailing list, so it would become more targeted to those who write about our products."

Frank says the committee also is concentrating its efforts on developing a uniform packaging of children's products. "Since we're going into a lot of nonrecord stores, the display space varies from one

store to the other. Most of our sales are in cassettes; we're still finding that CDs for children's products are not [working]. LPs are a rarity; the bookstores don't have room for them."

To increase penetration into record stores, the committee is also looking into the possibility of a single display unit, packaging several labels under the heading of "fine quality children's recordings," according to Virginia Callaway, president of High Windy Audio in Fairview, N.C. The display may tie in with a plan to create a nonprofit organization that will donate a percentage of profits to children's charity organizations, Callaway adds, an issue discussed during the book convention.

The children's committee is seeking greater interaction with Canadian and other international children's music labels, with a goal of joint marketing, advertising, and research. English-language countries will be the first target.

The marketing innovations are a tool to break down continued resistance from major record chains, Frank says, noting how many distributors complain that chains are reluctant to take on the independent children's product.

"They move a lot of Disney and the A&M labels, but that's about it," he says. "One thing helping us [toward gaining acceptance] is

(Continued on page 43)

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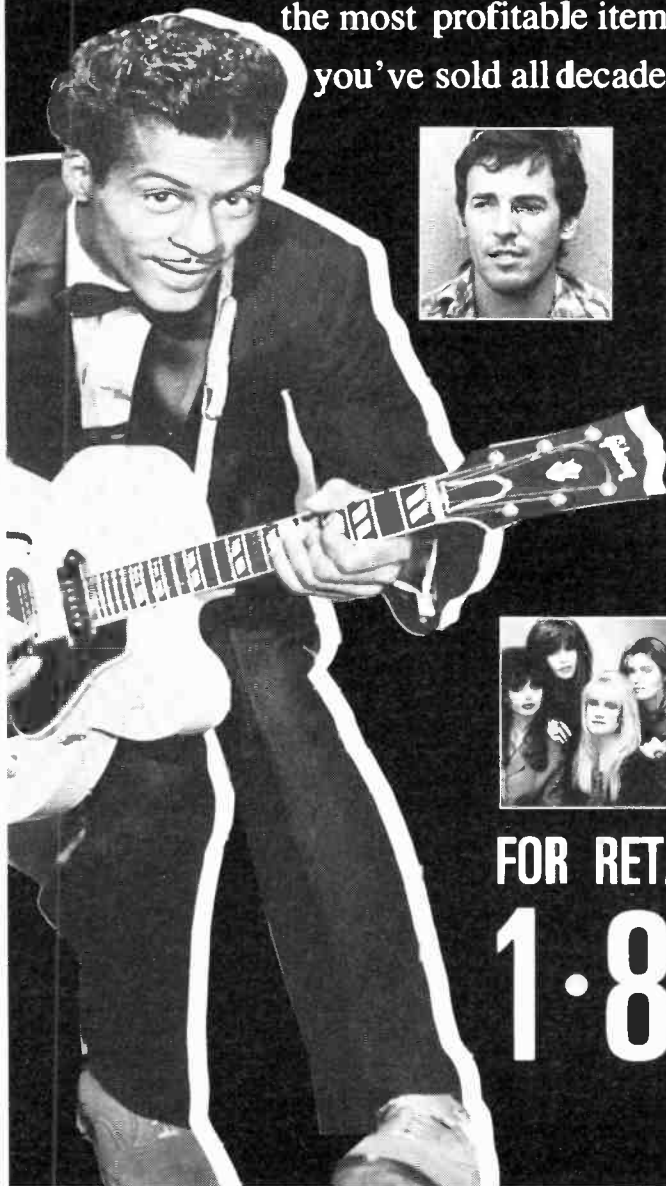
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Read Her Lips. Lou Ann Barton signed autographs at Antone's Records and Tapes in Austin, Texas, to promote "Read My Lips," the title of her first work in three years and a phrase that is apparently favored these days by people who call Texas home. Barton's album features Joe Ely plus members of the Fabulous Thunderbirds and Stevie Ray Vaughan's Double Trouble.

SALES TIE-IN

(Continued from page 41)

help in its biggest-ever CD hardware promotion.

"They probably chose us because there are Northern California stores, and we started here and have a strong reputation," says Gattinella. "They wanted to tie in a label, and Windham Hill is fairly obvious because you figure the Windham Hill buyer and Macy's customers are demographically similar."

To further "embellish" the Macy's tie-in, which Gattinella says is a label first, Windham Hill supplied 4,000 sampler CDs to meet the projected number of hardware buyers, as well as Nightnoise, an act represented on the sampler.

"We wanted somebody on the sampler and an ensemble rather than a solo artist," says Gattinella. "Plus Nightnoise is acoustic oriented, with piano, guitar, violin, and flute. Macy's is creating a little-theater environment with a stage, lighting, and sound system."

Macy's also included Windham Hill in its extensive print-ad support in 21 newspapers throughout the region.

"They give you a good kit for the first-time CD buyer," says Gattinella of the promotion. "You walk out with a CD player, something to play on it, and something to make you go buy more."

NAIRD COMMITTEE

(Continued from page 41)

that there is a real touring market for these artists. Plus, we're sort of paving the way to show other labels how to get into nontraditional markets. Because our direct-mail volume is so high, other labels [outside the children's market] want to learn from us, how to get into those markets and continue to grow while trying to make inroads into the traditional means of distribution."

Frank says the informal NAIRD children's committee will confer at least several times a year, either in person or on the phone.

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Computer Links Buyers, Sellers Of Used Videos

BY BRUCE HARING

NEW YORK Frank D'Alessio used to run a small web of video stores, so he knew the routine: Order, drive to pick up the order, run to the bank for a certified check.

He told himself there had to be a better way. Then he came up with his version of the better way—Compusen, a computerized trading network for used tapes.

"It was so difficult to buy and sell merchandise," D'Alessio says

More than 1,100 stores are signed up for the service

of his days running Videovues, a five-store chain in northern New Jersey. "But when I'm involved with a particular retail operation, it's to look at the industry and see what I can do from a larger base."

D'Alessio sold the stores and hired some outside programmers to develop a computer network written to his guidelines. The result was Compusen, a computer bulletin board that lists used merchandise for sale and buyers looking for particular merchandise.

The service debuted last year at the East Coast Video Show in Atlantic City, N.J. The client base was then built at other trade shows, through direct mail, and by telephone solicitation.

More than 1,100 stores are signed up for the service, representing 716 subscribers. Several distributors and used-tape brokers are also Compusen clients, according to D'Alessio. The company is based in Glen Rock, N.J., and employs 22 people.

D'Alessio's firm serves as a brokerage between the used-tape buyer and seller. Compusen holds the funds during the transaction, and takes a commission from the seller after the buyer inspects the shipment. Paperwork is provided to both parties by Compusen. There is no charge to list merchandise for sale on the network.

The telephone and a computer modem are the tools used to con-

(Continued on next page)

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RETAIL TRACK

(Continued from page 42)

Wherehouse Entertainment both have impressive combo superstores. Nearby, there's a **Major Video** store and one of Musicland's mall stores... **MTV** promises that the retail display contest for this year's Sept. 6 Video Music Awards will be bigger than ever. The top prize for the most creative entry will be a pair of tickets to the event at the Universal Amphitheatre, invites to a postshow party, hotel accommodations, and \$1,000 in spending money.

FROM PAGE ONE: "My personal opinion, based on 25 years in the music business, is that our industry has broken more new artists in the last two years than ever before," says **Joe Bressi**, senior VP at **Camelot Music**, in regard to last week's front-page **Billboard** story on the wave of chain-implemented new-artist programs. "VH-1, MTV, and all these various new-artist retailer programs have played a big part in this," he adds... Last week's page 1 story about the flood of radio conventions that record companies are asked to support each year reminded me of similar concerns that have been expressed over the past couple of years about the plethora of retail conventions that now congest the calendar. With more and more smaller chains jumping into the game, it becomes more difficult for sales and marketing staffs to draw a line as to how much support is appropriate for each meet. And, since so many of the chain

gatherings overlap one another, particularly from August through October, the convention circuit creates demanding (and expensive) travel schedules for many key staffers at a time when labels and distributors want to focus on crucial fourth-quarter priorities.

SEE YOU LATER: Retail Track was sorry to miss the June 9 going-away party held in Atlanta by **Arista** for associate regional marketing director **Denise Bagley Willis**, who had to resign her post for personal reasons. On behalf of her co-workers, her Southeast accounts, and others who got to know her on the convention trail, she will be missed, and we hope that she will return to the industry soon.

JUMP INTO JAZZ: **GRP** is in the midst of repeating its annual June Is GRP Month promotion, and VP of sales **Bud Katznel** says orders for the '89 campaign were at an all-time high, with more retailers and more one-stops jumping on board than ever before. The top prize for the program's display contest is a pair of tickets to two major sporting events—one of the games in Major League Baseball's World Series in October, and the National Football League's Super Bowl next January—plus expense-paid trips to both events.

Support prizes include a \$1,700-value audio/video system, portable CD/

cassette players, GRP jackets, and GRP watches. "There's more prizes than in any other year," says **Katznel**, "and more participants, too."

GEOFF'S MOVE, YOUR MOVE: As you will read in another part of the magazine, I have accepted a promotion to become associate director of charts, a step that will remove me from the day-to-day activities of the editorial department. However, I will be continuing as your Retail Track columnist (for which I am most pleased) and will help keep the magazine abreast of retail news and trends.

There will be a transition period of four-to-eight weeks before I assume the new position on a full-time basis. During that time, one of our obvious priorities will be to find a new retail editor. Candidates interested in applying should direct resumes to managing editor **Ken Schlager** in our New York office, or, if you have any questions about the position, feel free to call me directly.

A major part of my new assignment will be to spearhead the magazine's plan to utilize the latest inventory-management technology to improve the accuracy of its chart methodology. You can expect me to embrace this challenge with the same determination that guided my life as a reporter. And, although there will be a change in routine, I will still be functioning in the role of a communicator.

Billboard knows it cannot satisfactorily revamp its chart systems without the cooperation and guidance of the industry's account base. And, we don't pretend to know all the answers on how to get from here to there. A large part of my new job will be to find out your concerns, your ideas, and yes, your complaints, to ensure that our new methodology best serves the needs of the home entertainment industries. With your help, we can make that happen.

Get in touch with *Retail Track* by calling **Geoff Mayfield** at 212-536-5240, or fax him at 212-536-5358.

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FOR WEEK ENDING JUNE 24, 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	36	CINDERELLA Walt Disney Home Video 410	1950	26.99
2	2	19	TEEN MUTANT NINJA TURTLES: HOT RODDING... Family Home Entertainment 23980	1989	14.95
3	3	88	LADY AND THE TRAMP Walt Disney Home Video 582	1955	29.95
4	4	4	TEEN MUTANT NINJA TURTLES: THE SHREDDER... Family Home Entertainment 23981	1987	14.95
5	7	4	BONGO Walt Disney Home Video 546	1989	14.95
6	5	195	DUMBO ▲ ◆ Walt Disney Home Video 24	1941	29.95
7	6	34	TEEN MUTANT NINJA TURTLES: HEROES... Family Home Entertainment 23978	1988	14.95
8	9	158	WINNIE THE POOH AND TIGGER TOO ◆	1974	14.95
9	8	139	SLEEPING BEAUTY ◆ Walt Disney Home Video 476	1959	29.95
10	18	4	DISNEY'S SING ALONG SONGS: FUN WITH MUSIC Walt Disney Home Video 451	1989	14.95
11	12	4	NUTS ABOUT CHIP 'N' DALE Walt Disney Home Video 447	1989	14.95
12	19	4	DUCKTALES: LOST WORLD WANDERERS Walt Disney Home Video 450	1989	14.95
13	17	53	MICKEY COMMEMORATIVE EDITION Walt Disney Home Video 690	1988	14.95
14	10	4	MICKEY AND THE GANG Walt Disney Home Video 445	1989	14.95
15	15	158	ALICE IN WONDERLAND ▲ ◆ Walt Disney Home Video 36	1951	29.95
16	16	33	RAFFI IN CONCERT WITH THE RISE & SHINE BAND ◇ Troubadour Records Ltd./ A&M Video VC61719	1988	19.98
17	13	4	DUCKTALES: DUCK TO THE FUTURE Walt Disney Home Video 449	1989	14.95
18	14	26	THE JETSONS MEET THE FLINTSTONES Hanna-Barbera Home Video 1119	1987	29.95
19	24	3	BEN AND ME Walt Disney Home Video 460	1989	14.95
20	11	144	WINNIE THE POOH AND THE HONEY TREE ◆ Walt Disney Home Video 49	1965	14.95
21	23	13	BUGS AND DAFFY WARTIME CARTOONS MGM/UA Home Video M201494	1989	19.95
22	20	107	DISNEY'S SING ALONG SONGS: HEIGH-HO! Walt Disney Home Video 531	1987	14.95
23	21	154	WINNIE THE POOH AND THE BLUSTERY DAY ◆ Walt Disney Home Video 63	1968	14.95
24	22	92	AN AMERICAN TAIL ◇ Amblin Entertainment/ MCA Home Video 80536	1986	29.95
25	25	11	BUGS BUNNY CLASSICS MGM/UA Home Video M201497	1989	14.95

◆ ITA gold certification for a minimum sale of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units or \$1 million at suggested retail for nontheatrical titles. ◇ ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least 50,000 units and \$2 million at suggested retail for nontheatrical titles.

WHO THINKS
JULIUS CAESAR
IS THE DUDE
WHO INVENTED
SALAD DRESSING?

Bill & Ted's
EXCELLENT
adventure

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UP-AND-COMING SPECIAL ISSUES

SPOTLIGHT ISSUE IN THIS SECTION AD DEADLINE

10TH ANNIV. OF IMPORTANT/RELATIVITY RECORDS Jul 22 • I.R.D. Today
• History
• Distributed Labels
• Artists
• Success Formula Jun 27

NEW MUSIC/NEW TALENT Jul 22 • Breakthrough '89
• Russian Rock
• College Radio
• World Music
• Labels Jun 27

OZZY OSBOURNE 21ST Jul 29 • Ozzy Now
• U.S. Success
• International
• On The Road
• Management Jul 5

INT'L RECORDING STUDIOS Aug 5 • Recording
• Studios
• Talent
• Equipment
• Producers Jul 11

WHY THEY ARE SPECIAL:

- **IMPORTANT RECORD DISTRIBUTORS/RELATIVITY RECORDS 10TH ANNIVERSARY** issue highlights the impressive growth of this trend-setting independent record company. With labels like Relativity, Combat and In-Effect and artists like Joe Satriani, Exodus, and Dark Angel, I.R.D. has the majors' A&R staffs watching their every move. Bonus distribution at N.M.S.
- **NEW MUSIC/NEW TALENT** captures the eclectic flavor of N.Y.C.'s New Music Seminar, July 15-19, with a look at the new music market, its breakthroughs and vanguard. While last year's frontiers may sound a lot like this year's mainstream, the front lines of global music keep generating unique and vital talents that keep the industry growing.
- **OZZY OSBOURNE'S 21ST ANNIVERSARY** salute pays tribute to a performer who keeps surprising with new growth. As a result of his hit duet with Lita Ford and amazing drawing power of his world tour, Ozzy has decided it's also time to grow up and turn 21. Though he continues to rack up gold and platinum while many of his peers are doing their rocking in chairs, Ozzy sees turning 21 as beginning all over again.
- **INTERNATIONAL RECORDING STUDIOS** surveys European studio heads and producers to explain what it is that brings U.S. acts over to record in Europe, and American acts, managers and producers to explain the things they look for when they record abroad. The latest state-of-the-recording art—town, residential and mobile—is explored in depth in this unique studio update.
- **COMING ATTRACTIONS:** VSDA '89, HANK WILLIAMS JR., HORROR VIDEO, HOLIDAY VIDEO, AUSTIN ROCKS.

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NEW YORK: Gene Smith, Ron Willman, Norm Berkowitz, Ken Karp, Jim Beloff, David Nelson. (212) 764-7300 or (212) 536-5004.

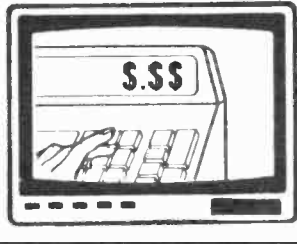
LOS ANGELES: Christine Matuchek, Arty Simon, Anne Rehman, Marv Fisher, Emily Vaughn. (213) 273-7040.

NASHVILLE: Lynda Emon, Carole Edwards. (615) 321-4290.

LONDON: Tony Evans 439-9411.

*****RESERVE SPACE TODAY!!*****

STORE MONITOR



by Earl Paige

BACKING B TITLES: Yet another chain enthusiastic about spotlighting obscure or overlooked titles is **Palmer Video**, now that results are in on the first flight of titles in its program Hidden Treasures (Billboard, May 27). All four titles from May—"Last Rites," "Dominick And Eugene," "Watchers," and "They Live"—are still in the chain's top 25, competing right along with A titles. June titles are also renting strongly, says **Susan Barr**, director of advertising and marketing at the 150-store web, which stretches from its hub in Elizabeth, N.J., as far west as Texas. The June titles are "High Spirits," "Distant Thunder," "Deep Star Six," and "Spellbinder." For July, the chain has tabbed six titles: "Tape Heads," "Heartbreak Hotel," "I'm Gonna Git You Sucka," "True Blood," "Crusoe," and "The Boost," the latter earning a special vote of confidence via a press release from **HBO Video**.

Barr is upbeat about the way vendors are picking up on programs like Palmer's. In **MGM/UA's** trade ads for "I'm Gonna Git You Sucka," copy highlights how the title was picked by **Erol's** as part of that chain's Discovery Series—one of the first full-scale marketing programs geared to focus on overlooked product.

TURMOIL ON "TEMPTATION": Anticipating the release of "The Last Temptation Of Christ," Kentucky retailers "are bracing for a certain amount of

vandalism, spilling soft drinks on the videocassette, or even bulk-erasing them," says **Tom Underwood**, executive director of the **Video Software Dealers Assn. Kentucky Chapter** in Frankfort, Ky. "We're right in the heart of the so-called Bible Belt," he adds. Some members are allowing customers to decide if the controversial title will be carried by placing a petition on the counter. "Others are contending the public has a right to decide and that it's not up to the store to make that decision," Underwood adds.

MEETING MERRY-GO-ROUND: Considering all the conventions and committee gatherings lately, many **VSDA** insiders have that feeling of confronting themselves coming and going. **John English**, head of the **Southern California Chapter**, wonders if anyone can top his recent experience. Rushing to the **Consumer Electronics Show** in Chicago, he stopped at the first convenient hotel, obviously without a reservation. It was the Quality Inn. "Turns out there was a cancellation and I got a room and that this was the very place where the **Chicago Chapter** was meeting." English had only vague awareness of the meeting and had not planned to attend. "I was able to trade plane tickets during CES and stay over," says English, who first went to Phoenix for a board meeting of the **American Video Assn.** on the eve of CES.

BILL BATTLES: Illinois retailers are far from celebrating, but many feel optimistic after battling three proposed measures, reports **Elaine Zizas**, head of the **Chicago Chapter** of the **VSDA** and **Movies In Motion** arm of **Orland Video**, Orland Park, Ill. One interesting bill, **HB 1056**, would have required the posting of signs in stores reading: "Public Service Message: Extensive Research Finds Vio- (Continued on page 55)"

WHO THINKS
JOAN OF ARC
IS
"NOAH'S WIFE"?

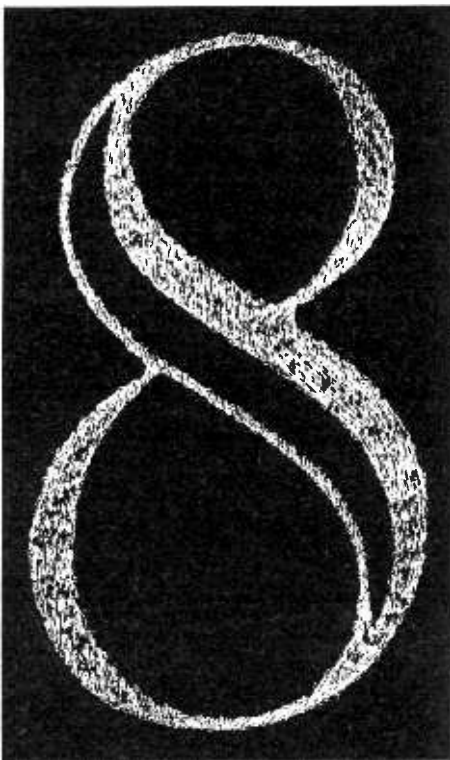
Bill & Ted's
EXCELLENT
adventure

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MEET ME AT



E I G H T

Do you want to make deals, friends and maybe even headlines?

**Eighth Annual Convention
Video Software Dealers Association
August 6-9, Las Vegas, Nevada**

REASONS YOU SHOULD ATTEND:

1. It's the largest video Convention in the world, complete with all the fanfare and festivities you'd expect—and more!
2. There's no substitute for meeting face-to-face with your fellow retailers, distributors and manufacturers.
3. You'll hear two of the world's top businessmen—**Ted Turner** and **Tom Peters**—share their knowledge and insights.
4. "Retail activist" **Peter Glen** will give you *100 Ideas In 100 Minutes*, which will improve your bottom line.
5. A first-rate blend of seminars and workshops offer information you can put to productive use your first day back on the job.
6. You'll visit with the major manufacturers and suppliers of prerecorded video, accessories, hardware, computer software, video distribution, and media—all under one roof.
7. For four days and nights, a star-studded agenda of receptions, dinners, parties, and concerts will dazzle and delight you.
8. If you're serious about video, you have to be there. It's that simple!

REGISTRATION PARTICULARS

• VSDA Members Only

You must be a current VSDA member or join the Association to attend.

• 4,000 Full Registrants Only

Full Registration includes admission to all Business Sessions, Seminars, Meals and Social Functions.

• Exhibits/Seminars Only Registrations

Available for admission to exhibit area and seminars at the Las Vegas Convention Center.

PLEASE SEND ME CONVENTION REGISTRATION INFORMATION

I am a Retailer Manufacturer Wholesaler Other Supplier _____

(prerecorded video software)

(please specify)

Name _____ Company _____

Address _____

City _____ State _____ Zip _____ Phone _____

VSDA Member Yes No Company Number _____

I want to join VSDA and attend the Convention. Please send me information.

Return to: VSDA, 3 Eves Drive, Suite 307, Marlton, NJ 08053 (609) 596-8500.

Billboard



STORE MONITOR

(Continued from page 53)

lent or Sexually Degrading Entertainment May Have Harmful Unconscious Effects on Children and Adult Viewers." This measure would also require "separate, concealed" areas for adult video and "obscene" or "sexually violent material." All three bills are analyzed in VSDA's State Legislative Reports. One report includes the criticism that another bill, SB 5, would give "force of law" to the Motion Picture Assn. of America ratings. This bill would prohibit sale or rental of X-rated videos to persons under 21 or R-rated movies to persons under 18 unless the latter has parental consent. In discussing this bill, VSDA says, "It is an unconstitutional restriction of speech. The Supreme Court has permitted states greater leeway where minors are concerned, but the R rating encompasses nearly half of all MPAA-rated films and goes far beyond what states may legally regulate." Possibly most troubling is HB 1858, which would allow recovery of damages in sexual assault cases where victims could "prove" an accused person viewed "obscene" material in a video. This bill passed in the Illinois House by a vote of 86-18-8. Zizas pays high tribute to the MPAA representation at the state capital and says, "Our VSDA members cooperated very well, calling key legislators in their areas."

BUSINESS BRIEFS: It's official. Blockbuster Entertainment has signed a definitive agreement to acquire Video Superstore Master Limited Partnership, formerly its largest franchisee. The Chicago-based business was known until recently as Blockbuster Midwest L.P. The deal will close at about 8,200,000 shares of common stock as adjusted for the two-for-one split payable May 31, dependent on certain option and warrant holders... Also official according to a recent SEC filing, once high-flying LaserLand Corp. USA, Denver, has ceased operations, citing lack of success in obtaining financing, according to the Denver Business Journal.

BOARD ROOM: VSDA insiders and board candidates are thankful that Sharon House resigned from the board prior to the election; now the eight candidates have the opportunity for an added slot instead of, as before, just four posts. The telephone has been disconnected at Video Crossings, the store Sharon and husband Larry operated in the Lakeville suburb of Minneapolis. Local VSDA members indicate the couple may have moved out of Minnesota.

CHAPTER BRIEFS: Michael Fortino, the much-traveled president of Priority Management, is now being featured in a special three-hour employee training seminar. Both the St. Louis Chapter and Rocky Mountain group scheduled these expanded programs recently that get into such areas as "creatively describing movie plots," "telephone personality," and other elements of cus-

(Continued on next page)

Featuring Music By: ORKESTRA
Former members of Electric Light Orchestra, Kelly Groucutt and Mik Kaminski

RETAILERS:
Buy two copies of Summer Job and get a FREE Tank Top!

SELLING POINTS:

- 1989 theatrical release
- Sexy fun-filled comedy
- Killer soundtrack with simultaneous album release

WANTED:
Irresponsible coeds to work in lush tropical resort. "Experience" a must!

Pre-Order Date: July 6, 1989 • Street Date: July 27, 1989

SVS FILMS PRESENTS A KENNETH DALTON/KUYES ENTERTAINMENT PICTURE. "SUMMER JOB". PRODUCED BY MOVIE JOB, INC. IN ASSOCIATION WITH GOMILLION STUDIOS

STARRING: SHERRIE ROSE • JAMES SUMMER • AMY BAXTER • CARI MAYOR • RENEE SHUGART • FRED BOURDIN • CHANTAL • DAVE CLOUSE • KIRT EARHARDT

INTRODUCING AND: GEORGE O. AS "HERMAN" WRITER: RALPH WILSON PRODUCER: KENNETH A. DALTON DIRECTOR OF PHOTOGRAPHY: ORSON OCHOA

EDITOR: CHRISTOPHER CIBELLI MUSIC: IKE STUBBLEFIELD • KENNY MOORE • JACK GREEN AND ORKESTRA

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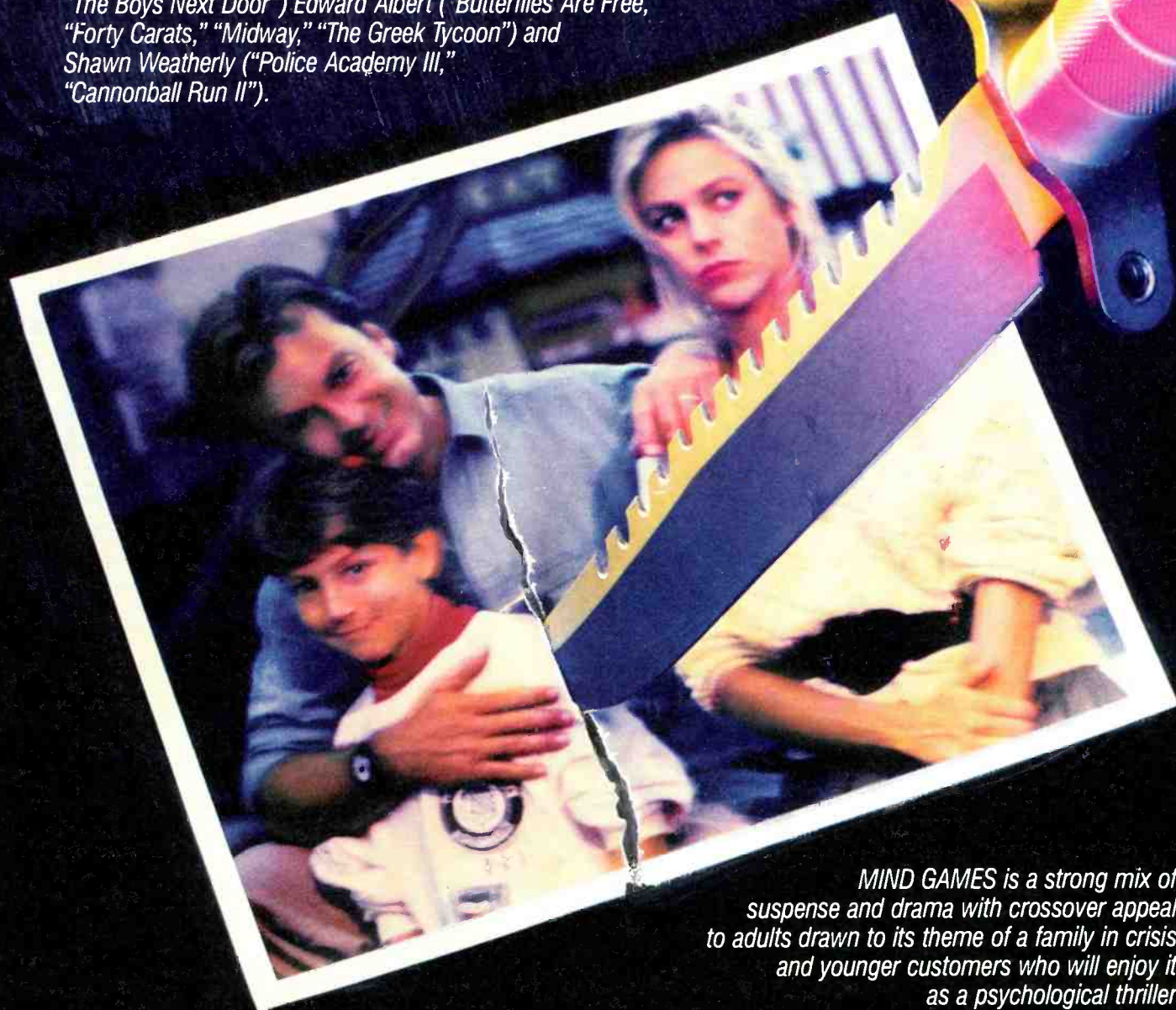


MINDGAMES...

THE ONE GAME YOU SHOULD NEVER PLAY

MIND GAMES...The powerful story of a family that falls prey to a psychotic's bizarre experiment in manipulation and total domination.

MIND GAMES stars Maxwell Caulfield ("Electric Dreams," "The Boys Next Door") Edward Albert ("Butterflies Are Free," "Forty Carats," "Midway," "The Greek Tycoon") and Shawn Weatherly ("Police Academy III," "Cannonball Run II").



MIND GAMES is a strong mix of suspense and drama with crossover appeal to adults drawn to its theme of a family in crisis, and younger customers who will enjoy it as a psychological thriller.

Catalog No. 4760 • Street Date: 8/3 • Dealer Order Date: 7/18 • Suggested Retail: \$79.98



MTA/PERSIK PRODUCTIONS Presents a BOB YARI Film MAXWELL CAULFIELD EDWARD ALBERT SHAWN WEATHERLY "MIND GAMES" Introducing MATT NORERO Music by DAVID CAMPBELL Edited by ROBERT GORDON Director of Photography ARNIE SIRLIN Executive Producers BOB YARI MARY APICK WILLIAM IMMERMANN Written by KENNETH DORWARD Produced by MARY APICK Directed by BOB YARI



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1989 MGM/UA PICTURES, INC. ULTRA-STEREO

APPLAUSE THINKS 'BIG'

(Continued from page 47)

visibility.

More than 500 people attended the party, says the franchisee's marketing director, Joe Guarino. Patrons were treated to free refreshments and those attempting to play the keyboard received prizes ranging from free video rentals to T-shirts.

The one worry was that the stores wouldn't have enough copies of "Big" to satisfy customer demand. "That's all anybody wanted during the weekend," Guarino says. "But since we have a reservation system, we could just arrange for people to reserve it another night."

He adds that the promotion has continued to bring people into the participating stores. The new store leapt into fifth place among the 23 outlets, and another store that had moved to another location continues to draw especially well following the event.

Since the first weekend, Applause has placed the keyboard at two other stores and left it there for one week each. Guarino says he hopes to eventually get around to every outlet.

Of course, not everyone who tries out the piano is a novice. "At one of the first stores we did, we had two pianos and this older lady came walking up," Guarino says. "I asked her if she wanted to try it and she declined. I asked her again and she jumped onto one of them and started playing Mozart or something really fancy. I asked her if she played the piano, and she said, no, she had a big keyboard similar to this one at home."

STORE MONITOR

(Continued from preceding page)

tomor service... In a similar vein, on Thursday (22) the Sacramento Chapter will hear Bob Tacy Jr., president of Modern Creative Seminars, discuss training and motivating employees in the area of sell-through video. Another ticklish area of employee relations, internal theft, was the topic at a recent Baltimore Chapter meeting under the broad heading "Employer Rights." Panelists discussing internal theft included Travis Campbell, director of the security, wage, and hour division of the U.S. Department of Labor... Several chapters continue focusing on recreational events, as with the San Diego VSDA group. A Day Of Fun With Disney is set for June 25 at the Family Fun Center for a three-hour period. A daylong program begins with a breakfast buffet and presentation by Walt Disney Home Video with attendance required for fun center passes... The Kentucky Chapter hopes to harness all elements of the media in its drive on First Amendment rights. For one meeting, Jon Fleishaker, counsel for the Louisville Courier-Journal, was a featured speaker.

HBO has a sweet deal for retailers... see page 58

WARNING

WARNER BROS. AND BATMAN DECLARE WAR ON VIDEO PIRACY.

The Caped Crusader of Gotham City and Warner Bros. will protect the integrity of this major motion picture release. We will prosecute those engaged in any form of its illegal distribution to the fullest extent of the law.

Warner Bros. has evolved some unique and wide-ranging protective measures:

When BATMAN opens June 23 across the United States and Canada, every one of the 4,000 worldwide theatrical prints will bear an electronic marking code.

This code marking — not readily visible — is nonetheless detectible in all pirated film-to-video and subsequent video-to-video transfers. Using our own resources and the Motion Picture Association of America's, which includes 400 investigators and special agents worldwide, we will be able to trace pirate copies to the original film print source.

We will energetically investigate and prosecute pirates. Warner Bros. joined by other film companies has raided more than 3,799 pirate establishments worldwide in 1989, 211 in the U.S. alone.

We have already commenced our enforcement program. Warner Bros. has already obtained from a federal court in New York an order permitting it to seize a piratical copy of a trailer relating to the BATMAN motion picture. That order has been executed and Warner Bros. is proceeding to trial.

In conjunction with the Film Security Office of the Motion Picture Association of America, Warner Bros. will offer

- Rewards up to \$15,000 for information leading to the prosecution and conviction of any person(s) guilty of illegal video distribution of BATMAN.
- A reward of \$200 for each of the first 15 "pirate copies" of BATMAN received.

Film piracy is investigated by the FBI and may constitute a felony. The maximum penalty is up to five years in prison and/or a \$250,000 fine.



Information regarding BATMAN piracy can be telephoned to MPAA at (800) 662-6797. Confidentiality will be preserved.



Yo Dudes! Alex Winter, left, and Keanu Reeves star in the action-comedy "Bill & Ted's Excellent Adventure." The film, priced at \$89.95, will be released by Nelson Entertainment Aug. 31 and will be backed by a \$2 million marketing campaign.

VIDEO REVIEWS

This column offers a critical look at recent nontheatrical video releases. Suppliers interested in seeing their cassettes reviewed in this column should send VHS cassettes to Al Stewart, Billboard, 1515 Broadway, New York, N.Y. 10036. Please include the running time and suggested retail price.

"A Tribute To Ricky Nelson," Rhino Video, 45 minutes, \$19.95.

A generation of Americans grew up with Ricky Nelson, watching him on the "Ozzie And Harriet" show. A talented musician, Nelson garnered 24 gold records and sold more than 60 million albums; as a result, he now ranks fourth on the list of all-time best-selling artists. With its concert footage, including such standards as "Hello Mary Lou," "Travelin' Man," "I'm Walking," and "Garden Party," this program is certain to delight any fan of Nelson, who died in 1986.

However, an added bonus may be found in the many interviews with Nelson's musical counterparts. Scattered throughout the program are segments featuring Jerry Lee Lewis, John Fogarty, Kris Kristofferson, Fats Domino, and the late Roy Orbison, among others, all of whom pay tribute to the talent that was Rick Nelson.

Don't be surprised if this tape, priced to move and boasting extremely high production values, starts walkin' right off the shelves. **RICHARD T. RYAN**

"Austria, Land Of Music," International Video Network, 51 minutes, \$24.95.

The land of Mozart, Strauss, and the Vienna Boys Choir, it seems as though Austria has always enjoyed a special affinity for music. *(Continued on page 62)*

THE WHOLE TOWN IS TALKING ABOUT THIS YEAR'S MOST PROVOCATIVE FILM.

COMEDY

Heathers

Look For 2-Pack Offer



"A 10! ABSOLUTELY BRILLIANT SATIRE, A REMARKABLE FILM."

GARY FRANKLIN, KABC-TV

"'HEATHERS'...REACHES WILD AND ORIGINAL COMIC HIGHS...SLATER'S SLY CHARISMA EVOKES JACK NICHOLSON...THIS PROVOCATIVE BLAST OF SATIRICAL MALICE IS TO BE RELISHED."

DAVID ANSELM, NEWSWEEK

"THIS JOYFULLY NASTY BLACK COMEDY IS ONE OF THE MOST ORIGINAL OFF-BEAT PICTURES THIS YEAR."

USA KARLIN, WABC-RADIO

"INVENTIVE AND HILARIOUS SATIRE."

DONALD LYONS, DETAILS MAGAZINE

Westerburg High's elite quartet is "The Heathers" composed of the powerful Heather Chandler, the green with envy Heather Duke, and the cowardly Heather McNamara. Rounding out the foursome is Veronica Sawyer (Winona Ryder), who is so fed up with the Heathers and the entire peer pressure cooker that she starts running with J.D. (Christian Slater), a motorcycle-riding newcomer. But what begins as their noble effort to rid Westerburg of its bad apples, ends up taking a real toll. And their teen rebellion produces a serious and mounting body count.

NEW WORLD PICTURES IN ASSOCIATION WITH CINEMARQUE ENTERTAINMENT (USA) LTD. PRESENTS "HEATHERS" STARRING WINONA RYDER • CHRISTIAN SLATER
 SHANNEN DOHERTY DIRECTOR OF PHOTOGRAPHY FRANCIS KENNY EDITOR NORMAN HOLLYN
 MUSIC BY DAVID NEWMAN EXECUTIVE PRODUCER CHRISTOPHER WEBSTER
 WRITTEN BY DANIEL WATERS PRODUCED BY DENISE DI NOVI DIRECTED BY MICHAEL LEHMANN

Released Theatrically in 1989.

\$89.95

SUGGESTED LIST PRICE
 (Priced Slightly Higher in Canada)

CATALOGUE NO. A88041

1988-102 Minutes

UPC # VHS 24749 01733
 BETA 24749 01735



Closed captioned by the National Captioning Institute. Used with permission.

© 1989 New World Video, Los Angeles, California. Actual Videocassette Artwork.





Torch Song Note. Screenwriter/actor Harvey Fierstein autographs a "Torch Song Trilogy" poster for the staff at RCA/Columbia Pictures Home Video. The company is releasing the critically acclaimed film Thursday (22) for a list price of \$89.95. With Fierstein is Fritz Friedman, RCA/Columbia's executive director of publicity.

Lawmen Seize Bogus Videos

NEW YORK Authorities looking for illegally duplicated videocassettes seized some 2,700 tapes in nine separate video store raids around the U.S. during the week ending June 10.

Six raids resulted from lawsuits filed by the Motion Picture Assn. of America, while the remaining three were initiated by federal authorities. The MPAA estimates the value of the confiscated tapes at \$137,000.

Among the stores targeted during the sweep were Stadium Video and Metro Video in Baltimore; Primera Video in Miami; New World Video in Morristown, Tenn.; Front Row Video in Burton, Mich.; and Angel Video and Video Hits, both in Brooklyn, N.Y.

Other stores alleged to be carrying illegal tapes are M&M Video in Long Beach, Calif., and Mikey's Video in Chino, Calif.

Interactive games discussed at CES ... see page 45

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VHS Duplication With Full Color Packaging
300 T-60 VIDEOS
 FOR ONLY **\$1995**
 Package is complete and includes stereo hi-fi duplication, slipcase design, mechanical, film and printing
 CALL TOLL FREE FOR OUR COMPLETE CATALOG OR AN IMMEDIATE PRICE QUOTE
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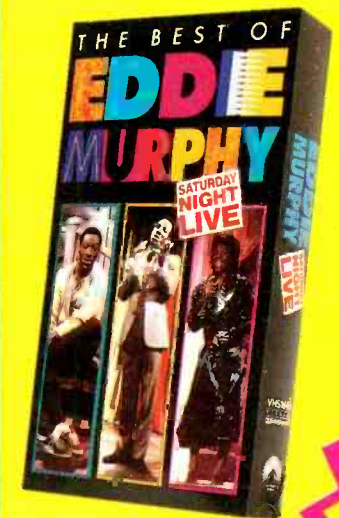
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THE BEST OF EDDIE MURPHY

SATURDAY NIGHT LIVE

AMERICA'S MOST OUTRAGEOUS COMIC!

(No matter who he is.)



ON VIDEOCASSETTE

\$24.95 SUGG. RETAIL



Eddie Murphy Television Enterprises, Inc.
 in Association with NBC Productions, Inc.

Present

THE BEST OF EDDIE MURPHY SATURDAY NIGHT LIVE

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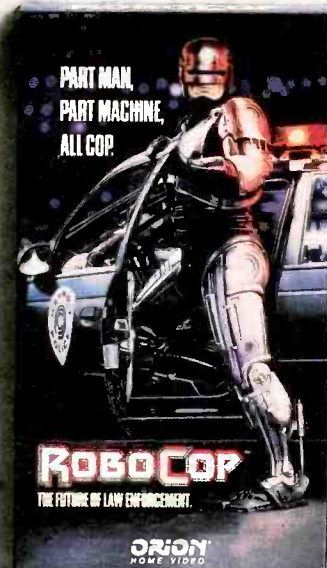
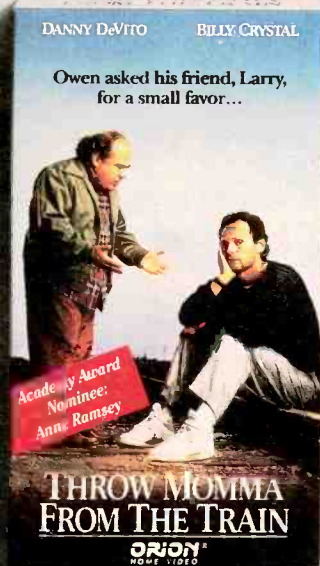


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Take Home A Robot, 2 Killers, An Ex-CIA Agent, A Loony, A Quarterback, A Frog, A Car Thief, A Revolutionary, And 7 Crazyies. **Now Only \$19.98** suggested retail price

THROW MOMMA FROM THE TRAIN
#8719, Rated PG-13



ROBOCOP
#8610, Rated R

THE COUCH TRIP
#8713, Rated R



Wild. Dangerous. Cute. And at an all-time low price in these 9 hit films! Recent releases that pleased audiences and critics. Starring Danny DeVito, Dan Aykroyd, Billy Crystal, Rodney Dangerfield, Burt Reynolds, Walter Matthau, Anthony Michael Hall, Charlie Sheen, Elliott Gould, Roseanne Barr and more.

Take advantage of these 9 popular films, now at popular prices!



"IT'S NOT EASY BEIN' ME"
#1025, Rated R



MALONE
#8706, Rated R



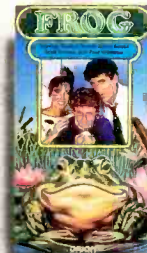
FLORIDA STRAITS
#8705, Rated PG-13



NO MAN'S LAND
#8710, Rated R



JOHNNY BE GOOD
#8715, Re-Rated R



FROG
#1026, Rated G,
For Family Audiences

ORDER CUT OFF: JULY 6TH

ORION
HOME VIDEO

© 1989 Orion Home Video. All Rights Reserved.
RELEASE DATE: AUG. 1ST



On The Edge. Anthony Perkins stars as Mr. Hyde in the suspense thriller "Edge Of Sanity." Virgin Vision is offering both a rated and an unrated version of the Dr. Jekyll/Mr. Hyde remake. Both versions will be available beginning Sept. 6 for a list price of \$89.95.

VIDEO REVIEWS

(Continued from page 59)

However, this exciting travel program shows us that there is more to the land of "The Beautiful Blue Danube" than its musical heritage. Viewers are taken on a tour of the famous ski resort, Innsbruck, travel down the Danube to a wine harvest, visit the world-renowned Lippizaner stallions, and meet with one of the last descendants of the Hapsburgs. In addition, video travelers are taken on a tour of Austria's famous lake district, the section which served, appropriately enough, as the setting for "The Sound Of Music."

A veritable feast for the ears and the eyes, this program both teaches and delights. An absolute must for travel buffs, but especially for anyone planning to visit this charming country. **R.T.R.**

"The Peace Tapes, Volume 1, A Video Guide To Peace," Clear/Cut Teleproductions, 72 minutes, \$19.95.

The turbulent '60s spawned long hair, hippies, and a counterculture that was most clearly seen in the "peace movement." For anyone who might have been wondering, the quest for peace is very much alive and well, and though it may have dissolved into splinter groups, each of those is much more focused than the larger, more nebulous movement ever was.

By means of interviews and on-location footage, this program shows us the contemporary heirs to the movement of the '60s. Such groups as Greenpeace, Beyond War, The World Federalist Assn., and many others are profiled, and viewers are introduced to the people who still believe in giving peace a chance and are encouraged to take action themselves. Among those on the program exhorting others to get involved are Yoko Ono, Richie Havens, Country Joe McDonald, Bob Weir, and Ron Howard.

For those who grew up in the '60s or simply believe that we can still improve the world we inhabit, this program is must-see fare. **R.T.R.**

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TOP SPECIAL INTEREST VIDEOCASSETTES SALES™

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE	Program Supplier, Catalog Number	Suggested List Price
Compiled from a national sample of retail store sales reports.					
RECREATIONAL SPORTS™					
1	5	101	DORF ON GOLF ♦	J2 Communications J2-0009	29.95
2	1	17	SPORTS ILLUSTRATED'S 25TH ANNIVERSARY SWIMSUIT VIDEO	HBO Video 0234	19.99
3	2	29	THE ALL NEW NOT-SO-GREAT MOMENTS IN SPORTS	HBO Video 0025	14.99
4	6	13	MICHAEL JORDAN: COME FLY WITH ME	CBS-Fox Video 2173	19.98
5	4	129	AUTOMATIC GOLF ▲ ♦	Simitar Entertainment, Inc. VA 39	14.95
6	3	101	ARNOLD PALMER: PLAY GREAT GOLF VOLUME 1	Vestron Video 2038	39.98
7	8	7	DAZZLING DUNKS AND BASKETBALL BLOOPERS	CBS-Fox Video 2229	14.98
8	7	5	DORF'S GOLF BIBLE	J2 Communications J2-0042	29.95
9	18	107	THE BEST OF THE FOOTBALL FOLLIES	Fox Hills Video	19.95
10	NEW▶		MUHAMMAD ALI BOXING'S BEST	HBO Video 069	19.99
11	16	129	GOLF MY WAY WITH JACK NICKLAUS	Worldvision Home Video 2001	84.95
12	13	73	NOT SO GREAT MOMENTS IN SPORTS	HBO Video 0024	14.95
13	9	37	NFL TV FOLLIES	Fox Hills Video	19.95
14	NEW▶		BASEBALL THE RIGHT WAY: PITCHING FOR KIDS	Parade Video	14.95
15	12	55	WINNING BASKETBALL WITH LARRY BIRD	Kodak Video Programs 8118770	19.95
16	11	15	FOOTBALL FOLLIES	Fox Hills Video	19.95
17	14	31	SPORTS ILLUSTRATED-GET THE FEELING: SPEED	HBO Video 0091	14.99
18	17	75	CHARLIE LAU: THE ART OF HITTING 300	Best Film & Video Corp.	19.95
19	10	3	KAREEM... REFLECTIONS FROM THE INSIDE	CBS-Fox Video 2175	24.98
20	20	25	SPORTS ILLUSTRATED-GET THE FEELING POWER	HBO Video 0092	14.99
SELF IMPROVEMENT™					
1	—	—	SWAYZE DANCING	First Run Video FRV-130	No listing
2	—	—	RAND MCNALLY'S VIDEOTRIPS: A GUIDE TO SAN FRANCISCO	Best Film & Video Corp.	19.95
3	—	—	RAND MCNALLY VIDEOTRIPS: A GUIDE TO HAWAII	Best Film & Video Corp.	19.95
4	—	—	RAND MCNALLY VIDEOTRIPS: A GUIDE TO BERMUDA	Best Film & Video Corp.	19.95
5	—	—	PREVENTION MAGAZINE: SMART HEART	Best Film & Video Corp.	19.95
6	—	—	PREVENTION MAGAZINE: POUNDS OFF	Best Film & Video Corp.	19.95
7	—	—	MONTESSORI IN YOUR HOME	Best Film & Video Corp.	19.95
8	—	—	WEIGHT WATCHER MAGAZINE: GUIDE TO A HEALTHY LIFESTYLE	Vestron Video 2028	29.98
9	—	—	MONEY MAGAZINE: MAKING YOUR MONEY COUNT	HBO Video 011	19.99
10	—	—	JULIA CHILD: VEGETABLES	Random House Home Video	29.95
11	—	—	JULIA CHILD: FIRST COURSES AND DESSERTS	Random House Home Video	29.95
12	—	—	AMERICAN HISTORY: THE CIVIL WAR	Increase Video IV015	29.95
13	—	—	THE GRAND CANYON	Norman Beerger Prod.	49.95
14	—	—	DO-IT-YOURSELF: PLUMBING AND ELECTRICAL	D.I.Y. Video Corp.	19.95
15	—	—	CAREER STRATEGIES 2	Polaris Communication	19.95

♦ ITA gold certification for a minimum sale of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units or \$1 million at suggested retail for nontheatrical titles. ◇ ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least 50,000 units and \$2 million at suggested retail for nontheatrical titles. Next week: Health and Fitness.

HOME VIDEO

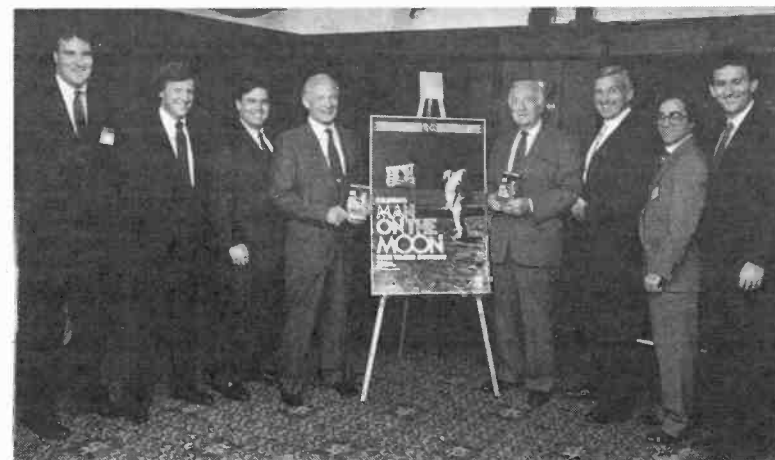
Special Interest Charts Revised

NEW YORK Beginning this week, Billboard is changing the way it presents sales information on special interest videocassettes. The data now will be reported in three charts, instead of four.

This week's issue carries two charts: The original Recreational Sports chart, which continues to report the top 20 titles in that category; and the new Self Improvement chart, which combines the old Business & Education and Hobbies & Crafts charts. This new chart (at left) is 15 titles deep.

Next week, Billboard will print a single special interest sales chart in the original Health & Fitness category. This chart will continue to run 20 titles deep.

In addition, Billboard has doubled the size of the Top Videodisk sales chart. The new 20-title chart will appear next week.



Moon Shot. Veteran newsman Walter Cronkite (fifth from left) and former astronaut Buzz Aldrin (fourth from left) join the crew from CBS/Fox Video for the launch of "Man On The Moon." The documentary video was culled from the original 32-hour CBS news broadcast of the first lunar landing. Pictured, from left, are Mike Dunn, director of marketing, CBS/Fox; Bruce Pfander, VP of marketing, CBS/Fox; George Krieger, president/CEO, CBS/Fox; Aldrin; Cronkite; Gene Jankowski, chairman, CBS Broadcast Group; Robert DeLellis, president CBS/Fox North America; and Ken Ross, VP of video, CBS Inc. The 60-minute video, which is hosted by Cronkite, will be available beginning July 7 for a list price of \$19.95.

HBO VIDEO PROMO OFFERS RETAILERS A SWEET DEAL

(Continued from page 58)

dy, attempts to deal with tortured memories of the war. The war buddy is played by Ed Harris ("The Right Stuff").

The comedy "Out Cold" stars John Lithgow as a shy butcher who thinks he killed his partner by locking him in a freezer. Teri Garr is the wife of the frozen butcher and Den-

nis Quaid is a bumbling detective hunting for the real killer.

Described as a "spellbinding tale of murder and mayhem," "Criminal Law" stars Kevin Bacon ("Footloose") as a murder defendant and Gary Oldman ("Sid & Nancy") as his lawyer. According to Kessler, the film grossed some \$10 million at

the box office.

"A film does not necessarily have to make \$150 million at the box office to attract interest at retail," says Kessler. "With the star appeal of these movies, there are a lot of people who will want to see them on video."

WHO THINKS
MARCO POLO
IS A
WATER SPORT?

Bill & Ted's
EXCELLENT
adventure

Contact your authorized **ORION**®
Orion distributor. HOME VIDEO

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HOT SUMMER C



“THE BEER DRINKER’S GUIDE TO FITNESS & FILMMAKING”

A RITCHIE/SULLIVAN/SWEENEY Production
Written, Produced, Edited & Directed by FRED G. SULLIVAN
Music by KENNETH HIGGINS & JAMES CALABRESE
Executive Producers CHARLES L. RITCHIE, JR. & WILLIAM A. SWEENEY
Associate Producers DANIEL P. REILLY & BILL SWEENEY

Photography by HAL LANDEN

PG PARENTAL GUIDANCE SUGGESTED
SOME MATERIAL MAY NOT BE SUITABLE FOR CHILDREN

COMEDY MOVIE!

STRAIGHT FROM HOT MOVIE BOX OFFICE DIRECT TO VIDEO

**"THE BEER DRINKER'S GUIDE
TO FITNESS & FILMMAKING"**

**"A QUIRKY AND ENDEARING FILM...
DESTINED TO BECOME A CLASSIC"**

—PEOPLE MAGAZINE.

"CAPTIVATINGLY INSANE"

—MARY BETH CRAIN, L.A. WEEKLY.

"A REAL DELIGHT"

—JANET MASLIN, N.Y. TIMES.

"FRESH AND DISARMING"

—JAY CARR, BOSTON GLOBE.

The Beer Drinker's Guide to Fitness & Filmmaking" brings to the movie screen the fun, pathos and family interplay that you'd expect from a great **PG** rated family movie.

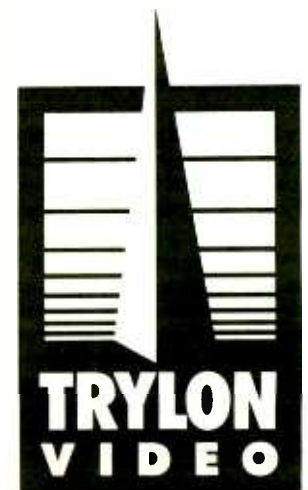
The true comic memoir of a filmmaker and his family. Sullivan is a steadfast filmmaker—harassed by creditors, and distracted by a mountain of diapers.

Trying to balance the demands of career and family, he embarks on a raucous and rowdy expose of his bumbling attempts at filmmaking and fatherhood. All interact with disparaging remarks from his children, who can't understand why their dad is such a flake.

ORDER CUT OFF DATE: JULY 25, 1989

STREET DATE: AUGUST 10, 1989


Call Trylon POP Hotline: 1-800-345-8707



Billboard THE CLIP LIST™

A SAMPLING OF PLAYLISTS AT NATIONAL VIDEO MUSIC OUTLETS.

Lists do not include videos in recurrent or oldies rotation.



Continuous programming
1775 Broadway, New York, NY 10019

ADDS

Badlands, Dreams In The Dark
Bon Jovi, Lay Your Hands On Me
Bobby Brown, On Our Own
The Fabulous Thunderbirds, Knock Yourself Out
The Godfathers, She Gives Me Love
Martika, Toy Soldiers
Prince, Batdance
Jody Watley W/Eric B., Friends
White Lion, Little Fighter

BUZZ BIN

Indigo Girls, Closer To Fine
Love & Rockets, So Alive
Bob Mould, See A Little Light

BREAKTHROUGH

Howard Jones, The Prisoner

SNEAK PREVIEW

U2, All I Want Is You

HEAVY

Paula Abdul, Forever Your Girl
Cinderella, Coming Home
The Cult, Fire Woman
The Cure, Fascination Street
Michael Damian, Rock On
The Doobie Brothers, The Doctor
Fine Young Cannibals, Good Thing
Lita Ford/Ozzy Osbourne, Close My Eyes Forever
Great White, Once Bitten Twice Shy
Cyndi Lauper, I Drove All Night
Madonna, Express Yourself
Richard Marx, Satisfied
John Cougar Mellencamp, Pop Singer
New Kids On The Block, I'll Be Loving You (Forever)
Stevie Nicks, Rooms On Fire
Tom Petty, I Won't Back Down
Warrant, Down Boys
Winger, Headed For A Heartbreak

ACTIVE


Anderson, Bruford, Wakeman & Howe, Brother ...
Bangles, Be With You
Blue Murder, Valley Of The Kings
Neneh Cherry, Buffalo Stance
Elvis Costello, Veronica
De La Soul, Me Myself And I
Peter Gabriel, In Your Eyes
King Swamp, Is This Love
Living Colour, Open Letter (To A Landlord)
Milli Vanilli, Baby Don't Forget My Number
Queen, I Want It All
R.E.M., Pop Song '89
Roachford, Cuddly Toy (Feel For Me)
Roxette, Dressed For Success
Skid Row, Youth Gone Wild
Rod Stewart, Crazy About Her
Tin Machine, Under The God
Wang Chung, Praying To A New God

MEDIUM

Adrian Belew, Oh Daddy!
Paul McCartney, My Brave Face
The Jeff Healey Band, Angel Eyes
10,000 Maniacs, Trouble Me

BREAKOUTS

The Call, Let The Day Begin
Concrete Blonde, God Is A Bullet
Edelweiss, Bring Me Edelweiss
Expose, What You Don't Know
Ivan Neville, Primitive Man
The Rainmakers, Spend It On Love
Real Life, Send Me An Angel '89 (Version II)
Saraya, Love Has Taken Its Toll
Henry Lee Summer, Hey Baby
24-7 Spyz, Jungle Boogie
Waterfront, Cry
Wire, Eardrum Buzz




The Nashville Network

13 Hours Weekly
2806 Opryland Dr., Nashville, TN 37214

CURRENT

Oak Ridge Boys, Beyond Those Years
Kathy Mattea, Come From The Heart
Skip Ewing, Gospel According To Luke
Dolly Parton, Why'd You Come In Here ...
White Lion, Little Fighter
Lyle Lovett, Nobody Knows Me
Shenandoah, Sunday In The South
Billy Joe Royal, Love Has No Right
Nitty Gritty Dirt Band, Will The Circle Be Unbroken ...
Desert Rose Band, She Don't Love Nobody
Lee Greenwood, Home To Alaska
Charlie Daniels, Midnight Train
Jo-EI Sonnier, Blue, Blue (Blue, Blue, Blue)
Reba McEntire, Cathy's Clown
Freddie Fender, Spanish Harlem
Canyon, Right Tracks, Wrong Train
Charley Pride, The More I Do
Ronnie Milsap, Houston Solution
New Grass Revival, Callin' Baton Rouge
Lionel Cartwright, Ride On (King Of The Cowboys)



Continuous programming
1775 Broadway, New York, NY 10019

ADDS

Bonnie Raitt, Thing Called Love
Michael Bolton, Soul Provider
Donny Osmond, Sacred Emotion
Tim Finn, How'm I Gonna Sleep

FIVE STAR VIDEO


10,000 Maniacs, Trouble Me
Adrian Belew, Oh Daddy!
Dion, Written On The Subway Wall
Fine Young Cannibals, Good Thing
Love & Rockets, So Alive
Various Artists, Greenpeace Music Video

HEAVY

Paula Abdul, Forever Your Girl
Natalie Cole, Miss You Like Crazy
Elvis Costello, Veronica
The Doobie Brothers, The Doctor
Grayson Hugh, Talk It Over
Madonna, Express Yourself
Paul McCartney, My Brave Face
Stevie Nicks, Rooms On Fire
Roxette, Dressed For Success
Simply Red, If You Don't Know Me By Now
Rod Stewart, Crazy About Her
Donna Summer, This Time I Know It's For Real
Waterfront, Cry

MEDIUM


Harry Connick, Jr., Do You Know What It Means ...
Cowboy Junkies, Misguided Angel
Dr. John & Ricki Lee Jones, Makin' Whoopee
Julia Fordham, Comfort Of Strangers
Bill Gable, Go Ahead And Run
Jerry Lee Lewis, Great Balls Of Fire
Mica Paris, My One Temptation
Chris Rea, On The Beach
Lou Reed, Busload Of Faith
Swing Out Sister, Waiting Game
Tanita Tikaram, Cathedral



Five 1/2-hour shows weekly
1000 Laurel Oak, Voorhees, NJ 08043

CURRENT

24-7 Spyz, Jungle Boogie
Sonic Youth, Silver Rocket
Suicidal Tendencies, How Will I Laugh Tomorrow
Robyn Hitchcock/Egyptians, Madonna Of The Wasps
Warrant, Down Boys
Badlands, Dreams In The Dark
Bang Tango, Someone Like You
Skid Row, Youth Gone Wild
The Jeff Healey Band, Road House Blues
Dangerous Toys, Teasin' Pleas'
Edie Brickell & New Bohemians, Circle
Violent Femmes, Nightmares
Fishbone, Freddy's Dead
De La Soul, Me Myself And I
NWA, Straight Outta Compton
King Swamp, Is This Love
The Call, Let The Day Begin
Noiseworks, Simple Mind
Sidewinders, Witchdoctor
Special Ed, I Got It Made
Blue Rodeo, Diamond Mine
The Rainmakers, Spend It On Love




14 hours weekly
6311 Romaine St., Los Angeles, CA 90038

ADDS

The Jeff Healey Band, Angel Eyes
Badlands, Dreams In The Dark
Donny Osmond, Sacred Emotion
Mary's Danish, Don't Crash The Car Tonight
Johnny Diesel & The Injectors, Don't Need Love
Howard Jones, The Prisoner
Diesel Park West, When The Hoodoo Comes
Stan Ridgway, Goin' Southbound
Young M.C., Bust A Move
Gladys Knight, License To Kill
Kenny Rogers, Planet Texas
Prince, Batdance

HEAVY

Milli Vanilli, Baby Don't Forget My Number
Donna Summer, This Time I Know It's For Real
New Kids On The Block, I'll Be Loving You (Forever)
Martika, Toy Soldiers
Roxette, Dressed For Success
Richard Marx, Satisfied
Cyndi Lauper, I Drove All Night
Fine Young Cannibals, Good Thing
Bobby Brown, On Our Own
Waterfront, Cry



Black Entertainment Television

14 hours daily
1899 9th St. NE, Washington, DC 20018

ADDS


Prince, Batdance
Guy, Spend The Night
Foster/McElroy, Gotta Be A Better Way
L.L. Cool J, I'm Not That Type Of Guy
Ten City, Where Do We Go
D'Artra Hicks, Sweet Talk
The Gyriz, Jam Jam (If You Can)
Michael Bolton, Soul Provider
Entouch, II Hype
Joyce Sims, Looking For A Love

HEAVY

The O'Jays, Have You Had Your Love Today
Peabo Bryson, Show And Tell
The Jacksons, Nothin' (That Compares 2 U)
Chuckii Booker, Turned Away
Milli Vanilli, Baby Don't Forget My Number
Diana Ross, Workin' Overtime
Surface, Shower Me With Your Love
Levert, Gotta Get The Money
Kiara, Every Little Time
Miles Jaye, Objective
Vesta, Congratulations
Karyn White, Secret Rendezvous
James Ingram, It's Real

MEDIUM

Vanessa Williams, Darlin' I
Mica Paris, My One Temptation
Al Green, As Long As We're Together
The System, Midnight Special
David Peston, "wo Wrongs Don't Make It Right
Tomi Jenkins, "elling You How It Is
The Boys, A Little Romance
Alyson Williams, My Love Is So Raw
Gladys Knight, License To Kill
Heavy D & the Boyz, We Got Our Own Thang
Dino, I Like It
Cameo, Pretty Girls




10 hours daily
1000 Louisiana Ave., Houston, TX 77002

ADDS

Prince, Batdance
Donny Osmond, Sacred Emotion
Living In A Box, Blow The House Down
Howard Jones, The Prisoner
Mike & the Mechanics, Nobody Knows
Michael Damian, Cover Of Love
Badlands, Dreams In The Dark
Billy Squier, Don't Say You Love Me
Tora Tora, Walkin' Shoes
Johnny Diesel & The Injectors, Don't Need Love

POWER

Martika, Toy Soldiers
New Kids On The Block, I'll Be Loving You (Forever)
Madonna, Express Yourself
Waterfront, Cry
Donna Summer, This Time I Know It's For Real
Warrant, Down Boys
Neneh Cherry, Buffalo Stance
Milli Vanilli, Baby Don't Forget My Number
Bette Midler, Wind Beneath My Wings
Expose, What You Don't Know
The Doobie Brothers, The Doctor
Fine Young Cannibals, Good Thing
Richard Marx, Satisfied



Continuous programming
704 18th Ave. South, Nashville, TN 37203

HEAVY

Oak Ridge Boys, Beyond Those Years
Billy Joe Royal, Love Has No Right
Reba McEntire, Cathy's Clown
Dolly Parton, Why'd You Come In Here ...
Keith Whitley, I'm No Stranger To The Rain
Kathy Mattea, Come From The Heart
Shenandoah, Sunday In The South
Lorrie Morgan, Dear Me
Clint Black, Killin' Time
The Shooters, If I Ever Go Crazy
Clint Black, A Better Man
Desert Rose Band, She Don't Love Nobody
Kenny Rogers, Planet Texas
Nitty Gritty Dirt Band, Will The Circle Be Unbroken ...
Charlie Daniels, Midnight Train
Rodney Crowell, After All This Time
Jo-EI Sonnier, Blue, Blue (Blue, Blue, Blue)
Michael Martin Murphey, Never Givin' Up On Love
Skip Ewing, Gospel According To Luke
Sweethearts Of The Rodeo, If I Never See Midnight ...

WHAT'S NINETEEN FEET TALL,
HAS BLOND HAIR AND BLUE EYES
AND A SET OF LUNGS YOU'RE
GOING TO WANT TO SPEND THE
REST OF YOUR LIFE WITH?

Love Cries

the debut single
and video from
Norway's new rock
sensations

Stage Dolls



From the forthcoming album
STAGE DOLLS

Chrysalis.

VIDEO TRACK

LOS ANGELES

PRINCE'S "BATDANCE," the first single from the Warner Bros. soundtrack, features the Purple One playing himself and "Gemini," a dual-personality character split between Batman and the Joker. Directed by **Albert Magnoli** and choreographed by **Barry Lather**, the clip features 15 Batman, Joker, and Vicki Vale dancers. **Helen Hiatt** and **Susan Stella** designed the costumes, and **Jim Bienne** designed the makeup and masks. **Greg Feinberg** produced "Batdance" for Propaganda Films.

Robyn Hitchcock & the Egyptians' second video from "Queen Elvis" will be "One Long Pair Of Eyes." **Alex Abramowicz** produced for Sirén Pictures Inc. and **Vance Burberry**, director of photography, lensed the video for the A&M release.

Former Go-Go **Charlotte Caffey's** new band, the **Graces**, lensed "Lay Down Your Arms," an anti-war video from "Perfect View" on A&M. **Peter Kagan** directed and **Jonathan Grietz** produced for the Stiefel Company.

NEW YORK

PARIS BARCLAY OF Black & White Television recently directed two videos for Atlantic Records' **Kwamé**. "U Gotz 2 Get Down" and "The Rhythm" are thematically

linked and can be shown together or independently. Several characters, including a Rod Serling type, appear in both pieces. **Alastair Bates** produced the videos, and **Joel Hinman** executive-produced.

The members of **Tangier** lensed "On The Line" with director **Jeff Zimmerman** and producer **Craig Fanning** for **Mark Freedman Productions**. **Marty Mondino** directed photography for the ATCO release.

Director **Mustapha Kahn** combined the smooth coolness of **Blue Magic** with the band's street appeal in the latest clip, "It's Like Magic,"

from the Columbia album, "Out Of The Blue." **Reginald Hudlin** produced the Long-Island-based shoot for **Vanguard Films**.

Harry Connick Jr. was at the Algonquin Hotel for the filming of "Do You Know What It Means To Miss New Orleans," his latest video from the album "20" on Columbia. **Jeb Brien** directed and **Luke Thornton** produced for N. Lee Lacy.

OTHER CITIES

JULES LICHTMAN RECENTLY directed **Larry Boone's** video "Fool's

Paradise" for the country artist's Mercury album, "Swingin' Doors, Sawdust Floors." **Terance Power** produced the Nashville-based shoot for **Fragile Films** and **Rupert Wainwright** executive-produced.

Limelight's Nicholas Brandt directed the **Grayson Hugh** clip, "Talk It Over," shot in London's **Griphouse Studios**. **Graham Fowler** was director of photography and **Bridget Blake-Wilson** was producer.

E.U. lensed "Taste Of Your Love," a ballad from the "Livin'

Large" album on Virgin. **Kim Watson** directed and **Natalie Hill** produced. **Joel Hinman** and **Paris Barclay** executive-produced for **Black & White Television**.

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.

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 Videoclips, 1515 Broadway, New York, N.Y. 10036.

ROB BASE & D.J. E-Z ROCK
Times Are Gettin' Ill
It Takes Two/Profile
Ralph McDaniels/Classic Concept
Lionel Martin

MICHAEL DAMIAN
Cover Of Love

Where Do We Go From Here/Cypress/A&M
Pam Tarr/Squeak Productions
Dick Buckley

BUCK HALL
Risky Business
Risky Business/Track
Buzz Casari
Buzz Casari

HIGHWAY 101
Honky Tonk Heart
Highway 101/Warner Bros.
Chuck Morris/Sunrise Teleproductions
Michael Merriman

INDIO
Hard Sun
Big Harvest/A&M
Louise Feldman/O Pictures
Matt Mahurin

THE LONESOME STRANGERS
Just Can't Cry No More
The Lonesome Strangers/HighTone
Tina Silvey/Silvey & Co.
K.K. Barrett

NATIVE
(What A) Wonderful World
No Boundaries/Ode/A&M
Pam Tarr/Squeak Productions
David Kellogg

KENNY ROGERS
Planet Texas
Something Inside So Strong/Reprise
Amanda Temple/Limelight Productions
Julien Temple

10dB
I Second That Emotion
Steppin' Out/Crush/K-tel
Bill Larson
Lynn Pickwell

TORA TORA
Walkin' Shoes
Surprise Attack/A&M
David Naylor/DNA Productions
Jean Peierlin

TWIN HYPE
Do It To The Crowd
Twin Hype/Profile

Lauren Zalaznick/Boomer Pictures
Pam Thomas

VESTA
Congratulations
Vesta 3U/A&M
Fritz Goode/Masai Enterprises Inc.
Fritz Goode

THE WAGONEERS
Sit A Little Closer
Good Fortune/A&M
Jim May, Carlyne Majer/Studio Productions
Jim May

Video Jukebox will offer its clip-request service on regional, Spanish-language cable . . . see page 69

Shirley Bassey
La Mujer

Shirley Bassey
canta en español

La Mujer

Her first album in Spanish featuring the single **HOY NO TENGO NADA** (I Who Have Nothing).

Produced by: Leonardo Schultz

Or Mercury Compact Discs, Chrome Cassettes and Records.

© 1989 POLYGRAM RECORDS, INC.

Latin Markets To Get Vid Jukebox

Regional Cable Services Are Planned

BY CARLOS AGUDELO

NEW YORK Video Jukebox Network, the music video service that allows people to request their favorite clips at a cost of \$2 each (or three for \$5), is planning to start regional cable services geared toward the Latin population in the country's leading Hispanic markets.

The Latin Video Jukebox will feature continuous programming, custom made for each regional market, 24 hours a day. At any given time, a viewer can dial a 976 number on a touch-tone phone, input a three-digit code, and *voilà*, his or her favorite video will be on the screen.

The system works through established cable services and does not require additional equipment from the subscriber. Billing is done automatically through the telephone company.

The Latin regional channels, programmed for specific markets, will begin with a three-month test period in the Dallas-Fort Worth area sometime around the middle of July. Miami, where Video Jukebox was created in 1982, will follow, along with Tampa and Orlando, Fla.

"In this particular area—Fort Worth—we will use the channel

for the Latin audience," says Andy Orlof, president of Video Jukebox Network. "If it is successful, we will roll out other Latin music channels."

"Dallas-Fort Worth has the type of Hispanic population mix we want to start with," says Sergio Munzibai, a New York-based pro-

'The real important aspect is the ability to localize each individual channel according to requests'

ducer who is in charge of setting up the programming for the new service. To reflect the tastes and preferences of the target audience, the initial music mix will include, besides the Spanish-language videos, some other genres that appeal to today's young Latin population, such as pop, rock, black, and hip-hop music.

The system, however, is designed to program itself. "Viewers' requests, either through the per-view 976 number or through a

toll-free 800 number, will be used to determine programming of the service," Munzibai says. "New requests will be logged into the computer and added to the rotation, according to their demand. If they want salsa, we will give them salsa. If they want rock, we will give them rock."

"The real important aspect of it is the ability to localize each individual channel," says Orlof. "They will be programmed by each community according to its own musical taste."

The network currently has 19 programming offices operating in some 15 markets across the country. Each of them includes a self-contained, computerized unit that receives calls, logs the requests, and prepares the videos for broadcast, in a manner similar to that of a regular jukebox.

"We are more than happy to have a new format," says director of corporate communications John Robson. "We recognize that ethnic programming is increasingly important and believe the Latin market for videos is underdeveloped."

The Video Jukebox Network currently claims to reach 550,000 households, with a potential for 400,000 more through low-powered television stations.

Latin Notas



by Carlos Agudelo

AFTER TRYING FOR A WHILE TO give his music a contemporary pop sound, **Pedro Pardo**, the Cuban-born singer based in Miami, decided to go back to the straight romantic music that, according to him, is what the people buy. "The romantic and the tropical dance music is what really sells," says Pardo, who records for Sonotone. "I had been looking for a while for some commercial arrangements, sweet, something to caress the ear," he says. He found his sound and his man in Chile, in the person of **Roberto Espinosa**, who produced Pardo's latest record with lots of strings, those of Chile's symphonic orchestra. Now Pardo's "De Carne Y Hueso" can be heard every day, albeit partially, as the main theme of the soap opera "Abigail," broadcast through the Telemundo network in the U.S. and soon, according to him, to air in Puerto Rico and other Latin American countries. The soap opera will assure 10 months—200 chapters—of weekday promotion for the record. You can't beat that. Pardo, 36, is set to start his first national tour in the U.S. sometime in September. A Latin American tour is also in the works as well as a possible leading role in a soap opera next year.

RUBEN ESPINOSA HAS BEEN APPOINTED national sales director, U.S.A. and Puerto Rico, for Capitol/EMI's Latin division. Espinosa, who reports to **Jose Behar**, VP/GM of the division, is responsible for supervising all sales operations in the U.S. and Puerto Rico, including directing the activities of the division's four regional sales representatives. Espinosa goes to Capitol/EMI from CBS Discos, where he worked as sales manager, West Coast, for four years. . . . A new concept in merengue is coming our way, according to sources at BMG. The company, which let its tropical roster go a few years ago,

is preparing the release of **Algoritmo**, a band with synthesizers and no horns. It will be interesting to hear. Also from BMG is a new **Sergio Hernandez** merengue album. . . . Globo Records is conducting high-level talks with the Sonido Co. (Fania) for a possible compilation of all-time salsa hits. The company has also put out a **Jose Luis Perales** compilation of old Hispavox tunes. . . . Watch out for Kubaney's rerelease of a **Bola de Nieve** album on CD, a little hidden jewel of Latin music. . . . Yale Univ. awarded **Celia Cruz** an honorary doctor of music degree during the university's 288th commencement exercises. "Your unique style has forged in this, your adopted country, a new form of Caribbean music and made salsa an international rhythm in which

Pedro Pardo offers sweet 'Carne' on 'Abigail' soap

you have once again proclaimed an unbowed affirmation of life," said a citation by Yale president **Benno C. Schmidt Jr.**, during the ceremonies in New Haven, Conn. . . . Singer/composer **Juan Gabriel** is being sued for \$3.6 million by Arcos Management of Chicago. The firm is using the RICO act, which stands for Racketeer Influenced and Corrupt Organizations, to accuse the singer/composer of mail and wire fraud in conjunction with his participation and control of the Juan Gabriel USA Tour 1988. He is also charged with fraud, breach of contract, and unjust enrichment. Arcos alleges Gabriel failed to pay the company commissions and fees from the tour and failed to reimburse Arcos for expenses. The singer also failed to appear at contracted performances in Long Beach, Calif., and Chicago during the tour.

FOR WEEK ENDING JUNE 24, 1989

Billboard®

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HOT LATIN TRACKS™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL	TITLE
Compiled from national Latin radio airplay reports.					
★★ NO. 1 ★★					
①	1	1	11	LUIS MIGUEL WEA LATINA	LA INCONDICIONAL 5 weeks at No. One
2	2	2	9	JOSE LUIS RODRIGUEZ MERCURY	BAILA MI RUMBA
3	3	3	10	BRAULIO CBS	AMANDOTE Y SONANDOTE
④	6	8	6	FRANCO DE VITA CBS	TE AMO
5	4	10	6	ANA GABRIEL CBS	SIMPLEMETE AMIGOS
6	5	5	12	CHAYANNE CBS	ESTE RITMO SE BAILA ASI
7	8	4	20	JOSE JOSE ARIOLA	COMO TU
8	7	9	20	RICARDO MONTANER TH-RODVEN	◆ SOLO CON UN BESO
⑨	12	14	16	ROCIO DURCAL ARIOLA	EL AMOR MAS BONITO
10	9	7	23	VIKKI CARR CBS	◆ MALA SUERTE
11	11	11	11	EL GRAN COMBO COMBO	AMAME
12	14	19	3	JULIO IGLESIAS CBS	BAMBOLEO/CABALLO VIEJO
13	10	6	14	MARISELA ARIOLA	YA NO PUEDO VOLVER CONTIGO
⑭	19	27	3	ROCIO JURADO EMI-CAPITOL LATIN	AMOR DE NOCHE
15	15	22	10	WILLIE GONZALEZ SONOTONE	NO PODRAS ESCAPAR DE MI
⑯	24	15	30	CHAYANNE CBS	◆ TU PIRATA SOY YO
17	16	36	5	EDDIE SANTIAGO TH-RODVEN	ME FALLASTE
18	18	29	6	JOSE JOSE RCA	PIEL DE AZUCAR
19	13	12	31	ISABEL PANTOJA RCA	◆ ASI FUE
20	17	16	6	WILLIE COLON FANIA	EL GRAN BARON
21	20	32	4	YOLANDITA MONJE CBS	QUITAME ESE HOMBRE DEL CORAZON
★★★ HOT SHOT DEBUT ★★★					
⑳	NEW ▶		1	R. CARLOS/V. FERNANDEZ CBS	AUNQUE MAL PAGUEN ELLAS
㉑	29	30	7	VIKKI CARR CBS	HAY OTRO EN TU LUGAR
24	25	—	2	ROCIO DURCAL ARIOLA	EXTRANANDOTE
㉕	33	37	4	EDNITA NASARIO FONOVISIA	MI CORAZON TIENE MENTE PROPIA
★★★ POWER PICK ★★★					
㉖	38	23	4	LUCIA MENDEZ RCA	AVENTURERO
27	21	21	12	YOLANDA DEL RIO LASER	VALGAME DIOS
㉘	32	17	14	TONY VEGA RMM	◆ YO ME QUEDO
29	34	38	3	LOS CAIFANES RCA	LA NEGRA TOMASA
30	31	20	27	EDNITA NASARIO MELODY	APRENDERE
31	26	33	15	LUCERITO MELODY	VETE CON ELLA
32	28	25	23	LUIS MIGUEL WEA LATINA	UN HOMBRE BUSCA UNA MUJER
33	23	13	25	ANA GABRIEL CBS	◆ ES EL AMOR QUE LLEGA
㉚	NEW ▶		1	TOMMY OLIVENCIA TH	MI COMPLICE
㉛	40	—	2	JOSE JAVIER SOLIS FONOVISIA	QUE HABLEN
36	30	24	19	ROBERTO CARLOS CBS	◆ TRISTES MOMENTOS
37	35	31	39	RICARDO MONTANER TH-RODVEN	◆ TAN ENAMORADOS
㉞	RE-ENTRY		14	ROBERTO CARLOS CBS	MIS AMORES
39	39	—	4	LOS YONICS FONOVISIA	PERDON POR TUS LAGRIMAS
40	22	28	10	LOS CAMINANTES LUNA	AMOR QUE NACE

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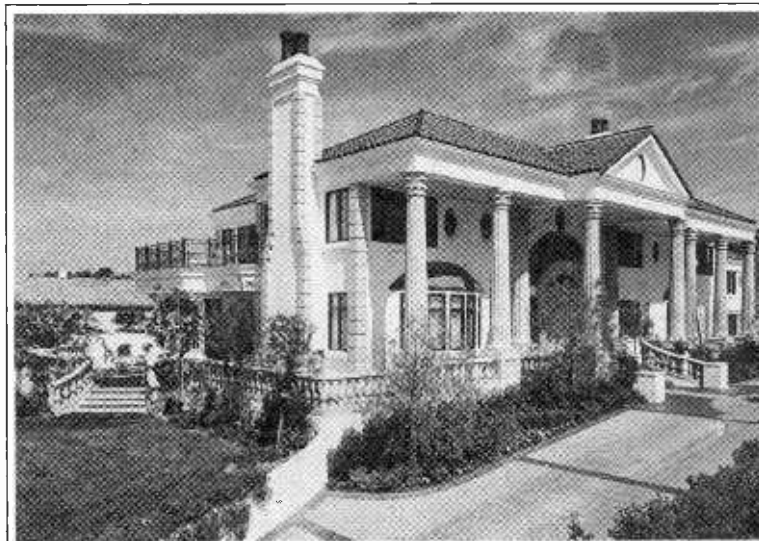
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SSL Studio Doesn't Count On Commercials Music Matters At Chicago Trax

BY MOIRA McCORMICK

CHICAGO Chicago Trax Studios' recent purchase of a Solid State Logic 4000 G console makes it the only SSL-equipped recording facility in Chicago that does not rely on commercial work as its main source of income. Chicago Trax, which co-owner Reid Hyams stresses is a music studio first and foremost, has also renovated all its studios, in particular Studio B, and brought in a Time Lynx synchronizer for locking video and multi-track machines.

"With the SSL [which features 32 inputs in a 40 main frame], we're giving music clients the opportunity to work with a high-end console," says Hyams, "without worrying about ad clients getting in their way, as they do at the downtown commercial studios. Here, they can lock out the room for days." Trax does have a commercial production arm of its own, Music Chicago, notes Hyams, "but we'll book time in the downtown studios if it interferes with a music client here."

Chicago Trax encompasses three recording rooms: Studio A, with a live-end/dead-end 440-square-foot control room and 1,000-square-foot studio; Studio B

(400 square feet), with LE/DE control room and automated 36-channel Harrison MR4 console, used primarily for synthesizer work and overdubbing; and Studio C, used for editing, production work, and tape duplicating. "All rooms have Otari and Studer tape recorders," says Hyams.

'They can lock out the room for days'

According to Hyams, Chicago Trax has been seeing more major-label work than in the past, partly due to the studio's upgrading and to the fact that a number of Chicago artists recently signed to major labels "want to work at home."

"We've been doing a ton of mixes for Jive Records," Hyams notes, "ever since they opened their own Chicago studio [Billboard, March 25]. They do a lot of tracking there, and then come here to mix on the SSL."

Engineer Steve Spapperi has overseen sessions for Beat Masters and Lisa M, both U.K.-based artists, as well as a cut called "Acid Tracks" for Adonis. Ivan Neville was in recently as well, cutting tracks with Chicago's

Nicholas Tremulis and Mars Williams from the Psychedelic Furs.

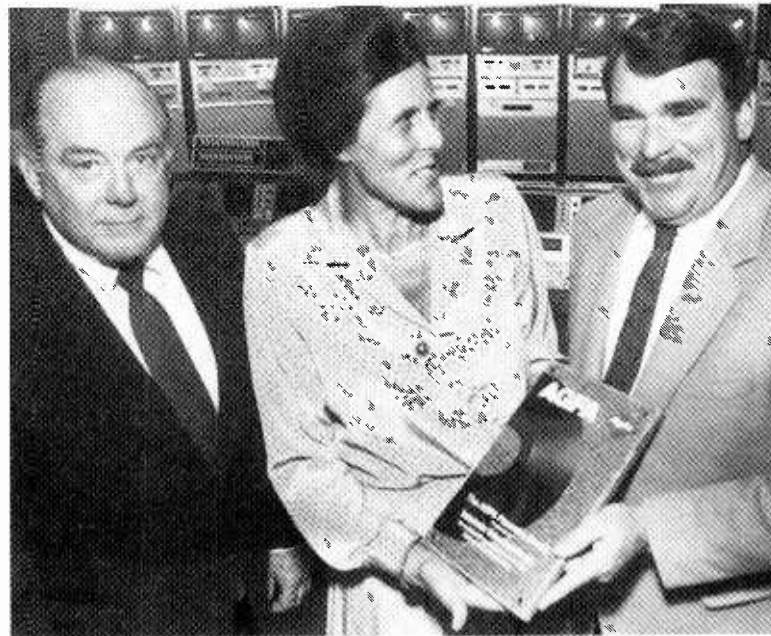
Chicago Trax is the studio of choice for booming Chicago indie Wax Trax Records (Billboard, April 8), and Ministry is recording its new Sire album here. Ministry also collaborated with Cabaret Voltaire for a Wax Trax single titled "No Name No Slogan."

Other recent clients have included Die Warsaw Symphony for U.K. label Fiction; former Manhattan Records artist Gavin Christopher, who cut a series of demos; Jello Biafra, who recorded a project called Lard with Ministry's Al Jourgensen and Paul Barker, for his Alternative Tentacles label; Darryl Pandy, who is recording his first Warner Bros. single, with Keith Henderson producing; and Donnell Rush, for the Island-distributed label 4th and Broadway, produced by Rick Barnes.

AUDIO TRACK

NEW YORK

PRINCE PAUL OF Stetsasonic remixed "Good Thing" for the I.R.S. act Fine Young Cannibals at Calliope. Mike Teelucksingh was at the



Pancake Pride. The very first Agfa Pancake Award is presented to duplicator Technicolor Videocassette for achievements in quality control of high-capacity videocassette duplication. Shown, from left, are Ray Reilly, VP of purchasing for Technicolor; Maria Curry, VP/GM Agfa Magnetic Tape; and Emmett Murphy, president of Technicolor.

faders. Stetsasonic recorded a third album for Tommy Boy. Bob Coulter locked up the loops. Miller, Miller, Miller & Sloan worked on album tracks with producer Joe Marden. Dan Miller was at the board.

At Baby Monster, Jane Gillman tracked an album for Green Linnet Records. Steve Burgh produced and engineered. Tony Garnier and Hugh McDonald handled bass tracks, with Richard Crooks and Dave Ratajczak on drums and Charlie Giordano on keys. Doug Sahn tracked material for a new PolyGram album with Gregg Geller producing. Rick Rowe ran the board.

Charlie Karp and the Name Droppers were in at Northlake Sound tracking a second album for Grudge/BMG. Karp produced. Ed Solan ran the board.

At Barry Diament Audio, engineer Diament mastered CDs for Genesis' Tony Banks' upcoming Virgin album and the Questionaires' new release on EMI. Other projects included Edie Brickell & New Bohemians' "Love Like We Do" and Enya's "Storms In Africa" on Geffen.

LOS ANGELES

FORMER FOUR SEASON and Critters lead Don Ciccone was in cutting at Clearlake Audio with session men Buzzy Feiten, Reggie McBride, Steve Madaio, Jack Bruno, and Bobby Martin. Bob Margoeleff engineered.

Red Zone played host to a Motown reunion recently, put together by Ian Levine, Rick Gianatos, and Steven Wagner of Nightmare Records. A record and documentary is planned. Those attending included Freddy Gorman, the Originals, Sisters Love, Claudette Robinson (Smokey's wife and former Miracle), Frankie Gaye, Mary Wells, Jean Terrell (former Supreme), and Gladys Horton (of the Marvellettes).

The Red Hot Chile Peppers were in at Westlake Audio mixing on the Harrison Series 10. Michael Beinhorn produced with Dave Jerdin at the helm. Darryl Dobson assisted.

NASHVILLE

DANA McVICKER WAS in at the Music Mill cutting album tracks and vocals with producer Bud Logan for Capitol. Pete Green, Paul Goldberg, and George Clinton engineered. Bobby Vinton was in overdubbing and mixing for Curb. Jerry Kennedy produced with Snake Reynolds and Goldberg at the board.

Shelby Lynne (CBS) was in at the Bennett House working on cuts for CBS Records. Bob Montgomery produced with Gene Eichelberger at the board. Shawn McLean was second engineer. Russ Taff was in with producer James Hollihan for Word Records. Tim Crich ran the board with McLean assisting. And, producer Keith Thomas was in with 1st Call (Word). Billy Whittington ran the board.

OTHER CITIES

GUITARIST JACK STARR was in at Recordamatt, W. Islip, N.Y., working on his upcoming solo album, "A Minor Disturbance." The project features Randy Coven, Felix Haneman (of Zebra), and John O'Reilly. Frank Cariola produced with Joe Chinnici at the board.

At Sonic Images, Santa Clara, Calif., Lou Cass wrapped up work on his "Rated X" record. Ed Goldfarb produced.

Molly Hatchet was in at Parc Studios, Orlando, Fla., working on a Capitol album, titled "Lightning Strikes Twice," with producers Pat Armstrong and Andy Deganahl. Deganahl engineered. Tentative release date is July 26.

The Georgia Satellites dropped in at SoundScape in Atlanta to record some new material. Edd Miller engineered. Richy Kicklighter was in completing tracks for his solo album on Ichiban Records. Larry Turner ran the board.

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

Neve To Distribute Mitsubishi DAT

BY STEVEN DUPLER

NEW YORK In a move that commercially unites two of the most prestigious names in pro audio for the first time, high-end console manufacturer Neve becomes exclusive North American distributor of Mitsubishi Electric Co.'s full line of digital audiotape recorders

and ancillary gear.

Mitsubishi had previously acted as its own North American distributor for the past several years. The new arrangement will see Mitsubishi Electric Professional Digital Audio sales and service offices throughout North America consolidated with Neve's four sales and service centers, including its

Bethel, Conn., headquarters, and its regional offices in New York, Los Angeles, and Nashville. Sonotechnology, Neve's Candian distributor, will now handle the full Mitsubishi line as well.

Although Mitsubishi's digital multitrack and two-track decks are widely used in studios throughout North America (the company says its installed base of two-tracks and multitracks in the U.S. is 200 machines), Sony, the firm's chief competitor, continues to lead the professional digital recorder market.

But according to Barry Roche, Neve North America president, it is hoped that the new distribution arrangement will increase Mitsubishi's market share by linking Mitsubishi sales and service with Neve's extremely well-established market presence.

"Both Neve and Mitsubishi feel that this synergistic partnership will expand sales and provide a more comprehensive package to their customers," he says, noting that Neve will also now incorporate Mitsubishi digital recorders into its display booths at all major pro audio trade exhibitions.

While the overwhelming majority of its consoles still incorporate analog circuitry, Neve was the first manufacturer to introduce a fully digital transfer console (the DTC-1000), several years ago. The DTC-1000 is found now in most top mastering facilities in the U.S.

Overall, Neve says, there are about 600 Neve desks in use in the U.S., including about 70 of the firm's new V Series models.



Jazz Concepts. Alphastar Concepts Inc., opened in April 1988 by Frank Carola in McKeesport, Pa., recently hosted tracking dates for noted jazz saxophonist Nathan Davis (who is also a doctor of jazz studies at the Univ. of Pittsburgh). The studio features facilities for both audio and video recording, as well as 16mm and 35mm film-score production. The control room houses a 40-channel automated desk, as well as Otari MX-80 recorders. Shown, from left, are owner Carola and Davis, in the control room.

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A Night For Latin Music

MIAMI An array of international artists shined at the first Lo Nuestro awards gala for Latin music May 31 at the James L. Knight Convention Center in Miami. The awards were sponsored by Billboard magazine and the Univision television network.



Emilio Estefan and Gloria Estefan of Miami Sound Machine, winner of two awards: best duo in the pop/ballad category and top crossover act.



Jose Luis Rodriguez, one of the stars who performed at the ceremony, awaits the results of the awards with wife Carolina Perez.



Pop artist Brenda K. Starr, left, and Jorge Muniz combine efforts in presenting awards at the ceremony.



Yuri, here with Franco, left, was honored for record of the year.



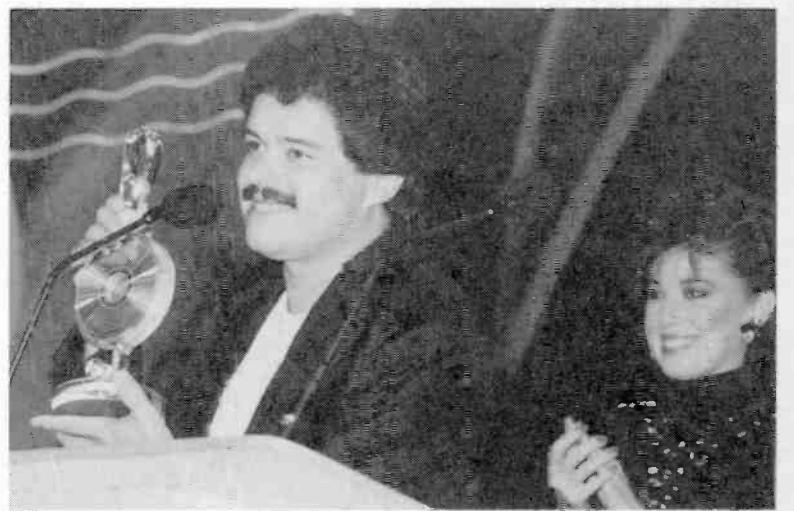
Key executives behind the first Lo Nuestro awards gather before the ceremonies. Shown from left is Filberto Fernandez, Polaroid marketing director; Emma Carrasco, Univision senior VP marketing services; John Babcock Jr., Billboard publisher; Hernan Gonzalez, Pepsi's Latin marketing director; Georgina Challis, Billboard licensing director; and Joaquin Blaya, Univision Inc. president.



Angela Carrasco belts out her entry.



Enjoying the gala atmosphere are, from left, Frank Welzer, president of Discos CBS International; artist Vikki Carr; Betty Pino of WCMQ (FM 92) Miami; and Miami promoter Air Kaduri.



Puerto Rican salsa artist Lalo Rodriguez swept the tropical/salsa category, winning honors for best male artist; album of the year for "Un Nuevo Despertar"; and best record for "Ven Devorame Otras Vez."



Roberto Carlos performs before more than 2,500 record company executives, promoters, performers, and producers.



New salsa artist winner Luis Enrique, left, joins fellow awards presenter Marco Anesnis Solis, leader of the Mexican band Los Bukis.

RICHARD MARX

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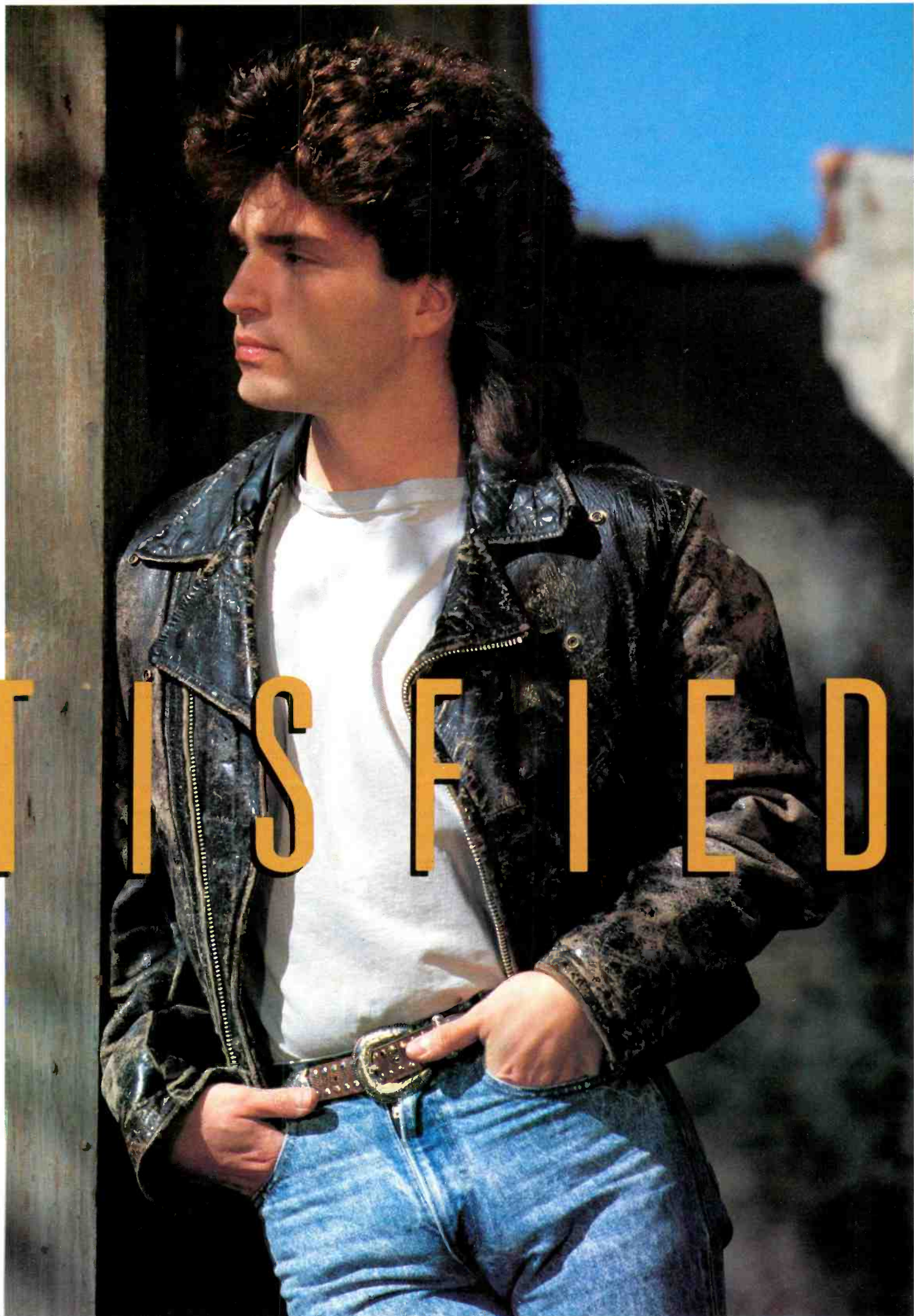


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7/21	DALLAS
7/24	ATLANTA
7/26	NEW YORK
7/27	BOSTON



Produced by Richard Marx & David Cole.
Management: Allen Kovac / Left Bank Management

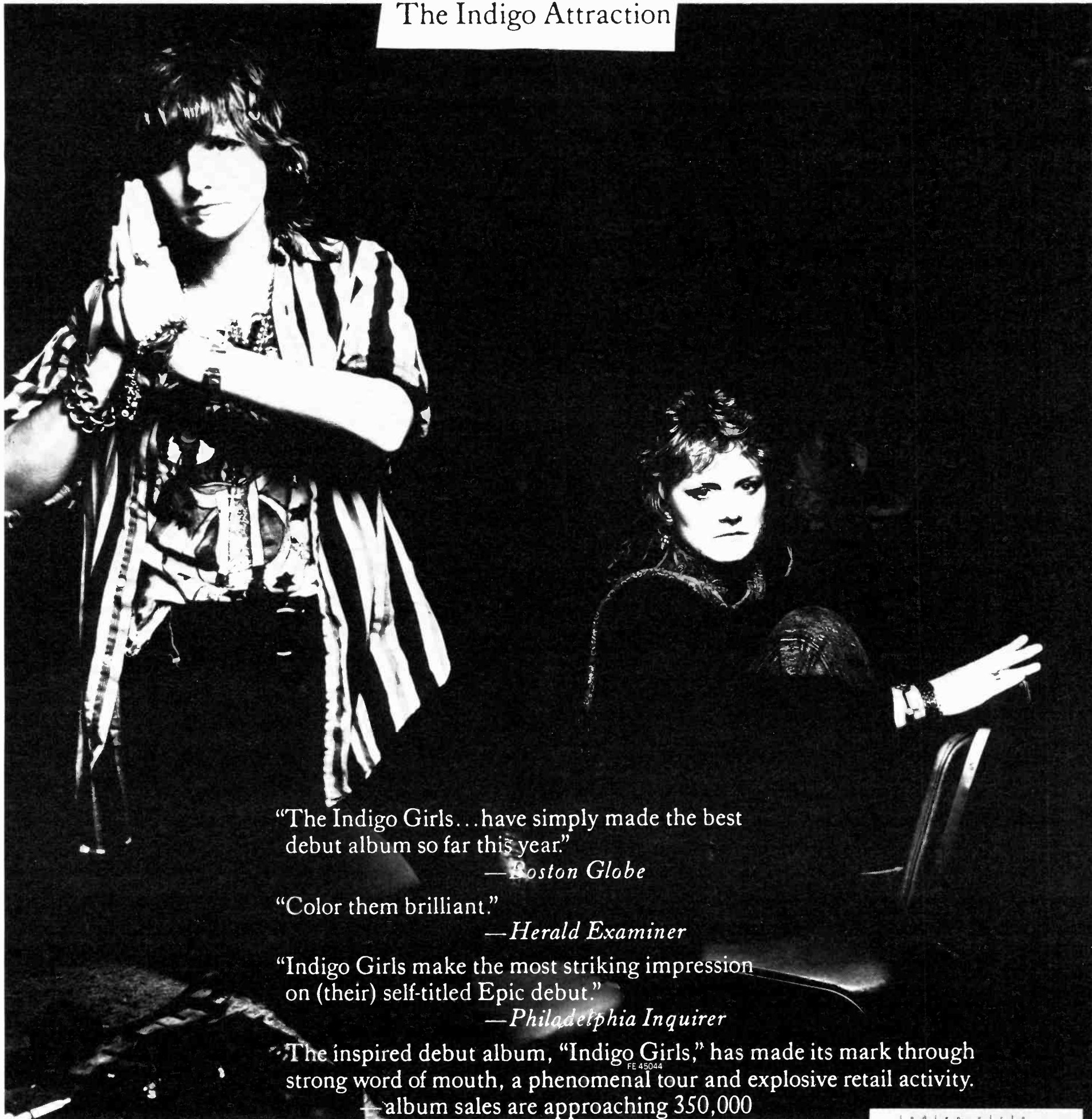
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"The Indigo Girls... have simply made the best debut album so far this year."

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"Color them brilliant."

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"Indigo Girls make the most striking impression on (their) self-titled Epic debut."

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The inspired debut album, "Indigo Girls," has made its mark through strong word of mouth, a phenomenal tour and explosive retail activity.

—album sales are approaching 350,000

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On Epic Cassettes, Compact Discs and Records.



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- **THIS WOMAN**, her second album, almost 900,000 after only 2 singles.

*Only one format played her
But almost two million people bought her*

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For SBK Productions



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Caught them live the last three times they were in town. Tell me when they're coming back!"

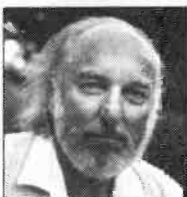
—Jack Eugster, Musicland Group
Chairman/CEO



"THE ONLY THING I CAN SAY ABOUT THE NYLONS' SUCCESS is I'm not surprised. 'Rockapella' entered our chart the first week at #13 and jumped to #8 the second.

Their last release 'Happy Together' stayed in our Top 15 for 3 months!"

—Jeff Laudon, Record Shops
President



"MY NUMBERS TELL ME they're really moving. Immediate sales in the Northwest (#30) and Northern California (#14). Nationally Top 100. But talk to the guys in the stores for the whole story!"

—Russ Solomon, Tower Records
President



"OUT OF THE BOX 'ROCKAPPELLA' jumped right into our top 25. We've been selling sheer Nylons tonnage for years and we're looking for more great success with this one."

—Neil Heiman, Peaches Music & Video
President

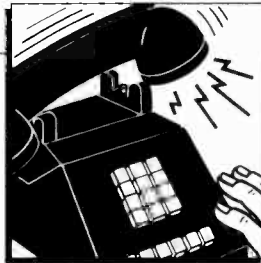


ATTIC



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INSIDE TRACK



Edited by Irv Lichtman

IS A&M RECORDS FOR SALE? Industry sources say yes. According to one executive, the asking price is at least \$500 million—considered a very high price for the label. It might not be so high, though, if the **Almo-Irving** publishing firm—thought to be worth about \$50 million—and A&M's Los Angeles real estate holdings are included. Potential buyers that have been mentioned include **BMG, EMI, PolyGram, Paramount, and Disney**. A Japanese company such as media conglomerate **Fuji Sankei**, whose Pony Canyon label handles A&M in Japan, could also be interested. A&M's U.S. distribution deal with BMG is up for renewal early next year, so that company has a strong motive to acquire the label if it is for sale. A&M had no official comment on the rumors at press time.

STICKY BUSINESS: "The Passion," the new **Peter Gabriel** album of music from **Martin Scorsese's** "The Last Temptation Of Christ," has been issued by **Geffen Records** with a removable sticker identifying the record as instrumental music for the controversial 1988 movie. The Geffen album originally appeared on the label's release schedule last year, but was pulled back in the weeks after the movie became the target of protests by the religious right. Label publicist **Bryn Bridenthal** says the peel-off label was not created to distance the record from the fundamentalist furor over the film: "This album cover is art, and frequently when artists do something that is art, they want removable stickers." Bridenthal says Gabriel will release another album of soundtrack music on his own **Real World** label, but could not say if it would bear the "Last Temptation" title.

CONVICTION UPHELD: A federal appeals court in San Francisco has upheld reputed mobster **Salvatore Pisello's** income tax evasion conviction. In April 1988, Pisello was convicted of evading taxes on nearly \$300,000 made in various entrepreneurial deals involving **MCA Records** in 1984 and 1985 (Billboard, April 23,

1988). The three-judge appeals panel upheld the original verdict by a vote of 2-1; the dissenting jurist argued that FBI notes on interviews with witnesses were improperly withheld from the defense. Pisello's attorney is reportedly mulling further appeals.

OUT OF SYNC: Although you won't hear **Dennis Quaid** vocalizing on the soundtrack to the forthcoming **Jerry Lee Lewis** biopic "Great Balls Of Fire" (the Killer himself does the singing), you *will* be able to catch the actor on record—Quaid has signed a contract with **Capitol Records**. Associate A&R director **Tim Devine** has brought Quaid into the Capitol fold, which also numbers the film star's good buddy **Bonnie Raitt** (currently enjoying a hit with her label debut "Nick Of Time") among its signees.

SPEAKING OF THE KILLER: Jerry Lee Lewis and **Jerry Schilling**, Lewis' manager for the last year and a half, have parted company. In announcing the split, Schilling said "negative and damaging" statements about **Elvis Presley** made by Lewis in the current issue of *Fame* magazine brought about the schism. Schilling was a member of Presley's "Memphis Mafia" circle.

A NEW YORK STATE SUPREME COURT judge has dismissed **PolyGram's** motion for summary judgment in a \$2 million suit brought against the label in March 1985 by **Hope International**, a New York-based cutout wholesaler. The complaint charges that PolyGram violated a 1982 agreement with Hope that allegedly gave the wholesaler first right of refusal on all its cutouts and overstocks. According to company president Hope J. King, the case is expected to go to trial next September. PolyGram had no comment.

SEARCHING: Track hears an unconfirmed report that **LIVE Entertainment** now wants to go outside the music industry to find a president for **Strawberries Records, Tapes & Compact Discs** because the chain's new owner wants an executive who has experience with rapid store expansion.

ANYONE NOTICE THAT the order number on **Arista's** new **Anderson, Bruford, Wakeman, Howe** has a familiar ring? The designation of 90126 is an obvious reference to "90125," the title, and label catalog number, of the biggest seller for Yes, from whence Arista's quartet emerged. **BMG Distribution** had to make a special ac-

(Continued on page 96)

Portrait Fades From E/P/A Picture

NEW YORK The "P" in E/P/A is gone: Portrait has been phased out of Epic/Portrait/CBS Associated Labels, and all of its remaining artists have been transferred to Epic.

Those artists include **Ornette Coleman, T-Square, Thomas Lang, Stanley Clarke, Gontiti, Michel Camilo, Masahiko Satoh, Oregon, and David Murray**.

Noting that all of them are jazz-oriented acts, CBS Records president **Tommy Mottola** says they were switched to Epic because "we wanted to strengthen the viability of those artists a little . . . We're going to keep the Portrait name, but it's going to be dormant for a while." No decision has been made on the continued use of the E/P/A moniker.

Adds a CBS spokesman, "The feeling is that Epic has a much stronger name identification [than Portrait], and since Epic people are working these artists, it made sense to move them over to Epic."

When Portrait was formed a decade ago, it was CBS' West Coast-based pop label. Among the artists it boasted at one time were **Cyndi Lauper and Sade**. Last year, the label was revived as an eclectic, jazz-oriented logo based in New York.

The other third of the E/P/A trioka is the CBS Associated label roster, which now includes **Aegis, Parc, Pasha, Scotti Bros., Tabu, Imagine**

(headed by former Epic A&R chief **Lennie Petze**), **Robinson Records** (see story, this page), and **CBS Associated Records**, which has the **Fabulous Thunderbirds** and **Henry Lee Summer**.

The recently announced joint venture between **Solar Records** and Epic will be handled like a CBS Associated label, notes **Mottola**, with Epic per-

forming marketing, sales, promotion, and publicity functions for the Los Angeles-based label (Billboard, June 10).

Chrysalis Records was never considered an associated label, since it has been distributed directly through the CBS branch system under a P&D deal, he adds. **Chrysalis** will switch its

(Continued on page 90)

Robinson Records Formed By Producer New CBS Label Launched

BY THOM DUFFY

NEW YORK **Richard Robinson**, the producer who has worked with **Lou Reed, David Johansen, the Flaming Groovies, and others**, has formed **Robinson Records** under the CBS Associated Labels umbrella and released the debut by the quartet **See No Evil** as his first project.

The creation of the label, says **Robinson**, reflects a greater concern by Epic/Portrait/CBS Associated Labels with nurturing alternative acts, which are **Robinson's** priority.

"I think that CBS perceived that if they wanted to go out and work these kinds of bands, they had to be more flexible in terms of something like **Robinson Records** and that this was a

new approach," he says.

Robinson says discussions with **Walter Yetnikoff**, president of CBS Records Inc., led to the label's creation.

Looking for a select roster, **Robinson** says he expects to release two to three acts a year in varied styles. "If a songwriter has a sense of melody and something to say, the musical format is almost irrelevant."

Robinson Records will be staffed initially only by those personnel required to work on tours by bands, beginning with **See No Evil**, while CBS staff will back those efforts. "I am a firm believer that the work that needs to be done is just the whole business of going out and perform-

(Continued on page 97)

GREAT BALLS OF FIRE!

THE MUSIC WAS HOT!
THE MAN WAS WILD!
THE NAME WAS JERRY LEE LEWIS
AND HE WAS BORN TO RAISE HELL!



THE MOTION PICTURE
SOUNDTRACK
explodes with newly recorded
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Balls of Fire" and "Crazy Arms."

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Mixed by Kevin Killen.



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FOR
Pete Townshend

WRITING A NEW ROCK MUSICAL WAS CHILD'S PLAY.

"Ted Hughes' story provides me with a perfect fairy tale on which to hang modern songs...My intention was to write a modern song-cycle musical in the manner of TOMMY." Thus Pete Townshend describes *The Iron Man* (1996), his eagerly anticipated new album.

Based on English writer Ted Hughes' children's story, the rôles in *The Iron Man* are sung by Townshend, Roger Daltrey, John Lee Hooker and Nina Simone. In addition, the album features The Who on two songs: "Dig," an all-new Pete

Townshend composition; and a unique remake of Arthur Brown's "Fire," produced by Peter Wolf.

The release of *The Iron Man* coincides with the summer's most talked-about tour: the return of The Who. Selections from *The Iron Man* will be performed live in concert for the first time on the tour.

The Iron Man includes the single "A Friend Is A Friend" as well as the songs "I Won't Run Anymore," "I Eat Heavy Metal," and "Fire."



Produced by Pete Townshend

Contains two new songs by THE WHO, "DIG" and "FIRE"

ON ATLANTIC RECORDS, CASSETTES AND COMPACT DISCS



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