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NEWSPAPER



VOLUME 101 NO. 26

THE INTERNATIONAL NEWSWEEKLY OF MUSIC AND HOME ENTERTAINMENT

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Billboard Lists Nominees For 1989 Radio Awards

NEW YORK Top 40 WHTZ (Z100) New York, modern rock KITS San Francisco, AC KFMB-FM (B100) San Diego, and the Westwood One Radio Network are the top nominees for the 1989 Billboard Radio Awards. The

awards ballot appears in this issue starting on page 37.

Two hundred and four radio stations, 17 record companies, and 16 distributors of network and syndicated programming received nominations. (Continued on page 79)

Sequels Lift Rentals, Sales Of Earlier Hits H'Wood Boom Boosts Video, Too

BY JIM McCULLAUGH

LOS ANGELES Holy sequels!

What is looming as the biggest box-office summer in Hollywood history is producing a ripple effect in home video stores.

Video retailers are reporting brisk sales and rentals of earlier titles in

such Hollywood film series as "Ghostbusters," "Indiana Jones," and "Star Trek." At the same time, software suppliers—such as Media Home Entertainment with "Nightmare On Elm Street 5" and MGM/UA with the James Bond catalog—are gearing up for summer cross-promotions and restocking programs.

"There's no question that there is a positive effect," says Mitch Perliss of the Music Plus Video chain in Southern California. His comments are echoed by such other major chains as Erol's, Blockbuster, Tower Video, Palmer Video, and Applause.

Movie industry observers are predicting a box-office bonanza this summer as an unprecedented eight major sequels, as well as several other potential blockbusters, are due to open. Forecasters are revising the most bullish forecasts upward and now predict at least \$1.8 billion in domestic summer ticket sales, besting last year's record of \$1.7 billion.

The enthusiasm is based, in part, on the opening of "Ghostbusters II," which enjoyed a record-setting \$30 million opening weekend. (Continued on page 88)

Public Enemy Ousts Member Over Remarks

BY MELINDA NEWMAN

NEW YORK Public Enemy's ouster of its Minister of Information, Professor Griff, following anti-Semitic remarks he made during an interview in The Washington Times, has slowed but not completely stopped a backlash against the popular rap group.

CBS, which distributes Def Jam Records, the group's label, is sending retailers a copy of a denunciation of Griff's comments by Chuck D, Public Enemy's leader, according to a spokesperson for Russell Simmons, the act's manager. CBS would not confirm the mailing at press time. Chuck D delivered the denunciation at a June 21 press conference here.

Public Enemy's latest album, "It Takes A Nation Of Millions To Hold Us Back," is nearing platinum status.

The controversy stems from an interview with Griff. (Continued on page 87)

Nashville's Universal Bids Vinyl Adieu

BY GERRY WOOD

NASHVILLE Universal Records, the new Jimmy Bowen-headed, MCA-owned label, has become the first Nashville record company to drop the vinyl configuration for most of its upcoming album releases. In addition,

PolyGram's country division may soon begin issuing selected new titles on CD and cassette only, and MCA Nashville is contemplating cutbacks in vinyl shipments.

"The majority of our product this fall won't have any commercial LPs," says Universal's Bowen, who led the

digitalization of Nashville studios. "There may be an occasion here or there where we do an LP, but for the most part, we're just about through with them."

Bowen will never be considered for membership in the Save The Vinyl coalition. (Continued on page 89)

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Naive Art is the Enigma debut release from Red Flag—two talented brothers from the grey ambiance of Liverpool. Featuring "If I Ever," "Broken Heart" and the top-ten club smash "Russian Radio." Produced by Paul Robb. Mixed by Joseph Watt. "Russian Radio" produced by Jon St. James. On Enigma Compact Discs, Tapes and Records (7 73523-1/2/4).

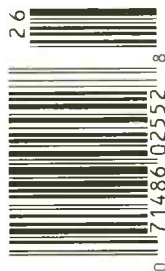
U.K. Retailer HMV Sets Plans For U.S. Invasion, See Page 5

VSDA Facing Rental Fight With Nintendo

BY BILL HOLLAND

WASHINGTON The Video Software Dealers Assn. faces a July congressional showdown with Nintendo, the video game manufacturer, when representatives of the two testify at a second hearing on a Senate bill (S. 198) that would ban the rental of computer software—perhaps including cartridge-format video games. Fearful of copying, Nintendo is asking for such protection from Congress.

At an earlier hearing on the bill, introduced by Sen. Orrin Hatch, R-Utah, the VSDA was given assurances both by the copyright subcommittee and the Software Publishers Assn. trade group that an amendment would be included. (Continued on page 80)



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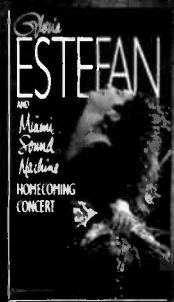
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VOLUME 101 NO. 26

JULY 1, 1989

STATIONS MULL SUMMER STRATEGIES

Summertime and the living is easy? Not for top 40 and urban programmers, who with the advent of year-round Arbitrons and the quest for demographics other than out-of-school teens, have been faced with tougher decisions regarding summer dayparting. Billboard radio editor Sean Ross reports on station strategies. **Page 12**

OUTLETS OFFER AN OPTION TO B.E.T.

Black Entertainment Television may be the biggest outlet for black music videoclips—but it certainly isn't the only one. Billboard's Janine C. McAdams talked to executives at local clip outlets about their programming goals and the niche that they fill. **Page 34**

APRS MEET DRAWS A FULL HOUSE

London was awash in news of new hardware during the Assn. Of Professional Recording Studios meet, June 7-9. Billboard senior editor Steven Dupler, who notes that European participation was up, brings back the details from the well-attended event. **Page 49**

J2 IS UPBEAT ABOUT BOTTOM LINE

J2 Communications president Jim Jimirro credits an increased number of "revenue streams"—from merchandise licensing to 900-numbers—for his company's increasing revenues and profits. Billboard home video editor Al Stewart reports. **Page 56**

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U.K.'s HMV Confirms U.S. Invasion Tower Ready For Superstore Battle

This story was prepared by Nigel Hunter in London and Geoff Mayfield in New York.

LONDON The next British invasion of the American music scene will come not from performers, but from one of England's leading home entertainment chains, HMV Group.

HMV, the retail division of Thorn

EMI, has confirmed longstanding speculation that it will bow vast music/video combo stores in the U.S., shooting for openings next spring. Stuart McAllister, CEO of the U.K.-based HMV Group, does not reveal specific sites, other than to say that the chain's first foothold will be in the Northeast.

A press release prepared by HMV

Canada cites New York and Boston as two possible targets. However, if those markets do not pan out initially, a spokesperson says HMV still plans to confine its first U.S. stores to the Northeast corridor.

With the move, HMV will be one of two major U.K. music chains to set up shop in the U.S. Earlier this year, an HMV rival, W.H. Smith, which owns the Our Price chain, stuck its toe in U.S. waters with the acquisition of Philadelphia's Wee Three web (Billboard, Feb. 18, Feb. 25). Virgin chairman Richard Branson has also made noises in the past two years about opening U.S. superstores.

McAllister says the American HMV stores "will have a very wide and comprehensive range of stock like all our outlets elsewhere." He declines to give an elaborate outline on the specifics of the intended U.S. stores, such as amount of floor space and size of inventory; a spokesperson for the company explains those decisions will be determined by the sites it finds in its target markets.

One hint McAllister does offer as to how large the stores will be is a prediction that each will be staffed by at least 100 employees. And he states bluntly that HMV's first American unit will be "a damned great big one."

McAllister says the company's U.S. wing will prefer to locate in what Brits call "greenfield" sites—this is, property where there is no existing building. Such situations will be a hard find in New York.

The retail company, which opens its first Australian location in July, *(Continued on page 80)*

Hennessey Leaving Post, Keeps Ties With Billboard

LONDON Mike Hennessey, Billboard's international editorial director and managing director of the U.K. company, Billboard Ltd., is leaving his post after 21 years in order to devote more time to writing books and feature articles on his longtime special interest subject—jazz.

Billboard publisher John Babcock Jr. announced that Hennessey will, however, continue to work for Billboard as chief European correspondent, with primary responsibility for Billboard's European Spotlights and special emphasis issues, including the regular supplements on the major European markets. He also will have a key role in Billboard's week-to-week coverage of Europe and will have a roving commission, filing stories from the major music capitals. He will also continue to be responsible for developing Billboard's innovative Starfile feature—a talent showcase that was inaugurated in May.

Of his decision, Hennessey said, "My *(Continued on page 81)*



MIKE HENNESSEY

U.S. Success Prompts Extension Of Distrib, Licensing Deals RCA Spreads Jive Around The World

BY IRV LICHTMAN

NEW YORK Powered by an impressive collection of rap hits delivered in the U.S. through RCA over the last three years, Clive Calder's London-based Jive Records has extended its RCA ties here and, for the first time, in other major world markets as well.

The new deal also brings early Jive stars Billy Ocean and Whodini to the RCA-distributed fold; they were held over at Arista when Jive switched to RCA distribution under the now extended three-year pact. The two artists join current Jive stars Too Short, Kool Moe Dee, and Samantha Fox, among others. Ocean, who has reportedly sold 10 million albums worldwide over the past five years, starts his RCA/Jive association with a greatest-hits album that includes three new songs.

Indicative of Jive's own promotional standing, the black music promotion department at RCA will now wave the combined RCA/Jive banner.

Calder, chairman of Jive's multifaceted parent, Zomba Group Of Companies in the U.K., says the agreement in the U.S. is a manufacturing and distribution arrangement covering a two-year period, while a

three-year licensing agreement abroad is worldwide with the exceptions of the U.K.; the Benelux countries; Africa, where EMI is the licensee; and Japan, where the Alfa label handles the line.

As previously reported, RCA is also taking on Calder's Silvertone label, already a hit factor in the U.K. with alternative contemporary sounds.

The new pact, to take effect when the current contract expires June 30, reflects Jive's clout in rap since its

original relationship with RCA got under way.

According to RCA chief Bob Buziak, Jive grossed \$10 million in domestic sales in its first year with the label; sales hit \$30 million the following year and Buziak projects \$40 million in revenues for the year ending June 30. The latter figure is about 18% of RCA's domestic annual sales of \$225 million. Further, Buziak projects U.S. sales alone will reach \$60 *(Continued on page 81)*

Greek 'Summit' Memo Could Pave Way For DAT Solution

BY JOHN CARR

ATHENS, Greece A joint working group, representing the Japanese hardware manufacturers, IFPI, and the Recording Industry Assn. of America, ended a day and a half of meetings here June 9 by agreeing on a draft memorandum after their "DAT summit."

The memorandum is now subject to final ratification by the three parties involved. No details of what is contained in the document were revealed, but Ian Thomas, IFPI director general, said afterwards: "If

this memo is approved, it will represent a step nearer [to] the solution of the DAT problem."

The "summit" preceded the IFPI general meeting here June 14-16, in which high-quality copying and renewed fears of piracy were the main topics of discussion.

Though virtually all the meetings of the IFPI council and board were held behind closed doors, it was apparent there was little agreement on ways of combatting the new threat of piracy posed by DAT and recordable compact disks. *(Continued on page 81)*

• ZOMBA HITS TEDDY RILEY WITH \$68 MILLION SUIT, P. 9

BMI Offers Per-Program License New Plan Patterned After ASCAP's

BY KEN TERRY

NEW YORK Broadcast Music Inc. is offering commercial, over-the-air TV stations an interim per-program license that may result in substantial refunds being paid to some stations. According to BMI, the license is essentially identical to that which has been offered for the past year by ASCAP, the other major performing rights society (Billboard, March 4).

BMI has been forced to offer the same terms as ASCAP under a local TV contract that has been in effect since 1983 and was renewed this month.

Among those terms is a basic per-program rate that is 125% of the blanket license rate that all local TV stations now pay BMI. Marvin Berenson, BMI's chief counsel for licensing, notes that at present, the per-program rate applies only to films and syndicated TV programs; fees for locally originated shows have yet to be negotiated. Since not all covered programs carry BMI music, some stations may pay a lower fee by applying the per-program rate to shows and movies that do carry BMI music than if they paid the blanket percentage of their overall revenues.

Like the ASCAP per-program schedule, the BMI plan allows stations to recalculate their license fee payments retroactively to April 1, 1985. A federal rate court magistrate chose that date for ASCAP in 1987 when he ordered it to offer the per-program option and set an interim rate structure for the TV stations.

Under an agreement with the television broadcasters, the interim ceiling for all local TV fees that can be paid annually to BMI—whether blanket or per-program—has been set at \$42 million, or 70% of the court-mandated ASCAP level of \$60 million, says Berenson. That ceiling, like the rate structure, will continue in effect until the rate court judge makes further rulings—hence the use of the term "interim."

Berenson notes that TV outlets

have been able to obtain a different kind of per-program license from BMI for many years. Although "a handful of stations opted for it at one time," he says, none of them are using it now. He declines to say whether the terms of the old license were more or less advantageous than those of the new one; but Jack Zwaska, administrative director of the television committee, claims BMI's former per-program license—

(Continued on page 87)

Revised Time-WCI Merger Could Lead To Spinoffs

BY DON JEFFREY

NEW YORK Time Inc.'s new bid to acquire Warner Communications Inc. and prevent a hostile takeover by Paramount Communications Inc. would create a company with a staggering debt of up to \$17 billion.

Though many observers believe the outcome of such a buyout would be asset sales and major employee layoffs, insiders say the spinoff of Warner's "crown jewel"—its highly profitable recorded music and music publishing division—would be unlikely.

Nevertheless, the huge debt would result in sharply higher interest payments, which could depress the company's earnings and

its stock price for several years and inhibit expansion.

Most sources believe the courts will settle the dispute. Paramount filed suit in Delaware on June 21 to block the Time bid. The court set July 11 as the hearing date for arguments. "That's the main event," says Paramount spokesman George Sard.

Asked about the possibility that a merged Time and Warner will sell music assets to reduce debt, Warner spokeswoman Marilyn Harris says, "That's the crown jewel. There's not a chance of that. It's not an unmanageable amount of debt and it will not cripple the new company in any way. No asset sales

(Continued on page 81)



Lou's News. Blue Note artist Lou Rawls puts the finishing touches on his newest album, "At Last," which includes a duet with label mate Dianne Reeves. Pictured, from left, are Reeves; Michael Cuscuna, co-producer; Rawls; and Billy Vera, co-producer.

EXECUTIVE TURNTABLE

RECORD COMPANIES. Bill Berger is named executive VP for Arista Records in New York. He was executive VP/GM for Island Records.

Warner Bros. Records in Nashville promotes Bob Saporiti to VP, promotion. He was national promotion director for the label.

Kevin Carroll is promoted to national promotion manager for Chrysalis Records in Chicago. He was regional promotion manager for MCA Records.

A&M Records in Los Angeles promotes David Gales to executive director, product marketing. He was product manager for the label.

EMI in Los Angeles names Cathy Watson director, West Coast publicity. She was publicity manager for the music and film division of Mahoney/Wasserman. EMI in New York names Kim White manager, alternative promotion and marketing; names Kelly Haley, manager, urban publicity;



BERGER



SAPORITI



CARROLL



GALES

and promotes Mary Scotti to contract administrator, business affairs. White was national director of alternative promotion for Aim Alternative/Paul Yeskel Promotion; Haley was director of artist development for Cold Chillin' Records; and Scotti was coordinator of business affairs for the label.

Atlantic Records in New York promotes Mary Conroy to director, AC promotion, and Janis Maiello to director, international artist relations & publicity; names Mary Hooton manager, European marketing and artist development in the London office, and Tania McMasters heavy metal publicist. Conroy was manager, national AC promotion; Maiello was international public relations manager; and Hooton was label manager, all for the label; and McMasters was VP of media relations for public relations firm Total Music Inc.

Meryl Zukowsky is appointed East Coast manager, publicity & artist relations for Enigma Records in New York. She was in the publicity department for Warner Bros. Records.

Maria C. Kleinman is named manager, West Coast publicity, for MCA Records in Los Angeles. She was talent coordinator for "The Arsenio Hall Show."

DISTRIBUTION/RETAILING. Warner/Elektra/Atlantic Corporation in Los Angeles makes the following appointments: Ronald M. Salpietro, senior national director, operations; Cory Connery, national director, merchandising; Bob Moering, national director, creative services; Vinnie Campisi, national director, operations/inventory; and Steven E. Berman, national merchandising coordinator. Salpietro was branch manager of central returns; Connery was national sales manager/special projects; Moering was director of marketing services; Campisi was national manager of operations/inventory; and Berman was marketing services coordinator, all for the label. WEA also appoints Tony Niemczyk regional sales manager in the Chicago office; Thom Healy sales rep/special products in the Boston office; Brian McNelis in-house marketing rep; Harris Blickman sales rep; and Bill Hendrickson field sales manager, all in the Philadelphia office. Niemczyk was Philadelphia field sales manager for the company; Healy was classical music buyer for the Harvard Coop; McNelis was assistant manager for Sam Goody; Blickman was singles specialist; and Hendrickson was sales rep, both for the company.

Capitol Revives Label For VP's New-Artist Signings

Helmed By Lundvall, Manhattan Resurfaces

NEW YORK Capitol Records has revived the Manhattan logo for selected new-artist signings by Bruce Lundvall, VP/GM East Coast for Capitol and president of Blue Note Records.

Lundvall was formerly president of Manhattan Records when it was founded in 1984 as Capitol's first New York-based label. The logo has been dormant since that label's absorption into EMI Records, and Lundvall persuaded Capitol president David Berman to let him use it for new artists he signs.

That agreement was part of

Lundvall's new long-term employment contract with Capitol, which also encompasses a production arrangement for the industry veteran. Manhattan will not have a staff separate from that of Capitol, nor is Lundvall starting an outside production firm; but some of the acts signed to Capitol/Manhattan—including D'Atra Hicks and Gary Brown—also have production deals with Lundvall.

The first album to bear the Capitol/Manhattan imprint will be Hicks' upcoming eponymous record; the Manhattan logo, with the distinctive, Mondrian-like graphic

design, is seen on her current 12-inch single, "Sweet Talk."

Lundvall envisions inking six to eight acts to Capitol/Manhattan in the next year. Besides Hicks and Brown (who wrote Hicks' first single and also duets with her on another track), Lundvall has already signed Dave Koz, Richard Marx's saxophonist, whose debut album is due in October, and Bemshi, whose first offering is slated for fall release.

Meanwhile, Lundvall says, he will continue to scout talent for Capitol itself. For example, he says, he made the initial deal for the Cover Girls, which was finalized by Berman. Lundvall says he also signed country singer/songwriter John Andrew Parks, in cooperation with Jim Foglesong, president of Capitol's Nashville division, and Tisha Campbell, with the help of Scott Folks, VP of black music A&R for the label.

During Manhattan's original run, the label signed such artists as Marx, Robbie Nevil, Bobby McFerrin, and Glass Tiger—all of whom later had big-selling albums. In addition, the revived Blue Note jazz label inked Stanley Jordan and Dianne Reeves, who have since crossed over to a larger audience. Jordan and Reeves are both on EMI now but will eventually cut jazz albums for Blue Note, notes Lundvall.

KEN TERRY

Billboard Appoints Benjamin To New Research Position

NEW YORK Bob Benjamin, Billboard's manager of retail research, has been appointed to the new position of research operations manager. He continues to report to Michael Ellis, director of charts.

In his new position, Benjamin will have responsibility for all chart room activities; radio and retail supervisors in the chart room will report to him. He also will assume responsibility for all video chart operations; Marc Zubatkin will continue

as video charts manager and will report to Benjamin.

As research operations manager, Benjamin will continue to work on retailer relations. And he will be responsible with JoDean Adams, systems manager, for chart data retrieval and programming changes.

Benjamin joined Billboard in January 1989. In his new position, he will work closely with Geoff Mayfield, newly appointed associate director of retail research.

DUELING DIVAS. ARETHA & WHITNEY



“Ms. Franklin and Whitney Houston engage in a catfight that is as alive as anything either singer has recorded in years. The battle, by turns fierce and playful, could easily be for musical supremacy, and the singers’ voices do the contest justice. These are two of the most talented singers of their respective generations. Without trading on Ms. Franklin’s past, the song measures up to it.”

—The Sunday New York Times May 14th

It Isn't, It Wasn't, It Ain't Never Gonna Be

The two most powerful female voices in music today face off for one sensational no-holds-barred performance. Introducing It Isn't, It Wasn't, It Ain't Never Gonna Be, the new single from Aretha Franklin's hot new album, Through The Storm.



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Retailer's Vid Biz Challenges K Mart, Wal-Mart

Target Chain Shoots For No. 2

BY EARL PAIGE

MINNEAPOLIS With record high sales in home video and three major video suppliers ranking the chain as No. 1 among U.S. accounts, Target is taking aim at both K mart and Wal-Mart in the category. Success stories in 1988 include unit sales of 290,000 on "Cinderella" and 380,000 on "E.T.—The Extra Terrestrial."

Speaking at the company's annual department convention, held here June 18-21, Doug Harvey, director of internal rack wing Jetco, said the 379-unit web will expand its home-video-shelf exposure by 67% and that Jetco "just might become the No. 2 rack-

jobber"—behind Handleman.

"We must be doing something right," he continued. "We've heard from several [home video] vendors that we're their No. 1 retail account. I'm also speculating that there's a chance we can beat both K mart and Wal-Mart in total volume this year."

Various vendor representatives here claimed the boast is reasonable, based on a number of factors, including the growth in video sales. Some point to an often faltering move toward self-racking that has finally come together after five years. Others note that Target has at last

achieved true national status with the recent opening of 30 stores in the Southeast, which completes a "coast-to-coast" drive that Target touted here. The increased national presence helps Target gain consumer recognition in advertising that utilizes such celebrities as Aretha Franklin, the Jets, and the Judds.

According to Harvey, Target's video boom is not occurring at the expense of music; video actually enhances music sales, he argues. "We are told that in any given week, we rank first or second nationally in cas-

(Continued on page 87)



Cruisin' For A Grusin. Dave Grusin receives the 1989 Richard Kirk Award for lifetime achievements in film and television composing at the BMI Motion Picture And Television Awards, held at Los Angeles' Beverly Wilshire Hotel. Pictured, from left, are Nan Newton, composer; Frances Preston, president and CEO, BMI; Grusin; Doreen Ringer, senior director, film/TV relations, BMI; and Rick Riccobono, VP, BMI.

Madonna Rides 'Express' Track To Top 10; Brits McCartney, Queen Make Chart Leaps

MADONNA lands her 16th consecutive top 10 single as "Express Yourself" vaults from No. 13 to No. 6 on the Hot 100. Only one female soloist in the rock era has landed more top 10 hits—Aretha Franklin, with 17. But where Franklin took 20 years to amass those hits, Madonna has done it in just more than five.

"Express Yourself" is virtually certain to crack the top five next week. It will be Madonna's 15th consecutive top five hit, more than any other female soloist in chart history. Dinah Shore and Olivia Newton-John are runners-up, with 13 top five hits each.

Madonna has done more, however, than just break records. She has been at the forefront of two of the dominant trends of the '80s: the video-paced emphasis on image and attitude and the club-driven focus on light, optimistic dance music.

Madonna's phenomenal staying power has confounded the many skeptics (including, we confess, Chartbeat) who figured that she would go the way of other media sensations whose extreme images overshadowed the music. But we all missed the point. Madonna has succeeded precisely because of her strong image and attitude. Like Cher, Madonna's most salable product is herself. People may love her or hate her, but they know where she stands.

In that regard, Madonna is the antithesis of the decade's other top female vocalist, Whitney Houston. Houston has succeeded almost solely on the strength of her vocal abilities, revealing little of her personality along the way. One of the most frequently voiced criticisms of the singer is that even after four years of megastardom, people don't really know her.

That complaint has yet to be addressed, but Houston's new single, "It Isn't, It Wasn't, It Ain't Ever Gonna Be," may serve to quiet criticism on another issue: the contention that Houston has submerged her black roots in a bid for pop crossover. The new single, a personable, playful duet with Arista label mate Franklin, is Houston's most "black-sounding" release since her 1985 breakthrough hit, "You Give Good Love." The single, which is the top new entry on the Hot 100 at No. 73, was produced by Narada Michael Walden and written by Albert Hammond and Diane Warren—the same team that gave us Franklin's recent top 20 duet with Elton John, "Through The Storm."

THREE VETERAN British acts are having jolly good success on this week's pop albums chart.

Paul McCartney's "Flowers In The Dirt" vaults from No. 66 to No. 21 in its second week, more than making up for last week's lackluster debut. More surprising is Queen's second-week leap from No. 83 to No. 31 with "The Miracle." The group landed eight consecutive top 20 albums from 1975-81—discounting

the "Flash Gordon" soundtrack—but has been struggling in recent years. Its last album, "A Kind Of Magic," petered out at No. 46 three years ago.

Anderson, Bruford, Wakeman & Howe enter the chart at No. 72 with their self-titled Arista album. This is the lineup of Yes that recorded the veteran band's two highest-charting albums: "Fragile," which hit No. 4 in April 1972, and "Close To The Edge," which reached No. 3 that December.

FAST FACTS: MCA Records has three of the top four albums on the pop albums chart with **Fine Young Cannibals** (on I.R.S./MCA) holding at No. 1, **Bobby Brown** rebounding to No. 2, and **Tom Petty** inching up to No. 4. It's the first time in nearly three years that one company has monopolized three of the top

four spots. Warner Bros. was the last combined label to do so, scoring in September 1986 with albums by **Madonna**, **Steve Winwood**, and **David Lee Roth**.

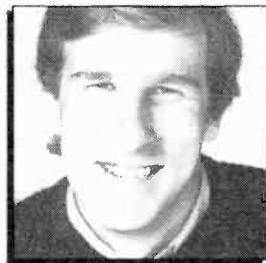
L.L. Cool J's "Walking With A Panther" is the top new entry on the pop albums chart at No. 41. The New York rapper debuted at No. 52 with his 1987 breakthrough album, "Bigger And Deffer," which hit No. 3.

Milli Vanilli's "Baby Don't Forget My Number" jumps to No. 1 on the Hot 100, three months after "Girl You Know It's True" stalled at No. 2. The "Girl" album jumps to No. 8 on the pop albums chart... **Simply Red's** "If You Don't Know Me By Now" leaps to No. 5, nearly 17 years after the original by **Harold Melvin & the Blue Notes** reached No. 3. It's the first of **Kenny Gamble & Leon Huff's** many hits to reach the top 10 in two different versions... **Cyndi Lauper's** "I Drove All Night" jumps to No. 8, becoming her eighth top 10 hit. It's the third top 10 single of 1989 for songwriters **Billy Steinberg & Tom Kelly**, following the **Bangles'** "In Your Room" and "Eternal Flame."

Peabo Bryson lands his first No. 1 hit on the black singles chart with his remake of the **Jerry Fuller** song "Show & Tell." **Al Wilson's** original version reached No. 1 on the Hot 100 in 1974, but peaked at No. 10 on the black chart. Bryson has been a fixture on the black chart since 1976.

WE GET LETTERS: Dan Kraft of Tower Records in Boston notes that **Benny Mardones'** "Into The Night," which jumps to No. 20 on the Hot 100, is the first single in the '80s to crack the top 20 twice. It reached No. 11 when it was first released in 1980.

Mike Perini of Ypsilanti, Mich., notes that **Jimmy Harnen & Synch's** "Where Are You Now?" was the third single to reach the top 10 in its 28th chart week. The others: **Paul Davis'** "I Go Crazy" and the **Pointer Sisters'** "I'm So Excited."



by Paul Grein

Estefan, Beasties Atop Crop Of July Album Offerings

BY MELINDA NEWMAN

NEW YORK The Beauty and the Beast will be coming to record stores this month.

Both Gloria Estefan and the Beastie Boys are putting out long-awaited follow-ups to multiplatinum albums. Other gold or platinum artists with releases in July include Robert Palmer and Ziggy Marley.

Though still mired in a legal battle with Def Jam Records over alleged nonpayment of royalties from their quadruple-platinum "Licensed To Ill," the Beastie Boys are back on track with "Paul's Boutique," due out July 25 on Capitol. The record

features 15 cuts and samples tunes from an array of artists, including Jimi Hendrix and Loggins & Messina.

On July 11, Epic releases "Cuts Both Ways," the follow-up to Estefan & Miami Sound Machine's double-platinum "Let It Loose." The first single, "Don't Wanna Lose You," is one of six tracks written by Estefan. The project was produced by Estefan's husband, Emilio Estefan, with Jorge Casas and Clay Oswald.

Marley & the Melody Makers will support their new July 17 Virgin release, "One Bright Day," with an August tour. The record, produced by

(Continued on page 80)

Zomba Sues Riley, Griffin Pair Hit With \$68 Million Action

BY CARYN BRUCE

NEW YORK Zomba Management Inc., the umbrella for Zomba/Jive's recording, production, and publishing operations, has filed a \$68 million suit against writer/producer Teddy Riley and his manager, writer/producer Gene Griffin. The suit alleges Riley failed to meet his obligations under a production and publishing contract with Zomba and charges Griffin with fraud.

The suit claims that Griffin has been credited for songs Riley actual-

ly wrote, thus bypassing Riley's agreement with Zomba. In the past year, Griffin's name has been attached to such hits as Bobby Brown's "My Prerogative" and Boy George's "Don't Take My Mind On A Trip."

Riley produced Jive Records artist Kool Moe Dee's debut album in 1987—his first production for Zomba—and has since become one of the leading writer/producers on the black charts.

According to the suit, Riley entered into a co-publishing agreement

(Continued on page 81)

Bush Nominates 2 To FCC; No Chairman Named—Yet

BY BILL HOLLAND

WASHINGTON The White House, after a wait of several months, finally announced the nomination of two new Republican FCC commissioners. But the administration withheld the announcement of current government communications chief Alfred Sikes as its nominee for FCC chairman, and insiders are suggesting that could amount to a political slap on the wrist for Sikes.

It is expected that his appointment will be announced this week.

The nominations of Sherrie Marshall, a Washington communications attorney, and Andrew C. Barrett, a

longtime member of the Illinois Commerce Commission, were announced June 16 by the Bush administration.

Sources said the omission of an announcement about a new FCC chairman might have been a reaction to an interview Sikes gave to The New York Times on June 15. In the article based on that interview, Sikes, the chief of the National Telecommunications and Information Agency, was quoted as saying he expected the nomination. He also stated that, as FCC chairman, he might move away from the hands-off deregulatory approach favored by outgoing chairman Dennis Patrick and his predecessor

(Continued on page 87)

JUNE 1989

WESTWOOD ONE TOPS IRF AWARDS

NBC And Mutual News Win 5 Gold Medals, And WYNY-FM, New York Wins A Gold For Best Country Music Format. As Westwood One Companies Dominates The Competition With 10 Medal Awards!



GOLD MEDAL

Best Coverage of an On-going Story:
NBC/Mutual News for coverage of the Moscow Summit.



GOLD MEDAL

Best Country Music Format:
WYNY-FM, New York.



GOLD MEDAL

Best Magazine Program:
Mutual's *America in the Morning*.



SILVER MEDAL

Music Special:
Mutual Broadcasting System for coverage of *The 1988 Country Music Awards*.



GOLD MEDAL

Best Sports Coverage:
NBC for coverage of the *1988 Summer Olympic Games*.



SILVER MEDAL

Entertainment Magazine:
The Source for *1988: A Rock and Roll Retrospective*.



GOLD MEDAL

Best Health and Medical Program:
Mutual Broadcasting System for *The Dark Side of the Sun*.



BRONZE MEDAL

Investigative Report:
NBC for "Street Gang Terror".



GOLD MEDAL

Best History Program:
Mutual Broadcasting System for *The Flame Still Burns: Remembering JFK*.



BRONZE MEDAL

Culture and the Arts:
NBC/Mutual Broadcasting System for "The Ballad of John and Yoko: The Controversy Continues".

Westwood One Companies thanks those involved for this outstanding recognition.

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Editorial

New-Artist Programs Deserve Label Support

RECORD RETAILERS deserve praise for their new-artist programs, which have helped break such acts as New Kids On The Block, Melissa Etheridge, Vanessa Williams, Midnight Oil, and Tony! Toni! Toné! While the retail promotion of albums by new and developing artists can add considerably to label marketing costs in the form of additional co-op advertising, it seems short-sighted of some companies to object to these outlays—as long as they are cost-effective.

Some retailers, however, may be charging too much. Since the ingredients of developing-artist programs are usually identical—sale pricing, highly visible placement, money-back guarantees, and in-store play of the product—label tabs ranging from \$750-\$10,000 for a title's inclusion in new-artist programs of similarly sized chains indicate that someone out there is taking advantage.

In the same vein, there is a limit to how many new-artist titles a chain can effectively promote each month. There is only so much end-cap space

in a store; in-store play is more effective on fewer albums; and consumers can only absorb a moderate amount of information at any given time.

On the other hand, it is unfair for label executives to charge that most chains are expanding new-artist programs in order to milk the record companies. Aside from the fact that not all retailers are asking the labels for that much to support their programs, many dealers are focusing on artist development because they realize that they can generate both short- and long-term gains from doing so. In the short run, promoting quality new music can result in additional sales of the record being promoted (albeit at a lower margin). And, as everyone in the industry knows, breaking new acts is essential to the long-term health of both retailers and record labels.

In fact, this is the same philosophy that underpins the labels' own alternative marketing departments, which are designed to generate a grass roots buzz on an act *before* it receives commercial airplay. The keys to this effort are college airplay

and exposure in the hipper retail outlets. Considering how much emphasis the majors are giving to alternative marketing, it is inexplicable that some label execs object to artists being placed in such programs before they obtain widespread commercial radio exposure. There is nothing wrong with retailers trying to create a groundswell on a new album as long as they hold on to it long enough to find out whether radio is interested in that artist.

The bottom line is that these retail programs are beneficial to the industry: Many of the new artists appearing in the upper reaches of the charts have benefited from them, and the large number of developing acts that have broken in the past year is reflected in the record profits of several labels.

Record companies should support their accounts in any efforts that help build sales and awareness of new talent. But retailers must remember that the well is not bottomless; they should not use this laudable trend as a pretext to hold up the labels for excessive co-op dollars.

Lack Of Personality, '11 In A Row' Are Harmful 'SAFE' RADIO IS DESTROYING THE MEDIUM

BY REX RUTKOSKI

Safe sex is one thing, safe radio entirely another.

If, like this writer, you like your radio to be more than just a tape player, you want it to sometimes challenge you and introduce you to new experiences, you haven't exactly been leaping for joy at developments in radio across the nation.

Coming most recently to mind is the announcement by the GM of a major-market contemporary hits station that his facility's new format would not try—not even try!—to break new songs into the market. "We will be playing records that have proven they have appeal to the mass audience," he said.

Ah, now that's a real stretch! If this were sex we were talking about, Surgeon General C. Everett Koop would have a broad smile on his face. It doesn't get much safer than this, folks.

Granted, radio is a highly competitive medium and careers seem to

have an inordinately short lifespan. Granted, radio station GMs and program directors, seemingly always under the gun, don't have the luxury that we writers do to free-form it with what they offer.

radio? Don't get me wrong, I like Madonna and the Cannibals. But "Express Yourself" and "Good Thing" can be too much of a good thing: They become wearing after hearing them far more times than any human

of free-form or even progressive music radio, is it not at least within the bounds of expectation for us to want to hear a song simply because it is good and not because it is receiving great phone response in Cleveland, or a hot station in L.A. is playing it, or all the right numbers came out on the computer of the station's consultant?

Pardon my naiveté, but I thought radio was supposed to be about human beings and communication. What possible job satisfaction can a program director receive from being compelled to always follow the leader, the dictates of the computer, never breaking new ground, never helping his or her audience grow? How will the industry continue to be able to attract bright young people to enter the field if all the industry is looking for are sheep?

I am shameless in my glee when a safest-of-the-safe "hits" station is forced by public demand to play a truly worthwhile artist like Tracy Chapman or Suzanne Vega or Bobby (Continued on page 73)

**'I listen because
I want to hear
real human beings
talking to me'**

Rex Rutkoski, a staff writer for the Valley News Dispatch in Tarentum, Pa., calls himself "the oldest living rock critic in the Pittsburgh market."

But isn't there a happy medium between playing the same song by Madonna or Fine Young Cannibals every few hours for weeks, and the looser formats of '60s and early '70s

should have to in the same week. There is plenty of other good music from which to choose.

If it is unrealistic to hold to the hope that we will return to the days



BILLBOARD AD SCORED

All of the controversy surrounding the home taping issue over the past several years has brought about an industrywide consensus on the matter. Everyone has agreed that it is in our best interest to discourage the practice in whatever way possible.

Apparently, Billboard has forgotten this is still a concern. On page 67 of the June 17 issue, there appears a full-page color ad for a cassette tape that touts itself as the "higher-quality tape for CD recording"—a direct statement to consumers that home taping of music product is an acceptable practice.

While no one expects Billboard to be solely responsible for policing the industry, it seems that the magazine

could go a little out of its way to change or refuse an ad that is not in the best interest of the community that it serves. Let's hope that this instance was an oversight that will not be repeated.

James A. Griffin
President
Parallax Records
Jackson, Miss.

Billboard replies: While we oppose home taping without compensation for the artist and other copyright holders, blank tape can be used for a number of other purposes by both professionals and consumers. Therefore, we will continue to take blank tape ads.

RELIGIOUS BIAS

Billboard's Commentary column should not be transformed into a canon through the use of terms like "moral crisis," "hedonism," and "dec-

adence" as expressed by songwriter Dick Eastman (Billboard, April 22), who clearly reveals the religious beliefs on which his arguments are based.

Condemning the music industry's spreading (selling) of sexual messages to America's youth, Eastman avoids criticizing the almost universal absence of depth, vision, or inspiration in the lyrics of popular songs. For many years, vapid tunes, endlessly crooning about "love ya baby" and "dance the night away" undoubtedly have contributed to any lack of mature practices or perspectives.

Overlooking the failure of the no-no, hush-hush attitudes historically perpetuated by family and church, Eastman sheds little light on the problem. Clearly, the same parental and religious groups pushing so-called traditional family values have fought just as vigorously to limit sex education in schools. Unmoved by the

threat of AIDS and rising pregnancy rates, they are unwilling to learn from the studies Eastman quotes, which evidence the sexual ignorance pervading our society's youth.

Ultimately, Eastman and his lot should keep their "high standards of art," taste, and morality to themselves and permit artists and entertainers the liberty to exercise their free speech. If he has a message to share with the U.S. public, let him use his craft to spread the word. Amen.

Patrick W. Henry
Manager, Superstar Video
San Francisco

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.

What Should Summer Sound Like? Top 40s, Urbans Mull Dayparting Moves

BY SEAN ROSS

NEW YORK Summer dayparting used to be an easy decision for top 40 and urban programmers. The teens were out of school and doing the bulk of their listening in mid-days. Few markets had summer books, and if there was a summer book in the market, chances are few stations subscribed to it. Top 40 stations could rock harder during the day. And in recent years, urban stations could expand rap beyond its usual night-only airplay.

Now, more than 75 markets have year-round measurement. Arbitron's new soft-format diary and the ongoing quest for older demographics have made top 40 PDs less anxious to play Def Leppard at 11 a.m. And some urban stations now have not only in-office listening to contend with but also the rise of black AC stations, many of which target adults with the slogan "no rap." And the result is a very mixed bag of strategies.

"We're not changing at all for the summer," says Chris Bailey, PD of urban WJMH (102 Jamz) Greensboro, N.C. "We're trying to increase in-office listening by adding some very select Motown-type oldies and lengthening our rotations so we're not repeating as quickly. It just so happens that we're doing that just as summer comes through."

Bailey admits that some of that strategy is diary-conscious. "We're going to have to eat on our 18-49 numbers with an eye to 25-54.

We're definitely not going to get those numbers by lightening up on the daypart restrictions just because the kids are out for the summer."

'I can't be soft rock for 4-5 hours, then shift back to being high-energy'

KWSS San Jose, Calif., PD Mark St. John says he has never advocated dramatic changes in summer dayparting. "It's not desirable to change the complexion of the radio station just to appease a small amount of teens, because the adults are still there. We don't do a lot of dayparting in the first place, so it's not a conscious issue."

WHTZ (Z100) New York has, however, done a lot of dayparting ever since its decision several years ago to reach out to older demos. VP/director of operations and programming Steve Kingston says the top 40 giant has become "four or five radio stations on one frequency" bound together by a lot of careful preplanning of music.

During the summer, Kingston says, stations such as Z100 find themselves "in a trick bag. For nine months, the largest available teen audience is at nights. Now, kids aren't listening as much at night and are concentrating their listening during middays. We have

to adjust accordingly."

At the same time, he adds, "There is an Arbitron. You are being rated during the summer months. The summer book is increasingly important. You have to maintain some credibility with the at-work audience that pays the bills. We would never jeopardize the demos that we've worked six years to control."

Kingston responds by putting his summer music through a "tightening process"—replacing a lot of the songs he uses to target adults during middays with more mass-appeal records. Instead of an Anita Baker recurrent, Z100 may play "some of the strong Richard Marx ballads. Those songs serve

(Continued on page 14)



The Ballad Of Craig & Sammy? For its first outdoor promotion, new album/top 40 hybrid 4SEA Brisbane, Australia, decided to re-create John Lennon & Yoko Ono's bed-in for peace from a giant bed in a local mall. Two thousand listeners stopped by to drink herbal tea and sing "Give Peace A Chance" with 4SEA's morning team, from left, Craig "John" Bruce, Bob Lindner, and Sammy "Yoko" Power.

Who Tix: KBCO Sues Rival, Buys Others; ABC: Controversial Specials To Continue

HAD ENOUGH: When album KBCO Denver bought the rights to the local Who concerts, it sent around a letter to its album competitors warning them to keep their hands off. Bob Visotcky, GM of classic rock rival KRFX, asked KBCO for a copy of its agreement with the show's promoters and, not being allowed to see it, went on the air with its own ticket giveaway. KBCO responded by getting a restraining order against KRFX. The two stations will meet in court July 13. In the meantime, KRFX is on the air explaining to listeners that since KBCO won't let them give away Who tickets, they can win \$54 to buy their own pair. And apparently, there will be some available. At press time, KBCO had sold only about 33,000 of Folsom Stadium's 58,000 seats.

And, ironically, since the KBCO/KRFX war began, KBCO has been buying time on other area stations to advertise the show. Initially, the buys were to be restricted to top 40 rivals KRXV (Y108) and KSKS (KS104) as well as the local Z-Rock affiliate to reach the under-25 audience that doesn't listen to KBCO. Now, KBCO will buy time on album competitors KBPI, KAZY, and KTCL.

Denver isn't the only market where promoters—radio stations or otherwise—have had trouble with Who tickets. A July 5 show in Montreal was canceled because of slow ticket sales, and Hartford, Conn., Salt Lake City, and Phoenix, Ariz., have backed off from anticipated dates. A source familiar with the tour indicates that many secondary markets that considered Who dates are now declining to bid.

DESPITE THE FACT that ABC Radio Networks failed to secure any national sponsors for its "American Agenda Radio Special" on abortion, save for an in-house spot for ABC-TV's "20/20," president Aaron Daniels says the network will continue to do such specials "with advertising support or without it."

The one-hour special, which was heard in 24 of the top 25 markets and on more than 150 stations, was broadcast June 21 with local spots and public service announcements in place of the national spots that Daniels said would have been worth \$50,000 had they been sold. Although Daniels is committed to the series, he allows that topics for future "American Agenda" specials aren't likely to be as sensitive as the abortion issue—only because few other subjects are.

PROGRAMMING: Several months after the appointment of Fred Harvey, Ceacer Gooding is the new PD of

urban WEBB Baltimore. Gooding was most recently PD of WLEL Raleigh, N.C., which he'll continue to consult. WEBB, traditionally a rap-slanted AM, will now lean more dance, Gooding says, and may be known as Energy 1360 . . . APD/MD Dennis Scott is upped to PD at urban KDKO Denver, replacing Kevin Gardner. Morning man Art Crenshaw adds MD duties.

At oldies KBSG Seattle, two-year PD Ron Erak is leaving to form his own production company, Grace Media, and can be reached at 800-937-8250. No replacement

has been named . . . Chris Miller, former PD of Gannett's AC WIOI Tampa, Fla., is the new PD at Beasley's soon-to-be-acquired KHAA New Orleans. Look for an announcement on a format direction shortly.

Jerry Lousteau is out as PD/morning man of top 40 WHLY (Y106) Orlando, Fla. Midday jock Shadow Stevens is handling those duties for now . . . KEDG Los Angeles has been awarded the sole

right to the nickname K-Lite by a local court; suburban KGIL-FM had been using the name since the previous K-Lite, KIQQ, became Pirate Radio KQLZ.

Although no official announcement has been made, station sources are saying that another easy listening FM will go soft AC in early July. WRCH Hartford, Conn., is now simulcasting easy listening on its adult standards AM WRCQ, which has already changed calls to WNEZ. The stations' programming staff should remain in place . . . At easy WFOG Norfolk, Va., interim PD Mike Russell has gotten the official nod as PD. It's a first PD job for Russell, who will remain WFOG's ND.

Prompted, perhaps, by the addition of two new competitors in recent months, WBZI Dayton, Ohio, has dropped country and is now simulcasting WDJK's Satellite Music Network AC programming . . . Mike Lawrence is no longer PD of "rock 40" WVKZ Albany, N.Y., but remains as morning man. A replacement is being sought. WVKZ's album/top 40 hybrid will now tilt back toward the latter format.

A week after adding co-owned KRZR Fresno, Calif., as his first "rock 40" client, KXXR Kansas City, Mo., PD Brian Burns is now consulting a second station, KDWZ Des Moines, Iowa, which will also run a "Today's Rock & Roll" format similar to KXXR. PD Dan Kiley, with whom Burns worked during his first consultancy life with Drake-Chenault, remains as PD.

Mark Maloney, longtime PD of top 40 WVIC Lansing, Mich., has decided to step down July 20 to pursue other options and, he says, decide whether to stay in ra

(Continued on next page)

Retailers Feel Effects Of Dayparting Shifts Have Wide Impact

This story was compiled by Geoff Mayfield and Sean Ross.

NEW YORK Programmers' decisions to change their dayparting this summer, or not change it, won't just affect their radio stations. Several retailers and at least one PD agree the traditional change in music policy has also had an effect at the cash register.

KJYO (KJ103) Oklahoma City MD Curt Spain cites Def Leppard's "Pour Some Sugar On Me," a record that, last summer, moved from being an after-3 p.m. record to all-day airplay sooner than it might otherwise have because of the season. And although it was the third hit from the album, Spain says "Sugar" marked the moment when the "Hysteria" album began selling to adults.

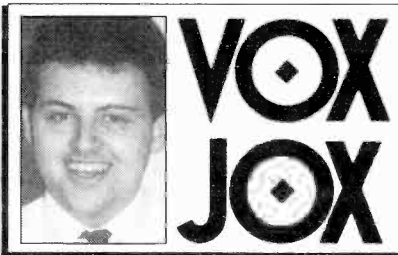
And Dave Roy, head buyer for Trans World Music Corp., the second-largest U.S. music chain, says radio's previous summer shifts have "absolutely" influenced sales. "May is the worst month of the year. June picks up when the kids get out of school, and radio has a lot to do with it." In addition to increased hard rock and heavy metal

sales, Roy says the summer months are also kind to such older demo acts as the Beach Boys and Chicago.

Steve Marmaduke, VP of purchasing for Amarillo, Texas-based Western Merchandisers, also sees summer gains in the "pop/rock category, including heavy metal and all the rock'n'roll stuff." While acknowledging that radio's summer shifts may well broaden the category's base, he says the jumps can be attributed to "about 12 different reasons."

"Business tends to be better from Father's Day to the middle part of August," says David Blaine, VP of Washington, D.C./Baltimore web Waxie Maxie's. He notes that record companies' release schedules "are definitely skewed to the summer months," and ponders whether radio's summer moves impact labels' release decisions.

Some of the summer increases, however, appear to be due to seasonal considerations. Trans World's Roy and Western's Marmaduke both report a surge in cassette sales during the summer, with the configuration's share increasing as much as 5%-10% at Trans World.



by Sean Ross

VOX JOX

(Continued from preceding page)

dio or go into teaching or something else. Interested candidates for the WVIC job should contact Goodrich-group PD **Chuck Finney**... **Willowbee** is out as PD of album **KCQR** Santa Barbara, Calif. He can be reached at 805-687-7536.

IRONICALLY, just as **WRKO** Boston talk host **Jerry Williams** was assembling his cohorts in town for their first convention (Billboard, June 24), the Massachusetts Court of Appeals was upholding **WRKO's** right to fire his former producer. According to a story in the Boston Herald, **Paul Yovino** left **WRKO** after putting local comedian **Jim Morris** on the air with an impersonation of former Boston mayor **Kevin White** in July 1982. Yovino, who now teaches high school English, told the Herald he was made a scapegoat when White's aides called to complain about the segment.

PEOPLE: **Stephen Capen** is out of afternoons at classic rock **WXRK** New York. Part-timer and area album rock fixture **Tony Pigg** is handling that shift until further notice. Officially, Capen departed the station because of low ratings. But he's also told the local press that his act was too political for the station and that he was instructed to hang out at a shopping mall to get in touch with the audience.

In a rare instance of a national network to local programming move, **John McConnell** is the new ND at **KGO** San Francisco, filling the slot

vacated several months ago when **Bruce Kamen** went to program **KOA** Denver. McConnell spent the last two years as VP/news and sports for United Stations.

Despite what you read elsewhere recently, the new APD/MD at **KEGL** Dallas is the old APD/MD, **Jimmy Steal**, returning from a short-lived foray into nights at **KQLZ** (Pirate Radio) Los Angeles. Across the Metroplex, **Wendy Naylor** from **KDKB** Phoenix, Ariz., and **Roger King** from that city's **KOY-FM** (Y95) will be the morning team on modern rock **KDGE** when it debuts at the end of June.

Top 40 **WCZY** (Z95.5) Detroit is looking for a night jock following the departure of **Kim Carson** for part-time at crosstown **WCSX**. Carson's leaving means all but two of the station's staffers—one of whom is morning man **Dick Purtan**—are gone following the arrival of PD **Gary Berkowitz**. **Jeff Jennings** has ended up at oldies **WKSG**. Former PD **Brian Patrick** is doing swing on top 40 **WHYT** under the name **Bruce Wayne**.

Jerry Kane, who does middays at **AC WASH** Washington, D.C., has added MD duties. Across town, **WRQX** (Q107) part-timer **Chris Taylor** has jumped to top 40 rival **WAVA** for similar duties as **Eddie Munster**. And local urban veteran **Bob Thomas** goes from part-time at **WKYS** to nights at urban/AC **WMMJ**... Former **KLSX** Los Angeles morning man **Phil Hendrie** is doing weekends

as a talk host on crosstown N/T **KFI**.

After a seven-month leave, **David Wayne** returns to country **KEBC** Oklahoma City, Okla., as MD replacing **Jim West**... Top 40 **WRVQ** Richmond, Va., is looking for a night jock to replace **David Lee Michaels**, who is working with the promotions department as special events coordinator. P.M. driver **Lisa Kay** takes Michaels' MD duties.

Suzanne Hanson, a broadcaster in the European squadron of Armed Forces Radio & Television Service, stationed outside Madrid, Spain, is looking to procure airchecks of U.S. radio for her fellow **AFRTS** members. Write her at **AFEB** Radio, Box 1006, APO, NY 09283.

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



Brand Old Bag. Pete Fornatele's Sunday-morning "Mixed Bag" show on WNEW-FM New York celebrated its seventh anniversary with its annual benefit show for the musicians' support organization, Folkworks. Seen on stage are Michelle Shocked, the Washington Squares' Tom Goodkind, Suzanne Vega, the Squares' Bruce Jay Peskow, and Kenny Rankin.

FCC Reverses KFRC Decision RKO Gets Challenger For License

BY BILL HOLLAND

WASHINGTON In a June 14 FCC Review Board decision on the license renewal of **RKO's** **KFRC** San Fran-

WASHINGTON ROUNDUP

cisco, the board has reversed the FCC's previous selection of a first-time applicant and has tapped South Jersey Radio Inc. to compete against **RKO** and—if selected—to construct a new station on 610 AM in Richmond, Calif., a town 16 miles north of San Francisco that currently has no AM.

While the **KFRC** decision itself may be a moot point—**RKO** has had an agreement in principle for some time to sell the station to the Daytona Group once it settles with its challengers, as it has done with the bulk of its other radio properties—the license's initial grantee, **Paul J. Growald**, says it could disrupt the traditional same-community pattern of broadcast licensing by "opening up a whole can of worms." Growald, who plans to appeal the case to the full commission, says that granting the license to a new community could "set a precedent where the whole broadcast spectrum is up for grabs."

RKO Radio president **Pat Servadio**—who says he isn't closely familiar with the details of the case—

doesn't think the review board decision "will set in motion any precedent." What he is sure of, however, is that the fight between the San Francisco challengers is not hastening the **RKO** settlement. "We can't get the challengers to agree for two years now," he says.

Dan Marcus, **RKO's** Washington counsel, says it would be "inconceivable" that the commission would prefer North Jersey to **RKO**, if **RKO** is found to be a qualified licensee, and referred to the FCC action concerning the competing challengers as "the beauty contest."

In reversing the original administrative law judge's decision, the re-

(Continued on next page)

BALLOT CHANGES

These corrections apply to the Radio Awards ballot that appears on pages 37-42:

- Major-market-radio-air-personality nominee **David Pratt's** station should be listed as **KUPD** Phoenix.
- **WTPA** Harrisburg, Pa.'s **Chris James** should be shown as a nominee in the medium-market-air-personality category, rather than small, and votes for him will be counted thusly.
- The syndicator of "Hot Mix" is known as the **Hot Mix Radio Network**.



Filling out Billboard's
1989 Radio Awards Ballot
is a Piece of cake!

So Get Your
Votes In Early.

Ballot Follows Page 36

Hits From Billboard 10 and 20 Years Ago This Week

POP SINGLES—10 Years Ago

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

TOP SINGLES—20 Years Ago

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

TOP ALBUMS—10 Years Ago

1. Breakfast In America, Supertramp, A&M
2. Bad Girls, Donna Summer, CASABLANCA
3. Rickie Lee Jones, Rickie Lee Jones, WARNER BROS.
4. I Am, Earth, Wind & Fire With The Emotions, ARC
5. Cheap Trick At Budokan, Cheap Trick, EPIC
6. Desolation Angels, Bad Company, SWAN SONG
7. We Are Family, Sister Sledge, COTILLION
8. Van Halen II, Van Halen, WARNER BROS.
9. Songs Of Love, Anita Ward, JUANA
10. Monolith, Kansas, KIRSHNER

TOP ALBUMS—20 Years Ago

1. Hair, Original Cast, RCA
2. Age Of Aquarius, Fifth Dimension, SOUL CITY
3. Blood, Sweat & Tears, COLUMBIA
4. Romeo & Juliet, Soundtrack, CAPITOL
5. In-A-Gadda-Da-Vida, Iron Butterfly, ATCO
6. Nashville Skyline, Bob Dylan, COLUMBIA
7. Greatest Hits, Donovan, EPIC
8. This Is, Tom Jones, PARROT
9. Tommy, Who, DECCA
10. Bayou Country, Creedence Clearwater Revival, FANTASY

COUNTRY SINGLES—10 Years Ago

1. Amanda, Waylon Jennings, RCA
2. Nobody Likes Sad Songs, Ronnie Milsap, RCA
3. Shadows In The Moonlight, Anne Murray, CAPITOL
4. I Can't Feel You Anymore, Loretta Lynn, MCA
5. She Believes In Me, Kenny Rogers, UNITED ARTISTS
6. Two Steps Forward and Three Steps Back, Susie Allanson, ELEKTRA/CURB
7. You Feel Good All Over, T.G. Sheppard, WARNER/CURB
8. You're The Only One, Dolly Parton, RCA
9. (Ghost) Riders In The Sky, Johnny Cash, COLUMBIA
10. If I Love Had A Face, Razyzy Bailey, RCA

SOUL SINGLES—10 Years Ago

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

TOP 40s, URBANS MULL DAYPARTING: WHAT SHOULD SUMMER SOUND LIKE?

(Continued from preceding page)

many masters and many different age groups in our audience where Anita Baker superserves one specific audience segment."

Most of the top 40 PDs contacted for this story who do change their summer dayparting use similar brush strokes. As the former PD of WXGT (92X) Columbus, Ohio, Adam Cook did "open up quite a bit" during middays. But now at KRBE (Power 104) Houston, Cook now looks for adult rock records like Tom Petty's "I Won't Back Down" or an oldie like Don Henley's "All She Wants To Do Is Dance" that allows him to remain up-tempo during middays without becoming noticeably crunchier.

And while WAPW (Power 99) Atlanta MD Steve Wyrostok says his station might start playing a song like Roxette's "Dressed For Success" or Prince's "Batdance" one daypart earlier than it would during the rest of the year, he also works more in terms of tempo than specific titles.

"During school times, we'd been just a little mellower during the day," says Wyrostok. "We wouldn't play two ballads in a row, but we might play one every other record. Now we use the same flow we'd use in afternoons or on weekends."

"We don't knowingly try to adjust the tempo of the radio station, but we will put a few songs that seem to fit the summertime feeling back into active rotation," says WMC-FM (FM100) Memphis PD Steve Conley. Indeed, just as PDs in past years went to the Beach Boys catalog on Memorial Day, they still opt for what KJYO (KJ103) Oklahoma City PD Curt Spain calls "psycho-seasonal" oldies.

Among some of the titles cited: "Summertime" by Dino; "Cruel Summer" by Bananarama; and "Dancing In The Streets" by Van Halen. (A surprising number of PDs also mention Henley's "The Boys Of Summer," although, given its lyrics, its status as a "summer song" is, at best, ironic.)

The stations that seem least willing to make any concession to summer dayparting are those without a major in-format competitor. WZPL Indianapolis PD Scott Wheeler, who already plays some rock throughout the day, says, "We don't have any competition

for teens. It's not something we concern ourselves with that much." Similarly WRVQ (Q94) Richmond, Va., PD Steve Davis says "there's not a lot of places for teens to go in our market besides the urban stations."

For those urban stations, the summer dayparting question hinges largely on the question of when to start rap. Although consultant Jerry Clifton's urban and crossover clients are known for their use of rap at night, most of those contacted had no plans to start it any earlier for the summer. WJMH's Bailey says that despite "gobs of calls" for rap, "even 21-year-old black males think it's for little kids."

In New York, where rap has played all day in recent summers, new WBSL PD Ray Boyd has backed it off to nights only, substi-

tuting a large number of oldies instead. "We certainly feel we have to become strong at work and become a station that people can listen to for longer periods," he says.

Across town, however, WRKS PD Tony Gray—who restricts rap only from middays in other seasons—is letting his biggest raps play 24 hours a day, just as he has in previous summers. Gray doesn't consider the office battle to be one worth fighting. "I can't be a soft rock or beautiful music station for four to five hours a day and then at 3 p.m. shift back to being a basic, high-energy urban station. I don't think it would work for us and that's why we don't do it."

WGCI-FM Chicago PD Jimmy Smith—now battling WVAZ (V103), black AC's best-known station—is starting his rap hits at 1 p.m. for the summer. "We can't let

V103 take us out of our natural game plan to stay consistent and play the hits," he says.

And at WQQK Nashville, a station that previously went as far as cutting the rap out of Bobby Brown's "Don't Be Cruel," new PD Jay DuBard has added De La Soul, L.L. Cool J, and Heavy D & the Boyz. "In a marketplace without an urban FM competitor, the only chance for us to gain shares is to get back any audience that might have leaked to the top 40. In summer, you have an opportunity to expose the station to younger listeners who might not have sampled you previously."



Sawyer Standing There. During the recent American Women in Radio & Television convention, KKLQ (Q106) San Diego anchor Nancy Stapp, right, picked up the best radio news series of the year award for a five-part series on rape. Stapp is seen here receiving the award—one that rarely goes to top 40 stations—from ABC's Diane Sawyer.

newsline...

CHARLES WARFIELD will be the new GM of WRKS New York following that station's planned takeover by Summit Communications on Monday (26). Warfield spent more than a decade as manager of urban rival WBSL. Inner City Broadcasting president Pepe Sutton will handle those duties for the time being.

FOLLOWING THE SWAP between NewCity and Zapis involving WFTQ/WAAF Worcester, Mass., and WEKS (now WYAI) Atlanta, WAAF VP/GM Richard Reis will transfer to similar duties at WDBO/WWKA Orlando, Fla., and maintain his corporate jurisdiction over WSYR/WYYY Syracuse, N.Y. Orlando GM Robert Longwell will transfer to corporate duties and will also oversee the Atlanta stations. Both men will maintain their corporate director/group VP status. As previously reported, WFTQ/WAAF GSM John Sutherland will become those stations' new GM. Following its transfer, WYAI signed off for a week for technical adjustments. It should return on June 29 simulcasting WYAY.

RAGAN HENRY has announced the long-rumored sale of its flagship WXTR Washington, D.C., to World Eight, the newly formed outfit of former KFAC-AM-FM Los Angeles owner Louise Heifitz for \$33 million. The company will remain based in Washington; current GM Bob Woodward will remain with Ragan Henry.

MID CONTINENT BROADCASTING has an agreement in principle with Legacy Broadcasting to acquire KDWB-AM-FM Minneapolis for \$18 million.

GLEN POWERS has assumed GM duties at easy WZEX Nashville. Powers has been with parent company South Central Communications for 11 years and is currently VP of that group. He replaces Dave Thomas.

DICK BRENNAN has been promoted to Director of Programming for the NBC Radio Networks' Talknet. Brennan was the service's executive producer for the last year.

WASHINGTON ROUNDUP

(Continued from preceding page)

view board found "the public interest would best be served by bringing the first local commercial broadcast station to Richmond." It also stated, somewhat sarcastically, that San Francisco "would simply have to cope with its 24 other radio stations" if RKO has to forfeit its license for KFRC.

FRICTS PLEDGES DRUNK DRIVING FIGHT

National Assn. of Broadcasters president Eddie Fritts told the Senate Government Affairs Committee June 15 that NAB plans to continue its leadership role in the fight against drunk driving, and reminded legislators that broadcasters, working with

various public service campaigns, contribute nearly \$1 billion annually to the war on substance abuse.

In the face of outgoing Surgeon General C. Everett Koop's campaign against alcohol advertising, Fritts also urged Congress to "reject the emotionalism which this issue creates for all of us, and look at the facts... After looking at the vast preponderance of evidence, we still see no clearly established causal relationship between alcohol advertising and abuse."

NAB PICKS MAYS AS JOINT BOARD CHAIR

The NAB board of directors, holding its annual meeting here June 20-

23, has elected Lowry Mays as joint board chairman. Mays, who is outgoing radio board chairman, is president and CEO of Clear Channel Communications, San Antonio, Texas. Chosen as new radio board chairman is KICD-AM-FM Spencer, Iowa, president/owner William Sanders, who made a notable appeal for stronger lobbying against the alcohol ad ban at this year's Country Radio Seminar (Billboard, March 18). Top issues facing the radio board include the radio-only legislation (H.R. 1136, with nearly 100 co-sponsors in the House), AM radio improvements, and music licensing.

Bullets Added To Rock Chart

NEW YORK Effective this issue, the Modern Rock Tracks chart will feature bullets on those tracks with the greatest airplay gains. The chart was introduced in the Sept. 10, 1988, issue, using a mixture of commercial and college radio stations for the first time on any Billboard chart.

The chart has been enthusiastically received, and the modern rock format has shown continuing growth and maturity in the months since it was first published. Records now cross regularly from the Modern Rock Tracks chart to the Hot 100 chart, without needing significant exposure at traditional Album Rock radio stations.

As a result of the format's increased influence and widespread recognition, Billboard is able to award bullets with confidence that records so recognized are showing significant growth in an important radio format.

MICHAEL ELLIS

'Tis The Season For Network Specials Syndicators Thrive On Summer Holiday Weekends

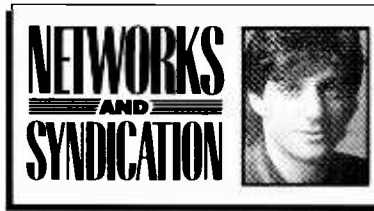
LOS ANGELES With potential listeners spending a lot of leisure and travel time with radio, programmers looking to give their full-time jocks a day off, and advertisers hawking their summer-related products, the Memorial Day and Fourth of July weekends have always been like Christmas to networks and syndicators.

ABC Radio Network VP/programming Tom Cuddy says there are more holiday specials than ever before. "They've really come into their own in the last decade." And Westwood One senior VP/programming Thom Ferro calls holiday weekends a matter of "who can out-special the other guy." United Stations Programming Network director of programming Denise Oliver says her company has doubled the number of specials over the last year to approximately 50. At least half fall on holidays.

WW1's Fourth of July lineup includes "The Axemen Cometh," a six-hour special featuring Eric Clapton, Jeff Beck, Jimmy Page, Keith Richards, and Pete Townshend; "Superjam '89," with such

urban acts as Bobby Brown and D.J. Jazzy Jeff & the Fresh Prince; and the country-oriented "America's Concert In the Country."

ABC's July Fourth specials are "The Fab Fourth," a four-hour



by Craig Rosen

tribute to the Beatles, and "Country Music's Men Of The Eighties," a four-hour country countdown. Notably, where ABC/Watermark's "American Top 40" has often done a summer special during that weekend, this year it had a special on Memorial Day and will have another one on Labor Day. Its chief July Fourth event will be going to CD delivery.

United Stations' offerings are "Great Concert Memories," a four-hour tribute to historic live performances; "The Beach Boys Story"; the "Solid Gold All-Time Favorites Countdown"; and "Summer Beach Party 1989," which celebrates the season with summer songs and related interviews.

The glut of special programming has made it harder for networks and syndicators to land clearances, especially on top 40 stations. "It really has to be something important for them to give up their programming," Cuddy says. "It is hard for them to give up an hour for one act. Radio stations are apprehensive unless it is one of the two or three superstar acts out there."

WBBM-FM (B96) Chicago PD Buddy Scott concurs. B96 carries some syndicated programs on weekends, but Scott says he is not likely to run specials "unless the subject matter is so relevant I couldn't possibly pass it by." He says it is more valuable for a top 40 station to be out in the community than carrying syndicated programming during the important summer months.

Similarly, KZZB (B95) Beaumont, Texas, ran DIR's Rick Dees Memorial Day special, but PD J.J. Jackson has no such plans for the Fourth. "I usually don't run any special programming unless it fits," he says. Although top 40s may be shying away from specials, ABC director of entertainment programming Patricia Kresner says about 35% of the nearly 300 stations signed for ABC's "The Fab Fourth" are top 40 outlets.

Classic and album rock programmers seem more apt to pick up the holiday specials. WRKR Kalamazoo, Mich., will carry Global Satellite Network's "Crossroads," as well as DIR's "The Top 60 Of The '60s." PD Bill Martin says the specials give him a chance to let some of his full-time air staff take some time off while the station maintains its quality level.

Classic rock WZTA Miami is also

carrying "The Top 60 Of The '60s," but PD Pete Bolger says the station will localize the program with its own talent. "We have been running it for three years and we have had great success with it," he says. Yet special programming is a rarity on holidays for WZTA. Bolger would rather have his own air talent do it.

Album WROV-FM Roanoke, Va., will not carry any specials over the July 4 weekend. PD Mike Bell believes the specials don't match his station's "music intensive" posture. "Syndicated programs claim to be a lot of music, but there is also a lot of yapping," he says.

But oldies WROV-AM, which Bell also programs, will carry "The Top 60 Of The '60s." Bell says giving talent time off was only a minor consideration; he is more concerned if the program fits the station's format. "If you run a special just because your talent needs some time off there is either something wrong with the talent or the programmer," he says.

WRXK Fort Myers, Fla., will carry ABC's "The Fab Fourth," but PD Dick Tyler says that decision was a bit of a fluke. Usually, he says, "I try to avoid special programs as much as possible. When listeners turn on the radio, they want to hear what they are accustomed to hearing."

The increased resistance to syndicated specials and the stiff competition has caused some syndicators and networks to take a closer look at their specials. "We research them a lot more now than we did a few years ago," says ABC's Cuddy. "Now we spend double the time running ideas by PDs before we commit and spend the money and time to do a special." Nonetheless, ABC plans to add a special to the 1990 July 4 lineup, which will be aimed at urban stations.

US, on the other hand, has its July 4 lineup so full it chose to offer a Bon Jovi and "American Bandstand" special during the weekend of June 24. Says Oliver, "You can't air everything on the Fourth of July weekend."

SMN STILL ON IN CHINA

Despite the turmoil in China, Satellite Music Network director of international operations Marianne Bellinger says, she has reports that SMN's "American Music Hour" is still being broadcast on Radio Shanghai. The one-hour programs, which run twice a day, feature countdowns and other programming from SMN's various full-time formats.

SMN's programming has been heard on Radio Shanghai since November 1988. Recent ratings show the noontime version, known as "Lunchtime From America," as the Radio Shanghai's fourth most-listened-to program, with an 8.3 share and an estimated audience of 1,079,000 listeners. The show's afternoon repeat placed fifth with a 6.1, and a listenership of 793,000.

Bellinger says Chinese listeners (Continued on next page)

FOR WEEK ENDING JULY 1, 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
1	1	5	7	★★ NO. 1 ★★ IF YOU DON'T KNOW ME BY NOW ELEKTRA 7-69297	◆ SIMPLY RED 2 weeks at No. One
2	3	7	10	CRY POLYDOR 871 110-7/POLYGRAM	◆ WATERFRONT
3	5	10	9	WHERE ARE YOU NOW? WTG 31-68625	JIMMY HARNEN WITH SYNCH
4	2	1	13	EVERLASTING LOVE ELEKTRA 7-69308	◆ HOWARD JONES
5	9	16	7	UNBORN HEART COLUMBIA 38-68754	DAN HILL
6	17	19	8	THIS TIME I KNOW IT'S FOR REAL ATLANTIC 7-88899	◆ DONNA SUMMER
7	10	12	9	KEEP EACH OTHER WARM ARISTA 1-9838	BARRY MANILOW
8	4	2	13	MISS YOU LIKE CRAZY EMI 50185	◆ NATALIE COLE
9	16	20	9	I'LL BE LOVING YOU (FOREVER) COLUMBIA 38-68671	◆ NEW KIDS ON THE BLOCK
10	11	6	20	SECOND CHANCE A&M 1273	◆ THIRTY EIGHT SPECIAL
11	15	15	11	FOREVER YOUR GIRL VIRGIN 7-99230	◆ PAULA ABDUL
12	6	3	12	THROUGH THE STORM ARISTA 1-9809	ARETHA FRANKLIN & ELTON JOHN
13	19	23	6	MY BRAVE FACE CAPITOL 44367	◆ PAUL MCCARTNEY
14	18	22	7	WAITING GAME FONTANA 874 190-7/POLYGRAM	◆ SWING OUT SISTER
15	8	4	12	THINKING OF YOU CUTTING 872 502-7/POLYGRAM	◆ SA-FIRE
16	14	13	20	WIND BENEATH MY WINGS ATLANTIC 7-88972	◆ BETTE MIDLER
17	7	8	10	THE BEST YEARS OF OUR LIVES COLUMBIA 38-68741	NEIL DIAMOND
18	13	9	17	AFTER ALL Geffen 7-27529	CHER & PETER CETERA
19	23	26	6	WE CAN LAST FOREVER REPRISE 7-22985	CHICAGO
20	12	11	11	GIVING UP ON LOVE RCA 8872	◆ RICK ASTLEY
21	25	33	7	MY ONE TEMPTATION ISLAND 7-99252/ATLANTIC	◆ MICA PARIS
22	20	21	10	SOLDIER OF LOVE CAPITOL 44369	DONNY OSMOND
23	28	31	5	INTO THE NIGHT POLYDOR 889 368-7/POLYGRAM	BENNY MARDONES
24	21	17	14	TALK IT OVER RCA 8802	◆ GRAYSON HUGH
25	26	36	6	ROOMS ON FIRE MODERN 7-99216/ATLANTIC	◆ STEVIE NICKS
26	32	37	4	EXPRESS YOURSELF SIRE 7-22948/WARNER BROS	◆ MADONNA
27	27	40	3	DARLIN' I WING 871 936-7/POLYGRAM	◆ VANESSA WILLIAMS
28	31	43	4	TROUBLE ME ELEKTRA 7-69298	◆ 10,000 MANIACS
29	46	—	2	GOOD THING I.R.S. 53639/MCA	◆ FINE YOUNG CANNIBALS
30	22	14	13	CITY STREETS CAPITOL 44336	◆ CAROLE KING
31	49	—	2	★★★ POWER PICK ★★★ SOUL PROVIDER COLUMBIA 38-68939	◆ MICHAEL BOLTON
32	40	—	2	SPELL MIKA 889 328-7/POLYGRAM	DEON ESTUS
33	NEW ▶	1	1	★★★ HOT SHOT DEBUT ★★★ THE END OF THE INNOCENCE Geffen 7-22925	DON HENLEY
34	30	25	16	LIKE A PRAYER SIRE 7-27539/WARNER BROS.	◆ MADONNA
35	38	41	3	THE DOCTOR CAPITOL 44376	◆ THE DOOBIE BROTHERS
36	29	24	17	ORINOCO FLOW (SAIL AWAY) Geffen 7-27633	◆ ENYA
37	37	47	3	ON THE BEACH Geffen 7-22938	◆ CHRIS REA
38	41	46	4	ANYTHING CAN HAPPEN CHRYSALIS 43365	◆ WAS (NOT WAS)
39	33	34	21	ETERNAL FLAME COLUMBIA 38-68533	◆ BANGLES
40	34	29	17	HEAVEN HELP ME MIKA 871 538-7/POLYGRAM	◆ DEON ESTUS
41	35	27	24	DREAMIN' WING 871 078-7/POLYGRAM	◆ VANESSA WILLIAMS
42	24	18	12	DOWNTOWN A&M 1272	◆ ONE 2 MANY
43	44	—	2	ALL OR NOTHING AT ALL REPRISE 7-27550	◆ AL JARREAU
44	39	30	15	PROMISES EPIC 34-68608/E.P.A.	◆ BASIA
45	43	—	2	HOW'M I GONNA SLEEP CAPITOL 44339	◆ TIM FINN
46	NEW ▶	1	1	COME TO ME EPIC 34-68890/E.P.A.	HIROSHIMA
47	NEW ▶	1	1	I DROVE ALL NIGHT EPIC 34-68759/E.P.A.	◆ CYNDI LAUPER
48	NEW ▶	1	1	TOY SOLDIERS COLUMBIA 38-68747	◆ MARTIKA
49	NEW ▶	1	1	DANCING WITH THE LION COLUMBIA 38-68928	ANDREAS VOLLENWEIDER
50	36	35	11	ALL IS LOST WARNER BROS. 7-27530	SOUTHERN PACIFIC

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ALBUM ROCK TRACKS™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
★★ NO. 1 ★★					
1	7	—	2	THE END OF THE INNOCENCE Geffen 7-22925	DON HENLEY 1 week at No. One
2	1	3	9	RUNNIN' DOWN A DREAM MCA LP CUT	TOM PETTY
3	3	5	5	BROTHER OF MINE ARISTA LP CUT	ANDERSON, BRUFORD, WAKEMAN, HOWE
4	5	7	5	WORLD IN MOTION ELEKTRA LP CUT	JACKSON BROWNE
5	6	9	5	DON'T SAY YOU LOVE ME CAPITOL 44420	BILLY SQUIER
6	11	—	2	A FRIEND IS A FRIEND ATLANTIC LP CUT	PETE TOWNSHEND
7	2	1	9	ROOMS ON FIRE MODERN 7-99216/ATLANTIC	STEVIE NICKS
8	8	6	7	HEY BABY CBS ASSOCIATED 4-68891/E.P.A.	HENRY LEE SUMMER
9	12	15	5	NEED A LITTLE TASTE OF LOVE CAPITOL LP CUT	THE DOOBIE BROTHERS
10	9	8	7	MARTHA SAY MERCURY LP CUT/POLYGRAM	JOHN COUGAR MELLENCAMP
11	4	4	8	I WANT IT ALL CAPITOL 44372	QUEEN
12	13	16	8	SO ALIVE RCA 8956	LOVE AND ROCKETS
13	18	27	3	CROSSFIRE EPIC LP CUT/E.P.A.	STEVIE RAY VAUGHAN & DOUBLE TROUBLE
14	15	17	7	HEADED FOR A HEARTBREAK ATLANTIC 7-88922	WINGER
15	19	19	6	THE WANT OF A NAIL WARNER BROS. LP CUT	TODD RUNDGREN
16	10	2	7	THE DOCTOR CAPITOL 44376	THE DOOBIE BROTHERS
17	38	—	2	FORGET ME NOT EPIC LP CUT/E.P.A.	BAD ENGLISH
18	27	35	3	ON THE LINE ATCO LP CUT	TANGIER
19	29	37	4	LET THE DAY BEGIN MCA LP CUT	THE CALL
20	28	32	3	LITTLE FIGHTER ATLANTIC 7-88874	WHITE LION
21	23	23	7	TROUBLE ME ELEKTRA 7-69298	10,000 MANIACS
22	21	21	9	IS THIS LOVE? VIRGIN 7-99212	KING SWAMP
23	24	20	6	LAY YOUR HANDS ON ME MERCURY 874 452-7/POLYGRAM	BON JOVI
24	26	24	9	FASCINATION STREET ELEKTRA 7-69300	THE CURE
25	17	10	9	SATISFIED EMI 50189	RICHARD MARX
26	16	12	6	MY BRAVE FACE CAPITOL 44367	PAUL MCCARTNEY
27	25	18	12	I WON'T BACK DOWN MCA 53369	TOM PETTY
28	20	13	13	FIRE WOMAN SIRE 7-27543/REPRISE	THE CULT
★★★ POWER TRACK ★★★					
29	39	—	2	SUN KING SIRE LP CUT/REPRISE	THE CULT
30	35	—	2	STATESBORO BLUES POLYDOR LP CUT/POLYGRAM	THE ALLMAN BROTHERS
31	14	11	6	UNDER THE GOD EMI LP CUT	TIN MACHINE
★★★ FLASHMAKER ★★★					
32	NEW ▶	1		ALL I WANT IS YOU ISLAND 7-99199/ATLANTIC	U2
33	31	33	5	PRAYING TO A NEW GOD Geffen 7-22969	WANG CHUNG
34	37	45	3	SMOOTH UP WARNER BROS. LP CUT	BULLETBOYS
35	47	43	3	18 AND LIFE ATLANTIC LP CUT	SKID ROW
36	32	26	14	ONCE BITTEN TWICE SHY CAPITOL 44366	GREAT WHITE
37	22	14	9	POP SONG 89 WARNER BROS. 7-27640	R.E.M.
38	34	29	6	ROADHOUSE BLUES ARISTA LP CUT	THE JEFF HEALEY BAND
39	45	41	3	ONE GOOD LOVER MERCURY LP CUT/POLYGRAM	RED SIREN
40	44	44	3	MY PARADISE COLUMBIA 38-68943	THE OUTFIELD
41	46	42	9	FREE FALLIN' MCA LP CUT	TOM PETTY
42	48	48	5	LET IT ALL HANG OUT MERCURY CD CUT/POLYGRAM	JOHN COUGAR MELLENCAMP
43	NEW ▶	1		HEAVEN COLUMBIA LP CUT	WARRANT
44	NEW ▶	1		MISTA BONE CAPITOL LP CUT	GREAT WHITE
45	36	30	4	SOUTH OF THE BORDER CAPITOL LP CUT	THE DOOBIE BROTHERS
46	NEW ▶	1		LONG WAY TO GO MODERN LP CUT/ATLANTIC	STEVIE NICKS
47	NEW ▶	1		WALKING SHOES A&M LP CUT	TORA TORA
48	40	40	4	BLUE MONDAY ARISTA LP CUT	BOB SEGER
49	NEW ▶	1		YOU DON'T GET MUCH (WITHOUT GIVING) SLASH LP CUT/REPRISE	BODEANS
50	49	—	2	LOVE LETTER CAPITOL LP CUT	BONNIE RAITT

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.

NETWORKS AND SYNDICATIONS

(Continued from preceding page)

sing along with the SMN programming to practice their English. And the programming has been so successful that SMN plans to expand into other areas in southern China.

Jim Hampton, president of L.A.-based TelePrograms, says he gets similar letters. But his "Music-World Express" is coming off Radio Shanghai. According to a prepared statement, Hampton says he was in Hong Kong when more than a million citizens marched in support of the Chinese students massacred by the military. "I knew then that keeping our program on the air in China was tenuous. The [country's] instability has had a great impact on advertisers, especially those buying through Hong Kong agencies." TP's last show will run July 4.

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

June 30-July 2, Mary Wilson/Carl Perkins/Leslie Gore, Collection Of Records That Made It To No. 2, Cruisin' America with Cousin Brucie, CBS RadioRadio, three hours.

June 30-July 2, De La Soul/Ernie Hudson, On The Move With Tom Joyner, CBS RadioRadio, three hours.

June 30-July 2, Metallica, Metalshop, MJI Broadcasting, one hour.

June 30-July 2, Lisa Lisa & Cult Jam, Star Beat, MJI Broadcasting, one hour.

June 30-July 2, Richard Marx/Mel Gibson/Dino, Party America, Cutler Productions, two hours.

July 1-4, Solid Gold All-Time Favorites Countdown, July 1-4, United Stations Radio Networks special, five hours.

July 1-4, The Top 60 Of The '60s, DIR Broadcasting Special, six hours.

July 1-4, Vocalists Of The Year: Randy Travis/K.T. Oslin, Country Six Pack special series, United Stations Programming Network, three hours.

July 1-4, Great Concert Memories, United Stations Programming Network special, four hours.

July 1-4, The Beach Boys Story, United Stations Programming Network special, four hours.

July 1-4, Summer Beach Party 1989, United Stations Programming Network special, four hours.

July 1-4, The Fab Fourth, ABC Radio Network Special, four hours.

July 1-4, Country Music's Men Of The Eighties, ABC Radio Network Special, four hours.

July 1-4, The Axemen Cometh, Westwood One Radio Networks special, six hours.

July 1-4, Superjam '89, Part Two, Westwood One Radio Networks special, two hours.

July 1-4, America's Concert in the Country, Westwood One Radio Networks special, four hours.

July 1-4, Sam Cooke/The Drifters/Jackie Wilson, The Soul Of The '60s With Dick Bartley, Westwood One Radio Networks, one hour.

July 1-2, Miles Jaye/Patti LaBelle/Perri/Spike Lee's "Do The Right Thing," RadioScope, Lee Bailey Communications, one hour.

July 2, The Who, Powercuts, Global Satellite

Network, two hours.

July 3, Stevie Ray Vaughn, Rockline, Global Satellite Network, 90 minutes.

July 3-9, Flash Bazboo/Cuban Cabbie, National Lampoon Original Radio Hour, Premiere Radio Networks, 30 minutes.

July 3-9, Todd Rundgren, The World Of Rock With Scott Muni, DIR Broadcasting, four hours.

July 3-9, Lou Reed, King Biscuit Flower Hour, DIR Broadcasting, one hour.

July 3-9, David Liebman, The Jazz Show With David Sanborn, Westwood One Radio Networks, two hours.

July 3-9, .38 Special, Superstars Rock Concert Series, Westwood One Radio Networks, 90 minutes.

July 3-9, TNT, High Voltage, Westwood One Radio Networks, two hours.

July 3-9, The Who, Classic Cuts, MJI Broadcasting, one hour.

July 3-9, Doobie Brothers, Rock Today, MJI Broadcasting, one hour.

July 3-9, Holly Dunn, Country Today, MJI Broadcasting, one hour.

July 3-9, Ozzy Osbourne, Off The Record With Mary Turner, Westwood One Radio Networks, one hour.

July 3-9, Ricky Skaggs, Westwood One Presents, Westwood One Radio Networks, one hour.

July 4, Country Music Legends, TNNR special, four hours.



Judy Sez, "Clear This, Pigs!" Self-proclaimed goddess Judy Tenuta somehow deigned to visit MJI Broadcasting's "The Comedy Hour." Seen kneeling before her is MJI VP/GM Gary Krantz.

FOR WEEK ENDING JULY 1, 1989

MODERN ROCK TRACKS™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
★★ NO. 1 ★★					
1	1	2	9	SO ALIVE RCA 8956	LOVE AND ROCKETS 2 weeks at No. One
2	2	1	11	FASCINATION STREET ELEKTRA 7-69300	THE CURE
3	3	3	6	TROUBLE ME ELEKTRA 7-69298	10,000 MANIACS
4	9	9	5	DISAPPOINTED VIRGIN LP CUT	PUBLIC IMAGE LTD.
5	5	5	7	EARDRUM BUZZ MUTE 7-5040/ENIGMA	WIRE
6	6	6	7	SEE A LITTLE LIGHT VIRGIN LP CUT	BOB MOULD
7	7	11	5	SHAKE THAT COSMIC THING SIRE LP CUT/REPRISE	B-52'S
8	8	7	6	OH DADDY ATLANTIC LP CUT	ADRIAN BELEW
9	11	13	5	UNDER THE GOD EMI LP CUT	TIN MACHINE
10	4	4	8	PET SEMATARY SIRE 7-22911/WARNER BROS.	THE RAMONES
11	18	30	3	WAITING FOR MARY FONTANA LP CUT/POLYGRAM	PERE UBU
12	10	8	8	GOIN' SOUTHBOUND Geffen LP CUT	STAN RIDGWAY
13	12	15	6	KING FOR A DAY Geffen 7-22953	XTC
14	21	—	2	HERE COMES YOUR MAN 4AD LP CUT/ELEKTRA	PIXIES
15	16	20	5	THE BEATEN GENERATION EPIC LP CUT/E.P.A.	THE THE
16	14	17	15	GOOD THING I.R.S. 53639/MCA	FINE YOUNG CANNIBALS
17	NEW ▶	1		INTERESTING DRUG SIRE LP CUT/WARNER BROS.	MORRISSEY
18	23	—	2	LET THE DAY BEGIN MCA LP CUT	THE CALL
19	15	23	8	GOD IS A BULLET I.R.S. LP CUT/MCA	CONCRETE BLONDE
20	13	14	8	SHE GIVES ME LOVE EPIC LP CUT/E.P.A.	THE GODFATHERS
21	20	21	10	SUBOCEANA SIRE LP CUT/REPRISE	TOM TOM CLUB
22	24	22	9	OBSESSION WING 871 707-1/POLYGRAM	XMOX
23	30	—	2	PRAYING TO A NEW GOD Geffen 7-22969	WANG CHUNG
24	22	—	2	TAKE A STEP BACK A&M LP CUT	SIMPLE MINDS
25	NEW ▶	1		LOVE SONG ELEKTRA LP CUT	THE CURE
26	17	16	12	FIRE WOMAN SIRE 7-27543/REPRISE	THE CULT
27	26	12	13	THIS TOWN WARNER BROS. LP CUT	ELVIS COSTELLO
28	28	29	4	SAVED UNI LP CUT/MCA	SWANS
29	19	10	11	MONKEY GONE TO HEAVEN 4AD LP CUT/ELEKTRA	PIXIES
30	NEW ▶	1		BATDANCE (FROM "BATMAN") WARNER BROS. 7-22924	PRINCE

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

Where are the Calgary BBMs?
... see page 70

Cash, Cars, And Now 'The Right Thing' At Urbans

BY CARYN BRUCE

NEW YORK The promotion that almost every urban station in the country is doing this summer is a tie-in of some sort with Spike Lee's latest movie, "Do The Right Thing." Otherwise, urban promotion directors say cash remains the best prize in a format that continues to aim for promotional parity with top 40.

Most of the large-to-major-mar-

PROMOTIONS

ket urban promotion directors contacted for this article are giving away bundles of cash ranging from \$100 to \$5,000, though their delivery methods differ. WRKS New York is doing a daily money song promotion—the Kiss Secret Song Of The Day. WUSL (Power 99) Philadelphia promotion director Brian Marks, a WRKS migrant, brought with him the Million Dollar Dash For Cash contest that lets a listener run through a bank vault with a chance to seize up to 1 million dollars.

"Promotions are becoming more and more aggressive and prizes are becoming more lavish. They have to," says Sam Nelson, PD of urban WPDQ Jacksonville, Fla. Promotion directors nationwide agree that cash is still the tastiest bait for listeners, followed by cars and trips. And urban stations are using all three to vie for an audience that is being offered more and more choices.

Next to cash comes cars, says WUSL's Marks. "They have always been an appeal to an urban audience because the listeners are all too familiar with public transportation." This was especially

true in the early '80s when many urban outlets gave away luxury cars, often Rolls-Royces. Some promotion directors say the luxury element has been toned down. WUSL is giving away three Dodge Spirit ESes through a bumper-sticker campaign with McDonald's, although WRKS is tempting listeners with a gold Mercedes.

Next to cars come trips. Urban/AC WVAZ (V103) Chicago is sending 10 listeners to Hawaii in tandem with American Express. WRKS New York promotion director Eric Margolis doesn't think much of travel prizes—"With cash you can take trips and with cars you can take trips"—but V103's Mary Green says it is a matter of packaging: "Instead of merely a trip to the Bahamas, make it a 'tropical getaway with your loved one,'" she advises.

Despite the fact that cash and prizes are becoming the lure for listeners, promotion directors at urban stations say their core strength remains with their street presence and public service promotions. "It's called curb service," says WUSL's Marks. "I believe a station has to go out in the community and work for the listeners." WRKS' Margolis agrees, as his station continues its street presence this summer through Bronx Week, Harlem Week, and the Queensfest.

This summer, WCKX Columbus, Ohio, is promoting the Stop The Violence campaign; rival WVKO is sponsoring the Teen Expo—an anti-drug, anti-gang, and anti-dropout campaign. "Public service is so important for black stations in order to stay connected with the community," says WVKO's promotion director, Susan Bass.

Finally, throughout June, urban



They Q In Their Pool. Crossover WIOQ (Q102) Philadelphia awarded \$1,000 to the first listeners to paint the station's logo on the bottom of their "Public Access Pool"—with the owner's permission. Shown, from left, are two winners from Radnor Rolls Swim Club in suburban Villanova, Pa., and Q102's morning team, Dirty Diana & Chris Jagger.

stations across the country have been saluting Black Music Month in various ways: WPDQ will give away Black Music Month posters; WRKS will highlight a different black music artist each morning; and V103 will run a series of vignettes spanning the entire history of black music throughout the month.

IDEA MILL

Some early July 4th promotions news: Adult standards WHLI Long Island, N.Y., broadcasts live from Jones Beach . . . Album WRIF Detroit sponsors a four-band concert at the the Hudson Freedom Festival Fireworks and will simulcast the event . . . Modern rock WDRE Long Island sends two listeners to see Simple Minds in London . . . Easy listening WJIB Boston sponsors Harborfest '89, a five-day celebration with free concerts and a synchronized fireworks display.

Prompted by a number of gun-related tragedies in its area, AC WNLT Tampa, Fla., is encouraging parents to bring their kids' toy guns to the station in exchange for free zoo tickets, Burger King items, and other prizes. For more information on the Trade A Gun For Fun campaign, call Kirstin Leigh at 813-228-0957.

To raise awareness of the need for summertime blood donors, Christian AC WWDJ New York hosted a donor breakfast. Similarly formatted WZZD Philadelphia will park its American Red Cross Bloodmobile at various locations throughout the city while the sta-

tion's Love Bear bears gifts to various donors . . . WSHQ/WSHZ Albany, N.Y., is launching its new simulcast AC format by chartering a Boeing 727 so it can take agency and client personnel to Bermuda for the day. For more info, call Jessica Bennett at 518-393-2300.

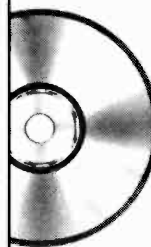
Album WRKI Bridgeport, Conn., joined other public interest sponsors in gathering listeners to clean up area beaches and wrapped it up with a Beach Patrol Rock'N'Roll Party . . . N/T KFWB Los Angeles awarded five \$1,000 and five \$500 college scholarships to Southern California high school seniors.

PRO-MOTIONS

Top 40 WEGX (Eagle 106) Philadelphia heads its new creative services department with director Maura Bray, former PR/promotions executive for New York's GCI Public Relations. Promotion director Eric Davis, formerly with crosstown AC WMGK, joins Bray along with assistant creative services director, Laura D'Eustachio.

Michele Snyder joins top 40 WAVA Washington, D.C. from crosstown WMZQ. Oldies/album combo WTRY/WPYX Albany, N.Y., welcomes Donna Reilly as marketing director. Tim Johnson, formerly of WZPL Indianapolis, joins oldies WFOX Atlanta as promotion director . . . Deborah Francis was named promotion director of easy listening WQAL Cleveland . . . David Ludewig joins Media Interlink Inc. as VP from his advertising agency, Time And Space.

PIONEER PRESENTS



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Hot Picks in Tokio

Week of June 11, 1989

- 1 Rock On Michael Damian
- 2 My Brave Face Pat McCaree
- 3 Satisfied Richard Marx
- 4 Rooms On Fire Steve Nicks
- 5 The Doctor The Doobie Brothers
- 6 Through The Storm Elton John
- 7 Evolving Love Howard Jones
- 8 Forever Your Girl Paula Abdul
- 9 Real Love Jody Watley
- 10 Working Overtime Diana Ross
- 11 You Do My Mind Donny Donald
- 12 I Love All Night Cynthia Lauer
- 13 It'll Be Loving You (Forever) New Kids On The Block
- 14 Every Little Step Bobby Brown
- 15 If You Don't Know Me By Now Simply Red
- 16 Good Thing Fine Young Cannibals
- 17 The Way Of A Man Todd Rundgren
- 18 Takasaki No Hashi Michiaki Sano
- 19 Like A Prayer Madonna
- 20 This Time I Know It's For Real Donna Summer
- 21 Mas You Like Crazy Narvaez Cole
- 22 Thinking Of You Sa Fire
- 23 Buffalo Spence Nene Cherry
- 24 The Look Renette
- 25 Silence Beneath My Wings Berie Miller
- 26 What You Don't Know Express
- 27 Express Yourself Madonna

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

PLATINUM Z100 New York O.M.: Steve Kingston. 1 New Kids On The Block, 'I'll Be Loving...

POWER 95 New York P.D.: Gary Bryan. 1 Bette Midler, Wind Beneath My Wings (That Compares 2)...

EAGLE 106 PHILADELPHIA P.D.: Charlie Quinn. 1 New Kids On The Block, 'I'll Be Loving...

B96 Chicago P.D.: Buddy Scott. 1 Neneh Cherry, Buffalo Stance...

POWER 99 FM Atlanta P.D.: Rick Stacy. 1 Madonna, Express Yourself...

KIIS-FM 102.7 Los Angeles P.D.: Steve Rivers. 1 Bette Midler, Wind Beneath My Wings (That Compares 2)...

108 FM Boston P.D.: Sunny Joe White. 1 Donna Summer, This Time I Know It's F...

WZOU-94.3 BOSTON'S P.D.: Tom Jeffries. 1 Richard Marx, Satisfied...

WAAA PHILADELPHIA P.D.: Matt Farber. 1 Paula Abdul, Forever Your Girl...

93.9 Houston P.D.: Randy Brown. 1 Milli Vanilli, Baby Don't Forget My N...

PowerHits B94 FM Pittsburgh P.D.: Bill Cahill. 1 Richard Marx, Satisfied...

Q103 TAMPA BAY O.M.: Mason Dixon. 1 Bobby Brown, Every Little Step...

107 FM Washington P.D.: Lorrin Palagi. 1 Paula Abdul, Forever Your Girl...

FOX DETROIT P.D.: Chuck Beck. 1 Skid Row, I Remember You...

POWER 95.5 DETROIT P.D.: Gary Berkowitz. 1 Fine Young Cannibals, Good Thing...

11 BANGLES, BE WITH YOU 12 CHICAGO, WE CAN LAST FOREVER...

Q103 TAMPA BAY O.M.: Mason Dixon. 1 Bobby Brown, Every Little Step...

WMMS 100.7 FM CLEVELAND O.M.: Rich Piombino. 1 Fine Young Cannibals, Good Thing...

77.1 WFLX MIAMI P.D.: Brian Kelly. 1 Michael Damian, Rock On (From 'Dream)...

93.9 HOUSTON P.D.: Randy Brown. 1 Milli Vanilli, Baby Don't Forget My N...

POWER 96 DETROIT P.D.: Rick Gillette. 1 Neneh Cherry, Buffalo Stance...

77.1 WFLX MIAMI P.D.: Brian Kelly. 1 Michael Damian, Rock On (From 'Dream)...

97.1 WFLX MIAMI P.D.: Brian Kelly. 1 Michael Damian, Rock On (From 'Dream)...

DALLAS P.D.: Joel Folger. 1 Michael Morales, Who Do You Give Your...

HOUSTON P.D.: Randy Brown. 1 Milli Vanilli, Baby Don't Forget My N...

POWER 104 KRBE HOUSTON P.D.: Adam Cook. 1 Fine Young Cannibals, Good Thing...

PIRATE RADIO 100.3 FM LOS ANGELES P.D.: Scott Shannon. 1 Richard Marx, Satisfied...

WAAA PHILADELPHIA P.D.: Matt Farber. 1 Paula Abdul, Forever Your Girl...

X100 SAN FRANCISCO P.D.: Bill Richards. 1 Bobby Brown, Every Little Step...

93.9 HOUSTON P.D.: Randy Brown. 1 Milli Vanilli, Baby Don't Forget My N...

SILVER

96.1 FM

Hartford P.D.: Dave Shakes. 1 2 Fine Young Cannibals, Good Thing. 2 1 Milli Vanilli, Baby Don't Forget My N...

100.7 FM

Miami P.D.: Frank Amadeo. 1 2 Paula Abdul, Forever Your Girl. 2 3 Bobby Brown, Every Little Step. 3 9 Neneh Cherry, Buffalo Stance...

WNCI 97.9

Columbus P.D.: Dave Robbins. 1 3 Richard Marx, Satisfied. 2 4 Donna Summer, This Time I Know It's F...

101.0 FM

Saginaw P.D.: Rick Belcher. 1 2 Lita Ford (Duet With Ozzy Osbourne). 2 3 Richard Marx, Satisfied. 3 1 New Kids On The Block, I'll Be Loving...

24 11 Thirty Eight Special, Second Chance. 25 13 Bette Midler, Wind Beneath My Wings (Howling Love)...

KDWB 101.3

Minneapolis P.D.: Brian Philips. 1 6 Milli Vanilli, Baby Don't Forget My N. 2 5 Neneh Cherry, Buffalo Stance. 3 1 Bobby Brown, Every Little Step...

WLOT 99.1

Minneapolis P.D.: Gregg Swedberg. 1 2 Neneh Cherry, Buffalo Stance. 2 3 Milli Vanilli, Baby Don't Forget My N. 3 7 Marika, Toy Soldiers. 4 4 Michael Morales, Who Do You Give Your...

195

Dallas P.D.: Buzz Bennett. 1 1 Martika, Toy Soldiers. 2 2 Bobby Brown, Every Little Step. 3 18 Prince, Baldance (From "Batman")...

KZZP 104.7 FM

Phoenix P.D.: Bob Case. 1 2 Martika, Toy Soldiers. 2 1 Neneh Cherry, Buffalo Stance. 3 1 Milli Vanilli, Baby Don't Forget My N...

27 30 Tom Petty, I Won't Back Down. 28 EX Winger, Headed For A Heartbreak. 29 3 Bon Jovi, Lay Your Hands On Me...

Q106

San Diego P.D.: Garry Wall. 1 1 New Kids On The Block, I'll Be Loving. 2 2 Neneh Cherry, Buffalo Stance. 3 4 Milli Vanilli, Baby Don't Forget My N...

KPLZ 101.1

Seattle P.D.: Casey Keating. 1 3 Milli Vanilli, Baby Don't Forget My N. 2 5 Fine Young Cannibals, Good Thing. 3 6 Donna Summer, This Time I Know It's F...

KUBE 93.2 FM

Seattle P.D.: Tom Hutlyer. 1 2 Milli Vanilli, Baby Don't Forget My N. 2 3 Richard Marx, Satisfied. 3 11 Fine Young Cannibals, Good Thing...



Billboard's PD of the week

Dave Robbins WNCI Columbus, Ohio

THERE ARE 8 million stories in the heart of Columbus, Ohio, radio, and most of them are about how top 40 WNCI, led by PD Dave Robbins, blocked, pre-empted, or otherwise did something to another station's promotion that the other station didn't like.

When AC WSNY (Sunny 95) did a Beach Boys benefit concert, WNCI supposedly found a way to throw its own Beach Boys party. When top 40 rival WXGT (92X) held a contest to introduce its new fox mascot, WNCI asked listeners to name its Morning Zoo gorilla.

And although locals say this practice has subsided somewhat, WNCI also went through a phase where its weekend promotions bore a suspicious resemblance to 92X's weekend promotions. 92X did a Brown & White weekend, built around Bobby Brown & Karyn White. WNCI did a Green & White weekend—with Karyn's album and cash.

While Robbins insists that other stations also steal from 92X, he doesn't really deny his reputation. "I don't think we're pre-empting their promotions as much as making sure we're on top of what's hot."

'Not too hard; not too lite'

In the second spring monthly, it topped a 17-share, roughly 11 shares ahead of 92X. Raised in Canton, Ohio, Robbins got into radio in 1976, eventually winding up as a jock at 92X and following that station's then-PD Buddy Scott to CBS' WBBM-FM Chicago.

Robbins' music mix has changed slightly in recent weeks. WNCI's list, previously fewer than 30 titles, has been as high as 37. And records by Warrant and Winger have been added—at least after 7 p.m.

"When I went into KHTR, I was under the mistaken notion that a tight, professional-sounding radio station would work in that market. After six months, it was evident that it just wasn't what people wanted, so finally we hired people to be warm and folksy."

Robbins inherited the WNCI PD slot when Bill Richards (now PD of KXXX-FM San Francisco) left for KKBQ Houston in early 1988. While some market observers insist that WNCI was already a well-oiled machine with few things that needed to be changed, Robbins says that when he arrived WNCI "was in some trouble."

when Bill Richards (now PD of KXXX-FM San Francisco) left for KKBQ Houston in early 1988. While some market observers insist that WNCI was already a well-oiled machine with few things that needed to be changed, Robbins says that when he arrived WNCI "was in some trouble. It still had some pretty good demos, but we were starting to see some erosion. Technically it was good. The sweepers were in the right position and the technical elements were in place, but the station felt sterile."

Perhaps because of his KHTR experiences, Robbins did not, however, immediately change WNCI's almost-AC music posture, and in many dayparts still has not changed it. Despite being in Nationwide Communications' hometown, it bears the least resemblance to KZZP Phoenix of any Nationwide top 40, adding few of the reaction records that make their way through the chain.

A recently monitored half-hour of mid-days included New Kids On The Block, "I'll Be Loving You (Forever)"; Julian Lennon, "Too Late For Good-byes"; Natalie Cole, "Miss You Like Crazy"; Stevie Wonder, "Part Time Lover"; Bangles, "Be With You"; Richard Marx, "Endless Summer Nights"; Billy Ocean, "Caribbean Queen"; and Elvis Costello, "Veronica."

WNCI's chief positioning statement has also remained intact—"Not too hard, not too lite." While liners of that sort virtually disappeared from top 40 radio in 1983, Robbins "thought all along it was a perfect slogan for a station like this. Teens don't seem to think it's unhip. Adults know we don't play too much rock, so it works for both sides."

Robbins' music mix has changed slightly in recent weeks. WNCI's list, previously fewer than 30 titles, has been as high as 37. And records by Warrant and Winger have been added—at least after 7 p.m. "The day I got here, I went into the studio and asked for the top five requests," he says. "Four were songs we weren't playing. We knew there was room to simply reach down and embrace some of the 18-24s that are critical to a top 40's success."

Because of WNCI's promotional aggression, it often has five to seven promotions on the air at any given time, something one might not expect at a station so heavily reliant on adults. But Robbins says, "There's no question that adults play contests. Our 25-54 numbers were through the roof for the month we did the lottery promotion. Clutter is only clutter when it's something people don't want to hear about. If you've got something hot and you want to do several different things in different dayparts, there's no problem."

SEAN ROSS

Boston Producer Repeats New Edition Success Starr Takes New Kids To The Top

BY DAVID WYKOFF

BOSTON For the second time in the decade Maurice Starr has taken street-corner groups to international fame. In the early '80s he put together his own contemporary version of the Jackson Five, New Edition (then including a pint-sized Bobby Brown), producing the entire package and scoring a pop hit with "Candy Girl."

Now he's done it again with another group of teens off the street, New Kids On The Block, whose "I'll Be Loving You (Forever)" went to the top of the Hot 100 Singles chart. Ironically, if it had not been for a highly publicized split between Starr and New Edition several years ago, he might never have conceived New Kids On The Block.

"I was heartbroken after all I'd gone through with New Edition, and contemplated getting out of the music business," Starr says. "But then I came up with the most

'They've turned out to be all that I've dreamed of'

outrageous idea possible: five white kids to be the next worldwide urban sensation. I was ready to go to any length to show everyone that the first one was more than just luck," says Starr, whose father was a trumpeter with B.B. King and Lionel Hampton.

Starr assembled New Kids On The Block by driving the streets of Boston. He says, "I discovered Danny Wahlberg singing in a flower shop in Dorchester and I gave him my phone number. The next thing I know the FBI's calling me trying to find out why some black guy's leaving his phone number with young kids."

Starr ended up recruiting Wahlberg and rounded out the group with four other Dorchester youths, saying "I was looking for kids who looked the part, had charm, but also had the determination and the urban background. When I'm not coaching them through the vocal routines and stage act, I'm writing the songs, playing most of the instruments—even producing their videos and promoting the songs to radio."

For several years Starr had the

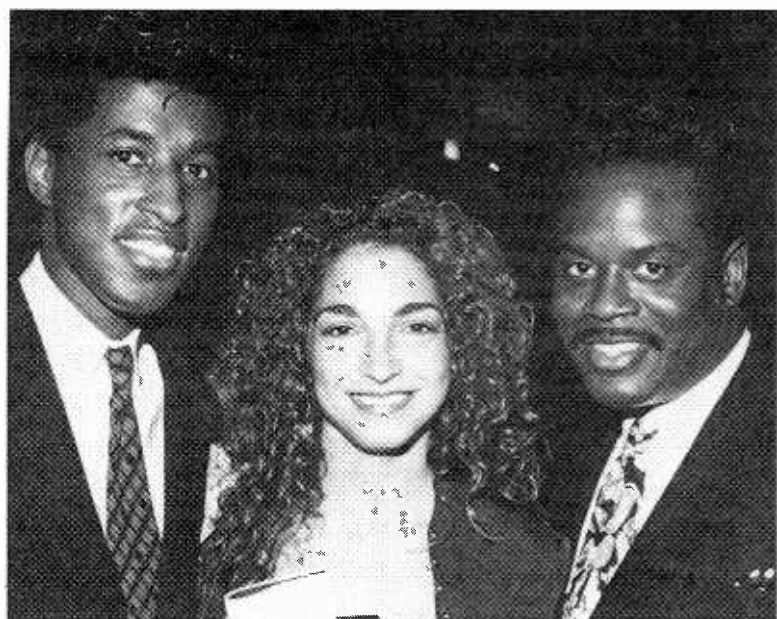
group working "the ghetto circuit of the toughest places around. I knew that if I could get a group of white kids to knock out even the most demanding of rough black crowds I had a group that was ready to make it big.

"They've turned out to be all that I've dreamed of and maybe more. They write songs. They can produce and may end up co-producing their next record. All of them can play several instruments. And, most importantly, they're a real class act and are going to be respected as much as people as they are performers," says Starr, who works in conjunction with former Motown staffer Dick Scott, now a New York-based manager.

Starr is working on two New Kids On The Block projects: a Christmas album and a follow-up to their debut, which will be released in 1990. Starr's other acts include the preteen trio Perfect Gentlemen, inspired by the Delfonics. "I've already done it with four (New Edition) and five (New Kids), so I thought it was the right time for a trio. Their lead singer could be the best kid singer in all of America," says Starr, whose son, Maurice Jr., is a band member.

The Superiors, whom Starr describes as "an updated Temptations," have been signed to Columbia. Homework ("kinda like the Time"), Heart Body And Soul ("a sassy but clean girl group") and balladeer Ron Minsey are all affiliated with his production company, an entity that, according to Starr,

(Continued on page 24)



Facing The Music. The hot writing/production team of L.A. Reid & Babyface recently attended the BMI songwriter gathering in Los Angeles where they met Miami Sound Machine vocalist/songwriter Gloria Estefan. At the BMI gathering, from left, are Babyface, Estefan, and Reid.

Smooth Styling As Much A Part Of R&B As Soul Shouting Vandross Epitomizes A Musical Tradition

ONE OF THE BLIND SPOTS of recent discussions about black music is that the range of what constitutes the music is often underestimated by some of the very people who purport to be its champions. For example, there are fans of the music created by African-Americans who are vociferous in arguing that the "truest" forms of the music are the rawest. That is, they will draw a straight line from raunchy country blues, through rollicking R&B and gutsy soul, right up to rap. It is quite valid to make such a link because, while the forms vary stylistically, the spirit at the heart of each and their relationship to their audience was similar.

What happens, unfortunately, is that you will hear rap aficionados or soul music fans trash the entire spectrum of contemporary black pop as being "too soft" and nonreflective of "true" black music. Now, I've always had my problems with the more blatant attempts at "crossover" music. But there is more than one branch to this tree.

Luther Vandross, for example, is a singer who epitomizes the best and deepest impulse to romance in urban folk. He is not a gospel-bred singer, but his most important models (the Supremes, the Shirelles, Dionne Warwick) have a very direct sound that emphasizes elocution over passion and an ingratiating smoothness over shouting. In his approach, Vandross taps into a tradition that embraces a Nat "King" Cole and a Billy Eckstine, a graceful, carefully crafted sound that is as much a part of African-American style as a gospel shout.

Vandross has been unique to a great extent because he is one of the few singers from this tradition to record for a major label. "Record companies have to stop looking to emulate already existing success," he recently observed about the state of black singing. "Too many of what's coming out are just subdivisions of things that are already here. You're supposed to sound like no one else. I've strived to cultivate my sound. I did not want to be the flavor of the month." And precisely because Vandross has looked beyond the stereotypes, he hasn't been.

SHORT STUFF: Cheryl Tyrrell is now black music coordinator/liason for Geffen Records. She reports directly to the president of Geffen and works closely

with Warner Bros. promotion executives Ernie Singleton and Michael Johnson. Also at the label, there is a strong buzz on "Showtime At The Apollo" talent show winner David Peaston, whose Geffen debut single, "Two Wrongs (Don't Make It Right)," and entertaining video have already made an impression. His "Introducing David Peaston" album is coming soon... Nona Hendryx has a new album, "Skin Diver," on Private Music. The label is located at 220 E. 23rd St. in New York... PolyGram's newly revived Lection gospel label has reissued Ruth Brown's only gospel effort, "Gospel Time," and Little Richard's first gospel album, "It's Real," which carries liner notes by both Mahalia Jackson and Mercury's then-musical director, Quincy Jones... There's a slamming two-sided single from Boogie Down Productions. The A side is "Why Is That?," a reinterpretation of the racial nature of Christianity (I'm not kidding) with a funky beat. The B side is "Who Protects Us From You?," a question aimed at inner city patrolmen... Catch the funny video for Kool Moe Dee's "They Want Money" by Atlantis Productions... Neneh Cherry's "Raw Like Sushi" on Virgin is yet another album by a black British artist that takes American trends (rap, go-go, house) and gives them a fresh, fly new twist. "So Here I Come" and "Manchild" are just two of several potential hits. Could turn into a major seller... John Brown is now handling black A&R at Virgin... EPMD is back on Sleeping Bag with another 12-inch single, "Get Off The Bandwagon"... The Brooklyn-based artist and label owner Dr. York has a new 12-inch, "Someone's Been Sleeping In My Bed," via his York Records. Mtnue handled the mix. To contact him, write to 548 Hart St., Brooklyn, N.Y. 11221 or call 718-443-4417... Seminal R&B band leader Johnny Otis is having his long and varied career documented via a self-titled compilation album on Bug Records, distributed by Capitol, that includes the original version of "Willie And The Hand Jive"... Melle Mel & the Furious Five have reunited on Sylvia Robinson's indie label, New Day, to record "White Lines '89—Part II (Don't Do It)." Production credits list Robinson, Joey Robinson Jr., Swing, and All Mighty Gee. An album,

(Continued on page 25)

The Rhythm and the Blues



by Nelson George

Billboard POWER PLAYLISTS FOR WEEK ENDING JULY 1, 1989

Sample Playlists of the Nation's Largest Black Radio Stations

San Matteo		P.D.: Bernie Moody	
1	Luther Vandross, For You To Love	56	Mikki Bleu, Something Real
2	The O'Jays, Have You Had Your Love Today	57	Guy, My Fantasy
3	Peabo Bryson, Show & Tell	58	Dezi Phillips, Why You Wanna
4	Miles Jaye, Objective	59	L.A. Posse, Breeze
5	Karyn White, Secret Rendezvous	60	Stezo, It's My Turn
6	Tony! Toni! Toné!, For The Love Of You		
7	Surface, Shower Me With Your Love		
8	The Jacksons, Nothin' (That Compares 2 U)		
9	LeVert, Gotta Get The Money		
10	Milli Vanilli, Baby Don't Forget My Number		
11	Freddie Jackson, Crazy (For Me)		
12	Anita Baker, Lead Me Into Love		
13	Diana Ross, Workin' Overtime		
14	James Ingram, It's Real		
15	The System, Midnight Special		
16	100b, I Second That Emotion		
17	BeBe & CeCe Winans, Lost Without You		
18	Cameo, Pretty Girls		
19	Vanessa Williams, Darlin'		
20	Chuckii Booker, Turned Away		
21	Kwame, The Man We All Know And Love		
22	Bobby Brown, On Our Own (From "Ghostbusters II")		
23	Donna Allen, Can We Talk		
24	Third World, Forbidden Love		
25	Al Green, As Long As We're Together		
26	Jody Watley With Eric B. & Rakim, Friends		
27	Kool Moe Dee, They Want Money		
28	Prince, Badance (From "Batman")		
29	Soul II Soul, Keep On Movin'		
30	Guy, Spend The Night		
31	Jackie Jackson, Cruzin'		
32	UTFO, Wanna		
33	El DeBarge, Somebody Loves You		
34	Ange Griffin, Toby		
35	Christopher Madams, A Woman's Touch		
36	Cherelle, What More Can I Do For You		
37	Terry Lynn Carrington, More Than Woman		
38	L.L. Cool J., I'm That Type Of Guy		
39	Alex Bugnon, Going Out		
40	Whistle, Right Next To Me		
41	Grandmaster Melle Mel, White Lines 89		
42	B-Fats, I Found Love		
43	Troy Johnson, The Way It Is		
44	Foster/McIroy, Gotta Be A Better Way		
45	Alyson Williams (Featuring Nikki D.), My Love Is		
46	Stephanie Mills, Something In The Way (You Make)		
47	C.J. Anthony, You Are My Starship		
48	Madonna, Express Yourself		
49	Gerald Alston, I Can't Tell You Why		
50	Vesta, Congratulations		
51	Jonathan Butler, Sarah, Sarah		
52	Special Ed, I Got It Made		
53	The Passengers, Riding On A Train		
54	Blue Magic, It's Like Magic		
55	David Peaston, Two Wrongs (Don't Make It Right)		

New York		P.D.: Tony Gray	
1	Soul II Soul, Keep On Movin'	56	Mikki Bleu, Something Real
2	Karyn White, Secret Rendezvous	57	Guy, My Fantasy
3	Chuckii Booker, Turned Away	58	Dezi Phillips, Why You Wanna
4	The Jacksons, Nothin' (That Compares 2 U)	59	L.A. Posse, Breeze
5	Surface, Shower Me With Your Love	60	Stezo, It's My Turn
6	Heavy D. & The Boyz, We Got Our Own Thing		
7	Deon Estus, Heaven Help Me		
8	Stephanie Mills, Something In The Way (You Make)		
9	Al Green, As Long As We're Together		
10	BeBe & CeCe Winans, Lost Without You		
11	Jody Watley With Eric B. & Rakim, Friends		
12	Paula Abdul, Forever Your Girl		
13	Atlantic Starr, My First Love		
14	Luther Vandross, For You To Love		
15	De La Soul, Me Myself And I		
16	Mica Paris, My One Temptation		
17	New Kids On The Block, I'll Be Loving You (Fore)		
18	Anita Baker, Lead Me Into Love		
19	New Edition, N.E. Heart Break		
20	Bobby Brown, On Our Own (From "Ghostbusters II")		
21	Sky, Start Of A Romance		
22	Al B. Sure!, If I'm Not Your Lover		
23	Joyce "Fenderella" Irby, Mr. D.J.		
24	Kool Moe Dee, They Want Money		
25	Diana Ross, Workin' Overtime		
26	Special Ed, I Got It Made		
27	Surface, Shower Me With Your Love		
28	Enfouch, 2 Hype		
29	James Ingram, It's Real		
30	The Isley Brothers, Spend The Night (Ce Sor)		
31	The System, Midnight Special		
32	100b, I Second That Emotion		
33	Boy George, Don't Take My Mind On A Trip		
34	Public Enemy, Fight The Power		
35	Kwame, The Man We All Know And Love		
36	Peabo Bryson, Show & Tell		
37	Alyson Williams, Sleep Talk		
38	Baby Face, It's No Crime		
39	Prince, Badance (From "Batman")		
40	Chanelle, One Man		
A	Sharon Bryant, Let Go		
A	Robert Palmer, Tell Me I'm Not Dreaming		
EX	E.U., Taste Of Your Love		
EX	Eugene Wilde, I Can't Stop (This Feeling)		
EX	L.L. Cool J., I'm That Type Of Guy		
EX	Cold Cut, People Hold On		
EX	Guy, My Fantasy		
EX	David Peaston, Two Wrongs (Don't Make It Right)		



TERRI ROSSI'S RHYTHM SECTION

ONLY THE SHADOW KNOWS: Last week was a record-making week for bullets. This week's Hot Black Singles chart is now back to normal and has 50 bullets. Across the board, radio reporters stripped their playlists and caused what looked like otherwise healthy records to lose their bullets or, even worse, to slide backwards from bullets. Usually there is some indication—if you interpret the weekly point changes for records on the chart—of how a record is most likely to fare the following week. This was not the case on last week's chart. Speaking with radio and record experts has not shed any light on why these records fell apart; your guess is as good as mine.

THERE ARE TWO RECORDS in the top five that seem to have a good shot at No. 1. "Keep On Movin'" by Soul II Soul on Virgin moves 6-2, holding the No. 1 rank at seven stations. "Movin'" slides into the top spot at eight stations: WOWI Norfolk, Va.; WXYV Baltimore; KRNB Memphis; WPLZ Richmond, Va.; WFYC Raleigh, N.C.; WZFX Fayetteville, N.C.; WDKX Rochester, N.Y.; and WDAO Dayton, Ohio. It debuts at No. 39 at KHYS Houston. There are three hold-outs, but 63 of the 94 stations playing it have increased the playlist position of this single.

Atlantic Records hits again with "Turned Away" by Chuckii Booker, which zooms 13-4 on the black singles chart. It had a tremendous increase in retail points (as did Soul II Soul) and a great week at radio. It is on 97 stations, gaining on 69 playlists. Fifty-four stations position the single in their top 10; 22 position it in their top five. Two stations, WHRK Memphis and KROZ Tyler, Texas, show No. 1 reports.

MORE LIGHTS, CAMERA, ACTION: Songs from movie soundtracks continue to do well on the singles chart. "On Our Own" from "Ghostbusters II" by Bobby Brown (MCA) is the Power Pick/Airplay record again this week, at No. 28. It is on a total of 91 stations, gaining three new reports: WJTT Chattanooga, Tenn.; KPRS Kansas City, Mo.; and KMJM St. Louis. Sizable radio point increases resulted when 63 stations moved the record up on their lists; "On Our Own" is now top 20 at 29 stations.

"Batdance" by Prince (Warner Bros.) jumps 46-34. Now on 86 stations, the single gains eight new reports: WDJY Washington, D.C.; WKIE Richmond, Va.; WZFX Fayetteville, N.C.; KYEA Monroe, La.; KCOH Houston; WCKS Columbus, Ohio; WIZF Cincinnati; and KPRS Kansas City.

FYI: On June 19 at 10:35 a.m., Jillian Kristin Hervey was born to Vanessa Williams and Ramon Hervey of Los Angeles-based public relations firm Hervey & Co. Congratulations are in order on the birth of their second baby girl.

FOR THOSE WHO WRITE LETTERS: Does anyone recall a gospel album charting in the top 10 of the Top Black Albums chart other than "Heaven" by BeBe & CeCe Winans (Capitol)?

HOT BLACK SINGLES ACTION

RADIO MOST ADDED

	PLATINUM/ GOLD ADDS 16 REPORTERS	SILVER ADDS 30 REPORTERS	BRONZE/ SECONDARY ADDS 53 REPORTERS	TOTAL ADDS 99 REPORTERS	TOTAL ON
IT'S NO CRIME BABYFACE SOLAR	7	19	36	62	63
IT ISN'T, IT WASN'T... A.FRANKLIN/W.HOUSTON ARISTA	5	16	28	49	57
MY FANTASY TEDDY RILEY FEAT. GUY MOTOWN	6	9	13	28	54
SPEND THE NIGHT (CE SOIR) ISLEY BROTHERS WARNER BROS.	4	5	13	22	55
TASTE OF YOUR LOVE E.U. VIRGIN	3	6	13	22	39
LET GO SHARON BRYANT WING	3	4	14	21	53
IF YOU ASKED ME TO PATTI LABELLE MCA	2	5	12	19	33
REMEMBER (THE FIRST TIME) ERIC GABLE ORPHEUS	1	9	5	15	67
N.E. HEART BREAK NEW EDITION MCA	1	5	8	14	44
GOTTA BE A BETTER WAY FOSTER/MCELROY ATLANTIC	1	6	6	13	54

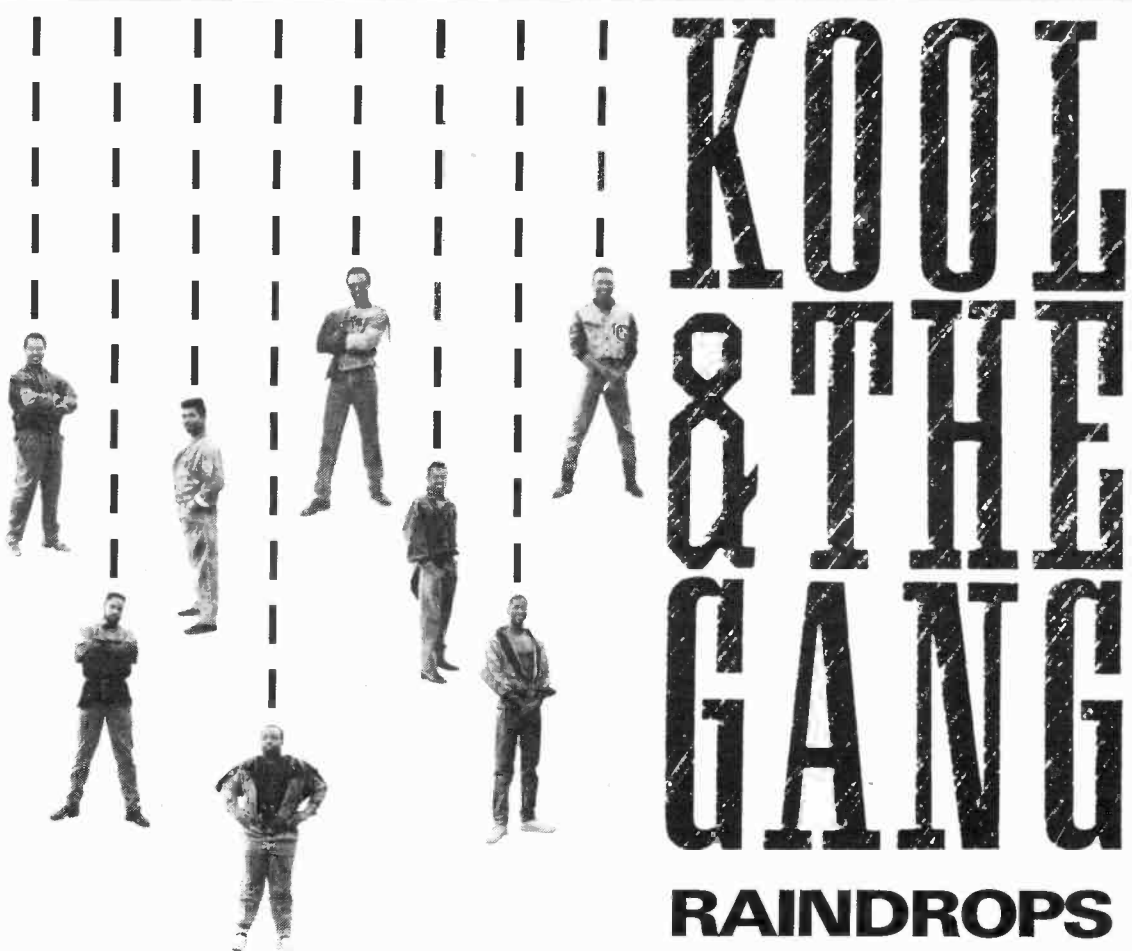
Radio Most Added is a weekly national compilation of the ten records most added to the playlists of the radio stations reporting to Billboard. The full panel of radio reporters is published periodically as changes are made, or is available by sending a self-addressed stamped envelope to: Billboard Chart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



It's Time To Make That Move With FINEST HOUR

Boston's best new group breaks out
with the title track from their hot debut LP
MAKE THAT MOVE

Produced by Larry Woo and Gordon Worthy.
Management: L. Armstead Edwards/PAZ Management
in association with The New Boston Entertainment Network.



The summer street groove that feels so good coming down.
From the new album
SWEAT.

Produced by Chuckii Booker.
Management: Buzz Willis.

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Family Gathering. Following a performance at New York's The Bottom Line, Island vocalist Miles Jaye was surrounded by friends. Shown, from left, are Jerry Ade of Famous Artists Agency; Island U.K. managing director Clive Banks; Jaye; Island president Lou Maglia; ex-Island VP/GM Bill Berger; Jaye's manager, Sedonia Walker; and Island black music promotion director Rene Esquibel.

STARR TAKES NEW KIDS TO THE TOP

(Continued from page 20)

is very close to a distribution deal with a major.

One recording career Starr hasn't launched successfully is his own. Two albums issued in the '80s failed to make a dent. "I don't let that bother me that everybody that I produce except me has hits. I'm way too busy to think about it. I keep saying that I'll get around to doing another record of my own and maybe I'll get it done by next summer."

Starr's closest musical associate is his brother, Michael Jonzun. Their musical relationship dates back 25 years to their days in bands together, as well as days producing

tracks for the Sugar Hill Gang and Grandmaster Flash & the Furious Five. Jonzun co-produces and mixes much of Starr's music while running his own Mission Control studio in a Boston suburb. Starr himself has a studio, House of Hits, in Boston's predominantly black Roxbury neighborhood.

Of Roxbury, Starr says, "This is where I lived when my mother sent me up North to make it in music in 1972 and it's where I'm going to stay. I like the idea of living in an underdog area. I get all kinds of inspiration from the kids and the vitality of people trying to make their lives happen."

RHYTHM AND BLUES

(Continued from page 20)

"Piano," is in production. New Day can be reached at Suite 206, 222 Cedar Lane, Teaneck, N.J. 07666-4312; 201-692-9888 . . . Capitol Records feels D'Atra Hicks will be their Whitney Houston. Time will tell, but the label certainly went out and hired big guns (Michael Walden, Jellybean Benitez, Nick Martinelli) to bring the pro-

ject home. Her debut single is "Sweet Talk" . . . The latest offshoot of M.C. Hammer's success is Ace Juice, which debuts with "Go Go" in July . . . PolyGram has put together a Brook Benton CD collection that includes 40 tracks and a 16-page booklet. It is a very representative and tasteful tribute to the late, great baritone.



Soul Serenaders. "Late Night" band leader Paul Shaffer recruited three of the biggest names in soul music to cut a track, "What Is Soul," from his forthcoming Capitol album. At New York's Krypton Studio, from left, are ex-Booker T. & the MG's guitarist Steve Cropper, Shaffer, singer/songwriter Bobby Womack, and singer/songwriter Don Covay.

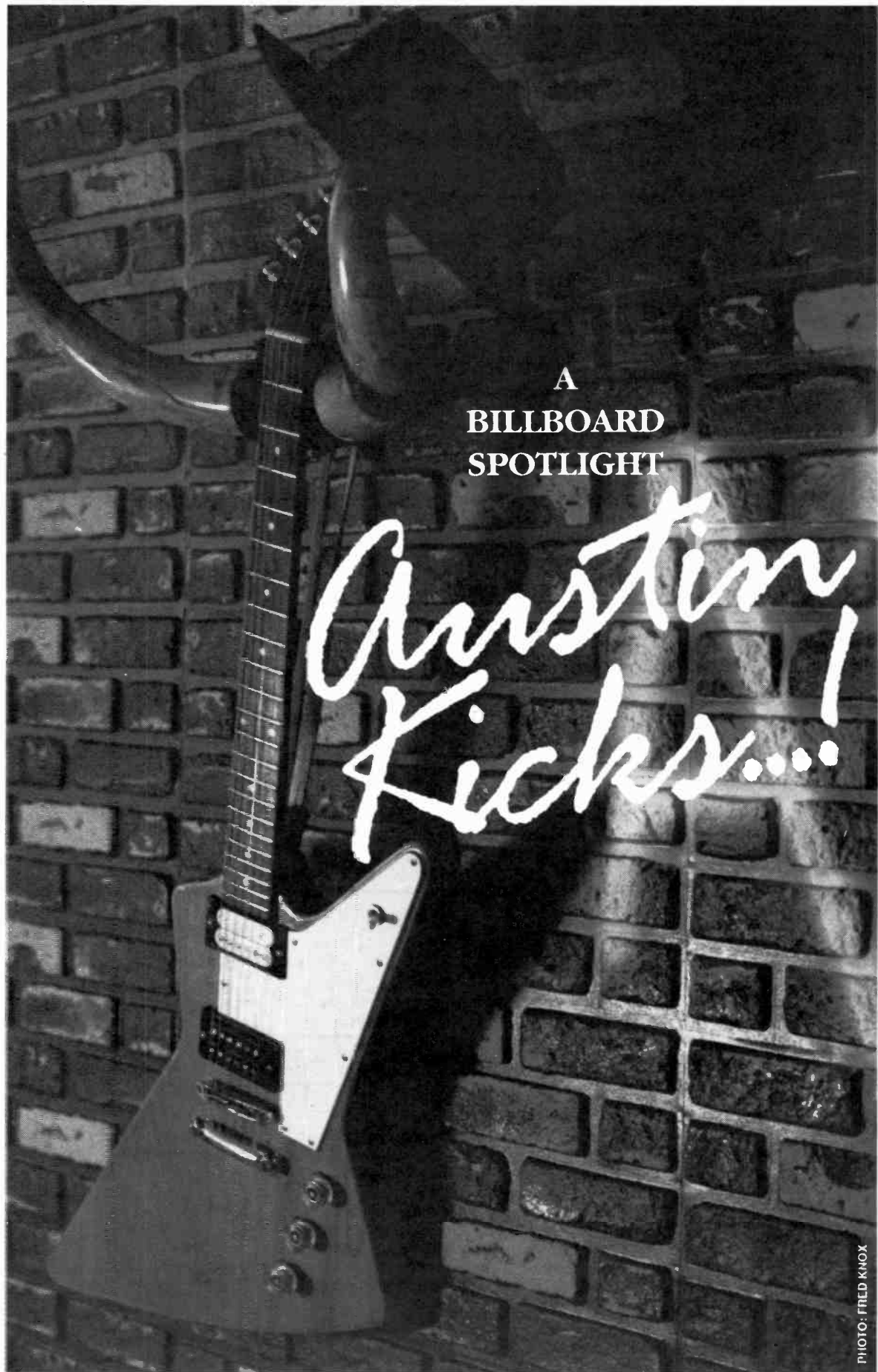


PHOTO: FRED KNOX

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HOT DANCE MUSIC

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CLUB PLAY Table with columns: THIS WEEK, LAST WEEK, 2 WKS. AGO, WKS. ON CHART, TITLE, LABEL & NUMBER/DISTRIBUTING LABEL, ARTIST. Includes sections for NO. 1, POWER PICK, and HOT SHOT DEBUT.

12-INCH SINGLES SALES Table with columns: THIS WEEK, LAST WEEK, 2 WKS. AGO, WKS. ON CHART, TITLE, LABEL & NUMBER/DISTRIBUTING LABEL, ARTIST. Includes sections for NO. 1, POWER PICK, and HOT SHOT DEBUT.

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.

Dance Depts. Spring-Clean

KEEP ON MOVIN': One would need a detailed map to keep track of all the changes in the dance music community during the first half of this year. This continuous game of musical chairs provides the community at large an opportunity to set certain (and hopefully new and improved) goals to keep the music exciting.

These changes (primarily at the major label level) have been met with excitement by some, confusion by others. The conclusion that labels are taking their dance departments more seriously continues to be encouraging. As long as those occupying positions of power take dance music just as seriously, the rest of '89 right into the new decade will be a worthy period.

There is speculation in some circles that club music has become a charts and numbers game, with little attention paid to the quality of the music and the artists making it. Well, with new folks calling the shots, dance music should continue on a healthy and prosperous path.

For the record, here's an update of who's who and where, with contact numbers at the majors and a few indies:

A&M—Manny Lehman, 213-469-2411; Arista—George Hess, 212-830-2195; Atlantic—Joey Carvello, 212-484-6000; Big Beat—Craig Kallman, 212-691-8805; Capitol—Frank Murray, 212-603-8725; Chrysalis—Laura Kuntz, 212-326-2334; Cold Chillin'/Prism, Daryl Lindsey, 212-724-5500; Columbia—Dave Jurman, 212-975-4732; Criminal/Minimal—Apache Ramos, 212-967-5465; Cutting Records, 212-567-4900; Delicious Vinyl, 213-658-5048; D.J. International—Benji Espanoza; Easy Street, 212-254-7979.

Elektra—Leslie Doyle, 212-484-7945; EMI (no in-house staff. All 12-inch promotions being handled by Endless Music—Howard Holben, 201-670-4507; Enigma—Wayne Greene, 213-390-9969; Epic (includes Tabu, Solar, CBS Associated, Scotti Brothers, Gold City)—Ken Komisar, 213-556-4970/Dave Cos-

tanza, 212-975-4321; Island/4th & B'way—Bobby Ghossen/Lance Walden, 212-995-7800; Jive, 212-727-0016; Jump Street, 212-873-1248; LMR, 212-586-3600; KMS—Timothy Brown, 313-259-1553; Mic Mac—Donna Corallo, 212-677-6720.

MCA—Bobby Shaw, 212-841-8000; Megatone, 415-621-7475; Motown—Manny Diaz, 212-841-8107; Movin'—Abigail Adams, 201-674-7573; Nastymix—Ramon Wells, 206-441-8802; Nettwerk—George Maniatis, 604-687-8649; Next Plateau—Jennifer Buermann, 212-541-7640; PolyGram (including Polydor, Mercury, Fontana, Wing, Tin Pan Apple, London, FRR)—Mario Rios/Randy Roberts, 212-333-8000; Popular—Jurgen Korduletsch, 212-265-7080; Pow Wow—Judy Cacase/Amad Henderson, 212-245-3010; Profile—Claudia Cuseta/Sharon White, 212-529-2600; Quark—Curtis Urbina, 212-489-



by Bill Coleman

7260.

RCA—Joe Hecht, 212-930-4156; Sam—Michael Weiss, 718-335-2112; Select—Greg Riles, 212-691-1200; Sleeping Bag—Ray Caviano, 212-724-1440; Tommy Boy—Terry Perkins, 212-722-2211; TSR, 213-656-0970; TVT, 212-929-0570; Vendetta—Bruce Carbone, 212-758-6464; Virgin—Cary Vance, 212-463-0980; Warlock—Lyndon Roach, 212-979-0808; Warner Bros. (including Sire, Geffen, Reprise)—Craig Kostich, 818-953-3566/Shaye Sullwood, 212-484-6815; Wax Trax, 312-528-8753; WTG—Anthony Miner, 213-556-4791.

Other moves of interest are Steve Tipp (formerly of Warner Bros.), Michael Becker (formerly of Motown), and John Coppola (formerly of Boston Record Pool) to the Columbia team. Their titles, respectively, are VP of alternative music and manager, dance music promotion. Anthony Sanfilippo, formerly of Vendetta, and Michele Levan, formerly of TVT, are now manager, national dance promotion, and coordinator, dance music promotion, respectively, for Epic. Dave Lombardi, formerly of Pellegrino Promotions, will now serve as national manager of alternative promotion for Warner Bros. Contemporary Music and will be based on the West Coast. Let's play ball.

VIDEO REVIEWS

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

COLDCUT FEATURING LISA STANSFIELD *People Hold On* (Tommy Boy) (4:01)

Producers: Andrew Delaney (Big TV); Director: Monty Whitebloom (Big TV)

Stansfield delivers a video message for a mechanical era and she does so with pizzazz. Watch out for the flying robots and stereo speakers.

JIM RICHLIANO

KRAZE *Let's Play House* (Big Beat) (3:24)

Producers: Walking Wolf Productions; Director: Victor Atkins

Straightforward interpretation showcases the band playing on a smoke-filled stage in front of a live audience.

J.R.

SAMANTHA FOX *Love House* (Acid Remix) (Jive) (6:47)

Producer: Annie Croft; Director: Eric Watson

It's more like a funhouse than a love house, full of quirks and oddball characters like Miss Fox as geisha girl and Indian princess. Throughout all the histrionics, she does manage to maintain that naughty reputation.

J.R.

HOLLY JOHNSON *Love Train* (Uni/MCA) (4:01)

Producer: not listed; Director: Colin Chilvers

With a Pee-wee Herman-like set, which includes colorful cardboard cutouts of a happy-face train and floating fish, Johnson and a cast of living cartoons create the perfect vehicle for his solo video debut.

J.R.

12-inch extended remixes have also been released on the following:

ROYALTY *Baby Gonna Shake* (Sire)

WAS (NOT WAS) *Anything Can Happen* (Chrysalis)

LEOTIS *On A Mission* (Mercury)

DIANA ROSS *Workin' Overtime* (Motown)

XYMOX *Obsession* (Wing)



Their Life. New York-based salsa-afro-funk ensemble Konk recently signed with 4th & B'Way Records. Brainchild of producers Geordie Gillespie and Shannon Dawson, the act is composed of as few as two members in the studio and up to 15 when performing live. Expect the act's label debut, "Konk Blast," later this summer. Shown, from left, are Rick Dutka, VP of business affairs; Bobby Ghossen, director of dance promotion/A&R; Dawson; Dean Brownout, Konk business manager; Casey Fundaro, Konk business manager; Chris Reade, director of media and artist relations; and Gillespie.

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TOP LATIN ALBUMS™

		THIS WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST	TITLE	LABEL & NUMBER/DISTRIBUTING LABEL
Compiled from a national sample of retail store and one-stop sales reports.							
POP	1	1	63		ISABEL PANTOJA	DESDE ANDALUCIA	RCA 6956
	2	5	5		JOSE LUIS RODRIGUEZ	TENGO DERECHO A SER FELIZ	POLYGRAM 838351-4
	3	4	5		JULIO IGLESIAS	RAICES	CBS 80123
	4	2	61		BRAULIO	CON TODOS LOS SENTIDOS	CBS 10534
	5	3	43		ROBERTO CARLOS	ROBERTO CARLOS 88	CBS 80002
	6	6	17		VIKKI CARR	ESOS HOMBRES	CBS 80057
	7	7	23		RICARDO MONTANER	RICARDO MONTANER	TH-RODVEN 2538
	8	9	13		JOSE JOSE	QUE ES EL AMOR	ARIOLA 9666-4
	9	8	25		CHAYANNE	CHAYANNE	CBS 80051
	10	—	1		RUMBA TRES	RUMBAMANIA	TH-RODVEN 2621
	11	14	9		LUIS MIGUEL	EN BUSCA DE UNA MUJER	WEA LATINA 56119/WEA
	12	16	43		YOLANDITA MONJE	VIVENCIAS	CBS 10552
	13	15	21		ANA GABRIEL	TIERRA DE NADIE	CBS 80054
	14	10	25		GIPSY KINGS	GIPSY KINGS	ELEKTRA 60845
	15	13	33		ROCIO DURCAL	COMO TU MUJER	ARIOLA 8574
	16	11	25		EDNITA NASARIO	FUERZA DE GRAVEDAD	FONOVISIA 8811
	17	12	73		LOS BUKIS	SI ME RECUERDAS	LASER 3044/FONOVISIA
	18	—	1		ROCIO JURADO	PUNTO DE PARTIDA	CAPITOL-EMI LATIN 42011/CAPITOL
	19	—	1		ANGELA CARRASCO	SUS 15 GRANDES EXITOS	GLOBO 9733-1
	20	18	5		MARISELA	MARISELA	ARIOLA 9577
	21	17	3		FRANCO DE VITA	AL NORTE DEL SUR	CBS 80093
	22	20	23		MIJARES	UNO ENTRE MIL	CAPITOL-EMI LATIN 8436/EMI
	23	21	15		JOSE LUIS PERALES	15 EXITOS	CAPITOL-EMI LATIN 80375/CAPITOL
	24	24	19		JOSE FELICIANO	LOS 15 ESPECIALES DE JOSE FELICIANO	GLOBO 8671
	25	—	55		JUAN GABRIEL	DEBO HACERLO	ARIOLA 7619/RCA
TROPICAL/SALSA	1	5	3		EL GRAN COMBO	AMAME	COMBO 2060
	2	2	51		LUIS ENRIQUE	AMOR Y ALEGRIA	CBS 10546
	3	1	25		EDDIE SANTIAGO	INVASION DE LA PRIVACIDAD	TH-RODVEN 2575
	4	9	61		LALO RODRIGUEZ	UN NUEVO DESPERTAR	TH-RODVEN 2517
	5	3	13		WILLIE COLON	TOP SECRET	FANIA 655
	6	4	11		VARIOS ARTISTAS	SALSA EN LA CALLE 8	TH-RODVEN 2605
	7	6	7		WILLIE GONZALES	SIN COMPARACION	SONOTONE 1104
	8	12	31		LA PATRULLA 15	SOLO SE QUE FUE EN MARZO	TH-010
	9	7	17		TONY VEGA	YO NO ME QUEDO	RMM 1677
	10	8	13		LAS CHICAS DEL CAN	CARIBE	SONOTONE 1422
	11	13	25		JOHNNY Y RAY	SALSA CON CLASE	POLYGRAM LATINO 836647/POLYGRAM
	12	11	17		VITIN RUIZ	SEDUCEME	COMBO 2058
	13	19	37		GILBERTO SANTAROSA	AMOR Y SALSA	COMBO 2053
	14	10	31		HANSEL Y RAUL	BLANCO Y NEGRO	CBS 80016
	15	14	3		THE REBELS	BANANA	KUBANEY 20018
	16	16	25		TOMMY OLIVENCIA	EL JEQUE	TH-RODVEN 2577
	17	17	3		DAVID PABON	ES DE VERDAD	TH-RODVEN 2620
	18	23	3		LA COCO BAND	COCO BAND	KUBANEY 20011
	19	18	15		LOS HERMANOS ROSARIO	OTRA VEZ	KAREN 118
	20	20	37		RUBEN BLADES	ANTECEDENTES	ELEKTRA 60795
	21	—	1		GRUPO NICHE	LO MEJOR DEL GRUPO NICHE	SONOTONE 5811
	22	—	1		CONJUNTO CLASICO	MAS QUE NUNCA	LMR 817
	23	21	7		BOBBI VALENTIN	BOBBI VALENTIN	BRONCO 153
	24	22	9		VARIOS ARTISTAS	JUNTOS PA' GOZAR	TH-RODVEN 2549
	25	15	49		FRANKIE RUIZ	EN VIVO Y A TODO COLOR	TH-RODVEN 2531
REGIONAL MEXICAN	1	1	19		LOS TIGRES DEL NORTE	LOS CORRIDOS PROHIBIDOS	FONOVISIA 8815
	2	2	33		BRONCO	UN GOLPE MAS	FONOVISIA 8808
	3	3	31		LOS YONICS	SIEMPRE TE AMARE	FONOVISIA 8809
	4	4	75		LOS BUKIS	SI ME RECUERDAS	LASER 3044/FONOVISIA
	5	6	35		LOS CAMINANTES	INCONTENIBLES ROMANTICOS	LUNA 1173
	6	5	21		GRUPO MAZZ	STRAIGHT FROM THE HEART	CBS 80010
	7	8	33		LITTLE JOE	AUNQUE PASEN LOS ANOS	CBS 80004
	8	7	13		RAMON AYALA	LA RAMA DEL MEZQUITE	FREDDIE 1461
	9	9	21		LA MAFIA	EXPLOSIVO	CBS 80072
	10	14	7		LATIN BREED	BREAKING THE RULES	CBS 80094
	11	17	29		ANTONIO AGUILAR	CON BANDA	MUSART 2021
	12	15	3		LA MIGRA	CON BANDA	MAR 222
	13	—	1		FITO OLIVARES	LA NEGRA CATALINA	GIL 2031
	14	10	15		VICENTE FERNANDEZ	LO MEJOR DE LA BARAJA	CBS 80056
	15	13	7		EXCELENCIA	NI POR MIL PUNADOS DE ORO	CBS 80105
	16	11	79		LINDA RONSTADT	CANCIONES DE MI PADRE	ELEKTRA 60765
	17	12	47		JOAN SEBASTIAN	CON TAMBORA	MUSART 90014
	18	19	25		VARIOS ARTISTAS	15 IDOLO SUPERPOPULARES	FONOVISIA 8813
	19	18	13		CIELO AZUL	SI TUS CELOS	WEA LATINA 55163/WEA
	20	—	33		GRUPO PEGASO	ADOLESCENTE Y BONITA	REMO 1019
	21	21	35		DAVID MARES	SOLD OUT	CBS 84347
	22	24	3		DAVID MARES	ON THE MOVE	CBS 884
	23	—	11		ANTONIO AGUILAR	15 CORRIDOS NORTENOS	MUSART 2074
	24	—	67		BRONCO	SUPERBRONCO	ARIOLA 6618/RCA
	25	—	1		ELISEO ROBLES	SI VOLVIERA	RAMEX 1221

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Latin Notas



by Carlos Agudelo

SALSA ANYBODY? SALSA EVERYWHERE. Although Wilfredo Stephenson's last name sounds Anglo and he lives in Sweden, he is actually a Peruvian who arrived in Scandinavia in 1968. Since then he has become the foremost advocate of Afro-Cuban music in Scandinavia, recording five albums of very hot salsa. In fact, Hot Salsa is the name of his band and Amigo Musik the name of his independent recording label. I've heard "Hot Salsa Meets Swedish Jazz," the band's last album, and it sounds like something the Swedes could warm to during their long and cold winters. Currently Stephenson is putting together a compilation album by five Swedish salsa bands, including his own. They include Charanga Nueva, a group headed by Janne Hellberg, a Swede who got the music fever during a stay in Colombia, from Alfredo De La Fe; the group Yambú, headed by a Latino, Jose Zemel; a Chilean salsa group called Piel Morena; and Carlos Leon (another Colombian) and His Ensemble. Stephenson, who just acquired a recording studio, says the album will be ready in September, under a new label: Rub-A-Dub Records. Anybody interested can write to him at Torkel Knutsson Gatan 39, 110651 Stockholm, Sweden. Phone number (from the U.S.) is 011-46-8-583919.

Want to know about the hottest salsa band in New Mexico? Its name is Amigas & Su Grupo Ritmo. According to reviews, confirmed by its first and thus far only recording of the same name (Ubik Sound, Box 4771, Albuquerque, N.M., 87196), the band cooks very good stuff. It was founded in 1981 by two gringos, Yvonne Ulibarri (lead vocals/rhythm guitar) and Cris Phillips (keyboard). Although their emphasis is salsa, they can

also play jazz, top 40, rancheras, and Tex-Mex music. The founders are backed by another woman, Maude Beenhouwer (bass guitar), another gringo, Duke Dewey (drums), and three Latinos: Carlos 'Papo' Santiago (timbales), Rafael Quiñonez (congas), and Víctor Rodríguez (percussion). Their music is as refreshing as the New Mexico breeze.

Last but not least is the new "Latin Obsession" album by Larry Elgart & His New Hollywood Band (CBS), a fast-paced compilation of all-time Latin hits. It seems as if the tunes were chosen specifically to give support to this *tour de force* by one of the best-known instrumental musicians. The arrangements, the production, and the music are strong, a Latin-baroque musical construction very ambitious and well-defined, forceful yet delicate. "Palo Bonito," "El Manicero," "Patricia," "Moliendo Cafe," and "La Bamba" are among the tunes on this album produced and arranged by Bebu Silveti.

The Swedes could warm to Stephenson's salsa

I HAD THE PRIVILEGE TO ASSIST at one of Shirley Bassey's concerts in New York. Although she didn't sing in Spanish then, she has recorded an album in this language that has just been released by PolyGram Latino Records. Although her accent is noticeable, the album has the same strength and passion she gave to everything she sang at Carnegie Hall. One hopes Bassey will be able to sing these songs on stage, with or without accent. It doesn't really matter; just seeing her perform is a pleasure worth waiting for. Meanwhile the album, the brainchild of Grammy-Award-winning producer Leonardo Shultz, is a good start.

Classical KEEPING SCORE



by Is Horowitz

IN THE PIPELINE: Nimbus has signed Sir Michael Tippett to an exclusive contract to conduct his own works, with first CDs under the new deal due out in January. Much of his recording will be with the English Northern Philharmonia and will include some titles never put to disk before. Early projects include Tippett's "A Child Of Our Time," pieces from "The Midsummer Marriage," and "Suite For The Birthday Of Prince Charles." Another new Nimbus signing is the young Chinese violinist Hu Kim, a Yehudi Menuhin protégé, who will be heard first in the Prokofiev Violin Concerto No. 1, with Menuhin conducting the English String Orchestra. That will be out in September. Due later on are the Khachaturian and Sibelius Concertos, as well as a Hu Kim recital record with works by Kreisler, Ysaye, Paganini, and Wieniawski.

Other upcoming Nimbus sessions will capture bel canto tenor Raul Giménez in a program of Bellini and Donizetti arias, pianist Martin Jones in a Percy Grainger cycle, and American tenor Jerry Hadley in an all-Britten program, including the "Serenade For Tenor, Horn And Strings." William Boughton will conduct the English String Orchestra in the latter disk. Nimbus has also signed pianist Daniel Levy, whose first sessions, in late June, were due to launch a Schumann cycle.

Now along comes Koss Classics, a new label formed as a partnership between the headphone manufacturer and the Milwaukee Symphony. The first two CDs, both Dvorak programs conducted by the orchestra's Czech music director, Zdenek Macal, have just been released, and upcoming shortly is a set of music by Lukas Foss, the orchestra's conductor laureate, which includes a first recording of "With Music Strong."

Michael J. Koss, president and CEO of the Koss

Corp., who heads the new label, says at least eight CDs with the Milwaukee will be released over the next two years. There will also be another eight disks of chamber music during the term, with the Fine Arts Quartet a likely participant. An agreement with the quartet is now being readied, says Koss.

How will Koss Classics compete in a market already burdened with product glut? In large measure by exploiting its position in the audio market. While mail-order will figure strongly at first, says Koss, his company's web of distributors will also promote the disks to audio and record retail outlets.

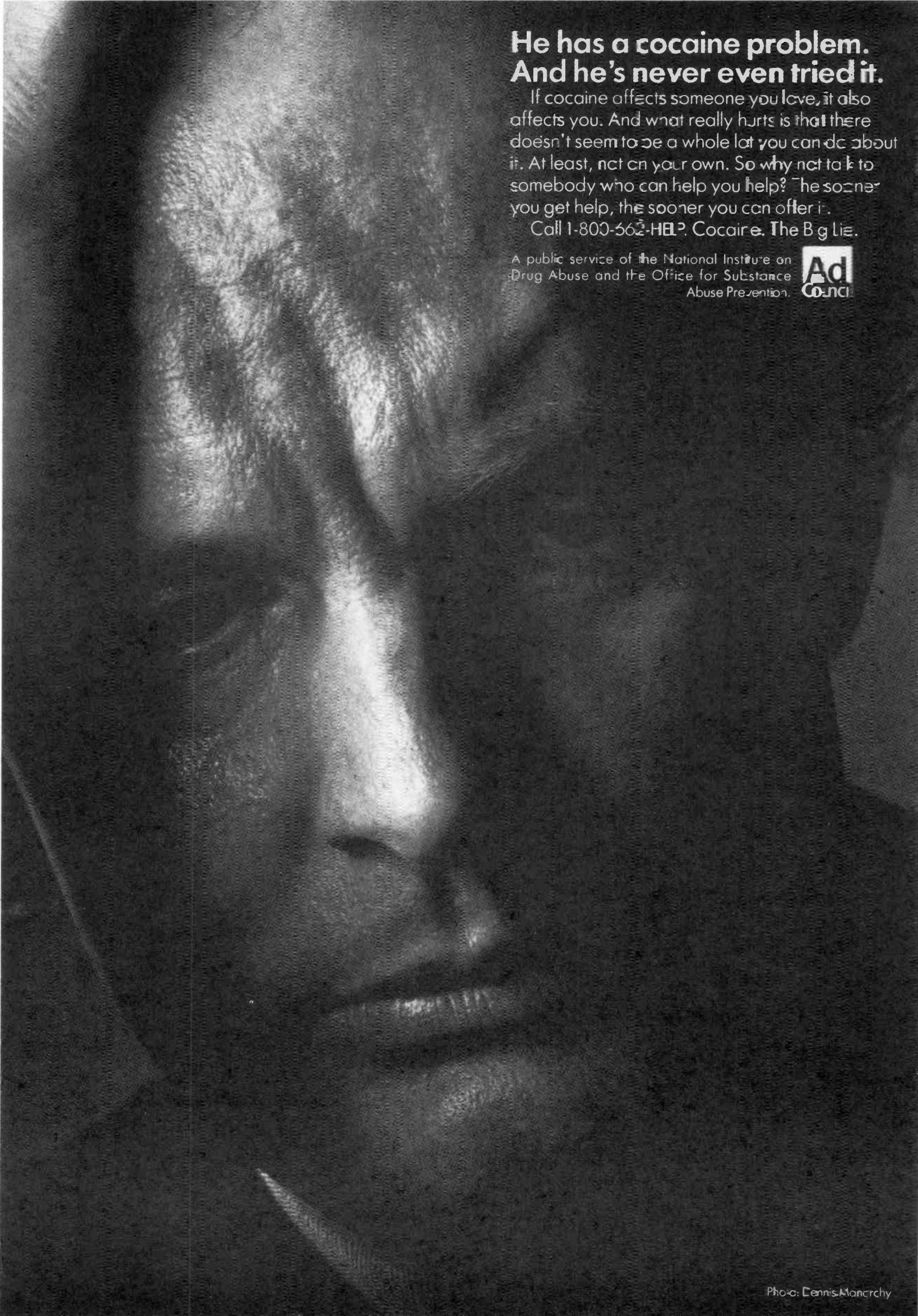
Most Koss recordings will be produced in Milwaukee's Uihlein Hall by an engineering team headed by Evans Mirageas, the same group that produces the Milwaukee Symphony's broadcasts on the WFMT Fine Arts network.

Tippett signs with Nimbus; Koss Classics label debuts

PASSING NOTES: None of the American aspirants made it to the winners' circle of the just-completed Van Cliburn International Piano Competition. Of the top six, three came from the Soviet Union, and one each from Brazil, Italy, and China. The top three (in order), Alexei Sultanov, Jose Carlos Cocarelli, and Benedetto Lupo, will be heard on a Teldec documentary recording, in addition to receiving the customary cash awards and guaranteed concert appearances.

O.M. Records has been formed in Mexico City as a "high-tech audiophile" label that will be manufactured and distributed in the U.S. by CBS Discos International. The label is headed by Jonathan Wearn, who also is in charge of production. The Orquesta Sinfonica de Minería, conducted by Herrera de la Fuente, is featured on three of the five CDs that make up the first release.

Mark Satola hosts the weekly, two-hour WCLV Cleveland Friday night show built around the Billboard Top Classical Albums chart.



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Photo: Dennis Monarchy

Marx's 'Repeat Offender' Steals Rock Spotlight

BY MELINDA NEWMAN

NEW YORK Never the critics' favorite, EMI artist Richard Marx decided to beat music writers to the punch by calling his second album "Repeat Offender." But he is having the last laugh as the first single, "Satisfied," shot to No. 1 on the Hot 100 Singles chart in eight weeks and the album continues to climb.

Though still recognizably Marx, "Repeat Offender" has a much harder edge than its double-platinum predecessor.

"I was on the road for 14 months and was writing the whole time," says Marx. "The last six months of the tour, I got the sense that the

show needed more rock'n'roll songs, so I started writing harder-edged songs and my voice got stronger and raspier." To keep the proper tone on his record, Marx went straight from the road into the studio.

He narrowed a field of 20 songs down to 11. One song that almost didn't make it was "Right Here Waiting," a tune dedicated to his wife, actress/singer Cynthia Rhodes. "It seemed a little too personal to put on the record, but I was practically held down and beaten by people who'd heard it to put it on." The ballad deals with the difficulties of being apart, a situation the couple will again face when Rhodes tours with her group, Animation.

"We'll get through this like we always have," Marx says. "We're both so supportive of each other's careers. For both of us, that was there first before we met."

Though album rock radio is credited with discovering Marx, many consider him a pop star, a title he rails against. "Calling me a pop singer is inaccurate," he contends. "I'm a rock artist who can cross over. It doesn't matter what you wear or how you do your hair; it's what you sing that matters. The people I'd lump in with me are Bob Seger, Bryan Adams, Mickey Thomas... There are very few solo male rock artists now, it's more groups."

"We're really trying to hold on to the [album] rock base with him," says Jack Satter, EMI VP of promotion. "It really frustrates me when

we get negatives from AOR radio because AOR broke him; I'd think he'd be their fair-haired boy. CHR came in behind AOR and MTV on Richard. If you listen to this album and say it's not AOR then there's something wrong."

To re-establish his rock base, the label chose to release the hard rock track "Satisfied" as the first single. "There were four or five contenders and this was Richard and management's choice. With CHR starting to lean more [toward] rock'n'roll and every city having a rock-oriented station, we came out very strong," Satter says.

Marx backed up the song with his usual round of radio station visits. By his own estimate, he has made at least 600 such stops.

When not busy promoting his own

efforts, Marx can be found producing or writing for other artists, including Animation and Vixen. "I enjoy performing because you get immediate results, but I'm the best at producing. I grew up in a recording studio and know how to get what I want."

Lifelong exposure to music also taught Marx a little about the business side. From the start he knew he didn't want to relinquish his publishing rights, like many other writers were forced to do. "It just always seemed like a last-resort thing to me, something I knew I'd regret later. So when things got rough, I gave blood about nine times and then I'd always manage to get a gig as a background singer," he says, laughing. "I don't know how much longer I would have been able to hold out if I hadn't gotten a record deal."

Turnout High For Blues, Latin Fests Hot Music Warms Chicago

This story was prepared by Moira McCormick and Karen O'Connor.

CHICAGO Despite some unseasonably cool weather, the sixth annual Chicago Blues Festival, held here at Grant Park and Navy Pier June 9-11, drew a crowd almost as large as last year's record-setting gathering of 585,000. The attendance for the three-day event was 575,000.

A week earlier, the city's first large-scale Hispanic music festival, Viva Chicago!, drew 75,000 over two days, again despite bad weather.

Audiences nationwide got a taste

of the blues fest this year through a live radio feed from National Public Radio member station WBEZ, which carried the evening performances from Grant Park's Petrillo Bandshell. The broadcast was picked up by 36 NPR stations, according to WBEZ development director Don Klimovich.

Music started each day at noon at a pair of smaller stages, the Crossroads and Front Porch and, for the first time, at nearby Navy Pier. Those sites offered festgoers a chance see some of the evening's headliners, such as Dr. John, Buddy

(Continued on next page)

Altec Music Festival Mixes Concerts, Music Seminars

NEW YORK A summer music festival that will mix club concerts by the likes of B.B. King and Randy Newman with music seminars led by Billy Joel and Dion DiMucci has been announced by Altec Lansing, the audio equipment manufacturer, and musician Ed Simon, founder of New York's Guitar Study Center.

The Altec Lansing Music Festival will feature performances at Bay Street, a 1,200-capacity nightclub in the village of Sag Harbor on eastern Long Island, N.Y., by B.B. King July 27; Randy Newman July 28; Toots & the Maytals July 30; David Bromberg Aug. 3; and Arlo Guthrie and the Indigo Girls Aug. 4.

Setting the festival apart from similar events, organizers say, will be the two discussions led by Joel July 31

and DiMucci Aug. 1 at the 450-seat performing arts center of the Long Island Univ.'s Southampton campus. The lectures follow the "master class" concept developed at Simon's Guitar Study Center in the early '70s.

"This is intended to be a dream week for people who love music and want to be musicians," says Simon, who donated the center in 1984 to the New School for Social Research.

Proceeds from the festival, planned as an annual event, will fund an Altec Lansing Music Scholarship Program at the New School. Simon is now president of contemporary hit station WWHB in Hampton Bays, N.Y., which will promote the event. Tie-ins with New York-area Altec dealers also are planned.

THOM DUFFY

Bowie's Tin Machine Takes On The World; Ringo On The Road; Bozo On The Stand

FIRING UP THE MACHINE: "What was the name of that song?" a fellow **Tin Machine** listener shouted to me, midway through the band's tough and thunderous set at the World theater in New York June 14. I told him. "That was the first one I liked," he explained.

It's hard to say how crowds will react to new, mostly unfamiliar material in a concert setting. The new album by **Tin Machine**—the band formed by **David Bowie**, **Hunt** and **Tony Sales**, and **Reeves Gabriels**—had been on the street a mere two weeks when the group staged hit-and-run theater shows in New York and other cities to promote it. And the setting of the New York show was the oppressively hot, crowded, and decaying World on Manhattan's Lower East Side—a site befitting the band's raw, stripped style.

With its nods to the blues-rock of '60s acts like **Cream**, **Jeff Beck**, and **Jimi Hendrix**, **Tin Machine** is a return to roots for Bowie—or perhaps just the latest guise taken by rock's chameleon in the wake of some lackluster albums. Either way, **Tin Machine** boasts a muscular rhythm section in the brothers **Sales**, reference-laden riffs in **Gabriels'** lead guitar, and the sharp lyrics and vocals of Bowie himself. And the album has rocketed into the top 30 in less than a month on the Top Pop Albums chart.

Among the best moments in the World show were Bowie's remake of John Lennon's "Working Class Hero," in which he alternately sang lines in his own voice and an uncanny imitation of Lennon's; the countrified romp and punk versions of "Bus Stop"; the metallic snap of "Baby Can Dance"; and the harsh "Crack City" with its frightfully appropriate references to the streets outside.

But was this crowd, packed with industry invitees, reacting to **Tin Machine's** material and performance—or just the hype of this exclusive night with Bowie in a small venue? The band could see the screaming fans in the front of the room, not the decidedly less enthusiastic listeners further back.

Such showcases can start a buzz on an act like this one—but only a good tour can keep it going. And that's what Bowie and his band mates should embark on now. If Bowie can roll back his economic (and ego) expectations from the stadium-scale tours of recent years, **Tin Machine** could and should mount one of *the* theater tours of the year.

There was only one big problem with Bowie's recent, extravagant stadium outings, one EMI exec privately told the Beat: They didn't sell records. A **Tin Machine** tour certainly would.

ON THE BEAT: As he promoted his "All-Starr Band"

tour at the Palladium in New York May 20 **Ringo Starr** proved he could still work a crowd. And all he had to do was act naturally. Starr's dry wit was much in evidence as the drummer dealt gracefully with a string of lame questions. Why did he opt for an eight-piece band after years with the Fab Four? "The stages got bigger," he said. Who is really the fifth Beatle? "You are," he told his questioner. Has he heard Paul McCartney's new album? "I've only heard the single," he said. "My Old Face." Of the band members, **Clarence Clemons** had

the best response about joining the tour: "I always wanted to be a Beatle," he said... Ex-Go-Go **Jane Wiedlin**, chatted with the Beat at **Tin Machine's** postshow party about her upcoming album, which may include material from **Marshall Crenshaw**, among others... Epic/Portrait/CBS Associated Records execs, including label president **Dave Glew** and **Tony Martell**, senior VP and GM for CBS Associated, turned

out at New York's CBGB June 14 to hear **See No Evil**, the first band signed to **Richard Robinson's** new custom label, **Robinson Records**... **Ian Hunter** and **Mick Ronson** showed up at the Ritz in New York to check out new Columbia Records signee **Poi Dog Pondering** and fellow Brit **Robyn Hitchcock**. Hunter reports he has newly signed to PolyGram and is working with Ronson on an album of new material due this fall or in early 1990... **Chrysalis Records** act the **Sandmen** from Denmark arrived to do the sound check of their New York debut at CBGB June 15—and ran into a street full of fire engines. A small fire in a Bowery hotel above the club caused minor flooding in the historic rock room. But the damage was cleaned up within a day. The **Sandmen** expect to reschedule the New York show.

SEND IN THE CLOWNS: A digitally sampled—and decidedly suggestive—introductory bit in the voice of **Bozo the Clown** appears in the song "Clowns" on the new album "Son Of Sam I Am" by Alias Records act **Too Much Joy**, and it has prompted a suit against the band by **Larry Harmon Pictures Corp.**, which owns rights to the classic clown character. **Tim Quirk**, vocalist for **Too Much Joy**, says he looks forward to a court encounter with the superstar clown. Quirk told the band's publicist: "I can just see the judge shouting 'Order in the court!' and Bozo standing up and saying, 'I'll have a ham and cheese sandwich and some fries.'" The suit, however, is no laughing matter. The Beat views the orange-haired clown as one of the most influential figures of our time—considering how many people, in and out of the music business, regularly act like Bozos.



by Thom Duffy

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3-Year Deal With Radio City Includes Renaming Venue Reebok Hooks Into Pier 84 Concert Series

BY THOM DUFFY

NEW YORK The three-year, \$1 million sponsorship deal that Reebok has reached with Radio City Music Hall Productions (Billboard, June 24) gives the sportswear manufacturer the first pop-dominated venue in New York renamed for a sponsor—the Reebok Riverstage—and signals a new strategy in RCMHP's booking efforts.

The company "wants to position itself as a full-service concert promoter," says Scott G. Sanders, executive VP for entertainment and creative development. Landing the contract to present shows at New York's Pier 84—also sought by longtime pier promoter Ron Delsener and Monarch Entertainment's John Scher—is part of that strategy, Sanders says.

RCMHP also has booked some events into the Beacon Theatre and Carnegie Hall as well as Radio City itself.

The Reebok-Radio City deal is expected to boost future use of Pier 84, which has been used as a major New York outdoor venue since 1982.

However, the partners face a shortened season this year due to nearby demolition work and because a contract for the city-owned Hudson River pier was awarded to Radio City only three months ago.

As the sponsor, Reebok will gain exposure through the venue name, signs facing midtown Manhattan, in-house videos, a VIP lounge, client and trade promotions, Reebok apparel worn by pier employees, and Reebok merchandise available exclusively at the pier. The company plans an

advertising blitz of 27 new national TV commercials July 12 to coincide with the start of the concert season.

The Club Reebok Concert Series will begin with a Willie Nelson concert July 12. Only six other events have been announced so far, including the Royal New York Doo Wop Summer Spectacular July 15, the Violent Femmes and the Pogues July 18, Amy Grant July 19, Little Feat and Melissa Etheridge July 23, Ziggy Marley Aug. 24, and a Cajun music festival July 22. A total of 15 events are planned through the fall. They will be publicized individually rather than announced as a season, says Sanders.

"I think you're going to see twice as many shows next year," he says. In its bidding specifications, the city sought further use of the pier with events other than concerts—such as community festivals or circuses. Reebok and Radio City also intend to expand the pier season from April to October, possibly with a 3,000-capacity tent on the property.

The sponsorship agreement is the first step in a partnership that, both sides say, may eventually spread beyond RCMHP's New York base. "I think Reebok is definitely looking to expand this," says Sanders. "And the marriage with Radio City Music Hall Productions could continue outside [New York]."

HOT MUSIC FESTS WARM COOL CHICAGO

(Continued from preceding page)

Guy, and Taj Mahal, in more intimate settings as well as other local and national acts.

Friday's Sweet Home Chicago lineup, which drew a festival low of 150,000 due to the cold weather, included headliners Buddy Guy, James Cotton, Pinetop Perkins, Jimmy Rogers, Hubert Sumlin, and Joanna Connor. The Saturday Blues On The Lake set drew the biggest crowd, 225,000, and featured Solomon Burke, Lynn White, A.C. Reed, Taj Mahal, and the Johnny B. Moore Revue.

Sunday's Goin' To The Bayou show attracted 200,000 and included Louisiana-based headliners Allen Toussaint with Ernie K-Doe, Robert Parker and Clarence "Frogman" Henry, as well as Irma Thomas, Snooks Eaglin, Rockin' Dopsie, and Dr. John's tribute to Professor Longhair.

"Chicago may be the capital of the blues," said festival coordinator Barry Dolins, "but each year, we program music from a different geographical region. Last year was focused on the Piedmont [region] and

the year before we had a Memphis night."

While there were no mass-audience performers on the bill to compare with last year's fest closer B.B. King, the headliners were well received. "B.B. King is probably the only household name in the blues and performers such as Buddy Guy and Solomon Burke are staple names in the blues," said Dolins. "The mission of this festival is to make these household names" as well.

The free blues festival was presented by the city of Chicago with the Mayor's Office of Special Events and its major sponsor was Old Style. Other sponsors included United Airlines, Pizza Hut, White Castle, AT&T, WXRT, and WBBM-TV.

The previous weekend, June 3-4, a crowd of 75,000 turned out for Viva Chicago!, also held at Grant Park. Headliners included Ruben Blades, Angela Bofill, Lola Beltran, Cheo Feliciano, Tania Maria, Poncho Sanchez, Pete Escovedo, David Valentin, Conjunto Libre, and Little Joe y La Familia.

Wein, Pace To Co-Produce Jazz Festival

BY MELINDA NEWMAN

NEW YORK Organizers are now scouting sites for the first jazz and heritage festival to be produced by the new co-venture formed by Pace Entertainment Group and Festival Productions Inc. The two companies have announced plans to produce up to seven multiday events patterned after the New Orleans Jazz & Heritage Festival run by FPI.

New York-based FPI produces several other festivals, including the JVC Jazz Festivals in New York and Newport, R.I., and the Los Angeles Playboy Jazz Festival. Houston-based Pace promotes more than 400 concerts annually and runs several amphitheaters throughout the country. FPI president George Wein says the first joint event will take place in summer 1990 with sites to be announced in the coming months.

The division of duties in the co-venture has yet to be defined, but Wein says, "Pace has a financial base that we don't have as well as a sponsorship association that increases our strength in that area." Although Quint Davis, who runs the New Orleans festival for FPI, will produce the events, staff from both companies will coordinate promotion and production efforts.

Each festival will cost about \$3 million, Wein estimates, making city and corporate assistance essential. "One of the most important things is our

(Continued on next page)

NEW ON THE CHARTS

U.K. sensation Mica (Mee-sha) Paris swings stateside with "My One Temptation," from her debut Island album, "So Good." After peaking at No. 15 on the Hot Black Singles chart, the song is also scal-

ing the Hot Adult Contemporary singles chart and has debuted on the Hot 100 Singles chart.

Twenty-year-old Paris was born in London and began singing at age 7. Her grandmother encouraged her to perform with the church choir and she later became part of a gospel quintet that toured throughout England. That exposure led to backup singing with the British pop group Hollywood Beyond, and then, at 17, a record contract of her own.

"So Good" has been certified gold in England and produced two top 10 singles there ("My One Temptation" and "Like Dreamers Do"). Of that project, Paris says, "Each song was a moving experience for me, the album's very real and pure, which is so rare now."

JIM RICHLIANO



MICA PARIS

UP-AND-COMING SPECIAL ISSUES

SPOTLIGHT ISSUE IN THIS SECTION AD DEADLINE

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- **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.
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- **HANK WILLIAMS JR.** has long been recognized as a country performer in the rare class of, well, Hank Williams. A singer/songwriter of unusual power and perception, Hank, guided by manager extraordinaire Merle Kilgore, has risen to the top of his profession as a performer, entrepreneur, trendsetter and benefactor to new talent.
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TALENT IN ACTION

DOOBIE BROTHERS

Red Rocks Amphitheater
Denver, Colo.

IT WAS THE FIRST TIME that any version of the Doobie Brothers had appeared in concert since 1987, when 12 alumni of the band reunited for an 11-city tour. Now, with the release of the new Capitol album "Cycles," an early lineup of the group has taken to the road for a 65-city North American tour which opened here June 9-10.

The infectious hit-laden sets performed at the Red Rocks Amphitheater were less a commercial for "Cycles," the band's first album in nearly a decade, than a well-intentioned tip of the hat to '70s rock Americana. More than 8,000 turned out for each of the two shows, produced by Fey Concerts.

The reunion two years ago was like a Las Vegas-styled oldies revue, but the new tour and album present a vital band comfortable with its past, present, and future.

The band is again led by Tom Johnston and includes many of the members who played on the "Toulouse Street" and "Captain and Me" albums in the early '70s. Because the sound of the "Cycles" material recalls that era in the band's career, the group inevitably seemed to cover more old ground than new. The absence of latter-day Doobie Michael McDonald further emphasized the show's nostalgic overtones.

Still, by performing plenty of new album cuts as well as the expected classics like "China Grove," the band avoided the trap of a predictable oldies repertoire.

Highlights of the show included "Rockin' Down the Highway," which opened the show; "The Doctor," currently climbing the Hot 100 Singles chart; and a spirited rendition of "Black Water" sung by Patrick Simmons. The only real surprise of the evening was the Cornelius Bumpus rendition of McDonald's "Takin' It To

the Streets."

As the Doobie Brothers come full circle to their album-rock roots, fans may see on this tour how the band would have evolved if Johnston had stayed aboard and if the Doobie Brothers had not become, under McDonald, an R&B/pop band in the late '70s.

PETER M. JONES

GUY CLARK
TOWNES VAN ZANDT
The Bottom Line
New York, N.Y.

"IT'S A SONG YOU WON'T hear anywhere else," said Townes Van Zandt during his opening half of a great Texas troubadour double bill with Guy Clark at the Bottom Line May 7. He was referring to his cover of "The Shrimp Song" from the old Elvis Presley movie "Girls, Girls, Girls." But he could just as well have meant any of his originals or Clark's. For nowhere else could you hear story songs of such caliber, sung with such heart.

Rugged individualists both, Van Zandt and Clark have drawn a new round of fans recently, thanks to tributes from singer/songwriters Michelle Shocked and Lyle Lovett. The two are touring together to promote their respective new releases on Sugar Hill Records—Clark's "Old Friends" and Van Zandt's "Live and Obscure."

The two spun tales of cowboys and drifters, gamblers and outcasts with the truth of personal experience. Van Zandt's country classics like "If I Needed You," "No Place to Fall," and the Willie Nelson/Merle Haggard duet "Pancho and Lefty" were sung with an eyes-closed intensity by the lanky balladeer.

In a weary Texas drawl, he sang a new song, "Marie," a sad story of homelessness which sounded like a Depression-era song but seemed more prophetic than nostalgic.

Clark bookended his set with

"Homegrown Tomatoes" and "Texas Cooking"—which you could almost smell as he sang. He conjured vivid memories of his father ("The Randall Knife"), broke into an "existential treatise on pushing dirt around" with an earth mover ("Heavy Metal"), and delivered big emotional guns like "Heartbroke" and "Desperados Waiting For A Train." These were real-life songs about real-life people which, to borrow the title from one song on Clark's new album, "come from the heart."

JIM BESSMAN

JULES SHEAR
The Knitting Factory
New York, N.Y.

JULES SHEAR ADMITTED to his Knitting Factory audience that he gets nervous accompanying himself on acoustic guitar. His last one-man show a dozen years before was enough of a failure, he said, to dissuade him from further attempts for a long time. But as the singer/songwriter's engaging May 5 set progressed, the crowd—and Shear himself—saw his anxiety was needless.

A recording artist for more than a decade with Columbia, EMI and currently I.R.S., Shear seemed genuinely surprised that even a compact venue like the Knitting Factory could be filled with fans. "That's it for tonight—a man and his open-tuned guitar," he explained, almost apologetically, as he began a set drawn principally from his upcoming acoustic solo album "The Third Party," due from I.R.S. July 24. Amusing anecdotes about his Pittsburgh background and experiences writing with such artists as Elliot Easton, Tommy Keene, and Maria McKee warmed an already affectionate atmosphere.

Shear, who penned such hits as "All Through The Night" for Cyndi Lauper and "If She Knew What She Wants" for the Bangles, considered this solo gig to be the best outlet for his newest and lesser-known material. The new songs, which Shear did not introduce by name, were intriguing and well-crafted—even in the solo arrangements.

The best-recognized songs of the set were "Following Every Finger" (Jules And The Polar Bears '78) and "Tried To Please Her" and "If We Never Meet Again" (Reckless Sleepers '88). Still, the evening was dedicated to the new material. And the Knitting Factory crowd, although biased, would attest that those songs are likely to become Jules Shear classics.

DREW WHEELER

PAGE, WEIN, PLAN FEST

(Continued from preceding page)

getting the income from ancillary products," he says. "The city might give you the site, but you have to have the rights to the concessions, the freedom to get money from those additional sources," such as festival merchandising.

The substantial investment by Pace and FPI demands income guarantees, says Wein. "But this is a long-term, multimillion-dollar investment, so the deal from the city has to be right for us to make the commitment. We're not looking at an instant return by any means."

In turn, each city will benefit from the tourists attracted to the event.

AB BOXSCORE TOP CONCERT GROSSES

ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
DIANA ROSS	Radio City Music Hall New York, N.Y.	June 14-17	\$950,950 \$35/\$30/\$25	29,700 sellout	Radio City Music Hall Prods.
BUDWEISER SUPERFEST: PATTI LABELLE NEW EDITION BOBBY BROWN GUY E.L. M.C. HAMMER	RFK Stadium Washington, D.C.	June 17	\$869,775 \$26.75/\$24.75	35,937 44,686	Al Haymon Enterprises Dimensions Unlimited
BON JOVI SKID ROW	Civic Arena Pittsburgh, Pa.	June 13-14	\$592,209 \$19.75	30,828 32,000 sellout	DiCesare-Engler Prods.
GEORGE STRAIT KATHY MATTEA BAILLIE & THE BOYS	Starplex Amphitheatre Dallas, Texas	June 15-16	\$434,939 \$19.50/\$16.50	24,837 40,000	MCA Concerts PACE Concerts
BON JOVI SKID ROW	Hersheypark Stadium Hershey, Pa.	June 9	\$370,760 \$18.50	20,041 sellout	Electric Factory Concerts
NEIL DIAMOND	Cincinnati Riverfront Coliseum Cincinnati, Ohio	June 12	\$320,192 \$20/\$18	17,029 17,131	Ogden Allied Presents
ROD STEWART TOMMY CONWELL & THE YOUNG RUMBLERS	Hersheypark Stadium Hershey, Pa.	June 9	\$281,071 \$18.50	15,193 sellout	Electric Factory Concerts
BON JOVI SKID ROW	Providence Civic Center Providence, R.I.	June 7	\$255,596 \$18.50	13,816 sellout	Frank J. Russo
METALLICA THE CULT	Pacific Coliseum Vancouver, British Columbia	May 31	\$245,695 (\$275,227 Canadian) \$23.50/\$22.50	12,150 sellout	Perryscope Prods.
BON JOVI SKID ROW	Point Stadium Johnstown, Pa.	June 16	\$225,506 \$19.75	12,653 14,000	DiCesare-Engler Prods.
JACKSON BROWNE DAVID LINDLEY, EL RAYO X	Jones Beach Theatre Wantagh, N.Y.	June 16	\$203,540 \$20	10,177 sellout	Ron Delsener Enterprises
EAZY-E/N.W.A. KID 'N PLAY TOO SHORT KWAME J.J. FAD	UIC Pavilion, Univ. of Illinois-Chicago	June 14	\$188,520 \$20	9,426 sellout	G Street Express PACE Concerts Jam Prods.
NEIL YOUNG INDIGO GIRLS	Jones Beach Theatre Wantagh, N.Y.	June 14	\$182,040 \$20	9,102 10,100 sellout	Ron Delsener Enterprises
HOWARD JONES MIDGE URE	Jones Beach Theatre Wantagh, N.Y.	June 17	\$178,940 \$20	8,947 10,100	Ron Delsener Enterprises
METALLICA THE CULT	Olympic Saddledome, Calgary, Alberta	June 3	\$170,194 (\$203,776 Canadian) \$23.50/\$22.50	9,301 10,500	Concert Prods. International Donald K. Donald Prods. Perryscope Prods.
ALABAMA JO-EL SONNIER	Sandstone Amphitheatre Bonner Springs, Kan.	June 17	\$160,900 \$18.50	10,372 18,000	World Entertainment Services in-house
POISON TESLA	Jones Beach Theatre Wantagh, N.Y.	June 6	\$160,000 \$20	8,000 10,100	Ron Delsener Enterprises
EAZY-E/N.W.A. KID 'N PLAY TOO SHORT SIR MIX-A-LOT KWAME J.J. FAD, M.C. TWIST	Reunion Arena Dallas, Texas	June 10	\$156,981 \$16.50	9,514 12,000	G Street Express PACE Concerts
EAZY-E/N.W.A. KID 'N PLAY TOO SHORT KWAME J.J. FAD M.C. TWIST	The Summit Houston, Texas	June 11	\$147,383 \$16.75	9,816 12,000	G Street Express PACE Concerts
NEIL YOUNG INDIGO GIRLS	Darien Lake Lakeside Amphitheatre Darien Center, N.Y.	June 8	\$136,668 \$18.50/\$16.50	8,500 sellout	Monarch Entertainment Bureau John Scher Presents
METALLICA THE CULT	Northlands Coliseum Edmonton, Alberta	June 2	\$133,060 (\$149,027 Canadian) \$23.50/\$22.50	6,581 10,500	Concert Prods. International Donald K. Donald Prods. Perryscope Prods.
EAZY-E/N.W.A. KWAME TOO SHORT J.J. FAD KID 'N PLAY	Arena, MECCA Milwaukee, Wis.	June 16	\$129,465 \$17.50	7,398 11,649	Jam Prods. G Street Express
THE JUDDS T. GRAHAM BROWN	Wolf Trap Farm Park Vienna, Va.	June 1	\$124,925 \$25/\$20/\$15	7,106 sellout	in-house
METALLICA THE CULT	Omaha Civic Auditorium Omaha, Neb.	June 14	\$119,103 \$17.50/\$15.50	7,531 12,000	Jam Prods.
EAZY-E/N.W.A. TOO SHORT KWAME J.J. FAD	Louisville Gardens Louisville, Ky.	June 8	\$108,626 \$16.50/\$14.50	6,850 sellout	G Street Express PACE Concerts in-house
CINDERELLA WINGER BULLETTYOYS	Compton Terrace Phoenix, Ariz.	June 2	\$103,272 \$17.50/\$16.50/ \$15.50	7,028 22,000	Evening Star Prods.
EAZY-E/N.W.A. J.J. FAD KID 'N PLAY	Cincinnati Riverfront Coliseum Cincinnati, Ohio	June 18	\$101,745 \$17.50	6,410 16,336	G Street Express

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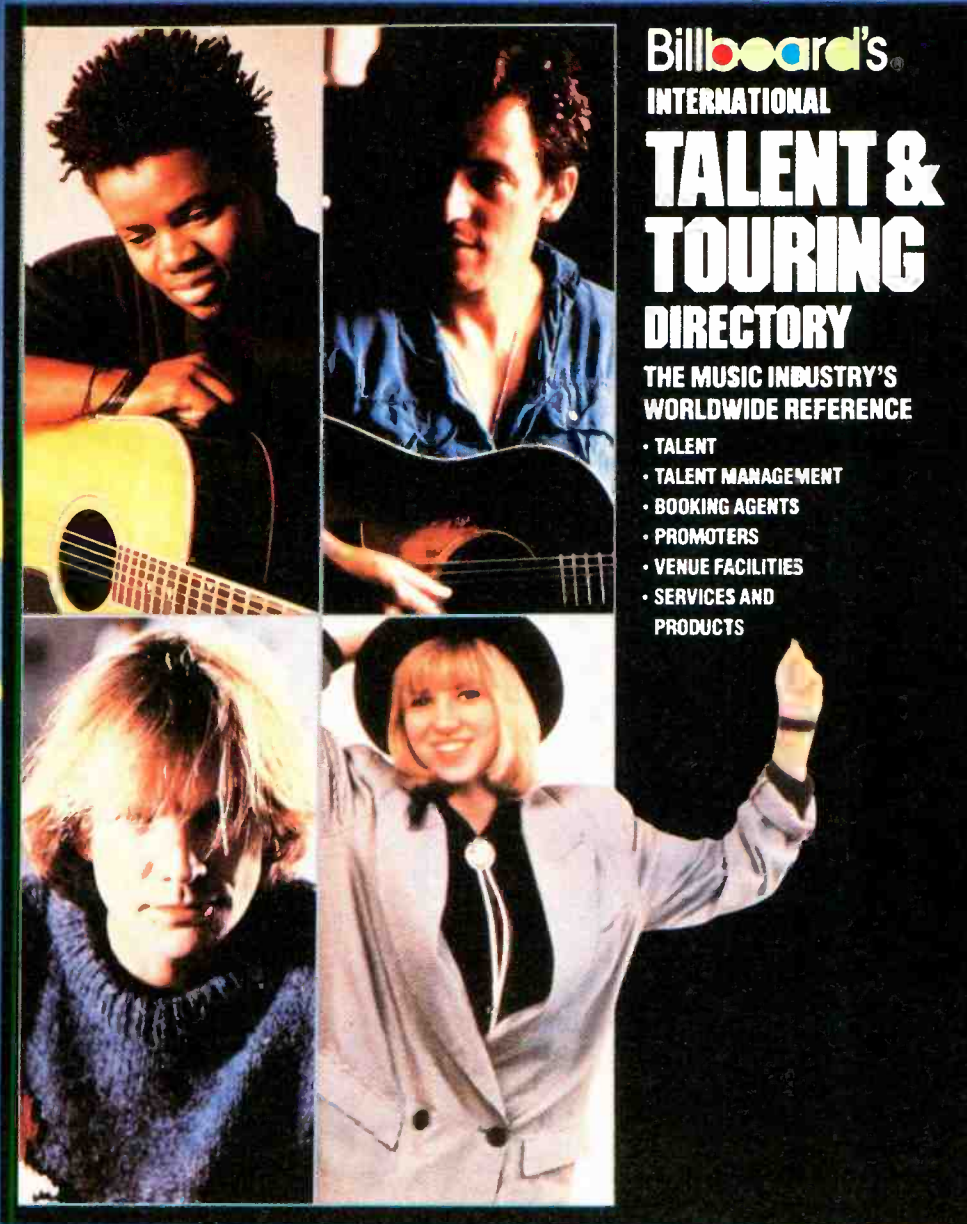


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Local Black Outlets Cater To Hometown Tastes

BY JANINE McADAMS

NEW YORK Black Entertainment Television, the Washington, D.C.-based cable network, may be the only national outlet to program black music videos exclusively, but it isn't the be-all and end-all for black clip exposure, say programmers at several local outlets.

BET, with a household reach of 23 million, commands the attention of major-label black music departments, which service clips, coordinate promotions, and furnish artists for guest shots. But local clip outlets in numerous cities have the advantage of catering to regional tastes—often in areas where BET cables don't yet reach.

In Chicago, Channel 50 has been airing the weekly, one-hour, in-house production "Music Video Channel 50" for the past four years. Of BET, "MV50" producer Armando Zapata says, "If anything, we complement each other. BET is a national show. They get new product earlier than we do—in some cases two weeks earlier—but Chicago is still not completely served by cable, so we reach many viewers that BET doesn't."

Zapata adds that BET's other video shows—the two-hour vidclip and guest-artist showcase "Video Soul,"

the jazz/quiet storm "Soft Notes," and the R&B/rap "Video Vibrations"—don't cover the same ground as his club-style program, which airs Saturdays from midnight-1 a.m. "Most of the songs [on "MV50"] are more upbeat. The way I program, it's like a one-hour party. I want folks to turn up the volume. We'll also jump on a video out of the box much faster than BET if people here like it," says Zapata, adding that he programs about one rap title per show.

Zapata says "MV50" averages a 3 rating, representing about 31,000 viewers per point. The show uses rotating hosts, including celebrities and local DJs.

In BET's hometown of Washington, the Friday night "Music Video Connection" on WUSA-TV Channel 9 turned up at No. 1 in its 11:30 p.m.-12:30 a.m. time slot in the May ratings sweeps.

Producer Wally Ashby says, "We don't compete with cable. This market is only about 34% wired. BET runs materials for national consumption, but whatever is selling in this market—urban, rap, go-go—that's what we play."

Programmed by urban WMMJ PD Paul Porter, the hourlong "Music Video Connection" averages about 11 clips, most of them reflecting top

R&B hits, "though we will play reggae videos—there's a large Caribbean market here," says Ashby. Local acts, like go-go posse E.U., get played right out of the box.

"I watch BET on a regular basis. They're at the forefront of urban music; they're doing it right and getting a good response," says Ashby. "If there's a difference [between us], it's that they have the luxury of using associate producers, they have no trouble getting clips, and they have access to larger artists for personal promotions."

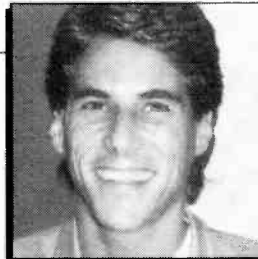
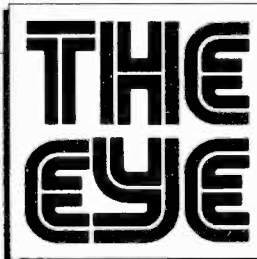
Being located in the same town as BET headquarters has one drawback: "Music Video Connection" often gets passed over by visiting artists who head straight for BET's studios. "It's not a question of cost," says Ashby. "They're already in town and we're 15 minutes away from BET."

Carl Nichols, who produces "Music In Motion" for San Diego's UHF Channel 69 as well as several cable services, agrees with Zapata and Ashby that local programming doesn't compete with BET. "BET

isn't on in this market very often, and we share cable systems," says Nichols, who says his program reaches approximately 860,000 homes. "I monitor it, but they're doing their own thing. And our audience response is great."

While his independently produced, Saturday afternoon video hour features programming similar to BET's, Nichols admits he does not get the same attention from major labels. "There are some videos that I just can't get," he says.

(Continued on page 36)



by Steven Dupler

Steven Dupler is on vacation. *The Eye* was written this week by Michael Reinert, director of business affairs and video operations for Rowe International Inc.

MVA UPDATE: The first thing I want to share this week is what's happening with the Music Video Assn. The big news is the next general meeting of the association, which will be held in New York at the New Music Seminar. We are tentatively scheduled for Tuesday, July 18 at 5 p.m. This will be confirmed shortly along with a room assignment; we'll be sure to let everybody know well in advance.

On the agenda for the meeting will be the first reports from the various research committees established earlier this year; a report on membership (which has continued to grow, but we always could use more members); and the procedures for electing the new board of directors.

Even if you are not yet a member of the MVA, you are welcome to join us for this meeting and find out more about the organization. For more information, feel free to call me at 212-230-3195.

COUNT ON IT: Country Music Television, the 24-hour all-country music video channel out of Nashville, has added a new show called "Country Video Countdown" to its regular programming. Airing on Friday at 9 p.m. EST (with a repeat performance on Sundays at 1 p.m.), this first-ever country video top 10 show was the "single-most-requested programming addition by our viewers," according to Stan Hitchcock, senior VP of the channel. "Viewer response will also be responsible for 70% of determining the top 10," says Hitchcock. The remaining factors are chart and radio activity.

The show is opened and closed by Hitchcock, with graphics and voice-overs doing the work for the rest of the hour.

The record and radio communities already are showing support for the program. Says Hitchcock, "When the record companies release a video first [before the single is worked heavily to radio] and we get it on the air, radio stations are then getting requests for songs that they may not even be aware of yet. And that makes them all the more prepared for the song when it is serviced to them. The countdown show just makes those clips that much more highly visible."

In addition, CMT is attempting to get a national advertiser deal to sponsor the show. Negotiations are in progress.

OUT OF SIGHT: There's certainly something to be said for being able to see a product right in front of your eyes. A recent trip to the downtown Tower Records in New York showed a big change in the store's main-floor product display. Now when you walk in the front door, you are greeted by an impressive rack of music video-cassettes. The display runs the gamut from clip compila-

tions to longform concept pieces to concerts.

Tower customers now get to see music video product that was previously relegated to the back of the store and not easy to find. According to Tower assistant manager Howard Cespedes, the change in marketing strategy has paid off. "We are finding a substantial increase in music video sales as a result of this new display, and we feel that a big part of that is coming from the impulse buyer, rather than the customer who came into the store specifically looking for music video product."

In fact, the change has worked so well that Tower is using similar high visibility displays for music videos in other areas of the store, such as jazz and soundtracks.

Another twist in this marketing strategy is to place the CDs of the artist-on-video in the same display rack, furthering impulse buyers' tendencies to buy what they see.

Interestingly, Cespedes reports that point-of-purchase playing of videos over the store monitors does not seem to have as big an effect on impulse buying as creative product display, and that the record labels have not yet really given this new form of music video merchandising as much attention as they do to in-store promotions for audio product.

FAMILY AFFAIR: The new Adrian Belew video is just that, since the young girl singing "Oh Daddy, when you gonna be a big star?" is really Belew's 11-year-old daughter, Audie.

Belew tells us the idea for the song was also a family effort, because his children would often turn to him and say "If you're supposed to be a rock star, how come you're not on MTV?" So as he was writing this tongue-in-cheek song, the idea of the father-daughter dialog just "seemed natural."

While not yet a household name, Belew is well-known in the music world, having recorded and performed with the likes of Paul Simon, David Bowie, Talking Heads, Peter Wolf, and Frank Zappa, as well as being a member of King Crimson for many years. His distinctive guitar style is well in evidence on the tracks from his new Atlantic album, "Mr. Music Head," and the video for the first single, "Oh Daddy," is the kind of clip that should garner this musician's musician a much wider reputation.

According to director Adam Bernstein, who made the clip for Scorched Earth Productions, Belew was "the perfect collaborator. He came to me with certain basic guidelines, such as using Audie, portraying himself playing all of the instruments and using animation, as well as a general visual direction and imagery, and then he let me and [animator] Joey Ahlbum run with it."

Belew says that Bernstein came up with all of the specific ideas beyond his guidelines, and that he approved of just about everything Bernstein presented. "This is one video I'm really proud of... they could play it for the rest of my life and I'll always feel that way."

As to the next generation of stars in the Belew family, one can see from the video that the camera and Audie have a natural rapport. "She's always been a terrific singer and she's a born performer," says her dad.

Director Bernstein calls Audie an "incredibly smart, funny kid. She worked long days without lagging and still always had something to contribute. And at one point she was standing next to me at the camera, shook my hand and said, 'Let's do lunch.'" Kids sure do learn early these days.

VIDEO TRACK

LOS ANGELES

JACKSON BROWNE LENSED "World In Motion," the title track from his new Elektra release, with **Limelight** director **Stephen Johnson**. **Kent Gates** produced the clip, which features performance and location footage, animation, and several blue-screen effects.

Director **Jane Simpson** has wrapped the latest video for **Lever's Atlantic** album, "Just Cool-in." "Gotta Get The Money" is a performance/dance clip shot in Hollywood's Palace. **A.J. Johnson** choreographed and **Tina Silvey** produced for **Silvey/Co.** Silvey also produced the debut clip for **Kon Kan**, also on Atlantic. "Harry Houdini" is a house-flavored pop track featuring colorful, swirling graphics. **Andrew Doucette** directed and **Mark Shprintz** photographed. **Mitchell Rothzeit** was production manager.

O Pictures director **Geoffrey Edwards** shot the **Stephanie Mills** clip "Something In The Way You Make Me Feel." The S.I.R. shoot was produced by **Anita Wetterstedt**.

NEW YORK

PAULA GREIF RECENTLY directed "Keep On Movin'" for **Virgin** act **Soul II Soul**. **Zach Wines-tine**, director of photography, did a 360-degree shoot in a black-box set at the Boken 54 studios. **Elizabeth Bailey** produced for **Paula Greif Inc.**

UTFO "Wanna Rock" in their new clip from the **Select** album "Doin' It." **David Waterston** shot the psychedelic '60s-type video at **New York's Veritas Stage**. **Sim-**

on Soffer directed and **Julie Pantelich** produced for **Soffer/Pantelich Productions**.

Harry Connick Jr. wowed audiences at the Oak Room of the **Algonquin Hotel** for his new video, "Harry Connick, Jr., Live At The Algonquin." **Jeb Brien** directed while **Liz Silver** and **Michael Owen** produced for **N. Lee Lacy/Associates Ltd.** **Luke Thornton** executive produced and **Tony Mitchell** was director of photography. Artists who made special appearances include **Dr. John**, **Regina Bell**, **Michael Brecker**, and **Ben Wolf**.

OTHER CITIES

TONE LOC GOES underwater in his new video, "Got It Goin' On," filmed on location in the Bahamas, with additional footage shot in L.A. Director **Rupert Wainwright** combined a colorful montage of concert footage and beach scenery for the **Fragile Films** release. **Terance Power** produced the clip, which comes from **Loc's** double-platinum **Delicious Vinyl** album, "Loc-Ed After Dark."

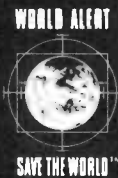
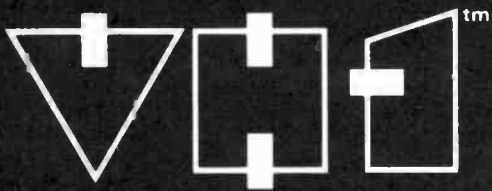
Petula Clark recently lensed "I Couldn't Live Without Your Love" in London with director **John Booth** and producer **Peter Dumont** of **Siren Pictures Corp.** Booth and Dumont also directed and produced **Ghostdance** in "Down To The Wire" for the band's **Chrysalis** album.

Acme Productions' **David Hogan** directed "Tore Up," the title track from **Jason D. Williams'** album on **RCA**. The video, shot in Memphis, was produced by **Joanne Gardner**.

Ronnie Milsap's new video, (Continued on page 36)

**THE
FOLLOWING
HAVE DONATED
THEIR TIME
AND TALENTS
TO THE
PRODUCTION
OF VH-1
"WORLD ALERTS."**

THERE IS A LOT TO DO AND EVERY EFFORT HELPS.



GREENPEACE

Archive Films
Bangladesh Mission
Betelgeuse Productions, Inc.
Michele Bloom
Vivian Boe-KCTS-TV
Steven Brill
Broadway Video, Inc.
CARE
Camera Mart, Inc.
Clack Studios, Inc.
CNN
Darlene Dannenfelser
Peter Dent Food & Catering
Editel, New York
Film Search
Fuji Photo Film U.S.A., Inc.
Gramercy Broadcast Center
Half Day Video, Inc.
Icon International, Inc.
The Image Group, Inc.
Imageways
The Klages Group, Inc.
George Riesenberger
La Cart, Inc.
Mike Mayers
Music Express
National Geographic
National Video Center and
Recording Studios, Inc.
NBC
The Nevada Test Site
Nexus Productions, Inc.
Oliphant Studios
Pan Pacific
Petrified Forest
Pleasures of the Table
Production Arts Lighting, Inc.
Prop Trucks
Rainforest Action Network
The Los Angeles Registry Hotel
Superdupe Creations, Inc.
Sync Sound, Inc.
3M
Tape House Editorial Company
A. Terzi Staging
TVC Video
Unitel Video, Inc.
Universal Studios
VCA Teletronics
Videolab, Inc.
Video Planning Plus, Inc.
Videoworks, Inc.
Whidbey Videos

NEW VIDEOCLIPS

This weekly listing of new video-clips generally available for programming and/or promotional purposes includes artist, title, album (where applicable), label, producer/production house, and director. Please send information to Billboard, New Video-clips, 1515 Broadway, New York, N.Y. 10036.

BON JOVI
Lay Your Hands On Me
New Jersey/Mercury
Joseph Plewa, Curt Marvis/The Company
Wayne Isham

SHARON BRYANT
Let Go
Here I Am/Wing
Karolyn Ali/Renge Films
Bill Parker

D. MOB
It Is Time To Get Funky
A Little Bit Of This, A Little/FFRR/London
Mark Budzinski
Dilly Gent

DORO
Whiter Shade Of Pale
Force Majeure/Mercury
Julio Flores
Jeff Stein

FOSTER-MCELROY
Gotta Be A Better Way
FM2/Atlantic
Karolyn Ali/Renge Films
Bill Parker

JOHN COUGAR MELLENCAMP
Jackie Brown
Big Daddy/Mercury
Fay Greene/Punch & Judy Inc.
John Mellencamp

MIKE + THE MECHANICS
Nobody Knows
Living Years/Atlantic
Frank Hilton, Tessa Watts/Harry Clips
Tim Broad

JOHN MOORE & THE EXPRESSWAY
Out Of My Mind
Expressway Rising/Polydor
Paul Spencer
Russell Young

SA-FIRE
Gonna Make It
Sa-Fire/Cutting/Mercury
Carrie Wysocki
Mark Romaneck

THE STOKER BROS.
Could You Love A Working Man
Comstock
Glyn Evans, James Musselman/Stonehenge
Phil Kates

TANGIER
On The Line
Four Winds/Atco
Craig Fanning/Mark Freedman Productions
Jeff Zimmerman

TEXAS
I Don't Want A Lover
Southside/Mercury
Roger Hunt
Tony Vanden Ende

OUTLETS WAGER THEY CAN COEXIST WITH B.E.T.

(Continued from page 34)

"Music In Motion" is hosted on a rotating basis among about 10 radio personalities from local urban XHRM. Programming is based in large part on listener requests; current clip favorites are by Bobby Brown, Karyn White, and Donna Summer. Many in the 12-24-year-old target audience would love an all-rap show, says Nichols, something BET hasn't yet attempted. (Plans are under way for an all-rap program to bow on BET this fall.)

These clip outlets are all ad supported; "Music In Motion" often has sponsors for the whole hour. "Music Video Connection," which is produced fresh 50 weeks out of the year, has spots booked solid through 1990. All use local promotions: giveaways of concert/movie tickets, artist para-

phernalia and albums; remotes at retailers and clubs (San Diego's "Music In Motion" has promoted beach parties); and viewer call-in/mail contests. Chicago's "MV50" recently staged a highly successful Madonna look-alike contest; D.C.'s "Music Video Connection" last year launched a major cross-promotion of a go-go album and a videocassette, titled "Go-Go Live At The Capitol Centre," with concert promoter G-Street Express.

While the vid-show producers contacted by Billboard generally give BET's programming a thumbs up, all agree the cable service can't super-serve their hometown audiences.

"BET just can't localize their shows. But I know what's on the street," says Zapata.

VIDEO TRACK

(Continued from page 34)

"Houston Solution," features a live performance shot before a Nashville audience. Steve Womack directed and C. Paul Corbin produced. Milsap executive-produced the clip, which comes from his RCA album, "Stranger Things Have Happened."

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.

Cable Show To Serve Up Eclectic Music Mix Bravo Opens 'Big World Cafe'

NEW YORK The Bravo Cable Network has pacted with Picture Music International to co-produce a new one-hour music magazine program for a fall premiere on the cable channel.

Titled "Big World Cafe," the program will feature profiles and performance footage of an eclectic mix of artists, including Peter Gabriel, Fine Young Cannibals,








the Judds, New Order, Elvis Costello, Gipsy Kings, Throwing Muses, Bobby Brown, Gloria Estefan, and Toni Childs.

The show—set for an 11 p.m. Saturday time slot—will originate from London, where performances will be taped live, with footage from various global locations included as well.

AS OF JULY 1, 1989

Billboard THE CLIP LIST TM

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	 Continuous programming 1775 Broadway, New York, NY 10019	 Black Entertainment Television 14 hours daily 1899 9th St. NE, Washington, DC 20018
ADDS	ADDS	ADDS
The Jacksons, Nothin' (That Compares 2 U) L.L. Cool J, I'm That Type Of Guy Queensryche, I Don't Believe In Love Simply Red, If You Don't Know Me By Now Billy Squire, Don't Say You Love Me Neil Schon, I'll Cover You Stevie Ray Vaughan/Double Trouble, Crossfire	Chris Isaak, Don't You Make Me Dream About You Soul II Soul, Keep On Movin' John Cougar Mellencamp, Jackie Brown Bee Gees, One Jeff Healey Band, Angel Eyes	Bobby Brown, On Our Own Soul II Soul, Keep On Movin' New Edition, N.E. Heartbreak Stephanie Mills, Something In The Way ... Michael Cooper, Just What I Like E.U., Taste Of My Love Drum, Swirl N.W.A., Express Yourself
BUZZ BIN	FIVE STAR VIDEO	
Love & Rockets, So Alive Bob Mould, See A Little Light 10,000 Maniacs, Trouble Me	Adrian Belew, Oh Daddy! Fine Young Cannibals, Good Thing Love & Rockets, So Alive Bonnie Raitt, Love Letter Various Artists, Greenpeace Music Video	HEAVY
BREAKTHROUGH	HEAVY	Prince, Batdance Peabo Bryson, Show And Tell The Jacksons, Nothin' (That Compares 2 U) Chuckii Booker, Turned Away Surface, Shower Me With Your Love Levert, Gotta Get The Money Karyn White, Secret Rendezvous Diana Ross, Workin' Overtime Miles Jaye, Objective James Ingram, It's Real Vanessa Williams, Darlin' I Vesta, Congratulations
SNEAK PREVIEW	HEAVY	
Bon Jovi, Lay Your Hands On Me Jody Watley W/Eric B., Friends White Lion, Little Fighter	Paula Abdul, Forever Your Girl Natalie Cole, Miss You Like Crazy 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
HEAVY	MEDIUM	Guy, Spend The Night Heavy D & the Boyz, We Got Our Own Thang The Boys, A Little Romance The O'Jays, Have You Had Your Love Today Milli Vanilli, Baby Don't Forget My Number The System, Midnight Special Al Green, As Long As We're Together Kiara, Every Little Time Dino, I Like It David Peaston, Two Wrongs Don't Make It Right Simply Red, If You Don't Know Me By Now Public Enemy, Fight The Power 10dB, Second That Emotion
ACTIVE	 Five 1/2-hour shows weekly 1000 Laurel Oak, Voorhees, NJ 08043	 10 hours daily 1000 Louisiana Ave., Houston, TX 77002
Anderson, Bruford, Wakeman & Howe, Brother ... Bangles, Be With You Adrian Belew, Oh Daddy! Neneh Cherry, Buffalo Stance De La Soul, Me Myself And I Indigo Girls, Closer To Fine King Swamp, Is This Love Cyndi Lauper, I Drove All Night Living Colour, Open Letter (To A Landlord) Martika, Toy Soldiers John Cougar Mellencamp, Pop Singer Prince, Batdance Roxette, Dressed For Success Skid Row, 18 And Life Rod Stewart, Crazy About Her Tin Machine, Under The God Wang Chung, Praying To A New God Waterfront, Cry	CURRENT	ADDS
MEDIUM	Dead Milkmen, Smokin' Banana Peels Kool Moe Dee, They Want Money Rob Base/DJ EZ Rock, Times Are Gettin' Ill Chuck Chillout, Rhythm Is The Master K-9 Posse, This Beat Is Military Public Enemy, Fight The Power Three Times Dope, Funky Dividends Exposé, What You Don't Know Madonna, Express Yourself Samantha Fox, Love House Karyn White, Secret Rendezvous Waterfront, Cry Holly Johnson, Love Train Howard Jones, The Prisoner Animation, Calling It Love The Wagoneers, Sit A Little Closer Kenny Rogers, Planet Texas Jeff Healey Band, Angel Eyes Clint Black, A Better Man Animation, Any Way The Wind Blows Jerry Lee Lewis, Great Balls Of Fire Neneh Cherry, Buffalo Stance	POWER
BREAKOUTS	 14 hours weekly 6311 Romaine St., Los Angeles, CA 90038	 Continuous programming 704 18th Ave. South, Nashville, TN 37203
Badlands, Dreams In The Dark The Call, Let The Day Begin Concrete Blonde, God Is A Bullet Edelweiss, Bring Me Edelweiss Exposé, What You Don't Know The Godfathers, She Gives Me Love Ivan Neville, Primitive Man The Rainmakers, Spend It On Love 24-7 Spyz, Jungle Boogie Wire, Eardrum Buzz	ADDS	HEAVY
CURRENT	Anderson, Bruford, Wakeman & Howe, Brother ... Debbie Gibson, No More Rhyme L.L. Cool J, I'm That Type Of Guy Enya, Storms In Africa U2, All I Want Is You Grayson Hugh, Talk It Over Sa-Fire, Gonna Make It	Texas, I Don't Want A Lover Keith Whitley, I'm No Stranger To The Rain Dolly Parton, Why'd You Come In Here Lookin' ... Reba McEntire, Cathy's Clown Shenandoah, Sunday In The South Oak Ridge Boys, Beyond Those Years Clint Black, Killin' Time Kathy Mattea, Come From The Heart Lorrie Morgan, Dear Me Kenny Rogers, Planet Texas Clint Black, A Better Man The Shooters, If I Ever Go Crazy Nitty Gritty Dirt Band, Will The Circle Be Unbroken ... Charlie Daniels, Midnight Train Michael Martin Murphey, Never Givin' Up On Love Rodney Crowell, After All This Time Desert Rose Band, She Don't Love Nobody Jo-Ei Sonnier, Blue, Blue (Blue, Blue, Blue) The Wagoneers, Sit A Little Closer New Grass Revival, Callin' Baton Rouge
Oak Ridge Boys, Beyond Those Years New Grass Revival, Callin' Baton Rouge Reba McEntire, Cathy's Clown Shenandoah, The Church On Cumberland Road Kathy Mattea, Come From The Heart New Edition, N.E. Heartbreak Bailie & the Boys, Wish I Had A Heart Of Stone Dolly Parton, Why'd You Come In Here Lookin' ... The Wagoneers, Sit A Little Closer Foster & Lloyd, Before The Heartache Rolls In Jo-Ei Sonnier, Blue, Blue (Blue, Blue, Blue) Lee Greenwood, Home To Alaska Lorrie Morgan, Dear Me Lyle Lovett, Nobody Knows Me Nitty Gritty Dirt Band, Will The Circle Be Unbroken ... Neil McGoy, That's America Highway 101, Honky Tonk Heart Kenny Rogers, Planet Texas Daniele Alexander, She's There Gatlin Brothers, I Might Be What You're Lookin' For	HEAVY	

Central Sun Blazes Home Vid Trail Titles Include Bluegrass, Folk Acts

BY EDWARD MORRIS

NASHVILLE Operating on a shoestring budget, Central Sun Video has been making significant inroads into the home entertainment market by concentrating on country, bluegrass, and folk titles. The Reston, Va., company is owned and operated by Caspar W. Weinberger Jr., son of Ronald Reagan's former secretary of defense.

Central Sun, Weinberger explains, is essentially a one-man operation. He has no in-house A&R, production, duplication, or distribution personnel. All such services are hired on a project-by-project basis.

Established four years ago, Central Sun now has 17 active titles, the most recent of which is a 10-song, 30-minute video album by singer/songwriter John Hartford, "Learning To Smile All Over Again." It was produced in the studio of a Nashville television station, using the station's regular crew.

Among the company's best-selling titles is "Jim & Jesse And The Virginia Boys," an album by the Grand Ole Opry bluegrass band of that name.

This project, says Weinberger, was "our first real video and our first attempt to do what we wanted to do—which was to make video music albums instead of music videos. In making that distinction, we simply wanted our artists to perform as close to an audio record as normal, but close-up, with state-of-the-art video cameras on them, so they would be recorded for history doing what they really do best, which is make music."

Rivaling the Jim & Jesse video in sales is a black-and-white series of folk music programs, "Rainbow Quest," which Pete Seeger hosted and performed on in 1965-66. Produced in New Jersey and aimed at educational television, the series never got off the ground because Seeger was still being blacklisted by the fed-

eral government.

Consequently, the programs stayed on the shelf until Weinberger gained rights to them from the show's producers. Each segment is approximately 52 minutes long. Guests spotlighted include Judy Collins, Doc Watson, Woody Guthrie, Leadbelly, Donovan, the Stanley Brothers and Cousin Emmy, the Greenbriar Boys, and Mississippi John Hurt. Shows by all of these acts are now available from Central Sun.

There are 38 shows, but Weinberger says he will probably not transform all of them into videos.

Weinberger says he finds it amusing that his politically conservative father and the radical Seeger were Harvard classmates.

Most Central Sun videos carry retail tags of \$24.95, but a couple—"Raw Mash: Making The Moonshine," a PBS documentary, and "God Bless Fiddle Players," a tape of a Texas fiddling contest, sell for \$19.95.

Weinberger estimates that 40% of his sales are by direct mail and 60% through retail stores. He says he sells a lot of product in Japan.

Central Sun works through a network of distributors. County Sales, a direct-mail house in Floyd, Va., which specializes in bluegrass music, is one of the company's chief conduits. The Hartford video, which debuted in May, got a lavish test display at the only Disc Jockey store in Nashville. Disc Jockey, which is owned by Wax-Works distributors, Owensboro, Ky., has a history of promoting bluegrass and folk music.

Production costs for video albums, Weinberger says, range from \$10,000-\$30,000 each. He says it takes sales of from 800-1,500 units for a title to reach the break-even point. Artists are paid a flat fee, plus royalty on sales, he adds.

The Central Sun titles are available in both VHS and Beta formats. American Sound & Video, Atlanta, does all the company's duplication.

Central Sun advertises mostly

Statler Bros., Shelton Clash On Charity Gig

BY EDWARD MORRIS

NASHVILLE There have been more fireworks than expected to mark the Statler Brothers' annual Fourth of July celebration. Sparking it all is a heated dispute between the much-awarded Statlers and gold-selling newcomer Ricky Van Shelton.

Shelton was scheduled to be the guest attraction at the Statlers' 20th Happy Birthday USA extravaganza, July 3-4 in Staunton, Va. Since the proceeds of the event are donated to charity, Shelton, as other guests before him have, was to perform for free.

Recently, however, he sent the Statlers a copy of his seven-page contract rider. This, as it turned out, was the opening shot.

(Continued on page 48)

through such special-interest journals as Bluegrass Unlimited and Frets.

Other acts who have Central Sun videos are Hot Rize, the Nashville Bluegrass Band, and Norman & Nancy Blake. Theme videos include "Dobro Summit," which features performances by Josh Graves, Mike Auldridge, Jerry Douglas, and Vassar Clements, and "Two Fiddles, No Waiting," which spotlights Kenny Baker and Blaine Sprouse.

Weinberger says he would like to go after bigger names for his catalog: "I think we've got a kind of unique goal in mind here, something that's kind of slipped through the cracks, and that is the simple, straightforward presentation of artists on video."



Killin' Time. RCA artist and ASCAP songwriter Clint Black is all smiles during a reception, hosted by ASCAP-Nashville, celebrating the release of his RCA album "Killin' Time." Pictured are, from left, Gerry Wood, GM, Billboard-Nashville; Connie Bradley, Southern executive director, ASCAP; Hayden Nicholas, co-writer of Black's single "Better Man"; Black; Gene Smith, associate publisher/director of marketing and sales, Billboard; Joe Galante, senior VP/GM, RCA-Nashville; and Richard Perna, VP, Hamstein Publishing.

Contents Range From A-Z Title List To Trivia Tidbits Singles Chart Book Deserves A Look

HOT BOOK FOR A HOT CHART: Joel Whitburn has just published a new book that'll be a hot seller—"Top Country Singles, 1944-1988." The 564-page volume carries 45 years of charted country singles, including chart data and statistics, plus biographical notes on major artists. The fact-filled book is based entirely on the complete history of Billboard's country singles charts, dating back to the first chart on Jan. 8, 1944, and through the Dec. 31, 1988, Hot Country Singles chart.

The book's primary appeal is a complete artist section listing every charted single in chronological order by artist. There's a complete A-Z title section and a fascinating trivia section, featuring a year-by-year listing of every No. 1 hit. The listings include the debut date, peak position, weeks charted, artist, title, other chart positions (pop, etc.), label, and number. Another section carries an alphabetical listing, by song title, of every record hitting Billboard's country singles charts from the day the charts were born through the last chart of last year.

Billboard's charting of country music began with the Most Played Juke Box Folk Records chart in 1944 (for two months in 1947 it was shown as the Most Played Juke Box Hillbilly Records). It listed as few as two and as many as eight records. In 1949, the title was changed to Most Played Juke Box (Country & Western) Records, in 1952 to Most Played In Juke Boxes, and in 1956 to Most Played C&W In Juke Boxes. The final so-called jukebox chart was carried June 17, 1957. Two other country charts were concurrent for some of these years. The best-sellers charts went under the titles of Best Selling Retail Folk Records, Best Selling Retail Folk (Country & Western), National Best Sellers, Best Sellers In Stores, and C&W Best Sellers In Stores. The jockeys (radio) charts were titled Country & Western Records Most Played By Folk Disk Jockeys, Most Played By Jockeys, and Most Played C&W By Jockeys. The final best-sellers and jockeys charts were published in Billboard's Oct. 13, 1958, issue, supplanted by the Hot C&W Sides chart in the following issue. The name was changed Nov. 3, 1962, to Hot Country Singles.

The Record Holders chapter contains wonderful nuggets of country music facts, figures, and trivia. Who are the all-time top five artists? In order: **Eddy Arnold**, **George Jones**, **Johnny Cash**, **Merle Haggard**, and **Conway Twitty**. Want more? Top female artist—**Dolly Parton**, followed by **Loretta Lynn**. Top group—**Statler Brothers**, followed by the **Oak Ridge**

Boys. Artist with most country crossover hits to the pop Hot 100—**Elvis Presley** with 59, trailed by **Johnny Cash** with 50.

Twitty has scored with the most No. 1 hits (40), **Haggard** is second with 38, and **Ronnie Milsap** third with 34. **Eddy Arnold** spent a record 145 weeks at the No. 1 spot, and **Webb Pierce** is second with 111 weeks. **Alabama** had a record 21 consecutive No. 1 hits from 1980-87. **Earl Thomas Conley** is tied with **Sonny James** for second place with 16 (and Conley's streak is still intact). The all-time top duo is **Porter Wagoner** and **Dolly Parton**, with 21 charted hits. **Loretta Lynn** and **Conway** are second with 14. (This category doesn't include regular recording duos, such as the **Bellamy Brothers**.) **Willie Nelson** has a record total of 20 different duo partners that made the charts.



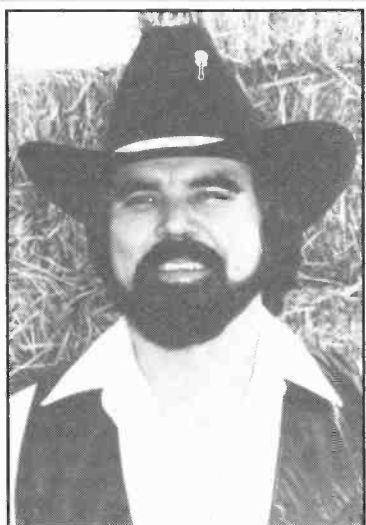
by Gerry Wood

leading **George Jones**, who has 13.

Eddy Arnold, **Hank Snow**, **Hank Thompson**, **Hank Williams**, and **Patti Page** have all had charted hits in all five decades of Billboard's country charts. Every one of Snow's 85 charted singles were on the same label—RCA. **Bobby Bare** had the most charted hits with the least amount of No. 1 hits: 70 charted singles and only one No. 1. The record of longevity: **Eddy Arnold's** "Bouquet Of Roses," charted for 54 consecutive weeks back in 1948 and '49. And, applause for Snow, who can claim the No. 1 country single of all time: His 1950 hit "I'm Moving On" was No. 1 for 21 weeks and spent 44 weeks in the top 10.

All segments of the country music industry—from records, to radio, to retail, to media—will have a field day with this book. It's \$60 hard-cover, \$50 soft-cover, and is published by Record Research Inc., P.O. Box 200, Menomonee Falls, Wis. 53051.

CROWELL FIRST: Columbia recording artist **Rodney Crowell** was honored at an ASCAP party saluting his recent accomplishments. He is the first country star ever to have four consecutive No. 1 Billboard singles from the same album that were written, produced, and performed by the same person... **Keith Whitley** is gone, but not forgotten. A memorial fund has been set up in his name at the Vanderbilt Institute For Treatment of Addiction. Those wishing to make a donation should write c/o Fourth Floor, Vanderbilt Medical Center North, Zerfoss Building, SS4400, Nashville, Tenn. 37232.



"BIG BIG LOVE"

Jerry Jaramillo

on
LRJ Records

Contact: Little Richie Johnson
(505) 864-7441

ALL'S FUN AT FAN FAIR '89



Following the Warner Bros. show, the Forester Sisters are presented with a plaque commemorating 11 consecutive top 10 singles. Pictured are, from left, Bob Saporiti, VP of promotion, Warner Bros./Nashville; Paige Levy, director of A&R, Warner Bros./Nashville; Kathy Forester; Christy Forester; June Forester; and Kim Forester.



At the Music City News awards, held in Nashville during Fan Fair Week, Richard Asher, president and CEO of PolyGram, and Kathy Mattea congratulate Mattea's label mates the Statlers after they won vocal group of the year. Pictured are, from left, Asher, Phil Balsley, Harold Reid, Mattea, Don Reid, and Jimmy Fortune.



Universal label mates Eddy Raven, left, and Carl Perkins chat backstage following their performances.

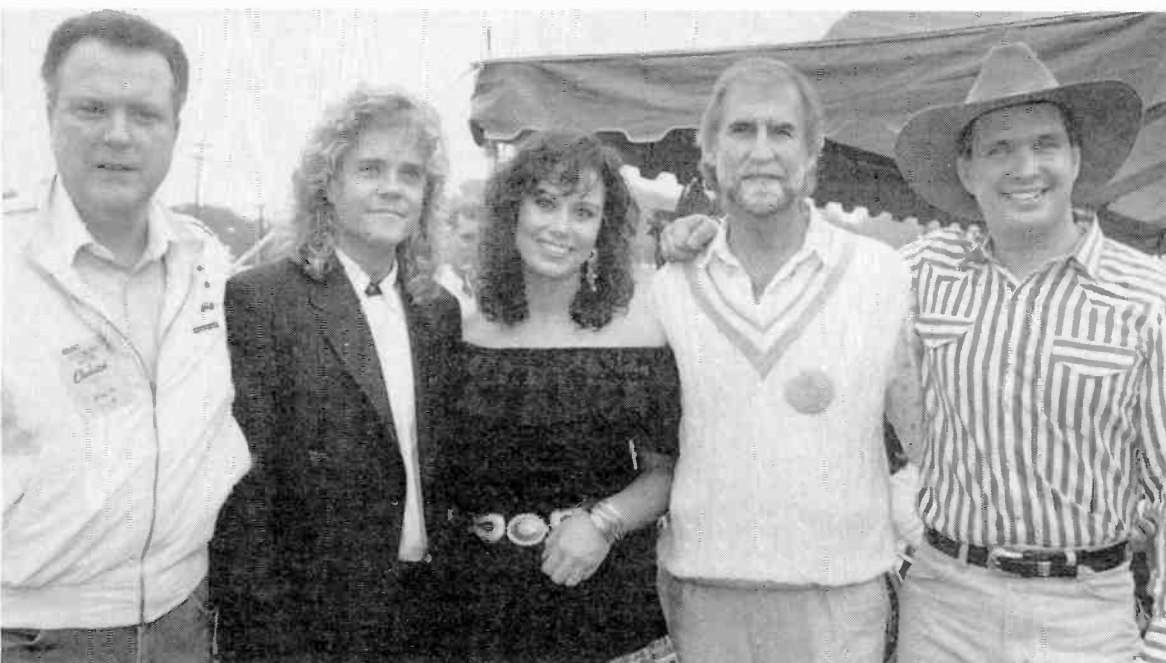
ASCAP member Ricky Van Shelton, who received four Music City News awards, is congratulated backstage at the Grand Ole Opry by fellow artists and ASCAP staff. Pictured are, from left, Reba McEntire; Randy Travis; Shelton; Connie Bradley, Southern executive director, ASCAP; Buck White; Cheryl White; Sharon White; and John Briggs, Nashville director of membership relations, ASCAP. McEntire, Travis, and the Whites also received awards.



From left, Duane Allen and Steve Sanders of the Oak Ridge Boys; Bruce Hinton, president, MCA Records/Nashville; Joe Bonsall of the Oak Ridge Boys; Tony Brown, executive VP, MCA/Nashville; and Richard Sterban of the Oak Ridge Boys visit backstage at the MCA Records show.



Artists, label executives, and well-wishers gather backstage following Atlantic Records' first Fan Fair show. Joining in the affair are, from left, record executive Rick Blackburn; Billy "Crash" Craddock; Billy Joe Royal; Vince Faraci, senior VP of marketing and promotion, Atlantic Records; record promoter Bill Heltemes; and producer Nelson Larkin.



Capitol Records artists and executives gather backstage following the Capitol show, during which fans donned blue Fan Fair ponchos to brave rainy weather. Pictured are, from left, George Collier, director of marketing at Capitol; John Cowan of New Grass Revival; Suzy Bogguss; Jerry Crutchfield, executive VP/GM, and Garth Brooks.



Pictured following Shelby Lynne's set at the CBS Records show are, from left, Bob Montgomery, VP of A&R, CBS/Nashville; Shelby Lynne; and Paul Smith, president of CBS Records Distribution.

**GOOD
FORTUNE
ISN'T
LUCK.**

**IT'S
DESTINY.**

Last year, four young men called the Wagoneers released a debut album that brought them universal praise as one of the best new country bands. That album and their exciting live shows proved that the Wagoneers have all the dedication and craft they need to take them all the way to the top.

Now their second album, **GOOD FORTUNE**, arrives on the scene to show that the Wagoneers have mastered all the elements it takes to insure a long and legendary career.

WAGONEERS

GOOD FORTUNE



featuring
the first single and video

**"SIT A LITTLE
CLOSER"** [AM1435]

Produced by:

Emory Gordy, Jr.

Executive Producers:

**Steve Ralbovsky
and Patrick Clifford**

Management:

Carlyne Majer



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when you play it
say it

HOT COUNTRY SINGLES™

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THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
1	2	6	12	★★ NO. 1 ★★ 1 week at No. One	◆ KATHY MATTEA MERCURY 872 766-7
2	3	5	13		RICKY SKAGGS EPIC 34-68693/CBS
3	6	10	11		EDDY RAVEN UNIVERSAL 66003
4	5	8	11		RICKY VAN SHELTON COLUMBIA 38 68694/CBS
5	8	11	10		GEORGE STRAIT MCA 53648
6	11	15	8		◆ REBA MCENTIRE MCA 53638
7	10	14	10		◆ RONNIE MILSAP RCA 8868-7
8	12	16	11		CONWAY TWITTY MCA 53633
9	14	17	12		THE MCCARTERS WARNER BROS. 7-22991
10	15	19	11		DON WILLIAMS RCA 8867-7
11	19	21	9		◆ DOLLY PARTON COLUMBIA 38-68760/CBS
12	17	20	15		GARTH BROOKS CAPITOL 44342
13	1	2	15		ROSANNE CASH COLUMBIA 38-68599
14	21	24	10		CHRIS HILLMAN & ROGER MCGUINN UNIVERSAL 66006
15	20	22	12		◆ LORRIE MORGAN RCA 8866-7
16	7	9	14		◆ THE OAK RIDGE BOYS MCA 53625
17	22	25	8		THE STATLER BROTHERS MERCURY 874 196-7
18	4	4	14		TANYA TUCKER CAPITOL 44348
19	9	13	13		PAUL OVERSTREET RCA 8919-7
20	23	27	7		◆ SHENANDOAH COLUMBIA 38 68892/CBS
21	25	28	6		PATTY LOVELESS MCA 53641
22	26	29	10		EMMYLOU HARRIS REPRISE 7-22999/WARNER BROS.
23	28	32	7		◆ BILLY JOE ROYAL ATLANTIC AMERICA 7-99217/ATLANTIC
24	31	35	6		HOLLY DUNN WARNER BROS. 7-22957
25	29	31	12		MARY CHAPIN CARPENTER COLUMBIA 38 68677/CBS
26	30	36	6		◆ SOUTHERN PACIFIC WARNER BROS. 7-22965
27	13	1	16		EARL THOMAS CONLEY RCA 8824-7
28	33	42	6		VERN GOSDIN COLUMBIA 38 68888/CBS
29	16	7	16		◆ DAN SEALS CAPITOL 44345
30	35	39	7		◆ MICHAEL MARTIN MURPHEY WARNER BROS. 7-22970
31	36	45	4		K.T. OSLIN RCA 8943-7
32	38	41	8		◆ NITTY GRITTY DIRT BAND UNIVERSAL 66009
33	18	3	16		◆ THE DESERT ROSE BAND MCA/CURB 53616/MCA
34	24	12	20		◆ CLINT BLACK RCA 8781-7
				★★★ POWER PICK/AIRPLAY ★★★	
35	48	—	2	I WONDER DO YOU THINK OF ME G.FUNDIS, K.WHITLEY (S.D.SHAFFER)	KEITH WHITLEY RCA 8940-7
36	39	44	7	COTTON PICKIN' TIME R.HAFFKINE (P.OVERSTREET, E.STEVENS)	◆ THE MARCY BROS. WARNER BROS. 7-22956
37	40	46	6	PLANET TEXAS J.E.NORMAN (J.A.PARKS III)	◆ KENNY ROGERS REPRISE 7-27690/WARNER BROS.
38	43	54	4	NOTHING I CAN DO ABOUT IT NOW F.FOSTER (B.N.CHAPMAN)	WILLIE NELSON COLUMBIA 38 68923/CBS
39	42	49	6	AND SO IT GOES R.SCRUGGS, NITTY GRITTY DIRT BAND (P.OVERSTREET, D.SCHLITZ)	JOHN DENVER/NITTY GRITTY DIRT BAND UNIVERSAL 66008
40	27	26	10	THE KING IS GONE (SO ARE YOU) B.SHERILL (R.FERRIS)	GEORGE JONES EPIC 34 68743/CBS
41	51	65	3	GIVE ME HIS LAST CHANCE T.BROWN, S.SMITH (L.CARTWRIGHT)	◆ LIONEL CARTWRIGHT MCA 53651
42	54	69	3	HONKY TONK HEART P.WORLEY, E.SEAY (J.PHOTOGL, R.SMITH)	◆ HIGHWAY 101 WARNER BROS. 7-22955
43	46	53	5	I LOVE THE WAY HE LEFT YOU J.STROUD, L.GREENWOOD (R.BYRNE, T.BRASFIELD)	LEE GREENWOOD MCA 53655
44	49	59	5	BEFORE THE HEARTACHE ROLLS IN B.LLOYD, R.FOSTER, R.WILL (R.FOSTER, B.LLOYD)	◆ FOSTER & LLOYD RCA 8942-7
45	32	18	13	5:01 BLUES M.HAGGARD, M.YEARY (J.TWEL, M.GARVIN)	MERLE HAGGARD EPIC 34 68598/CBS
46	34	23	18	WHERE DID I GO WRONG J.BOWEN, S.WARINER (S.WARINER)	STEVE WARINER MCA 53504
47	53	57	6	CALLIN' BATON ROUGE W.WALDMAN (D.LINDE)	◆ NEW GRASS REVIVAL CAPITOL 44357
48	55	60	6	NEVER HAD A LOVE SONG J.BOWEN, G.MORRIS (G.MORRIS, J.BRANTLEY)	GARY MORRIS UNIVERSAL 66011
49	58	63	5	CROSS MY BROKEN HEART W.WALDMAN (V.THOMPSON, K.FLEMING)	SUZIE BOGGUS CAPITOL 44399
50	66	—	2	DON'T YOU W.WALDMAN (O.YOUNG, J.PIERCE)	THE FORESTER SISTERS WARNER BROS. 7-22943

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
51	NEW ▶	1		★★★ HOT SHOT DEBUT ★★★	RANDY TRAVIS WARNER BROS. 7-22917
52	45	40	9	WHEN LOVE COMES AROUND THE BEND J.LEO (J.LEO, P.TILLIS, M.WRIGHT)	JUICE NEWTON RCA 8815-7
53	37	37	9	I MIGHT BE WHAT YOU'RE LOOKIN' FOR J.BOWEN (L.GATLIN)	◆ LARRY GATLIN/GATLIN BROTHERS UNIVERSAL 66005
54	41	30	10	NEVER SAY NEVER R.CHANCEY (T.BRASFIELD, W.ALDRIDGE)	T. GRAHAM BROWN CAPITOL 44349
55	56	51	20	LIKE FATHER LIKE SON T.BROWN, S.SMITH (P.OVERSTREET, D.SCHLITZ)	LIONEL CARTWRIGHT MCA 53498
56	62	70	4	BROTHERLY LOVE J.KENNEDY (J.STEWART, T.NICHOLS)	MOE BANDY CURB 10537
57	NEW ▶	1		ABOVE AND BEYOND T.BROWN, R.CROWELL (H.HOWARD)	RODNEY CROWELL COLUMBIA 38 68948/CBS
58	75	—	2	THE COAST OF COLORADO J.BOWEN, S. EWING (S. EWING, M.D.BARNES)	SKIP EWING MCA 53663
59	61	68	5	MAYBE I WON'T LOVE YOU ANYMORE M.LLOYD, M.DANIEL (B.HART, B.HART)	JOHNNY LEE CURB 10536
60	64	72	5	WHEN HE LEAVES YOU B.KILLEN (M.REID, K.ROBBINS)	DONNA MEADE MERCURY 874 280-7
61	47	34	19	AFTER ALL THIS TIME T.BROWN, R.CROWELL (R.CROWELL)	◆ RODNEY CROWELL COLUMBIA 38 68585/CBS
62	63	71	5	SOMEBODY PAINTS THE WALL N.LARKIN, R.REYNOLDS (E.KAHANEK, T.SMITH, C.BROWDER, N.LARKIN)	JOSH LOGAN CURB 10528
63	NEW ▶	1		I GOT DREAMS J.BOWEN, S.WARINER (S.WARINER, B.LABOUNTY)	STEVE WARINER MCA 53665
64	44	48	8	RIGHT TRACK, WRONG TRAIN R.CHANCEY (S.A.TAYLOR, L.WILSON)	◆ CANYON 16TH AVENUE 70426
65	72	82	3	A MOUNTAIN AGO J.LOGAN (D.SCHLITZ, P.OVERSTREET)	MASON DIXON CAPITOL 44381
66	NEW ▶	1		(I WISH I HAD A) HEART OF STONE K.LEHNING (W.HOLYFIELD, R.LEIGH)	◆ BAILLIE AND THE BOYS RCA 8944-7
67	67	74	4	WEAK NIGHTS B.MONTGOMERY (K.BROOKS, M.FIELDER)	◆ LINDA DAVIS EPIC 34 68919/CBS
68	52	43	17	IF I HAD YOU B.BECKETT, ALABAMA (K.CHATER, D.MAYO)	ALABAMA RCA 8817-7
69	81	—	2	BUENAS NOCHES FROM A LONELY ROOM P.ANDERSON (D.YOAKAM)	DWIGHT YOAKAM REPRISE 7-22944/WARNER BROS.
70	70	77	4	LET'S SLEEP ON IT P.SULLIVAN (C.RAWSON, L.ANDERSON)	GRAYGHOST MERCURY 874 194-7
71	50	33	18	I GOT YOU P.ANDERSON (D.YOAKAM)	DWIGHT YOAKAM REPRISE 7-27567/WARNER BROS.
72	76	—	2	SIT A LITTLE CLOSER E.GORDY, JR. (M.WARDEN, M.PALERMO)	WAGONEERS A&M 1435/RCA
73	60	50	19	YOUNG LOVE (STRONG LOVE) B.MAHER (P.KENNERLEY, K.ROBBINS)	THE JUDDS CURB/RCA 8820-8/RCA
74	79	—	2	JUST CAN'T CRY NO MORE B.BROMBERG, W.REESE (J.RYMES)	THE LONESOME STRANGERS HIGHTONE 511
75	82	—	2	THE ONLY THING BLUER THAN HIS EYES J.BOWEN, J.STROUD (B.BROOKSHIRE, J.HALE)	◆ JONI HARMS UNIVERSAL 66012
76	89	—	2	THE HURTIN' SIDE B.MONTGOMERY (M.REID, R.BOURKE)	◆ SHELBY LYNNE EPIC 34-68942/CBS
77	80	—	2	HEARTS IN THE WIND J.BOWEN, G.DAVIES (G.DAVIES, K.CUMMINGS)	GAIL DAVIES MCA 53442
78	68	55	18	THE GOSPEL ACCORDING TO LUKE J.BOWEN, S. EWING (S. EWING, D.SAMPSON)	◆ SKIP EWING MCA 53481
79	65	52	17	IS IT STILL OVER K.LEHNING (K.BELL, L.HENLEY)	RANDY TRAVIS WARNER BROS. 7-27551
80	90	—	2	BLUE BLUE DAY B.KILLEN (D.GIBSON)	THE KENDALLS EPIC 34-68933/CBS
81	84	—	2	ALL YOU'RE TAKIN' IS MY LOVE N.LARKIN (T.WAMMACK)	PAL RAKES ATLANTIC AMERICA 7-99214/ATLANTIC
82	92	—	2	CALIFORNIA BLUE J.LYNNE (R.ORBISON, J.LYNNE, T.PETTY)	ROY ORBISON VIRGIN 7-99202
83	73	67	18	IF I EVER GO CRAZY W.ALDRIDGE (W.ALDRIDGE, S.ALDRIDGE)	◆ THE SHOOTERS EPIC 34-68587/CBS
84	59	56	7	LOVE IS ONE OF THOSE WORDS C.WATERS (C.WATERS, T.SHAPIRO, H.DUNN)	JANIE FRICKIE COLUMBIA 38-68758/CBS
85	NEW ▶	1		MIRROR MIRROR T.COLLENS (P.THOMAS, B.P.BARKER)	BARBARA MANDRELL CAPITOL 44383
86	NEW ▶	1		YOU AIN'T DOWN HOME S.FISHELL (J.O'HARA)	JANN BROWNE CURB 10530
87	99	—	2	SINGING THE BLUES M.BORCHETTA (M.ENDSLEY)	JEFF GOLDEN MGA 104
88	NEW ▶	1		THE MORE I DO J.BRADLEY (B.GALLIMORE, G.BAIRD)	◆ CHARLEY PRIDE 16TH AVENUE 70429
89	88	83	8	THAT'S WHY I FELL IN LOVE WITH YOU R.LANDIS (B.J.WALKER, JR., E.STEVENS, E.RABBITT)	EDDIE RABBITT RCA 8819-7
90	NEW ▶	1		THE WAY I WANT TO GO D.JOHNSON (C.RAINS)	BURCH SISTERS MERCURY 874 560-7
91	NEW ▶	1		FULL MOON FULL OF LOVE G.PENNY, B.MINK, K.D. LANG (L.PRESTON, J.SMITH)	K.D. LANG & THE RECLINES SIRE 7-22932/WARNER BROS.
92	71	47	9	(BLUE, BLUE, BLUE) BLUE, BLUE B.HALVERSON, R.BENNETT (T.SEALS, E.SETSER)	◆ JO-EL SONNIER RCA 8918-7
93	57	38	15	I KNOW WHAT I'VE GOT J.LEO, L.M.LEE (J.C.CROWLEY, J.SILBAR)	J.C. CROWLEY RCA 8822-7
94	NEW ▶	1		YOU'LL NEVER BE SORRY T.BROWN (H.BELLAMY, D.BELLAMY, D.SCHLITZ)	THE BELLAMY BROTHERS MCA/CURB 53672/MCA
95	NEW ▶	1		WHERE YOU GONNA HANG YOUR HAT NOT LISTED (J.A.COX)	SYLVIE & HER SILVER DOLLAR BAND PLAYBACK 75711
96	69	61	20	LOVE WILL J.STROUD, B.BECKETT (D.PRIMMER, B.GALLIMORE)	THE FORESTER SISTERS WARNER BROS. 7-27575
97	78	66	6	THANK THE COWBOY FOR THE RIDE N.WILSON (P.RICHEY, E.BRUCE)	TAMMY WYNETTE EPIC 34 68894/CBS
98	NEW ▶	1		YOU MADE IT EASY J.MORRIS (D.GOODMAN, J.MORRIS, P.RAKES)	SAMMY SADLER EVERGREEN 1093
99	NEW ▶	1		BROKEN DREAMS AND MEMORIES M.APPEL (M.SHANE, M.APPEL)	MICHAEL SHANE REGAL 9891
100	95	—	2	SON OF A PREACHER MAN H.BRADLEY (R.WILKINS, J.HURLEY)	BOBBI LACE 615 1017

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

COUNTRY CORNER



by Marie Ratliff

A MUSICAL DEPARTURE FOR TRAVIS: Randy Travis' "Promises" (Warner Bros.), this week's Hot Shot Debut at No. 51, is getting more than the usual share of comment afforded a Travis release. Typical is the evaluation of music director Ken Carlile, WTVY Dothan, Ala.: "This song by any other artist would probably never be played on the radio because it's cut so simple, no big production. All I hear is a guitar and a singer. That just proves what a unique talent Travis is, because nobody else could pull it off." Some of you may remember a different version of this song, which was on the B side of "Forever And Ever Amen."

Another unique sound, according to Carlile, belongs to Epic artist Shelby Lynne, whose "The Hurtin' Side" is charted at No. 76 in its second week. "She has such a big voice for such a little girl, it's amazing to see that voice come out of her," he says.

MD Robynn Jaymes, WYYD Roanoke-Lynchburg, Va., agrees. "She teased us with the George Jones duet, now she shows her stuff as she struts on this one with the finesse of a veteran. Shelby is exciting and inspiring to listen to."

LOCAL SONG GETS AUDIENCE INVOLVED: MD H. David Allan, KRKT Albany, Ore., reports phenomenal response to a song sent him by the local group Santa Fe. "The timber industry is the biggest thing around here," says Allan, "and recently the courts decided to restrict it drastically to protect some endangered species of animals, primarily the Northwest Spotted Owl. That action has caused sawmills to close down, a lot of people are out of work and the economy is really hurting."

"I got this song called 'Spotted Owl Talking Blues' [Wake Robin] by Santa Fe, who are from Sweet Home, Ore. It's just something the group put together and placed in stores and truck stops around the area for sale. I was skeptical about putting it on, but when I aired it the first time, the phones started ringing and haven't stopped."

"It has sort of a Dick Feller-type sound, and the response we've had is similar to what we got with 'Dear Mr. Jesus' [by Sharon Batts on the Power Vision label some 18 months ago]. Truckers are keying their CBs to the radio and shooting it all up and down the valley. I've never seen anything like it."

SUMMER FUN SONGS: Program director Chip Douglas Mosley, WTNT Tallahassee, Fla., is getting a lot of response, on both sales reports and requests, for "Just Can't Cry No More" by The Lonesome Strangers (Hightone). "This is one of those new-style good-time happy songs that is just perfect for this time of year, and it fits our station to a 'T'" says Mosley. The Lonesome Strangers move up to No. 74 in their second week on the Hot Country Singles chart.

"Any Way The Wind Blows" by Southern Pacific (Warner Bros.) fills the bill for MD Randy Chapman, KALF Red Bluff, Calif. "We started getting response to it early and it's doing especially well here. It's a fun type summer song that gets the phones ringing." The song, which is featured in the "Pink Cadillac" movie soundtrack album (No. 45 on the Top Country Albums chart), is charted this week at No. 26.

HOT COUNTRY SINGLES ACTION

	RADIO MOST ADDED		TOTAL ADDS	TOTAL ON
	GOLD ADDS 31 REPORTERS	SILVER ADDS 65 REPORTERS		
PROMISES RANDY TRAVIS WARNER BROS.	12	21	29	66
ABOVE AND BEYOND RODNEY CROWELL COLUMBIA	6	17	30	54
I WONDER DO YOU THINK... KEITH WHITLEY RCA	8	25	18	129
I GOT DREAMS STEVE WARINER MCA	7	13	22	42
DON'T YOU FORESTER SISTERS WARNER BROS.	1	14	23	38
(I WISH I HAD A) HEART OF... BAILLIE AND THE BOYS RCA	0	9	26	35
THE COAST OF COLORADO SKIP EWING MCA	0	11	22	33
BUENAS NOCHES FROM A... DWIGHT YOAKAM REPRISE	0	3	24	27
HONKY TONK HEART HIGHWAY 101 WARNER BROS.	2	13	10	25
NOTHING I CAN DO ABOUT... WILLIE NELSON COLUMBIA	6	9	7	22

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

FOR WEEK ENDING JULY 1, 1989

Billboard. POWER PLAYLISTS

Sample Playlists of the Nation's Largest Country Radio Stations

WQYK 99

St. Petersburg P.D.: Jay Miller

- 4 Kathy Mattea, Come From The Heart
- 5 Ricky Skaggs, Lovin' Only Me
- 6 Ricky Van Shelton, Hole In My Pocket
- 8 Ronnie Milsap, Houston Solution
- 9 Eddy Raven, In A Letter To You
- 10 George Strait, What's Going On In Your World
- 13 Conway Twitty, She's Got A Single Thing In Mind
- 14 Reba McEntire, Cathy's Clown
- 11 The McCarters, Up And Gone
- 15 Don Williams, One Good Well
- 12 Lonnie Morgan, Dear Me
- 2 The Oak Ridge Boys, Beyond Those Years
- 16 Dolly Parton, Why'd You Come In Here Lookin' Li
- 17 Garth Brooks, Much Too Young (To Feel This Damn)
- 18 Chris Hillman & Roger McGuinn, You Ain't Going
- 19 Shenandoah, Sunday In The South
- 20 Billy Joe Royal, Love Has No Right
- 21 Holly Dunn, Are You Ever Gonna Love Me
- 22 Kenny Rogers, Planet Texas
- 23 Southern Pacific, Any Way The Wind Blows
- 24 Emmylou Harris, Heaven Only Knows
- 25 Lee Greenwood, I Love The Way He Left You
- 26 The Statler Brothers, More Than A Name On A Wal
- 27 Patty Loveless, Timber I'm Falling In Love
- 28 Mary Chapin Carpenter, How Do
- 29 Michael Martin Murphey, Never Givin' Up On Love
- 30 K.T. Oslin, This Woman
- 31 Vern Gosdin, I'm Still Crazy
- 32 Gary Morris, Never Had A Love Song
- 33 Keith Whitley, I Wonder Do You Think Of Me
- 34 John Denver/Nitty Gritty Dirt Band, And So It G
- 35 Nitty Gritty Dirt Band, Turn Of The Century
- 36 Lionel Cartwright, Give Me His Last Chance
- 37 New Grass Revival, Callin' Baton Rouge
- 38 Willie Nelson, Nothing I Can Do About It Now
- 39 Randy Travis, Promises
- 40 Rodney Crowell, Above And Beyond
- 41 Suzzy Borgess, Cross A Broken Heart
- 42 Foster & Lloyd, Before The Heartache Rolls In

KIKK 96 FM

Houston P.D.: Jim Robertson

- 2 George Strait, What's Going On In Your World
- 4 Rosanne Cash, I Don't Want To Spoil The Party
- 5 The Oak Ridge Boys, Beyond Those Years
- 6 Ricky Skaggs, Lovin' Only Me
- 3 Ricky Van Shelton, Hole In My Pocket
- 1 Ronnie Milsap, Houston Solution
- 9 Eddy Raven, In A Letter To You
- 10 Reba McEntire, Cathy's Clown
- 12 Don Williams, One Good Well
- 15 Garth Brooks, Much Too Young (To Feel This Damn)
- 16 Dolly Parton, Why'd You Come In Here Lookin' Li
- 11 Willie Nelson, Nothing I Can Do About It Now
- 7 Clint Black, Better Man
- 23 Patty Loveless, Timber I'm Falling In Love
- 15 Tanya Tucker, Call On Me
- 13 Earl Thomas Conley, Love Out Loud
- 22 Kathy Mattea, Come From The Heart
- 17 Lionel Cartwright, Like Father Like Son
- 28 The Statler Brothers, More Than A Name On A Wal
- 20 Lonnie Morgan, Dear Me
- 27 The McCarters, Up And Gone

WYWK 101.5 FM

Baton Rouge P.D.: Brian King

- 4 Rosanne Cash, I Don't Want To Spoil The Party
- 3 The Desert Rose Band, She Don't Love Nobody
- 9 Ricky Van Shelton, Hole In My Pocket
- 10 Kathy Mattea, Come From The Heart
- 5 Eddy Raven, In A Letter To You
- 6 The Oak Ridge Boys, Beyond Those Years
- 7 Ricky Skaggs, Lovin' Only Me
- 11 Paul Overstreet, Sowin' Love
- 12 Tanya Tucker, Call On Me
- 10 George Strait, What's Going On In Your World
- 13 Merle Haggard, 5:01 Blues
- 16 Conway Twitty, She's Got A Single Thing In Mind
- 17 The McCarters, Up And Gone
- 18 Lonnie Morgan, Dear Me
- 19 Reba McEntire, Cathy's Clown
- 20 Jo-El Sonnier, (Blue, Blue, Blue) Blue, Blue
- 21 Ronnie Milsap, Houston Solution
- 22 Don Williams, One Good Well
- 19 Chris Hillman & Roger McGuinn, You Ain't Going
- 20 New Grass Revival, Callin' Baton Rouge
- 25 Billy Joe Royal, Love Has No Right
- 26 George Jones, The King Is Gone (So Are You)
- 23 The Statler Brothers, More Than A Name On A Wal
- 28 Shenandoah, Sunday In The South
- 29 Garth Brooks, Much Too Young (To Feel This Damn)
- 26 Patty Loveless, Timber I'm Falling In Love
- 27 EX Emmylou Harris, Heaven Only Knows
- 28 EX Vern Gosdin, I'm Still Crazy
- 29 EX Keith Whitley, I Wonder Do You Think Of Me
- 30 EX Dolly Parton, Why'd You Come In Here Lookin' Li
- 31 EX Southern Pacific, Any Way The Wind Blows
- EX 1 Steve Wariner, Where Did I Go Wrong
- EX 2 Earl Thomas Conley, Love Out Loud
- EX EX Sweethearts Of The Rodeo, If I Never See Midnig
- EX EX Skip Ewing, The Gospel According To Luke
- EX 7 Graham Brown, Never Say Never
- EX EX Nitty Gritty Dirt Band, Turn Of The Century
- A — Michael Martin Murphey, Never Givin' Up On Love
- A — Randy Travis, Promises

WZZK FM 105 AM 610

Birmingham P.D.: Jim Tice

- 3 Earl Thomas Conley, Love Out Loud
- 4 Lionel Cartwright, Like Father Like Son
- 1 Steve Wariner, Where Did I Go Wrong
- 8 Tanya Tucker, Call On Me
- 11 Ricky Skaggs, Lovin' Only Me
- 12 Kathy Mattea, Come From The Heart
- 2 Dwight Yoakam, I Got You
- 14 Eddy Raven, In A Letter To You
- 15 Paul Overstreet, Sowin' Love
- 10 6 Rodney Crowell, After All This Time
- 11 16 Ronnie Milsap, Houston Solution
- 12 17 Conway Twitty, She's Got A Single Thing In Mind
- 13 15 Rosanne Cash, I Don't Want To Spoil The Party
- 14 18 George Strait, What's Going On In Your World
- 15 19 Reba McEntire, Cathy's Clown
- 16 21 The McCarters, Up And Gone
- 17 23 Dolly Parton, Why'd You Come In Here Lookin' Li
- 18 7 Dan Seals, They Raze On
- 19 13 Ricky Van Shelton, Hole In My Pocket
- 20 24 Don Williams, One Good Well
- 21 9 The Oak Ridge Boys, Beyond Those Years
- 22 26 The Statler Brothers, More Than A Name On A Wal
- 23 27 Chris Hillman & Roger McGuinn, You Ain't Going
- 24 28 Shenandoah, Sunday In The South
- 25 29 Garth Brooks, Much Too Young (To Feel This Damn)
- 26 30 Lonnie Morgan, Dear Me
- 27 EX Patty Loveless, Timber I'm Falling In Love
- 28 EX Emmylou Harris, Heaven Only Knows
- 29 EX Billy Joe Royal, Love Has No Right
- 30 EX Southern Pacific, Any Way The Wind Blows
- EX EX Holy Dunn, Are You Ever Gonna Love Me
- EX EX K.T. Oslin, This Woman
- EX EX Michael Martin Murphey, Never Givin' Up On Love
- EX EX Vern Gosdin, I'm Still Crazy
- EX EX Kenny Rogers, Planet Texas
- A — Randy Travis, Promises
- A — Keith Whitley, I Wonder Do You Think Of Me
- A — Nitty Gritty Dirt Band, Turn Of The Century
- A — Mary Chapin Carpenter, How Do

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

TITLE (Publisher - Licensing Org.)	Sheet Music Dist.
5:01 BLUES (Tree, BMI/Cross Keys, ASCAP) HL	56 THE HURTIN' SIDE (Almo, ASCAP/Brio Blues, ASCAP) ASCAP
ABOVE AND BEYOND (Tree, BMI)	13 I DON'T WANT TO SPOIL THE PARTY (SBK Blackwood, BMI/ATV, BMI/MacLen, BMI) HL
AFTER ALL THIS TIME (Granite, ASCAP/Coolwell, ASCAP) HL	61 I GOT DREAMS (Steve Wariner, BMI/Screen Gems-EMI, BMI)
ALL YOU'RE TAKIN' IS MY LOVE (Snakeman, ASCAP)	71 I GOT YOU (Coal Dust West, BMI) WBM
AND SO IT GOES (Screen Gems-EMI, BMI/Scarlett Moon, BMI/MCA, ASCAP/Don Schlitz, ASCAP) HL	93 I KNOW WHAT I'VE GOT (Crownman, ASCAP/Warner-Elektra-Asylum, BMI/Silbar Songs, ASCAP/Lorimar, BMI) WBM
ANY WAY THE WIND BLOWS (Backlash, ASCAP/Bob-A-Lew, ASCAP/Endless Frogs, ASCAP/Long Tooth, BMI)	43 I LOVE THE WAY HE LEFT YOU (Rick Hall, ASCAP/Milene, ASCAP) CPP
ARE YOU EVER GONNA LOVE ME (Cross Keys, ASCAP/Terrace, ASCAP/Lawyer's Daughter, BMI) HL/PPP	53 I MIGHT BE WHAT YOU'RE LOOKIN' FOR (Kristoshua, BMI)
BEFORE THE HEARTACHE ROLLS IN (BMG Songs, ASCAP/Careers, BMI) CPP	66 (I WISH I HAD A) HEART OF STONE (SBK April, ASCAP/Ideas Of March, ASCAP/Lion Heated, ASCAP)
BETTER MAN (Howlin'Hits, ASCAP)	35 I WONDER DO YOU THINK OF ME (Acuff-Rose, BMI)
BEYOND THOSE YEARS (WB, ASCAP/Two Sons, ASCAP/Warner-Tamerlane, BMI) WBM	83 IF I EVER GO CRAZY (Rick Hall, ASCAP)
(BLUE, BLUE, BLUE) BLUE, BLUE (WB, ASCAP/Two Sons, ASCAP/Warner-Tamerlane, BMI) WBM	68 IF I HAD YOU (Acuff-Rose, BMI/Tioga Street, BMI/Hear No Evil, BMI) CPP
BLUE BLUE DAY (Acuff-Rose, BMI)	28 I'M STILL CRAZY (Hookem, ASCAP/PolyGram International, ASCAP/Buddy Cannon, ASCAP) HL/PPP
BROKEN DREAMS AND MEMORIES (Mieke Appel, SESAC)	3 IN A LETTER TO YOU (SBK Blackwood, BMI/Dennis Linde, BMI) HL
BROTHERLY LOVE (Peer-Talbot, BMI/Milsap, BMI)	79 IS IT STILL OVER (Ensign, BMI/Larry Henley, BMI) CPP
BUENAS NOCHES FROM A LONELY ROOM (Coal Dust West, BMI)	74 JUST CAN'T CRY NO MORE (Cattle Drive, BMI/Calhoun St., BMI/Bug, BMI)
CALIFORNIA BLUE (Orbisongs, ASCAP/SBK April, ASCAP/Gone Gator, ASCAP)	40 THE KING IS GONE (SO ARE YOU) (Uncle Artie, ASCAP) CPP
CALL ON ME (Irving, BMI) CPP	70 LET'S SLEEP ON IT (Millhouse, BMI)
CALLIN' BATON ROUGE (Dennis Linde, BMI/SBK April, ASCAP) HL	55 LIKE FATHER LIKE SON (Scarlett Moon, BMI/Don Schlitz, ASCAP/Almo, ASCAP) CPP
CATHY'S CLOWN (Acuff-Rose, BMI) CPP	23 LOVE HAS NO RIGHT (Labor Of Love, BMI/Boondocks, ASCAP/ItsFun, ASCAP)
THE COAST OF COLORADO (Acuff-Rose, BMI/Hidden Lake, BMI)	84 LOVE IS ONE OF THOSE WORDS (Tree, BMI/O'Lyric, BMI/Lawyer's Daughter, BMI) HL/PPP
COME FROM THE HEART (SBK April, ASCAP/GSC, ASCAP/Lion Heated, ASCAP) HL	27 LOVE OUT LOUD (Screen Gems-EMI, BMI/Bethlehem, BMI) WBM
COTTON PICKIN' TIME (DebDave, BMI/Briarpatch, BMI) CPP	96 LOVE WILL (PolyGram International, ASCAP/GID Music, ASCAP) HL/PPP
CROSS MY BROKEN HEART (SBK April, ASCAP/Ideas Of March, ASCAP/Irving, BMI/Eaglewood, BMI) CPP	2 LOVIN' ONLY ME (ESP, BMI) CPP
DEAR ME (Acuff-Rose, BMI/Artin, BMI) CPP	59 MAYBE I WON'T LOVE YOU ANYMORE (Cookie Jar, BMI/Starboard, BMI)
DON'T YOU (Little Big Town, BMI/Oh The Music, BMI/Pierce, ASCAP)	85 MIRROR MIRROR (Vogue, BMI/Partner, BMI/Tom Collins, BMI)
FULL MOON FULL OF LOVE (Bug, BMI/Whiskey Drinkin'/Miss Kitty, ASCAP)	88 THE MORE I DO (Gid, ASCAP)
GIVE ME HIS LAST CHANCE (Silverline, BMI/Long Run, BMI)	17 MORE THAN A NAME ON A WALL (Statler Brothers, BMI) CPP
THE GOSPEL ACCORDING TO LUKE (Acuff-Rose, BMI/Golden Reed, ASCAP) CPP	65 A MOUNTAIN AGO (MCA, ASCAP/Don Schlitz, ASCAP/Scarlett Moon, BMI/Screen Gems-EMI, BMI)
HEARTS IN THE WIND (Silverline, BMI/Hit List, BMI/Ken Cummings, BMI)	12 MUCH TOO YOUNG (TO FEEL THIS DAMN OLD) (Major Bob, ASCAP)
HEAVEN ONLY KNOWS (Irving, BMI) CPP	30 NEVER GIVIN' UP ON LOVE (Unicity, ASCAP/Rowdy Boy, ASCAP) HL
HOLE IN MY POCKET (House Of Bryant, BMI)	48 NEVER HAD A LOVE SONG (Gary Morris, ASCAP)
HONKY TONK HEART (Berger Bits, ASCAP/MCA, ASCAP)	54 NEVER SAY NEVER (Rick Hall, ASCAP)
HOUSTON SOLUTION (Screen Gems-EMI, BMI/Scarlett Moon, BMI/MCA, ASCAP/Don Schlitz, ASCAP) HL/WBM	80 NOTHING I CAN DO ABOUT IT NOW (WB, ASCAP/Refuge, ASCAP/Macy Place, ASCAP)
HOW DO (Getarealjob, ASCAP/SBK April, ASCAP) HL	10 ONE GOOD WELL (Irving, BMI/Colter Bay, BMI/Almo, ASCAP/Brio Blues, ASCAP) CPP
	75 THE ONLY THING BLUER THAN HIS EYES (Gid, ASCAP)

STATLER BROS. SPAR WITH SHELTON OVER CONTRACT FOR CHARITY SHOW

(Continued from page 44)

On June 12, the Statlers announced at a press conference that Shelton's appearance had been canceled and issued a statement that said, "Ricky made elaborate and expensive demands that we are not willing to provide."

Untrue, responded Shelton's reps. Hearing that the Statlers were going to hold a press conference, Shelton's publicist, Evelyn Shriver, launched a preemptive strike with a press release that hit the media before the Statlers' did, contending that all Shelton demanded was a covered stage to perform on.

"Since it was a concert for charity," the Shriver release said, "no contract was involved, but Mr. Shelton's standard rider agreement, which pertains to his production needs, was forwarded to the Statler organization." The release further explained that the Statlers refused to accommodate Shelton's requirement for a cover to the stage area.

Shelton, the release said, "is confident that, as always, the festival will be a gigantic success."

Shriver says she sent a copy of the release to the Statlers before their press conference, but the quartet was apparently not mollified by Shelton's good wishes.

TNN will telecast the Shelton-less event live July 4, beginning at 8 p.m., Eastern time. The 60-minute special, which will be rebroadcast at midnight, will be hosted by Lorianne Crook and Charlie Chase.

Ann Peters, the Statlers' office manager, says the group made the cancellation because it was not aware of Shelton's demands until the last minute.

Peters adds, "The brothers have contacted him—his management—two or three times and have yet to hear from him." Asked if the covered stage was the only point of contention, Peters says, "The press release

that we issued said we have a seven-page document of demands from him, about which we won't go into detail as we are much too gentlemanly for that."

Shriver says the Statlers were told they could ignore all of the rider except for the four-page section dealing with "technical needs." She says Shelton is adamant about a covered stage because a friend was electrocuted on a wet one.

Shelton performed June 10 at another charity event, Alabama's June Jam—under a covered stage.



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FOR WEEK ENDING JULY 1, 1989

Billboard TOP COUNTRY ALBUMS™

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THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
				Compiled from a national sample of retail store and one-stop sales reports.	
				★ ★ No. 1 ★ ★	
1	1	2	6	REBA MCENTIRE MCA 6294 (8.98) (CD)	SWEET SIXTEEN
2	2	1	18	HANK WILLIAMS, JR. ● WARNER/CURB 25834/WARNER BROS. (8.98) (CD)	GREATEST HITS III
3	4	3	18	GEORGE STRAIT ● MCA 42266 (8.98) (CD)	BEYOND THE BLUE NEON
4	3	4	10	THE JUDDS ● CURB/RCA 9595/RCA (8.98) (CD)	RIVER OF TIME
5	6	7	48	RANDY TRAVIS ▲ WARNER BROS. 25738 (8.98) (CD)	OLD 8 X 10
6	7	8	37	RICKY VAN SHELTON ● COLUMBIA 44221/CBS (CD)	LOVING PROOF
7	5	5	41	K.T. OSLIN ● RCA 8369 (8.98) (CD)	THIS WOMAN
8	8	9	61	RODNEY CROWELL COLUMBIA 44076/CBS (CD)	DIAMONDS & DIRT
9	9	6	19	ALABAMA ● RCA 8587-1 (8.98) (CD)	SOUTHERN STAR
10	10	12	7	CLINT BLACK RCA 9668-1 (8.98) (CD)	KILLIN' TIME
11	12	13	6	NITTY GRITTY DIRT BAND UNIVERSAL 12500/MCA (10.98) (CD)	WILL THE CIRCLE BE UNBROKEN, VOL. II
12	13	11	38	PATTY LOVELESS MCA 42223 (8.98) (CD)	HONKY TONK ANGEL
13	11	14	54	KEITH WHITLEY RCA 6494-1 (8.98) (CD)	DON'T CLOSE YOUR EYES
14	15	16	6	KENNY ROGERS REPRISE 1-25792 (8.98) (CD)	SOMETHING INSIDE SO STRONG
15	16	15	10	KATHY MATTEA MERCURY 836 950 1 (CD)	WILLOW IN THE WIND
16	14	10	15	ROSANNE CASH COLUMBIA 45054/CBS (CD)	HITS 1979 - 1989
17	24	29	3	K.D. LANG & THE RECLINES SIRE 25877/WARNER BROS. (8.98) (CD)	ABSOLUTE TORCH AND TWANG
18	17	17	45	DWIGHT YOAKAM ● REPRISE 25749/WARNER BROS. (8.98) (CD)	BUENAS NOCHES FROM A LONELY ROOM
19	19	18	19	SHENANDOAH COLUMBIA 44468/CBS (CD)	THE ROAD NOT TAKEN
20	18	19	45	THE JUDDS ▲ RCA/CURB 8318-1/RCA (8.98) (CD)	GREATEST HITS
21	21	21	15	GEORGE JONES EPIC 44078/CBS (CD)	ONE WOMAN MAN
22	20	22	110	RANDY TRAVIS ▲ ³ WARNER BROS. 25568-1 (8.98) (CD)	ALWAYS & FOREVER
23	22	26	6	THE OAK RIDGE BOYS MCA 42294 (8.98) (CD)	GREATEST HITS, VOL. III
24	62	—	2	DOLLY PARTON COLUMBIA 44384/CBS (CD)	WHITE LIMOZEEN
25	23	20	20	LYLE LOVETT MCA/CURB 42263/MCA (8.98) (CD)	LYLE LOVETT AND HIS LARGE BAND
26	27	24	100	K.T. OSLIN ▲ RCA 5924-1 (8.98) (CD)	80'S LADIES
27	28	25	17	BILLY JOE ROYAL ATLANTIC AMERICA 91064/ATLANTIC (8.98) (CD)	TELL IT LIKE IT IS
28	26	27	48	DAN SEALS CAPITOL 46976 (8.98) (CD)	RAGE ON
29	25	23	44	TANYA TUCKER CAPITOL 48865 (8.98) (CD)	STRONG ENOUGH TO BEND
30	29	28	59	REBA MCENTIRE ● MCA 42134 (8.98) (CD)	REBA
31	30	33	175	ALABAMA ▲ RCA AHL-1-7170 (8.98) (CD)	GREATEST HITS
32	39	41	15	RONNIE MILSAP RCA 9587 (8.98) (CD)	STRANGER THINGS HAVE HAPPENED
33	33	30	58	SKIP EWING MCA 42128 (8.98) (CD)	THE COAST OF COLORADO
34	31	34	121	RICKY VAN SHELTON ● COLUMBIA 40602/CBS (CD)	WILD EYED DREAM
35	34	31	16	ROY ORBISON VIRGIN 90158 (9.98) (CD)	MYSTERY GIRL
36	36	37	158	RANDY TRAVIS ▲ ² WARNER BROS. 1-25435 (8.98) (CD)	STORMS OF LIFE
37	35	35	11	STEVE WARINER MCA 42272 (8.98) (CD)	I GOT DREAMS
38	38	38	73	VERN GOSDIN COLUMBIA 40982/CBS (CD)	CHISELED IN STONE

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
39	32	32	22	EMMYLOU HARRIS WARNER BROS. 25776 (8.98) (CD)	BLUEBIRD
40	40	46	4	GARY MORRIS UNIVERSAL 76005/MCA (8.98) (CD)	STONES
41	37	36	98	PATSY CLINE ● MCA 12 (8.98) (CD)	GREATEST HITS
42	41	42	92	GEORGE STRAIT ▲ MCA 42035 (8.98) (CD)	GREATEST HITS, VOL. 2
43	52	55	7	GARTH BROOKS CAPITOL 90897 (8.98) (CD)	GARTH BROOKS
44	56	—	2	EDDY RAVEN UNIVERSAL 76003/MCA (8.98) (CD)	TEMPORARY SANITY
45	46	53	3	SOUNDTRACK WARNER BROS. 25922 (9.98) (CD)	PINK CADILLAC
46	47	54	35	THE STATLER BROTHERS MERCURY 834 626 (CD)	THE STATLERS GREATEST HITS
47	42	40	8	THE SHOOTERS EPIC 44326/CBS (CD)	SOLID AS A ROCK
48	51	57	4	WAYLON JENNINGS MCA 42287 (8.98) (CD)	NEW CLASSIC WAYLON
49	50	50	6	LARRY GATLIN/GATLIN BROTHERS UNIVERSAL 42277 (8.98) (CD)	PURE 'N SIMPLE
50	43	39	18	LACY J. DALTON UNIVERSAL 42264/MCA (8.98) (CD)	SURVIVOR
51	49	56	112	REBA MCENTIRE ▲ MCA 5979 (8.98) (CD)	GREATEST HITS
52	NEW	▶	1	SUZY BOGDUSS CAPITOL 90237 (8.98) (CD)	SOMEWHERE BETWEEN
53	53	51	20	GENE WATSON WARNER BROS. 1-25832 (8.98) (CD)	BACK IN THE FIRE
54	45	43	45	RESTLESS HEART RCA 8317-1 (8.98) (CD)	BIG DREAMS IN A SMALL TOWN
55	NEW	▶	1	MOE BANDY CURB 10609 (8.98) (CD)	MANY MANSIONS
56	44	47	55	ALABAMA ● RCA 6825-R (9.98) (CD)	ALABAMA LIVE
57	63	—	2	LORRIE MORGAN RCA 9594-1 (8.98) (CD)	LEAVE THE LIGHT ON
58	67	66	242	HANK WILLIAMS, JR. ▲ ² WARNER/CURB 60193/WARNER BROS. (8.98) (CD)	GREATEST HITS, VOLUME I
59	59	45	44	HIGHWAY 101 WARNER BROS. 25742 (8.98) (CD)	101 2
60	55	63	37	WILLIE NELSON COLUMBIA 44331/CBS (CD)	WHAT A WONDERFUL WORLD
61	48	49	16	LARRY BOONE MERCURY 836 710 1 (CD)	SWINGIN' DOORS, SAWDUST FLOORS
62	60	64	84	KATHY MATTEA MERCURY 832 793-1 (CD)	UNTASTED HONEY
63	68	69	58	SWEETHEARTS OF THE RODEO COLUMBIA 40614/CBS (CD)	ONE TIME, ONE NIGHT
64	74	59	14	CHARLEY PRIDE 16TH AVENUE 70554 (8.98) (CD)	MOODY WOMAN
65	61	60	37	THE CHARLIE DANIELS BAND EPIC 44324/CBS (CD)	HOMESICK HEROES
66	75	65	9	JOHN CONLEE 16TH AVENUE 70555 (8.98) (CD)	FELLOW TRAVELERS
67	71	58	10	FOSTER & LLOYD RCA 9587 (8.98) (CD)	FASTER & LOUDER
68	57	52	32	STEVE EARLE UNI 7/MCA (8.98) (CD)	COPPERHEAD ROAD
69	72	48	41	THE DESERT ROSE BAND MCA/CURB 42169/MCA (8.98) (CD)	RUNNING
70	NEW	▶	1	CANYON 16TH AVENUE 70556 (8.98) (CD)	RADIO ROMANCE
71	RE-ENTRY	190	GEORGE STRAIT ▲ MCA 5567 (8.98) (CD)	GEORGE STRAIT'S GREATEST HITS	
72	RE-ENTRY	80	MERLE HAGGARD EPIC 40986/CBS (CD)	CHILL FACTOR	
73	58	44	19	BAILLIE AND THE BOYS RCA 8454 (8.98) (CD)	TURN THE TIDE
74	65	73	48	KEITH WHITLEY RCA CPL1-7043 (8.98) (CD)	L.A. TO MIAMI
75	66	75	101	ROSANNE CASH COLUMBIA 40777/CBS (CD)	KING'S RECORD SHOP

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

It's A Packed House At APRS Meet Sees Upsurge In European Pro Markets

BY STEVEN DUPLER

LONDON A wealth of new DAT hardware, a price-breaking digitally assignable analog recording console, and updated features on products ranging from hard disk-based digital audio workstations to console automation packages were among the newsmakers displayed here to a packed house by more than 180 manufacturers June 7-9 at the Assn. of Professional Recording Studios meet.

While exhibition space was overwhelmingly booked by U.K.-based manufacturers, a large percentage of the attendees were European studio owners and chief engineers, shopping for new hardware for their facilities.

Several exhibitors said this represented the beginning of a healthy trend that will see more end-users from strong European pro audio markets, such as West Germany, France, Italy, the Benelux countries, and Scandinavia, turning to the U.K. for their equipment needs.

"There's no doubt that Japanese equipment continues to have a strong hold on the international market in many respects," said an executive of one U.K.-based console firm. "But if this show is any indication, judging from the amount of interest shown by studios from the Continent, British-made gear is in more demand all the time. Our stand has been filled with Dutch, German, and French potential customers throughout the show."

One new piece of British-made equipment attracting much attention at APRS was the Alpha recording console, manufactured by Novation, a new firm that is a subsidiary of Harrison Information Technology. The Alpha desk is a fully digitally controlled assignable board with total dynamic automation. It features 32-bit microprocessors and custom-made application-specific integrated circuits.

But perhaps the most intriguing feature of the Alpha is its 50,000-pound-sterling (\$75,000) price tag. Compared with another digitally controlled assignable board such as the Trident Di-An, which costs roughly three times as much, the Alpha was seen by many attendees as a true—albeit still unproven—bargain desk.

One especially strong feature of the new Alpha desk is expected to be its off-line editing package, which allows the user enhanced system control and features a graphics package showing dynamic automation data.

In other news on the console front,

the Mitsubishi Pro Audio Group, which recently divested itself of its digital tape machine distribution operations in North America (signing these over to Neve), has now sold off its Quad Eight console division to a newly established San Fernando, Calif.-based entity called Quad Eight Electronics Corp.

The agreement was completed in the U.S. several weeks ago by Shinji Miyata, president of Mitsubishi's Pro Audio Group, and Bill Windsor, president of the new Quad Eight Electronics.

Mitsubishi had purchased the Quad Eight/Westrex group several years ago as part of its push to establish a foothold in the U.S. with both digital audiotape recorders and music and film mixing consoles. But industry sources agree that the Quad Eight consoles never achieved the sales levels Mitsubishi had hoped for. Under new and separate management, one informed source says, Quad Eight may be able to better establish itself in the States.

Yamaha, which introduced about two years ago its small eight-track digital recording console, the DMP-7, attracted much attention with its new RTS-1 controller, a device that enables users to chain up to four of the small digital mixers for use in multi-track recording applications. The company showed a working demo setup at its booth of four DMP-7 automated desks performing a digital mixdown.

Other low-cost, high-quality digital innovations on display at APRS included the Akai 1200, a 12-track digital multitrack recorder that sells for about 15,000 pounds sterling (\$22,500), and the Hybrid Arts ADAP II, an inexpensive direct-to-disk digital recorder that can be purchased in four-track modules and features a workstation that can perform digital mastering and editing, a 16-bit stereo sampler, a sound editor, and an SMPTE-triggered edit decision list.

On the DAT front, machines ranged from the sublime (the small Sony, Casio, and Technics units selling in the \$1,500-and-up price range) to the somewhat esoteric (Nakamichi's \$10,000 two-piece DAT deck and processor, which has been introduced in the U.S. as a consumer model, but was being touted at APRS as the consummate pro machine).

One interesting DAT development from HHB Hire & Sales was the RSDAT system for the broad-

casting community. This is essentially a Sony DTC1000ES DAT recorder that has been specially modified with a controller unit and a combination of software and hardware augmentations that convert the DTC1000ES' control and audio functions to broadcast standards.

The RSDAT controller features oversized illuminated keys for dark control-room settings, as well as highly accurate cueing functions, giving the unit the ability to stack up to 29 different cues from a single DAT cassette. HHB's Richard Kershaw noted that the RSDAT reflected "what broadcasters have been telling us they need," adding that the machine provides "cartlike control functions to DAT sources."

HHB also scored a major coup with the announcement at APRS that it has pacted with Solid State Logic to become the first outside distributor the high-end British console maker has ever appointed in the U.K. At this time, the agreement allows HHB to distribute only the SL5000 broadcast console.

AUDIO TRACK

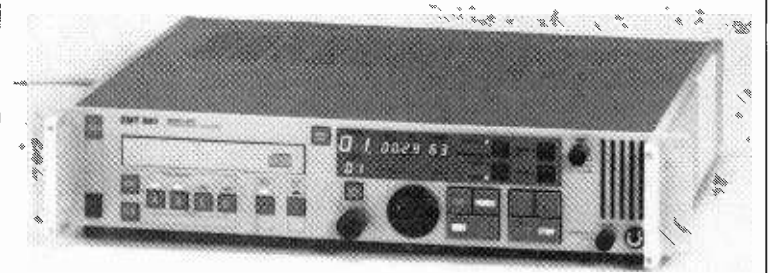
NEW YORK

AT UNIQUE RECORDING, Don Johnson completed tracks and mixes on his CBS album. Keith Diamond produced. Acar Key was at the controls. George Karras and Josh Chervokas assisted. Donny Osmond was in remixing his "Soldier Of Love" 12-inch with producers Evan Rodgers and Carl Sturken. Robert Palmer worked with artist/producer Al B. Sure! on producing the remix of "Tell Me I'm Not Dreamin'" for single release on EMI. Roey Shamir mixed. Arthur Steuer assisted.

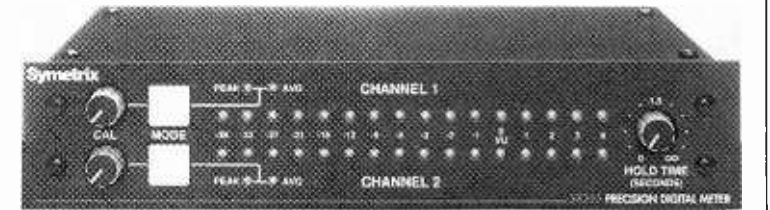
Sound On Sound had Frozen Concentrate in cutting tracks with producer/engineer Scott James. Bryce Goggin assisted. Urban Blight worked on vocal overdubs for its next release on Atlantic. Producer/engineer Stephen Benben was assisted by Peter Beckerman and Kevin Forrester.

Mango/Island act Identity was in at D&D with Dennis Thompson mixing the group's "All For One" album. Producers Douglas Grama of Situation Room Productions and Dave Rosenthal of Egghead & Boogie Productions completed a remix of the Eurythmics' classics. Elektra

NEW PRODUCTS



New from EMT is the model 981 professional CD player, a 19-inch-rack-mountable unit that can handle both 3- and 5-inch disks. The deck features sophisticated memory and timing functions, as well as digital output, word clock output, and clock sync input. Contact Gotham Audio at 212-765-3410 or 818-785-2211 for details.



The Symetrix SX205 precision digital meter is a microprocessor-controlled two-channel level display that measures both voltage and power. It also features a 1,000 hertz sine wave calibration oscillator. Contact the company at 206-282-2555.

artist John Kale worked on tracks for an upcoming release. Kieran Walsh manned the board.

LOS ANGELES

AT AIRE L.A., MCA act Klymaxx cut tracks and vocals for an upcoming album. Rex Salas and Curtis Williams produced, with Ralph Sutton and David Koenig engineering. Gregg Barrett and Rob Seiferty assisted. Capitol's Suave worked in the Neve room with Paul Arnold engineering. Anthony Jeffries and Jackie Forsting assisted.

At Larrabee, producer Dave Cook mixed "I'm Not Souped" by Troop. Taavi Mote was at the desk. June Pointer's "Fit You In" was mixed by producer/engineer Mote for CBS. Bobby Brown did overdubs and mixes on his song "We're Back." The track is the theme for Columbia Pictures' "Ghostbusters II." Keith Cohen mixed. Cohen also did a mix on the song "Vicki Waiting" by Prince (Warner Bros.) for the "Batman" movie.

NASHVILLE

THE FLORIDA BOYS were in at Woodland working on basics, mixes, and overdubs for New Haven Rec-

ords. Herman Harper produced with Tim Farmer at the board. Tom Oates assisted.

Comic Pat Hurley of Humor With A Message Inc. recently edited two soon-to-be-released comedy albums at Ralph Henley Productions. Hurley produced with Lynn Fuston and Randy Garmon at the controls. Vid producer Greg Page of ProKids Productions put down soundtracks for a series of public-service spots featuring television personality Snowbird. Voice characterizations were provided by Page, Steve Pennington, Dave Privett, Cindy Holmes, and Ralph Henley. Mordent "Studio" Guy was at the board.

OTHER CITIES

RAPPER DR. D. DRAGON and the Brothers Of Rebellion completed their "Gunrunner" project with producer Pete Carr. The Black Dragon Records project was recorded at Pick Music, Tustin, Calif.

Criteria Recording, Miami, was busy with projects including the new Miami Sound Machine tracks with Emilio Estefan producing. Eric Schilling was at the board, assisted by Andrew Roshberg. The Lionel Hampton Band worked on horn overdubs with producers Hal Batt and Mike Lewis. Dennis Hetzen-dorfer was at the desk, assisted by Mike Spring. The Japanese R&B act BoGumbos mixed its second release for Epic/Sony Records. Bert Bevans produced with Myron Nettinga and Spring at the board.

Nils Lofgren was in at Sheffield's studio A (Phoenix, Md.) mixing his new album for CBS. Bill Mueller and Ron Freeland engineered.

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

Sony Audio Training Group Bows Pro Seminar Series

NEW YORK Sony Corp.'s Professional Audio Training Group in Fort Lauderdale, Fla., is offering a diverse selection of 14 technical service training courses and engineering seminars, set to run from June 7-Dec. 15.

The courses are aimed at systems designers, studio engineers, technical service personnel, and pro audio dealers and users.

"We're addressing a strong need to bring more knowledge to the industry," says Raymond Callahan,

managing instructor for the training division. "With all the new formats and technologies flooding the marketplace, those who use audio equipment require in-depth training."

While the majority of the courses offered are product-specific and service oriented, covering such topics as circuit analysis, alignment procedures, and various troubleshooting techniques, other courses are more applications oriented.

In these seminars, students are

taught about digital recording techniques, digital signal processing, time sampling, encoding and decoding methods, quantization, and how audio gear is interfaced in the studio. Both these courses and the service-oriented courses emphasize hands-on training as well as lectures.

The seminars are held in a fully operational recording studio housed in the Sony Professional Products facility in Fort Lauderdale. The control room is equipped with a Sony 48-

track digital recorder, as well as Sony mixing consoles, analog recorders, and videotape machines and cameras.

The courses include sessions on large console applications; Sony MXP-3000 console technical service; digital audio basics; R-DAT format; Sony PCM-2500 DAT technical service; DASH format; technical service for the Sony PCM-3348 and 3324A multitrack DASH machines; broadcast console applications; and others.

STEVEN DUPLER

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TOP INSPIRATIONAL ALBUMS™

THIS WEEK	4 WKS. AGO	WKS. ON CHART	Compiled from a national sample of retail store and one-stop sales reports.	
			ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
			★★ NO. 1 ★★	
1	1	13	SANDI PATTI WORD 701 905 95035 weeks at No. One	SANDI PATTI/FRIENDSHIP COMPANY
2	4	41	MICHAEL W. SMITH WORD WR 8412/A&M	I 2 (EYE)
3	5	49	AMY GRANT A&M SP 5199	LEAD ME ON
4	2	13	SANDI PATTI IMPACT CO2544	MORE THAN WONDERFUL
5	9	5	AMY GRANT, MICHAEL SMITH & GARY CHAPMAN REUNION 9016179291	MOMENT IN TIME
6	6	57	TAKE 6 REUNION 7010032-726	TAKE 6
7	3	25	BEBE & CECE WINANS SPARROW SPR1169	HEAVEN
8	7	9	BRYAN DUNCAN WORD 701 460256X	STRONG MEDICINE
9	13	65	CARMAN BENSON R2463	RADICALLY SAVED
10	8	65	SANDI PATTI WORD WR 8412/A&M	MAKE HIS PRAISE GLORIOUS
11	15	149	AMY GRANT MYRRH SP 3900/A&M	THE COLLECTION
12	18	189	SANDI PATTI IMPACT RO 3910/BENSON	HYMNS JUST FOR YOU
13	29	5	MYLON & BROKEN HEART SPARROW/STARSONG SSC8120	BIG WORLD
14	11	61	LARNELLE HARRIS IMPACT R02370	THE FATHER HATH PROVIDED
15	12	37	RAY BOLTZ DIADEM 790 113 0296	THANK YOU
16	10	33	PETRA SPARROW/STARSONG SSC8106	ON FIRE
17	16	13	DEGARMO & KEY BENSON PW01092	D&K
18	14	41	RICH MULLINS REUNION 7010036527	WIND'S OF HEAVEN, STUFF OF EARTH
19	NEW▶		WHITE HEART SPARROW SPC 1194	FREEDOM
20	20	5	GLAD BENSON CO2507	ROMANS
21	NEW▶		THE NEW JERSEY MASS CHOIR LIGHT 7-115-720-231	HERO'S
22	NEW▶		BEAU WILLIAMS LIGHT 7-115-72021-5	WONDERFUL
23	17	9	ALLIES WORD 701 4174576	LONG WAY TO PARADISE
24	NEW▶		JON GIBSON FRONTLINE C09051	BODY AND SOUL
25	26	29	WAYNE WATSON DAYSPRING WR 8422/A&M	THE FINE LINE
26	25	9	ACAPPELLA CLIFTY RECORDS 0029	SWEET FELLOWSHIP
27	RE-ENTRY		BEBE & CECE WINANS SPARROW SPR1132	BEBE AND CECE WINAN
28	19	17	THE MARANATHA SINGERS MARANATHA MUSIC 7-10-0251182-6	PRAISE 11
29	32	25	COMMISSIONED LIGHT 7-115720193	WILL YOU BE READY?
30	22	53	STEVE GREEN SPARROW SPC-1164	FIND US FAITHFUL
31	28	57	GLAD BENSON R02445	THE ACAPELLA PROJECT
32	NEW▶		KEITH PRINGLE & PENTECOSTAL COMM. CHOIR SAVOY 14788	NO GREATER LOVE
33	35	5	SHIRLEY CEASAR REJOICE WR8385	LIVE IN CHICAGO
34	21	37	TWILA PARIS STARSONG SSR8102/SPARROW/STARSONG	FOR EVERY HEART
35	NEW▶		DANIEL WINANS REJOICE 701-5026-295	BROTHERLY LOVE
36	36	5	TIM SHEPPARD DIADEM 7-90113-042-3	I AM DETERMINED
37	NEW▶		BENNY HESTER FRONTLINE C09050	PERFECT
38	37	13	THE CLARK SISTERS REJOICE WR 8400/A&M	CONQUEROR
39	24	5	THE CATHEDRALS HOMELAND HC8906	I'VE JUST STARTED LIVING
40	RE-ENTRY		THE MARANATHA SINGERS MARANATHA 7-10-024082-4/MARANATHA	PRAISE TEN

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Gospel LECTERN



by Bob Darden

This is the first of a two-part interview with DaySpring artist Mike Warnke. The comedian's current project is a concert video titled "Do You Hear Me?"

MIKE WARNKE IS ONE of the few Christian artists using comedy rather than music as a vehicle of expression. He has been remarkably successful at it, too. Now recording for DaySpring, his releases have sold more than 1 million units. Warnke's current project, a concert video titled "Do You Hear Me?," shipped 10,000 units in 10 months—which is impressive even by mainstream music video standards.

Warnke's colorful, sometimes bizarre life prior to becoming a Christian—he was both a Marine Corps medic in Vietnam and, later, a member of a Satanist church—gives added bite to his comic monologues.

The first question is, naturally, is it tougher to be from a religious background and be a stand-up comic?

"For me, there's more strength in it," he says. "The comedy is secondary to the message. I'm driven by the things I do. Some nights I would give anything I could think of not to have to get up on stage and work. But I immediately think of the people who have come here who need this and that the Lord put me here for them. "Stand-up comedy is really hard. I don't know how secular guys do it because the message is the only thing that gives me the strength. I don't know if it is easier for me, but I certainly get over the burned-out feeling."

Warnke does more than 200 dates each year. Not surprisingly, he often encounters various well-known mainstream comics in U.S. airports.

"Some of the secular comedians are aware of what I do—and I'm certainly interested in them," he says.

"Leon Patillo and I were doing a show once and we got a call from Bill Murray's people. He'd gotten ahold of one of my tapes and they said he might be there. As it turned out, it happened the night of the 'Razor's Edge' premiere. So while he couldn't make it, there are other secular comedians who are aware of and appreciate what I do, just as I appreciate them." And like his mainstream counterparts, Warnke's best material comes from real life.

"That's what I use mostly in my performances," he says. "Politics is good, even though it is generally not kosher to pop off politically in religious music circles, but I can't help it. I say outrageous things and do outrageous things and I get the same kind of letters 'The Wittenburg Door' gets.

"And in those letters are messages from 'Christians' who condemn me because of something I said or didn't

Mike Warnke uses comedy to spread his message

say. They say there has to be something in the Bible for anything you do. So if I mention that I fixed a toasted cheese sandwich, they write, 'You show me where in the Bible it says you can have toasted cheese.' I say, 'Hey, the deli was out of locust and honey—OK?'" After more than 15 years on the road, Warnke says what amazes him still is what some people consider the basis of Christianity to be.

"I'm certainly not enlightened here nor has my Christianity been pure all along," he says. "But I have been touched by the people I've worked with—people like Keith Green. And I can see the futility of a life based on a man like Jimmy Swaggart. I'm amazed at the number of people who fell out of the boat simply because Swaggart screwed up. Your faith is not based on a man—it has to be based on Jesus Christ. If a man stumbling can cause you to lose your faith, your faith is wrong."

Next week, Warnke talks about Satanists in his new video and the funniest man in the world.

Jazz BLUE NOTES



by Jeff Levenson

WHEN IS JAZZ MORE than just music? When it's a country's strategy for revitalizing a sagging economy—e.g., **The Aruba Jazz & Latin Music Festival**.

Aruba, not quite the sultry paradise we've come to expect of the Caribbean's scenic retreats, is undergoing a dramatic shift in attitude. Now, more than ever, the country's fortunes are riding on the industry of tourism, though much needs to be done before the newly constructed hotels and casinos can turn away vacationers.

Aruba is situated 18 miles off the coast of Venezuela. It is 12 degrees north of the equator and it beckons visitors with the promise of blue waters, white sands, and verdant surroundings. However, it is a Caribbean anomaly, an arid place devoid of seductive landscapes and tropical trappings, lacking as it does the fantasy island appeal of its more celebrated Club Med counterparts. This is not meant to suggest that Aruba is a floating wasteland. Far from it.

For 60 years, the Exxon company tapped and refined the area's most plentiful natural resource—oil—and kept the local economy prosperous. But after the corporate giant completed its work in 1985, the island was left to survive on its own.

Enter the Aruban Tourism Authority, which has turned to jazz as a way of bolstering the country's image. Last year's festival was an inaugural happening that helped further the island's self-sufficiency; this year's activities were deemed equally successful.

The event was modest in terms of audience and programming, especially compared with other fests we've seen in the past—for example, North Sea in Holland or JVC in New York. But the Arubans understand the importance of top-name artists with sizable followings,

players who offer that requisite dose of glitz and glamour: **Najee, Ruben Blades, Bob James, Celia Cruz, Diane Schuur, Johnny Pacheco, Lee Ritenour, Jose Feliciano**. That their music is breezy and escapist only adds to their value. What's more, the country realizes that a mix of imported and native culture, packaged as an event, is a powerful incentive for travelers and that Latin artists in particular are a source of regional pride.

It's ironic that jazz, which has traditionally suffered from a lack of support (financial, emotional, attitudinal—pick one), now finds itself a key element in the drive to reinvent Aruba's image. The branch of the music represented at the festival has sex appeal and tactical merit—a potent, socioeconomic, one-two punch smartly exploited by the island's authorities.

Aruba Jazz Fest brought a cool breeze to sultry island

STRUTTIN' WITH SOME BARBECUE: Amid all those trashy tabloid reports of Miles Davis' bouts with AIDS and bone cancer and blood deficiencies and health so poor that he is hanging on to life by a thread, the photo adorning "Amandla," the trumpeter's latest Warner Bros. release, reveals a surprisingly healthy and youthful visage that should put all those rumors to rest. The man looks beautiful and still carries himself like the star he is. It's a good bet that even when his lip ultimately goes gimp, Davis will keep things going.

STUFF: Penns Landing in Philadelphia will serve as the revolutionary backdrop for a minifest of Windham Hill jazz artists. Scheduled to appear July 7-8: **Billy Childs, Denny Zeitlin, the Turtle Island Quartet, and Andy Narell** . . . At press time, A&M label mates **Sun Ra and Don Cherry** were slated to welcome the summer solstice with a free sunrise concert June 21 coordinated by the New York Department of Parks and Recreation along with the New Wilderness Foundation. Curtain time—get this—is 5:24 a.m.

Spotlight

Bright New Talents Continue to Surprise New Audiences With the Artful Spontaneity and Improvisation That Keep Jazz Vital and Viable on the Threshold of the '90s

By ZAN STEWART

T

imes are good for jazz. Like the little train that could, jazz keeps chugging along, gradually gaining a stronger, surer foothold in the music marketplace. And while this on-going rise doesn't necessarily mean huge percentage shares of the overall music dollar, the mood of record execs, musicians, venue operators, promoters, and others is generally upbeat.

"I don't think the jazz record business is great, but I think it's good," says Orrin Keepnews, president of the San Francisco Bay area-based Landmark Records, who has been producing for such lines as Riverside and Milestone since the mid-'50s.

"Everywhere I go, people respond, especially in live performance, to spontaneity and improvisation, which are jazz elements," says pianist Chick Corea, whose Elektric and Akoustic Bands both sell records and sell out public appearances.

"Jazz musicians are working more than ever, and that's healthy," says George Wein, whose Festival Productions produces such jazz events as the Playboy Jazz Festival and the JVC Jazz Festival in New York.

"We are doing better than ever," says Bob Golden, booking coordinator of New York's Blue Note jazz spot.

On the recording side of the business, jazz has a solid piece of the action. Experts in the field estimate that jazz sales currently make up between 4%-20% of each dollar spent on recorded music, though the Recording Industry Assn. of America, which keeps statistics on all domestic record industry sales, puts the 1988 jazz share at 5% of a \$4 billion-plus market.

Nesuhi Ertegun, head of the new East/West label and founder of Atlantic Records, and Larry Rosen, who co-owns indie GRP with pianist Dave Grusin, estimate jazz garners 8% of the market while Cliff Price, jazz buyer at Tower Records' huge Greenwich Village location, says it often tops out at 20%. Michael Cuscuna, head of A&R for Blue Note and co-owner [with Charlie Lourie] of the distinguished Mosaic reissue line, figures it's about 4%.

"I'd say that the business has peaked and has now levelled off at a nice healthy volume," Cuscuna says.

Keepnews is one who isn't displeased with the smaller amount. "If there's a huge jazz market, as there was felt to be in the late '70s, I tend to feel there's an artificial boom going on," he says. "And a boom in the jazz record business means a bust will surely follow, and then you have a 'jazz is dead' period."

"I think companies are starting to recognize jazz as a limited market product, same in many ways as classical music. It's demanding music that doesn't appeal to everybody."

Though Corea has long been a successful instrumental music figure—his recent Elektric Band releases have sold in the 200,000 unit range—he, as do most musicians, acknowledges his chosen art form's only-moder-

(Continued on page J-22)



CLOCKWISE FROM UPPER LEFT: Terri Lyne Carrington; Joe Sample; Harry Connick, Jr.; Hiroshi Ma; Cassandra Wilson; Chick Corea; Marcus Roberts.

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Kirk Whalum

THE MAJORS: Young Jazz Lions Roar into Younger Marketplace

By DAVE DiMARTINO

Anyone doubting the current health of contemporary jazz need only talk to a few label executives to find out how healthy—and *young*—the form really is.

A dying music typically has fewer and fewer elder statesmen who trot out what becomes increasingly more arcane as years pass; jazz, on the other hand, seems to be growing in stature among a younger audience than ever—and, more importantly, growing via a new batch of hot young players who play anything *but* museum-piece music. In fact, the past year may be most notable for providing a wealth of new jazz talent not yet in diapers when Charlie Parker left this earth in 1955—or, for that matter, Albert Ayler in 1970.

Many point to trumpeter Wynton Marsalis as a major figure in the Young Jazz Lion renaissance—and while Marsalis and his saxophonist brother Branford have for some time been among the best-known comparative youngsters selling large quantities of jazz music to consumers, there are many more young players out there just as exciting. Most labels realize that, and most are looking.

One label consciously striving to sign young new jazz artists is, ironically, none other than that of the Marsalis brothers, Columbia. "We're going after *young* jazz artists," says Dr. George Butler, VP of A&R, jazz and progressive music at Columbia. "Not to suggest that we're ignoring some of the veterans. Our feeling is that if we bring on young jazz artists, they will reach a young marketplace." Hopefully, once that market is reached, says Butler, "those young people will respond to and become curious about some of our veteran people, and some of the things we have coming out on our Jazz Masterpieces series."



Larry Carlton

Aside from the Marsalis brothers, other young jazz stars at Columbia include Harry Connick, Jr., organist Joey DeFrancesco, and new signings Montee Croft, a vibes player, and 18-year old trumpeter Marlon Jordan. Ironically again, Jordan's debut won't be emerging until early 1990, says Butler, largely so it won't be competing against Columbia's other young trumpeters: Marsalis himself and Terence Blanchard, whose solo album for the label is due in September. "He's tremendously talented," says Butler of Jordan, "and we've signed him to our CBS Masterworks label as well. He'll be performing in both idioms, jazz and classical."

Likewise at RCA's Novus, Steve Backer, series director of RCA/Novus and executive producer of RCA/Bluebird, points to recent signing Christopher Hollyday, an 18-year old alto saxophonist whose background "is basically Jackie McLean and Charlie Parker," says Backer. Hollyday's debut album for Novus comes on the heels of yet another young sensation—blind pianist Marcus Roberts, whose own Novus album topped the charts and featured some brilliant playing by Wynton Marsalis and saxophonist Charlie Rouse.

While Novus could make an issue of its own young successes, Backer points to another aspect of the label's recent signings: both are "pure jazz," he says, as opposed to past label signings such as Liz Story and Alex DeGrassi, both decidedly new-ageish in intent. What it means, basically, is that Novus is

Dirty Dozen Brass Band



Bobby Lyle



now dealing mainly with the aforementioned "pure jazz"—by such artists as James Moody, Henry Threadgill, and Steve Lacy—and crossover projects such as the latest set by keyboardist/vocalist Amina Claudine Myers.

In fact, if trends are being focused on here, consider this: aside from a seeming surplus of new young, able players, which most label heads gladly make note of, a new terminology is also arising—that of "pure jazz." Whether it's a reaction to the current crossover scenario—wherein dissimilar artists like Kenny G, the Yellowjackets, David Benoit, Andreas Vollenweider, and Hiroshima are all lumped together into one category—or whether it's a highfalutin way of saying acoustic jazz, "pure jazz" is an increasingly more workable term in this age of blurred musical categories.

"In some cases, I almost have to consider this term—'jazz'—a misnomer," says Tommy LiPuma, VP/A&R progressive music at Warner Bros. "It all depends on what you're talking about when you talk about jazz." LiPuma, who has produced such hit records as George Benson's "Breezin'," among others, says he does not consider many of the records he has produced "died-in-the-wool" jazz records.

"I have the feeling that when it comes to where they're put in the bins when they get to the retail market, these records get thrown in an area where I'm not sure they belong," says LiPuma. Pointing to recent projects with Warner acts Earl Klugh, Joe Sample, and the Bob James/David Sanborn album—now approaching a million in sales—LiPuma speaks of a new adult fan base out there, one that gets confused when walking into a record store seeking those albums. "It invariably happens," he says, "a guy will go into a store to buy a record of mine, and he can't find it unless he goes into the jazz department. And he doesn't go to the jazz department. To tell you the truth, I don't know what the solution is."



McCoy Tyner

David Murray



One solution may be that of A&M, who this year have bowed a new jazz series starring deliberately non-crossover artists such as Don Cherry, Sun Ra, Cecil Taylor, and the duo of Max Roach and Dizzy Gillespie, among others. John Snyder—producer of the series, and former guiding light behind the Horizon and Artists House labels—gives full credit to Steve Rabolovsky, senior VP of A&M, whom he says is purposely seeking to record such jazz masters. "It's actually surprising to me that he would ask for a Cecil Taylor record or a Don Cherry record," Snyder says. "He's got to be the only guy in his posi-

Don Cherry



tion who would say those words. And I said, 'Are you sure you know what you're doing? I lost a lot of money doing this.' And he said, 'Yeah, I am sure.' And then the challenge to *me* is to make these records the best I possibly can."

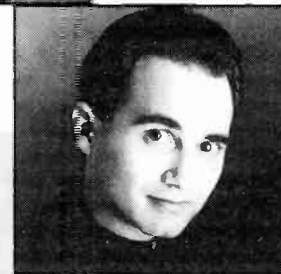
Snyder notes that other big companies are typically "not bothering" with such artists these days, "I guess because they consider them *passee*. And maybe in a way they are. But I think what we're going to do with them will be nice records. And then, gradually, we'll move into younger players. But these definitely seem to be *jazz* artists," he adds, "and not light jazz or jazz fusion. Rabolovsky is definitely not interested in that."

Over at PolyGram, Richard Seidel, VP of PolyGram Jazz, works within a label framework that provides those aiming to categorize music seem heavenly. "We're always trying to maintain a balance of all various types of jazz—from the traditional to the crossover to the avant-garde," he says. "And that comes from the various different labels we have here."

Among those labels is Verve, which features "primarily traditional, straight-ahead jazz" by such artists as Joe Williams, Betty Carter, Shirley Horn, Marlena Shaw, the Harper Brothers, and Antonio Carlos Jobim; Verve Forecast, "primarily contemporary crossover" by the likes of Terri Lyne Carrington, Ricardo Silveira, Robert Irving III, Brazilian saxophonist Leo Gandelman, harmonica player William Galison, and new signings Current Events and flutist Nestor Torres; Emarcy, "another tradition label," with new material produced by Nippon Phonogram, including upcoming works by Helen Merrill and Ron Carter, John Lewis, Jackie Paris; and the internationally-licensed JMT label,



Christopher Hollyday



Michel Camilo

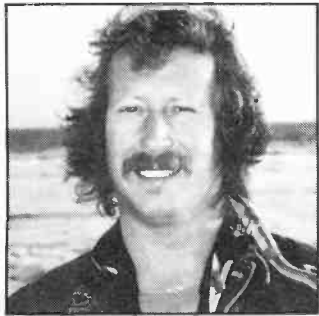
which features top-notch avant-garde players like Greg Osby, Steve Coleman, and the recently high-charting Cassandra Wilson.

At ECM, another PolyGram distributed label, the company is celebrating—remarkably—its 20th anniversary; "remarkable," that is, only because one does not normally associate the label with anything approaching the traditional. Among

the means by which the label is celebrating this anniversary: the recent issuing of a "new" Keith Jarrett album, recorded during the label's tenth anniversary year, and featuring his highly-praised "Belonging" quartet including Jan Garbarek, Jon Christensen, and Arild Anderson, and the CD reissue of Mal Waldron's "Free At Last," the first record ever released on ECM.

The label is carrying on in its unique tradition in many ways—not least by the planned autumn release of "Rosensfole" by Norwegian folksinger Agnes Bun Garnas, featuring medieval Norwegian folk songs sung to accompaniment of a musical background provided by label mainstay Garbarek. "It's a record that we feel will have great appeal here," says Katherine King, director of U.S. operations at ECM. "There's something about it—it has a mysterious quality that seems to reach out to listeners of all different kinds of music. It certainly is *not* a traditional folk music record." Other new

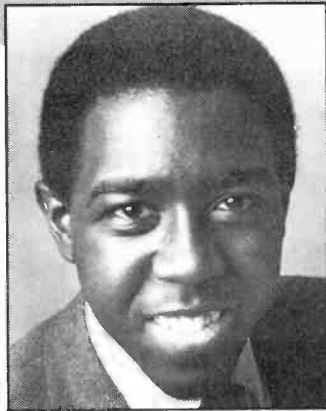
(Continued on page J-18)



Gary Herbig



Quest



Marvin "Smitty" Smith



Kim Pensyl



Michael Pedicin, Jr.

THE INDIES: Moving the Cutting Edge Forward in a Crowded Market

By DEVRA HALL

Independent jazz labels have long nurtured the growth and emergence of an artform that continues to push forward the cutting edge. Today, jazz indie executives are perceiving an increasingly crowded market with more and more entries vying for consumer awareness and shelf space. Causes for the crowd can be attributed, at least in part, to the expanded boundaries of the artform and to technological advancements.

Most executives agree that consumer awareness on a superficial level is no longer adequate in a marketplace where jazz can mean bebop or fusion, straight-ahead or contemporary; contemporary jazz itself can contain elements of straight-ahead jazz, fusion, R&B and rock. In order to find their way around today's gridlocked marketplace, executives believe it is vital that the consumer be well educated about the artform, the individual artists and the labels.

GRP co-owners Larry Rosen and Dave Grusin emphasize the importance of marketing surveys and the use of demographic information in identifying and understanding their target market. GRP's growing artist roster currently numbers 21 strong and 11 have made the charts so far this year—it's not unusual for sales to exceed 200,000 units per release.

Of course, having an Oscar-winning artist (Grusin won Best Film Score in 1989) as a label head doesn't hurt business either.

This summer GRP will be directing its efforts to the distribution of several JVC releases including Oscar Castro-Neves' "Maracuja" and "The Guitar Workshop In L.A." Grusin, Lee Ritenour and Tom Scott are all scheduled for new releases by fall. Rosen reports that in addition to the 12 titles

available on DAT, GRP plans to release laserdisk videos this fall and has joined JVC and Warner New Media in a CD+Graphics venture which debuted at Summer CES.

Similar in approach is the attitude at *Intima* where according to CFO Jim Martone, "we get passionate about our music but run it like a business."

Effective budgeting and target marketing are the key concepts at *Intima*. For Martone, being effective means no more blanket marketing. "We've learned that not all airplay is meaningful. Many [stations], partly due to a lack of back-announcing, do not move records." Martone's advice and the policy at *Intima* is "don't spread your radio dollars out the way you used to. Target for those stations that sell records in markets and get your artists to tour there."

Indie approaches to consumer education vary in focus. Some labels feel that promoting artist identification is the most important aspect of their market plan and that if the public perceives a label image, it will be a by-product of the artist roster. In these cases, A&R policies shape the label's image.

The owners of *Optimism*, Sheryl Kay and David Drozen, call themselves listeners. Leasing masters only, they are looking for new and different sounds such as that of contemporary jazz bassoonist Janet Grice. This often means signing unknowns. One such discovery is pianist/composer Kim Pensyl, an unknown from Ohio whose fall 1988 release has been riding Billboard's chart for the last four months. Both Grice and Pensyl are on the roster for fall releases along with Christopher Mason, Carlos Angeles and Rik Swanson.

David Gimbel, owner of the four-year-old contemporary jazz fusion label *Nova* is also the owner of *Bon Appetit*, a Los Angeles nightclub. It was through the club bookings that

Nova signed its first artists, Robert Brown and Brandon Fields. With 20 releases under his belt, Gimbel reports that they are stepping up production and have a goal of 12 releases in 1989. Being conservative with their budget is the main guideline dictating marketing strategies at *Nova*. Nevertheless, with strong artist promotion, Gimbel says most *Nova* releases make top 20 on the radio charts and two have charted on Billboard. Though small, *Nova* goes out internationally by dealing direct with European distributors and bypassing the usual foreign licensing. Summer releases include a new Rob Mullins', "Jazz Jazz," Uzeb's "Noisy Nights," "Music For Your Neighborhood" by Jude Swift, and a sampler CD "Collection '89."

Intuition Records is a German-based label devoted to jazz and world music. Label president Vera Brandes believes artist promotion to be the key to successful sales. "The label itself stands for diversity rather than one distinctive style of music. When promoting the music of artists as diverse as Steps Ahead and Eddie Palmieri, tour support becomes much more important. This is especially true for us in the U.S. where there is a lack of radio outlets for our music." Never Been There will have a self-titled release in July and keyboardist Mike Mainieri from Steps Ahead is working on a solo recording.

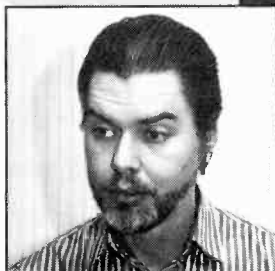
Other companies attempt, to some degree, to create and maintain a label identity by creating categories, specific series, collections, or actual sub-labels. They design internal

(Continued on page J-20)

Etta Jones



Tom Harrell

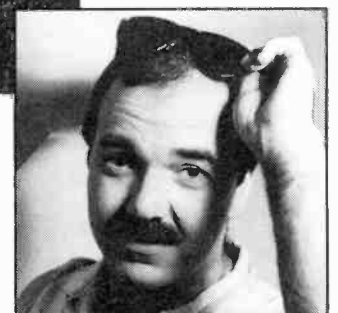


Brian Melvin

Turtle Island String Quartet

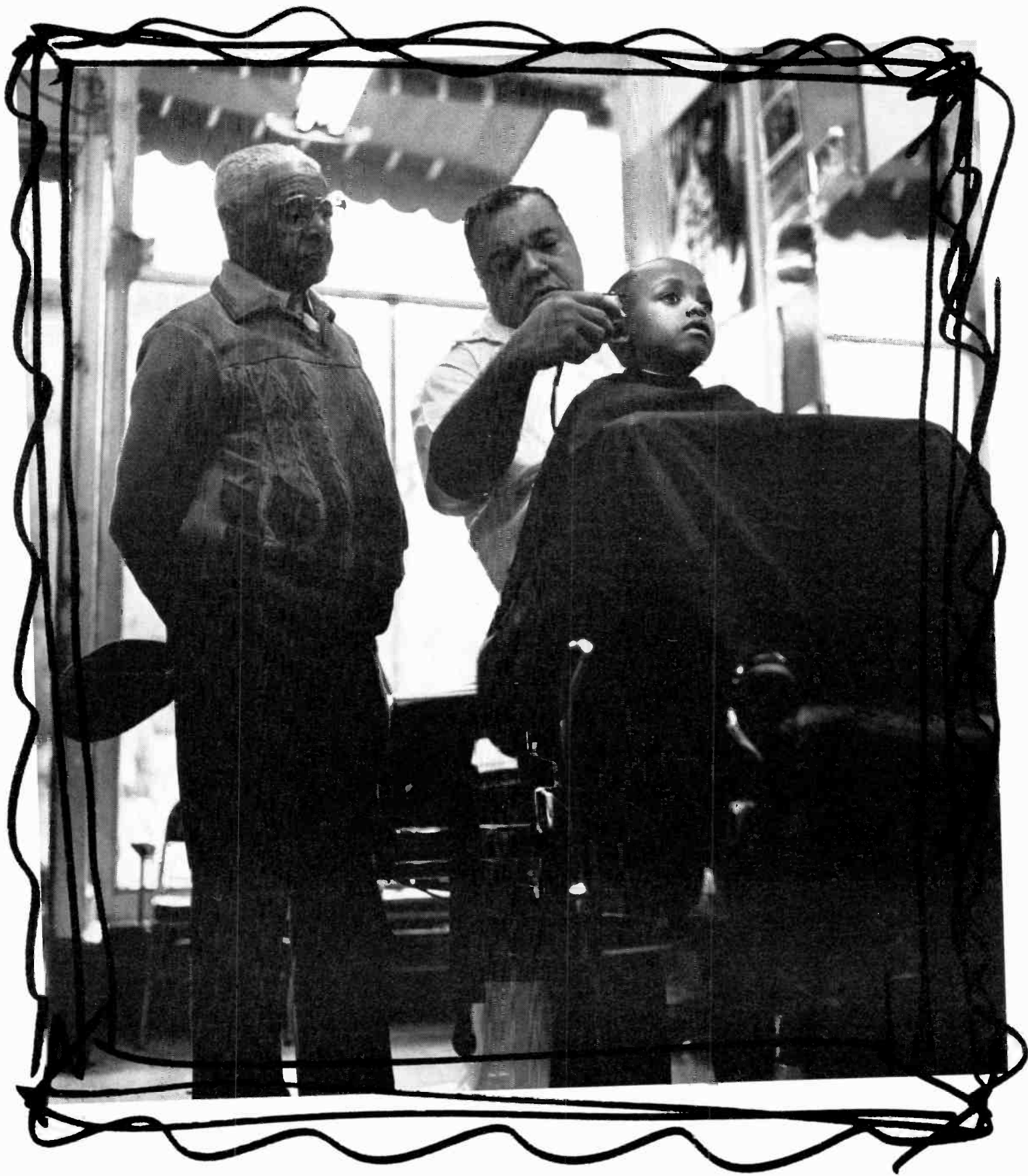


Mike Mainieri
of Steps Ahead



Peter Erskine

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LIVE JAZZ:

Airplay Plugs Fusion Fans into Rejuvenated Club Scene

By MOIRA McCORMICK

From small, smoky dives to elegant *boites de nuit*, jazz clubs have long been vital arteries in the jazz scene at large, providing connoisseurs of this great American music an intimate, charged-up atmosphere in which to view their favorite performers. And while many operators of jazz clubs around the country today feel that business is neither better nor worse than it's always been, it's also a safe bet that these nightspots will always be around—at least as long as the music is.

Some industry observers are finding that live jazz, fusion-related in particular, has become easier to book as a result of the prominence of adult alternative, AC, and quiet storm formats, which give airplay to a number of jazz artists. "With radio becoming more open to instrumental music, it's made touring a lot easier," notes Nancy Meyer, VP of personal management firm Cameron Organisation, which represents saxman Ernie Watts.

At Sam's Jams in Detroit, which is not in fact a club, but an 800-capacity record store which presents two free shows a month, usually jazz, sometimes blues or folk, president Steve Milgram observes, "The members of the baby-boom generation seem to be shying away from rock concerts as they get older, and switching to jazz, new age, and classical."

"A lot of younger people are becoming interested in jazz," notes Kenny Horst, entertainment director of Minneapolis-based Artist Quarter (cap. 140), which presents jazz seven nights a week. "Pop music this decade has been so terrible," he opines, "that they've discovered jazz as an alternative." At Artist Quarter, which has lately presented the likes of Freddie Hubbard, Cedar Walton, Mose Allison, Charlie Byrd, Lew Tabackin, and Terri Gibbs, "the audience is mixed. Tony Williams draws a younger crowd, Artie Shaw an older one. We try to alternate."

Many jazz clubs succeed because they have little or no competition; in larger cities, multiple clubs with jazz bookings are not uncommon. Still another category of jazz club books other types of related music—blues, ethnic, etc.—as well, finding that a more varied menu helps keep the coffers filled. San Francisco's

menu being comprised of blues, rock, and theater. The 250-capacity nightspot is a supper club, whose \$19.95 cover charge includes a four-course Northern Italian meal.

Badonsky finds that established jazz acts which appeal to the older, more affluent supper-club set do well at George's, including Joe Williams, Ahmad Jamal, and Ramsey Lewis. "Younger musicians tend not to draw here," says Badonsky. "They're more familiar with saloons and don't realize that experiencing music in a supper club is quite different."

One hazard of running a jazz club, as many of the venue operators would say, is that the summer months are notoriously difficult in which to book major jazz acts. Summer festivals tend to spirit away the name performers, and as Connie Campanaro, talent buyer for Buffalo, N.Y.'s non-profit venue Tralfamadore Jazz Institute (cap. 400), puts it, "the clubs can't compete with the money the festivals can offer."

Not everyone would concur; Catalina Bopescu of Los Angeles-based Catalina's Bar & Grill (cap. 120) says, "I haven't noticed that the summer festivals have hurt business. And if it's a good act, people come to see it, whether it's fusion or mainstream."

According to Joe Segal, proprietor of Chicago's venerable Joe Segal's Jazz Showcase (cap. 150), now in its 42nd year, "Summer jazz festivals make it harder for me to find acts that are free, because usually when they play those things they tie themselves up for a couple of months."

Chicago's own annual Blues Festival, held in June, has something of a dampening effect on Jazz Showcase crowds,

but, as Segal notes, the annual Jazz Festival actually helps beef up attendance. "Until 1980, when we moved to our present location in the Blackstone Hotel [located across from festival site Grant Park], the Chicago Jazz Fest was a detriment to me," he says. "Now, it's become a plus, because the Blackstone is festival headquarters."

Diane Schuur

"A lot of the performers stay here," Segal continues, "and we have open sessions after the festival. Some of the fest stars sit in, and get to stretch out, which they're not as able to do in the 30 to 40 minutes on the festival stage."

The Jazz Showcase features "100% straight-ahead swing and bebop music, and no fusion," according to Segal. "When Pat Metheny comes in, he comes in with a jazz group, and doesn't do all the other [fusion] stuff. When Maynard Ferguson comes in, he takes the wires out of his horn and plays acoustically." The club has recently hosted the likes of Dizzy Gillespie, Joe Pass, Stan Getz, Wynton Marsalis, Johnny Griffin, and James Moody. Upcoming acts include Jay McShann, Art Blakey & the Jazz Messengers, and Eddie Higgins and Ira Sullivan.

Segal describes the strictly non-smoking room as "a concert club, rather than a night club," with all seating facing the stage. "It's not set up with round tables, to encourage people to converse with each other during the show," Segal notes. "They come in, they pay their cover, and they face the music, so to speak."

Another hotel-located jazz club, the three-year-old Rigata Bar in Boston's Charles Hotel, presents jazz, fusion, latin, and blues acts, with recent jazz acts including Betty Carter, Gary Burton, etc., according to booking consultant Fenton Hollander of Rigata booker Water Music Inc.—sometimes in conjunction with larger-scale jazz concerts in the hotel's 500-capacity ballroom.

"We run cabaret-style concerts in the ballroom," says Hollander, "and we've had a wonderful array of people [including] Herbie Hancock and Stan Getz. A couple of years ago we had the Modern Jazz Quartet in the ballroom and the Gary Burton Quartet in the Rigata Bar, with tickets for each show and a reduced-rate ticket for both—sort of a small festival."

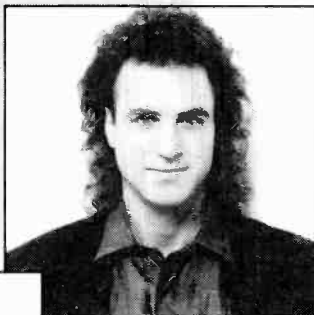
This article was reported by Karen O'Connor.



Dizzy Gillespie



Lee Ritenour



Russ Freeman of the Rippingtons



Freddie Hubbard



The Wynton Marsalis Band



Sonny Rollins



Ricardo Silveira

Great American Music Hall, (cap. 425), going on 17 years old, books a "variety of acts," according to booking agent and technical director Lee Brenkman. That variety, he says, includes jazz, string quartets, cajun music, and folk.

"We have a totally non-predictable cycle," says Brenkman. "Twenty of 25 shows might be jazz, or the number might be three."

Allan Pepper, co-owner of New York's Bottom Line (cap. 400), says jazz has actually become less of a factor in the club's overall bookings over the years. "We've been open 11 years," says Pepper, "and the first five we booked maybe 50% to 55% jazz. Now we're booking about 30% jazz, and more of that which appeals to young people, like fusion and modern jazz."

George's in Chicago books approximately 50% jazz, according to owner George Badonsky, the rest of the musical



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REISSUES: Back Catalog Looking Ahead to New Life

By DAVE DIMARTINO

One of the jazz year's most noteworthy topics was clearly the tremendous success of Columbia Records' Jazz Masterpieces series, which since its January 1987 inception ago has sold over 2 million units.

"We treated those old tapes with a great deal of care, so that people could appreciate the nuances, the clarity and the expanded dynamic range," says Dr. George Butler, VP of A&R, jazz and progressive music at Columbia. "And, of course, those are things that made the Jazz Masterpieces series successful—along with the vast catalog of artists in all genres: big bands, vocalists, quartets, you name it."

You name it indeed. As what was once a steady but small part of label business continues to grow appreciably due to the rise of the compact disk, it becomes more apparent that those labels with a distinguished—and large—back catalog can obviously reap the most benefits from a carefully

planned, astutely marketed reissue program.

Give that large back catalog, what are the variables?

For starters, improved sound quality continues to be an extremely important factor. While recordings from the '50s onward generally present few problems to those labels looking to digitally remaster, earlier recordings—be they on metal disk or transferred from actual 78 rpm vinyl slabs—are the subject of much discussion among label executives who want to simultaneously remove the inevitable surface noise on such recordings while insuring their actual fidelity is not compromised. Typically, finding that midpoint has been difficult for many.

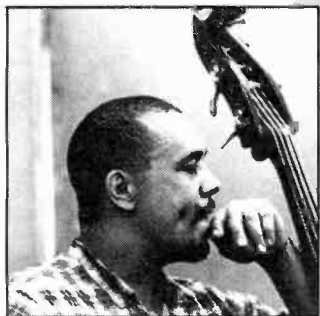
San Francisco's Sonic Solutions, with their "No Noise" process, has figured prominently in such discussions lately, and the company's involvement with RCA's Bluebird reissue series has resulted, among other things, in one of the most astonishing digital transfers to date—that of the Jellyroll Morton collection "The Pearls," which features recordings

dating back to 1926 boasting stunning fidelity.

"It's controversial, but overall, I like it," says Steve Backer, series director of RCA/Novus and executive producer of RCA/Bluebird, of the "No Noise" system. "After all, it's an expensive process. It would be a lot cheaper not to use it." Backer says the use of the process adds many thousands of dollars to the cost of label reissues. "It's not like we're trying to avoid something; we're trying to make it better. As far as I'm concerned, it's not perfect, but so far it's the lesser of two evils. There really is no choice, if you want to put these things out with pride and dignity."

Another important factor in most burgeoning reissue programs is an adept marketing plan. What, in 1989, many of those plans seem to be centering on is reissue scheduling and outright number of reissues. In short, some labels have learned the hard way that there is only *so much* interest in back catalog, whether from retail or at the actual consumer level itself.

(Continued on page J-16)



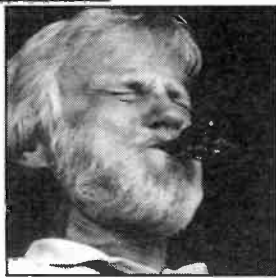
Charles Mingus



Paul Desmond



Art Pepper



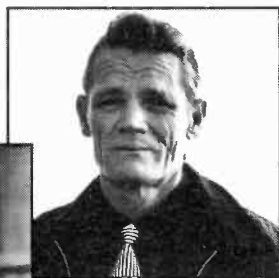
Gerry Mulligan



Bill Evans



John Coltrane



Chet Baker

BOXED SETS: Musical Monuments to Cultural Heroes

By JEFF LEVENSON

The practice of hero worship communicates to mere mortals that those who perform remarkable deeds may one day find themselves the subject of public review and that official narratives detailing their contributions might secure their reputations for all time.

This thought is prompted by the jazz industry's recent interest in boxed sets spotlighting the careers or label associations of celebrated artists (moreso, perhaps, than compilations by various players). Earlier this year, a *Billboard* article examined this trend (*Billboard*, Feb. 18, 1989), citing both the sales and chart success of "Miles Davis: The Columbia Years 1955-1985." The trend, however, embraces issues more sociological than commercial.

Yes, the issuance of boxes are events, and they engender press and marketing opportunities that can enhance a label's overall standing. And yes, there are obvious benefits to maximizing material that is sitting in the vaults, that has already been paid for. But the decisions involving boxed sets say plenty about a label's point of view: what spin it will put on jazz history; how it assesses the value of the music it holds; whether certain of its artists deserve pedestal treatment as cultural heroes.

Maybe this is where civics plays a part, and where the rec-

ord industry helps shape our icons. The music of certain artists certainly speaks for itself, but its presentation and packaging may add considerable luster to how we evaluate it. Manufacturing boxed sets that essay the work of key players is the record industry's equivalent of erecting statues in the park.

"The producers of these packages have a responsibility to the artists, to the public, to posterity," says John Edward Hasse, mastermind behind last year's Hoagy Carmichael box for the Indiana Historical Society produced in conjunction with the Smithsonian Institute. "Personally, my hope was to change critical perception of Hoagy. I felt that he had been neglected and undervalued, and I was trying to pay homage to him. Remember, though, we were not dealing with just records. There was a book and records. Automatically that puts it in a different category. The box becomes entertainment with a scholarly approach, which, I hope, presents my subject to the public in a way that will advance a better understanding of him."

Certainly, notes are a big selling point; in fact, because many collectors already own the boxed music in various other forms, the notes encourage consumer purchase. However, an ancillary benefit slowly comes into view: with a well-written narration and summary, the artist's stock as a historically prominent figure can appreciate considerably. He or she may garner additional attention and respect and thus earn a more distinguished entry in the jazz history books.

Michael Cuscuna of Mosaic Records, the direct mail company responsible for boxes devoted to Paul Desmond, Bud Powell, and Gerry Mulligan, among many others, reaffirms the

(Continued on page J-14)



1980s

1970s



1960s



Miles Davis in 1950s

PASSIO



TURN LEFT

ECM
T W E N T Y
Y E A R S

ELLINGTONIA: Catching Up With a Giant at 90

By NEIL TESSER

In the last two years, American labels have brought forth an unprecedented array of newly packaged music by Edward Kennedy "Duke" Ellington, the jazz bandleader and pianist considered by many to have been the greatest American composer—of any type of music—in this century. This industry activity, spurred by CD technology and covering both reissues and previously unheard recordings, coincides with the 90th anniversary of Ellington's birth (April 29, 1899). But a reawakening to the Ellington legacy has been taking place in this country for the last several years, dating back to the issuance of an Ellington postage stamp in 1986.

No label has been more involved with the recent repackaging of Ellington's music than RCA: the company's Bluebird series now numbers five Ellington titles ranging from his early works (1927) to important recordings of the late 1960s. Clearly, the two most important Bluebird reissues are "The Blanton-Webster Band," released in 1987, and last year's "Black, Brown & Beige." These two sets, each comprising three CDs (or a box of four LPs), chronicle the years 1940-1946, generally considered to be the period of Ellington's greatest creativity. Among the Ellington masterpieces contained in these two packages are the original recordings of "Take The A Train," "Koko," "In A Sentimental Mood," "I'm Beginning To See The Light," "The Perfume Suite," and "Cottontail."

According to Steve Backer, the executive producer of the RCA jazz series, this intense reissuing of Ellington's music was not geared to the 90th birthday celebration. "It had more to do with the reactivation of Bluebird on a much more in-depth level," says Backer, and in "just getting out the most significant material in those vaults," RCA's earlier reissue efforts, he explains, "concentrated on the swing bands of the '30s and '40s, but did not include Ellington and Sidney Bechet and Louis Armstrong."

It's worth noting that those last three were black innovators vital to the early development of jazz, and that the earli-

er RCA reissues chronicled the popular white swing bands almost exclusively—among them the Dorsey brothers, Artie Shaw, Benny Goodman (represented on 16 albums), and Glenn Miller (represented on 20 albums). But Backer, who was not involved with these earlier reissues, refuses to cite race as the determining factor.

"Those swing bands just sell well. It's a constant audience, while with the others you're fighting for an audience—although in the couple years I've been putting out Ellington's material, he probably represents one of our three top-selling artists." He adds, with a note of surprise, that "despite their size [and price tag], the boxes are selling at the pace of single albums."

The end of 1988 also brought an intriguing project from the small non-profit New World label: a double album filled with Ellington compositions performed by the redoubtable Earl "Fatha" Hines on unaccompanied piano. (Hines, who was actually born a few years later than Ellington, nonetheless achieved fame earlier as jazz's first true keyboard virtuoso.) As was the case with Steve Backer, New World was not influenced by the Ellington anniversary hoopla.

"I've enjoyed these records for a number of years," explains Arthur Moorhead, New World's director of marketing and reissue producer. "We embarked on a small-scale master jazz series a few years ago, and these recordings fit into that. We're a company specializing in American music, and we think of Ellington in the same way we think of Copland and William Schuman and the other great American composers."

Moorhead thinks that the current outpouring of Ellingtonia has little to do with redressing any past oversight on the part of the recording industry: "The industry, as it relates to making records available, has been pretty fair to Ellington. You can go back to those CBS boxed sets of his Brunswick material—those made a statement."

Bernard Brightman, the head of the independent Stash label, disagrees. "Duke didn't get the proper respect during his life," he says, referring specifically to the notorious occa-

sion on which Ellington was refused a Pulitzer Prize despite the recommendation of the screening committee. Brightman lays part of the blame on what he considers the neglect of the record industry. "I don't think they [the record industry] really got behind him to the degree they should have, considering who he was. The fact that he didn't get the Pulitzer indicates they didn't do enough for him when they should have. They can go out and do all this stuff for the Michael Jacksons and the others—where were they in terms of what they needed to do for this man?"

This year, Brightman issued a CD compilation of Ellington compositions recorded by various artists in the Stash stable. "We planned this over the last two years," he says, "based on the fact that our catalog has so many Ellington things from so many different artists. [Among them: Hilton Ruiz, Doc Cheatham, Ira Sullivan, and the New York Saxophone Quartet.] We figured the right occasion was now, because of the CD technology, and because of our respect for Ellington." Brightman says the anniversary celebration was "not a considering factor—although the issuance of the postage stamp did affect me."

But for Herb Moelis of LMR Records, the issuance of Ellingtonia represents a sound business decision. "We're very, very optimistic of what we can do with this material," says Moelis, pointing out that, while Ellington's international appeal remains high, "in the last three to four years he has started to gain a tremendous increase of recognition here in the States."

Moelis gives part of the credit to jazz itself—"it has proven to be such a durable item in American culture," he says—and some to Ellington's appeal to new buyers entering the marketplace. "For new jazz buyers, Ellington is probably the premier talent, in terms of writing and performing, anywhere in the world. And his image as a sophisticated, elegant individual has had a tremendous, tremendous impact. He's not just another jazz musician."

LMR, though its Saja label, recently signed a deal with Atlantic and WEA to distribute a series of 10 CDs (or cassettes) of previously unavailable material from Duke Ellington's own private collection. As Moelis explains it, "We had
(Continued on page J-14)



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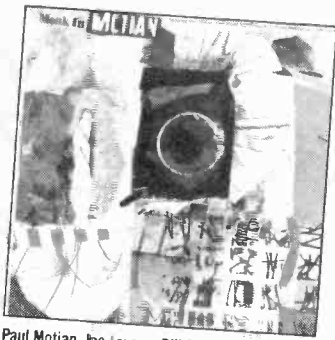
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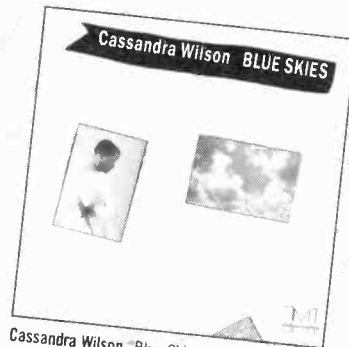
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Herb Robertson Brass Ensemble "Shades of Bud Powell" Avant Garde Bop 834420**



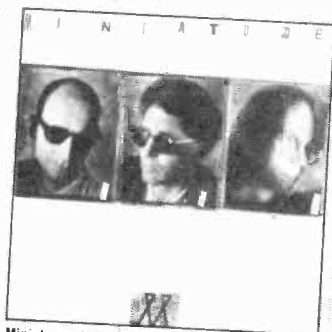
Cassandra Wilson "Blue Skies" Timeless standards featuring Mul'grew Miller, Lonnie Plaxico, Terri Lyne Carrington 834419**



Greg Osby "Mindgames" "Osby may be the best ballad player of his generation" (Peter Watrous, Musician) 834422**



Strata Institute "Cipher Syntax" Featuring Steve Coleman and Greg Osby Funky M-BASE sound from Brooklyn 834425**



Miniature Joey Baron, Tim Berne, Hank Roberts Free comedy 834423**



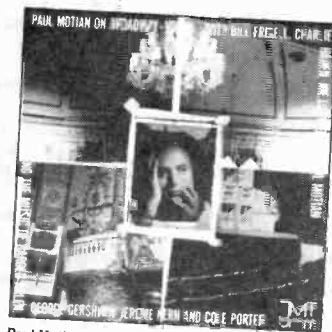
Geri Allen, Charlie Haden, Paul Motian "In The Year Of The Dragon" The music of Bud Powell, Ornette Coleman & Originals US Release date: fall '89 834428**



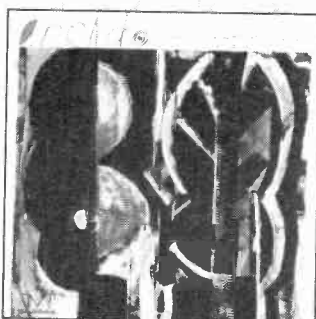
Robin Eubanks "Different Perspectives" "Eubanks is sliding his trombone into all corners of modern music." (Wire Magazine) 834424**



Bob Stewart-First Line Band "Goin' Home"-Dixie Funk 834427**



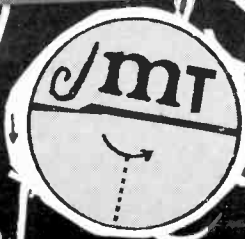
Paul Motian on Broadway-Vol. 1 With Bill Frisell, Charlie Haden, Joe Lovano and Paul Motian The music of Harold Arlen, George Gershwin Jerome Kern and Cole Porter 834430**



Arcado-String Trio Mark Dresser, Mark Feldman, Hank Roberts Breaking music's boundaries 834429**



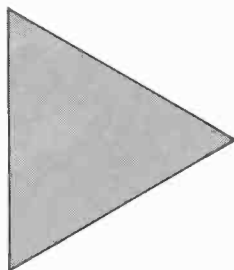
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THE BOOGIE W THAT LASTE

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- Walter Davis Jr.
- Eliane Elias
- Dexter Gordon
- Andrew Hill
- Freddie Hubbard
- Stanley Jordan
- Bireli Lagrene
- Rick Margitza
- Bobby McFerrin
- Gil Melle
- Charnet Moffett
- OTB
- Ralph Peterson
- Michel Petrucciani
- Don Pullen
- Lou Rawls
- Dianne Reeves
- Rosnes
- Horace Silver
- Tommy Smith
- Superblue
- Stanley Turrentine
- McCoy Tyner
- Jack Walrath
- Bennie Wallace
- Bobby Watson
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On the afternoon of January 6, 1939, jazz lover Alfred Lion produced several sides by boogie woogie pianists Albert Ammons and Meade Lux Lewis, thereby launching one of the most distinguished and significant labels in jazz history.

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At Last



ELIANE ELIAS
So Far So Close



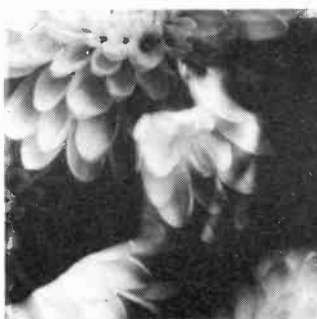
FREDDIE HUBBARD
Times Are Changing



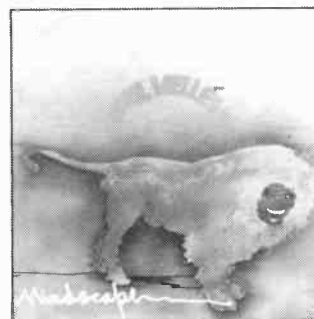
DON PULLEN
New Beginnings



McCOY TYNER
Revelations



TONY WILLIAMS
Angel Street



GIL MELLE
Mindscape



George Adams
Nightingale

Tommy Smith
Step By Step

Jack Walrath
Neohippus

Superblue
Superblue

Look for these new Blue Note releases coming in August.

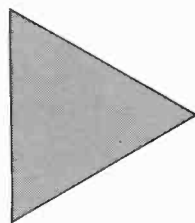
Ralph Peterson Trio
Andrew Hill
Rick Margitza



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50th Anniversary
Collection**

Vol. 1 - From Boogie To Bop 1939-1956 Vol. 4 - Outside In 1964-1989
Vol. 2 - The Jazz Message 1956-1965 Vol. 5 - Lighting The Fuse 1970-1989
Vol. 3 - Funk & Blues 1956-1967

Coming in July

Milt Jackson
Milt Jackson
Thelonious Monk
Genius Of Modern Music Vol. 1
Genius Of Modern Music Vol. 2
Paul Chambers
Chambers Music
Kenny Drew
Talkin' And Walkin'
Larance Marable
Tenorman (With J. Clay)

Coming from Pacific Jazz in August

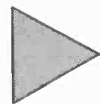
Chet Baker
Let's Get Lost - The Best Of Chet Baker Sings
Chet Baker & Art Pepper
The Route
Gerald Wilson
Moment Of Truth
Les McCann
Les McCann Ltd. In New York
Richard Holmes & Gene Ammons
Groovin' With Jug
Russ Freeman & Richard Twardzik
Trios

Introducing in September... Capitol Jazz Classics

Art Tatum
The Complete Art Tatum Vol. 1
The Complete Art Tatum Vol. 2
Miles Davis
Birth Of The Cool
Coleman Hawkins
Hollywood Stampede
Stan Kenton
Concepts Of Artistry In Rhythm
Benny Goodman
B.G. In Hi Fi
Nancy Wilson
But Beautiful
Duke Ellington
Piano Reflections

Intuition Records: The Art Of Listening...

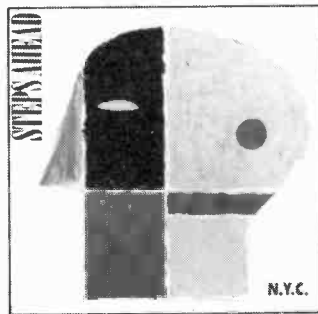
New from Intuition



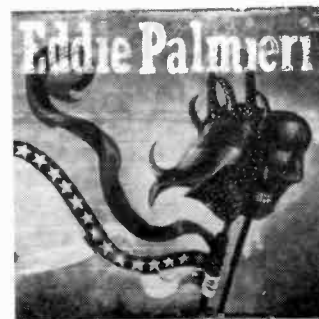
Bloco Afro
Dissidenten
Jon Hassell
Cheb Khaled/Safy Boutella
Mike Mainieri
Charlie Mariano
Minimal Kidds
Milton Nascimento
Eddie Palmieri
Paralamas
Hermeto Pascoal
Astor Piazzola
Steps Ahead
Tahra



JON HASSELL & FARAFINA
Flash Of The Spirit



STEPS AHEAD
N.Y.C.



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THE WORLD MUSIC ALBUM
Various Artists

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Never Been There
Minimal Kidds
No Age
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Yamen Yamen
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BRAZILIAN JAZZ: Latest Wave Hits North America

By CHRIS MCGOWAN

Brazilian music, a significant influence on American jazz since the bossa-nova era, is reasserting itself on the jazz charts as it enjoys a strong resurgence of international popularity. Many of the new Brazilian releases hitting U.S. stores either fit solidly into the jazz category (many younger Brazilian jazzmen studied at music schools such as Berklee) or carry heavy jazz flavorings.

PolyGram Jazz, which has led the "Brazilian wave" in the late '80s, carries several dozen Brazilian titles in its catalog, has reissued classic bossa-nova albums from the '60s, bowed the "Personalidade" retrospective series (each disk highlights a particular Brazilian superstar), and has launched Brazilian jazzmen such as Toninho Horta, Ricardo Silveira and Leo Gandelmen on its Verve Forecast label. Guitarist Horta, whose harmonies have influenced Milton Nascimento and Pat Metheny's work, released "Diamond Land" in '88. Silveira, also a guitarist, bowed his latest album "Sky Light" in April (Delmar Brown and Ernie Watts guest). Leo Gandelman, one of Brazil's top saxophonists, will make his U.S. debut in "Western World," due this month.

In May, WEA Latina introduced its new Tropical Storm label, primarily dedicated to Brazilian releases. That month, it bowed two samplers, "Alo Brasil!" and "Sampler '89" (the latter more jazz-oriented) and albums by keyboardist Marco Ariel and vocalist Elis Regina. The latter was Brazil's most renowned singer when she died in '82, on the eve of recording a collaborative album with Wayne Shorter. WEA Latina is also distributing Sound Wave Records, which launched an album by keyboardist Rique Pantoja in May (Ernie Watts guests again).

In July, Tropical Storm will release albums by Raul Mascarenhas, guitarist Andre Geraissati, Alberto Favero and Victor Biglione, as well as "Rique Pantoja And Chet Baker."

Som da Gente Records, Brazil's top label for instrumental artists, announced its entrance into the North American market with two heavily promoted shows (featuring Her-

meto Pascoal and four other acts) at New York's Town Hall venue March 10-11. So far, Som da Gente has released three titles here through Montclair, Calif.-based independent Happy Hour Music. Two disks are by Pascoal ("Lagoa Da Canoa" and "Brasil, Universo") and one by Alemão ("Longe Dos Olhos"). The wizardly Pascoal plays saxophone, keyboards, teapots and everything else, and has worked with Miles Davis, Ron Carter and many other American jazz artists; Alemão is a superb guitarist who blends many styles.

Brazilian keyboardist Eliane Elias, who resides in New York and is married to Randy Brecker, was omnipresent on the Billboard jazz charts in '88 with her hit Denon/Blue Note releases "Cross Currents" and "Illusions." Her latest, "So Far, So Close," should do just as well. Vocalist/keyboardist Tania Maria released "Forbidden Colors" on Capitol in '88 and should have a new album later this year.

Flora Purim, a superstar in the U.S. fusion scene in the '70s, joined Virgin's Venture label in '88 with "Midnight Sun," a splendid return to form which found her backed as usual on cuica, berimbau and such by her husband Airto Moreira. Another great Brazilian percussionist, Naná Vasconcelos, released "Rain Dance" on Island this year.

Braziloid, an imprint owned by New York City-based independent Celluloid, launched three albums by Brazilian legend Paulo Moura, who plays saxophone and clarinet and fuses jazz with choro, samba and other forms. Moura's virtuosic and adventurous work is still underrated in the U.S., but seems to be slowly gaining critical recognition.

Intuition Records, distributed by Capitol, recently launched "Milagre Dos Peixes," a classic album by Milton Nascimento. This summer, Columbia will release his latest, "Miltons," which features Herbie Hancock and Vasconcelos. In '88 Columbia launched Djavan's "Bird Of Paradise," which featured George Duke and other jazz stars. The album did not sell as well as expected, but is full of superb melodies that will probably be covered many times by jazz artists in the next few years. Both Djavan and Nascimento's

tunes were recorded by the Manhattan Transfer on their '88 Grammy-winning "Brasil" album, which also featured songs by Ivan Lins, whose "Love Dance" bowed this year on Reprise.

BMG International is launching some 20 Brazilian albums licensed from BMG Brazil. Included are works by vocalists Maria Bethânia and Gal Costa. Also out this year: albums by trumpet players Claudio Roditi's ("Gemini Man" on Milestone) and Marcio Montarroyos ("Terra Mater" on Celestial Harmonies' new label Black Sun). The latter label is releasing "Paul Horn With Egberto Gismonti And Nexus" on CD.

BOXED SETS

(Continued from page J-8)

importance of thorough annotation. He says, "The notes may be the last time something scholarly is written about a subject. As such, they should be treated seriously. Since enclosed booklets have no space restrictions, as do records or CDs, the only limitations we have involve the budget. If you're going to put together a good box, you have to write about the music. You must address the issue of why this music is significant. I prefer to see discographical information, biographical information, and a musical analysis. That way, you get a complete picture."

Musical completeness is one of the standard approaches to boxed sets. The conventional treatment is for a label to collect an artist's entire output—master takes as well as alternates—and then arrange the recordings chronologically. It is a convenient schematic to follow.

Fantasy president Ralph Kaffel, who has just issued a nine-CD box honoring Bill Evans, and is preparing corresponding tributes to Art Pepper, Charles Mingus and Art Tatum, feels that completeness, "sets up the organization for you. If an artist has an unusually rich library of material on your label, then your decisions are quite obvious. The criteria for selecting a subject should be: Does the artist have a substantial body of work? And does that work have lasting value as classic material? Once you make your decision, it is implicit recognition that the artist is a one-of-a-kind person. If you look at our issues, you'll see that there are no real surprises. They're all giants."

It seems apparent that compact disk technology has done much to spur the overall trend in repackaging. Each time a new medium enters the picture—as occurred when LPs replaced 78s—the labels invariably assess their existing material and decide how to reformat it.

"It certainly serves us, but it serves history as well if we transfer this music from the original source material into current technologies," says Richard Seidel, PolyGram VP. His label has issued numerous boxed sets, including those honoring Sarah Vaughan, Dinah Washington, Helen Merrill, and Charlie Parker. "Some of the original source material is very rare and fragile. So, there's an obligation there to preserve it. Since we have the know-how, why not do it? Once we transfer this stuff, we make it viable for future packaging. It's insurance against future deterioration and it answers market interest in the handful of artists whose legacy deserves 100% documentation."

Preservation. Legacies. Documentation. Taken together, these words imply an acceptance of the fact that our jazz past has value, and that our artists have contributed to the culture's overall enrichment. Commercial considerations aside, boxed sets are gestures of recognition that honor superlative achievement. In their own way, they are monuments to monumental talents, statues to creative heroism.

It only remains to be seen whether vinyl or disk have the staying power of stone. Let's hope so, but the pigeons will have to play elsewhere.

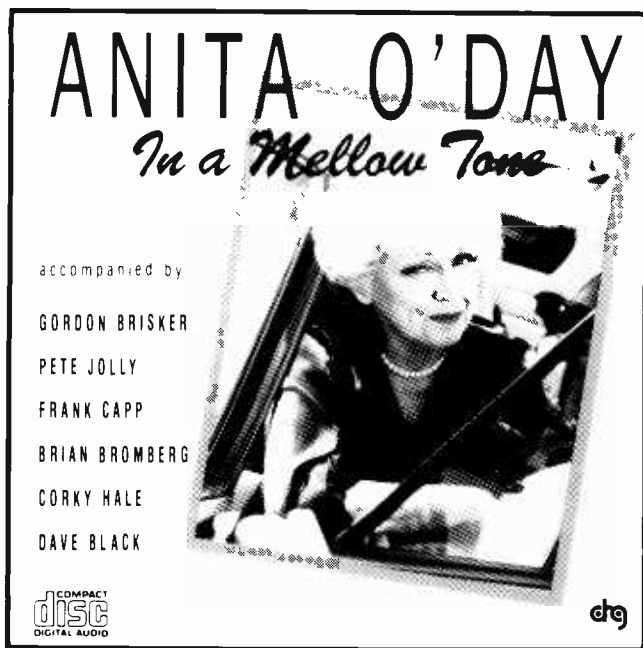
ELLINGTONIA

(Continued from page J-10)

previously bought all the Jim Croce masters, and we were interested in more catalog. I spoke to Mercer [Ellington, Duke's son] about these private tapes; apparently Duke, in the late '60s, had gone in the studio and re-recorded everything he'd done for other people, as well as many other titles."

In 1987, LMR agreed with Mercer Ellington to issue much of this material and began culling the tapes to produce, in Moelis' view, "probably the most complete collection of Ellington anywhere in the world." What's more, he estimates there's another 50 hours of material in the vaults, waiting to be released "if the marketplace is there."

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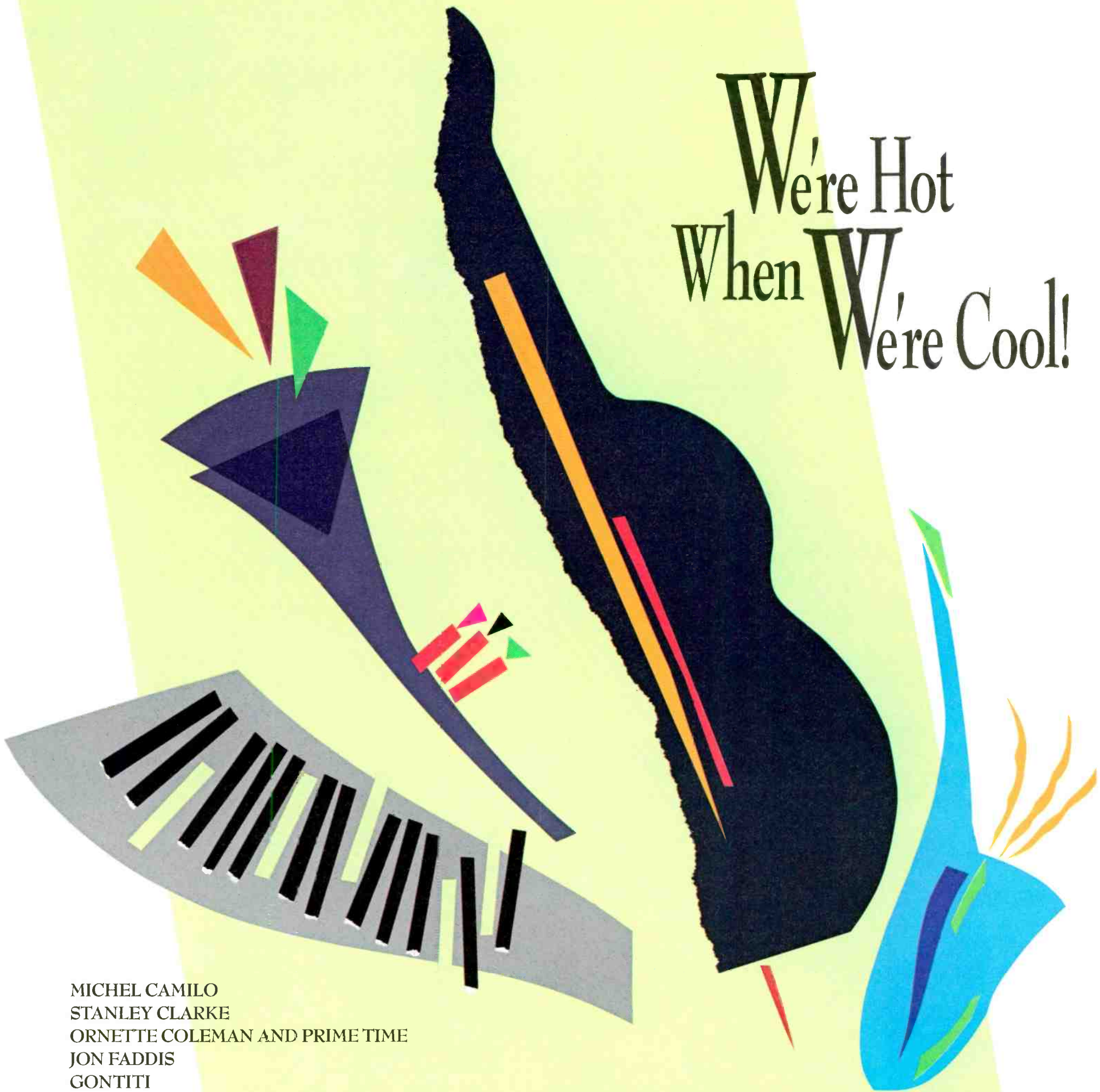
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—John S. Wilson, *The New York Times*, May 27, 1989

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REISSUES

(Continued from page J-8)

"I think what they want to avoid here is too much stuff that's completely esoteric," says Bob Porter, Atlantic's reissue-producer and archivist. "You're in a mode now where your major chains are inundated with so much CD product that they're actually passing on some stuff. And you can't afford to put out anything where a Record Bar or a Camelot is going to say, 'Sorry, I can't use it.'"

In agreement is Bruce Lundvall, GM of Capitol Records East Coast and president of Blue Note, the legendary jazz line that currently is re-issuing between two and four titles a month—rather than the much larger quantities produced when the label was initially revitalized. "That way," says Lundvall, "each one gets a little bit more attention—you get the opportunity to sell a few more copies."

It's a point that Joe Fields, president of Muse Records, makes as well while referring to his ongoing conversion of LP titles to CD. "It's difficult, in many cases—particularly in the reception from many of the retailers—to embrace those things that used to be on LP. Somehow or other, you have to change them a little bit in order to make it kind of enticing. On a record I've had for eight or nine years—a classic all-time—if I don't do something a little different on it, if I put the same cover and the same tracks... I've got to kind of make it look a little different. Just so there's a sense of attraction to it."

Another way of making reissues "different" involves the two-fer concept—that of piggybacking two previously-issued LPs onto one CD. When CDs first emerged it seemed an inevitable marketing hook; now, however, as prices sink lower, fewer companies seem inclined to do so. Not so at MCA's Impulse! line. According to Ricky Schultz, VP of MCA Jazz, half of its reissues in the third and fourth quarters of the year may well include two-fers by such artists as John Coltrane, Keith Jarrett, and Freddie Hubbard, among others.

Various aspects of marketing creativity go hand in hand with the scope—and age—of material that is being reissued. Since RCA/Bluebird's Jellyroll Morton collection is not an actual album "reissue," but a collection of vintage single recordings, labels have the leeway to compile past material any way they choose—be it on a chronological, greatest "hits," or thematically-related basis.

An example would be MCA Jazz's long-awaited series of Decca reissues, produced by Orrin Keepnews and set to officially debut in the fall. What will come are five single artist compilations, by Louis Armstrong (with a strong New Orleans orientation, says Schultz, and covering various phases of his career), Count Basie (including the first four sessions he recorded for Decca in 1937), Duke Ellington (from his Brunswick/Vocalion era), Johnny Dodds, and Art Tatum (including two previously unreleased

(Continued on page J-18)

from the RAIN FOREST

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DADGAD
NH 53998

RIQUE PANTOJA & CHET BAKER
NH 53225

RIQUE PANTOJA
FEATURING ERNIE WATTS
NH 53155

RAUL MASCARENHAS
FEATURING RICARDO SILVEIRA
AND RIQUE PANTOJA
NH 53214

ELIS REGINA
ESSA MULHER
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SAMPLER '89
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FANTASY JAZZ NOTES

CONTEMPORARY's roster today includes promising newcomers as well as distinguished jazz veterans. One of the label's notable success stories has been alto saxophonist **FRANK MORGAN's** return to recording. The newest addition to Morgan's impressive Contemporary discography is *Reflections* (C-14052), an all-star sextet date with Bobby Hutcherson, Joe Henderson, Mulgrew Miller, Ron Carter, and Al Foster; Orrin Keepnews produced.

CAROL SLOANE's Contemporary debut, *Love You Madly* (C-14049), is also her first recording for a U.S. label in more than a decade. Producer Helen Keane assembled a



dream team—Art Farmer, Clifford Jordan, Kenny Burrell, Kenny Barron, Rufus Reid—that provides inspired support for Sloane's vocal artistry. *Love You Madly* is bound to bring Carol more of the recognition she so richly deserves.

JOSHUA BREAKSTONE's fine series of Contemporary albums has helped spread the word about this talented guitarist. His latest, *Self-Portrait in Swing* (C-14050), is a satisfying quartet date with Kenny Barron, Dennis Irwin, and Kenny Washington.

BUD SHANK's fascination with Brazilian rhythms began in the early Fifties. On his most recent Contemporary release, *Tomorrow's Rainbow* (C-14048), the altoist continues to explore them with rewarding results, in the company of keyboardist Marcos Silva and band.

HOWARD RUMSEY'S LIGHTHOUSE ALL-STARS, a Contemporary mainstay during the Fifties, were a star-studded house band at the popular Hermosa Beach club, the Lighthouse. The group's front-liners—Bob Cooper, Bud Shank, Conte Candoli, Bob Enevoldsen, and Claude Williamson—recently reunited for a Lighthouse All-Stars



40th anniversary concert that was recorded for release on Contemporary, titled *Jazz Invention* (C-14051).

Due out this fall are new recordings by flugelhorn master **ART FARMER**, pianist **JOHN CAMPBELL** (in his debut as leader), trumpeter **TOM HARRELL**, and a live date with Central Avenue alumni **FRANK MORGAN** and **ART FARMER**.



BILL EVANS: The Complete Fantasy Recordings (FCD-1012-2) is a CD boxed set presenting, on nine discs, the body of work Evans produced for Fantasy during the seven-year period closely preceding his untimely death in 1980.

The set contains 98 selections recorded by the influential jazz pianist between 1973 and 1979 in club, concert, or studio settings, plus a previously unreleased 1976 Paris concert recording.

Also included is a fascinating hour-long interview with Evans at the piano, conducted by Marian McPartland and broadcast on National Public Radio in 1978.

In these solo, duo, trio, and quintet performances with Tony Bennett, Ray Brown, Kenny Burrell, Eddie Gomez, Philly Joe Jones, Lee Konitz, Harold Land, Marty Morell, and Eliot Zigmund, Bill Evans is revealed as a masterful artist at the peak of his powers.

RUTH BROWN—the dynamic Miss Rhythm—has been the toast of Broadway since opening in *Black and Blue* (she's the winner of a Tony for "Best Performance by a Leading Actress in a Musical"). She's just recorded her second Fantasy LP with special guest Hank Crawford.



For over 20 years, the Milestone label has been synonymous with high-quality jazz. It's been the home of Sonny Rollins since 1972, and has released pivotal recordings by major artists such as McCoy Tyner, Ron Carter, Joe Henderson, Flora Purim, L. Subramaniam, Mark Murphy, and Gary Bartz, among many others.

MCCOY TYNER solidified his position as a major pianist and composer—and as one of the premier jazz artists of his generation—with the extraordinary series of albums he made for Milestone during 1972-82.

Now Milestone has released *Uptown/Downtown*, a November '88 recording of the McCoy Tyner Big Band in performance at the Blue Note in New York. (Tyner's only other big band LP is *13th House*, a 1982 Milestone LP.)

The *Uptown/Downtown* edition of the Tyner band includes Steve Turre, Robin Eubanks, Howard Johnson, Virgil Jones, Joe Ford, Avery Sharpe, and Louis Hayes, with arrangements by Tyner, Turre, Eubanks, and Jerry Hey.

Longtime Milestone artist **HANK CRAWFORD** continues to produce

the kind of inspirational "roots music" on which the former Ray Charles music director built his reputation. *Night Beat* is the alto saxophonist's sixth LP for the label and his fourth collaboration with New Orleans r&b piano great Mac (Dr. John) Rebennack. They're joined by drummer Bernard Purdie (who's appeared on all the Milestone sessions), guitarist Melvin Sparks,



and another Ray Charles alumnus, David "Fathead" Newman.

Crawford has also recorded two successful Milestone albums with organist **JIMMY MCGRIFF**; the duo will be working on a follow-up this month.

Milestone is proud to announce the signing of jazz organ master **JIMMY SMITH**. Thirty-five years ago, Jimmy made his first record,



which catapulted him to the top of the music polls. He's been voted number one on his instrument ever since. Jimmy is currently recording his first album under the new deal, with his traveling group and guest artists, for late-summer release.

José Roberto Bertrami, Alex Malheiros, and Ivan Conti (Mamão) of **AZYMUTH** have created a loyal and sizable following during the last decade with their *samba doído*, a unique and appealing blend of jazz, samba, and funk. The Brazilian instrumental trio has now released *Carioca*, their tenth Milestone album, which is likely to become a summer radio staple.

Look for fall releases on Milestone from organist **CHARLES EARLAND**, trumpeter **CLAUDIO RODITI**, and the newly-signed **JOHN HANDY**.

Since its inauguration in 1983, Fantasy's innovative **ORIGINAL JAZZ CLASSICS** (OJC) midline series has grown to nearly 400 titles and has spawned similar facsimile reissue programs throughout the industry.

The OJC concept is simple: essential jazz albums from Fantasy's vast catalog holdings (Prestige, Riverside, Contemporary, Debut, etc.) are remastered and made available with original cover artwork intact at a most affordable price. Classic recordings by the Miles Davis Quintet, Thelonious Monk, Bill Evans, John Coltrane, the Modern Jazz Quartet, Sonny Rollins, Clifford Brown, Eric Dolphy, Cannonball Adderley, Charlie Parker, Charles Mingus, Dave Brubeck, Wes Montgomery, and many more are included in the ever-expanding series.

The first all-Pablo group of OJCs has just been released: 15 albums containing memorable performances

by such artists as **ELLA FITZGERALD**, **ROY ELDRIDGE**, **OSCAR PETERSON**, **DIZZY GILLESPIE**,



JOE PASS, the **COUNT BASIE BIG BAND**, and **BENNY CARTER**, all recorded at the 1977 Montreux Jazz Festival.

(The new Pablo release also marks the first time new covers were designed for the OJC series: the original Montreux covers were strictly typography, while the OJC versions feature striking photographs by Giuseppe Pino, who'd been on hand for the entire festival.)

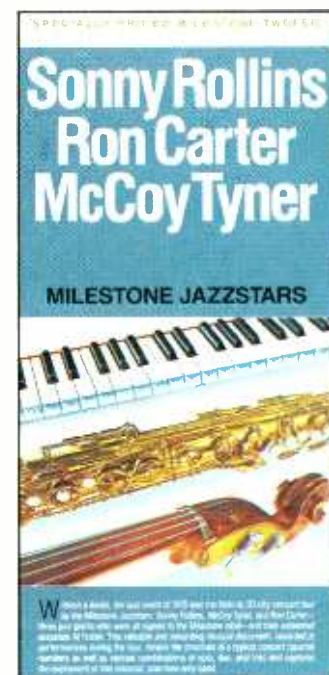
Another recent OJC release consisted of 25 new titles—in all three formats (bonus tracks from original sessions are included on CDs where possible)—by major jazz figures like **GIL EVANS**, **JACKIE MCLEAN**, **PAT MARTINO**, **SONNY ROLLINS**, **JIMMY FORREST**, **GENE AMMONS**, and **RED GARLAND**.

Fourteen double albums (or "twofer" reissues) have just been released as single CDs, each containing more than 70 minutes of music:

On Fantasy, five blues twofers, including *The 'Spoon Concerts* by **JIMMY WITHERSPOON**; **LIGHTNIN' HOPKINS's** *Double Blues*; and **MEMPHIS SLIM's** *Raining the Blues*...

On Prestige, **MONGO SANTAMARIA's** *Afro Roots*; **CAL TJADER's** *Monterey Concerts*; and **JOHN COLTRANE's** *The Stardust Session*...

And on Milestone, classic titles by **MCCOY TYNER** (*Supertrios*), **SONNY ROLLINS** (*Don't Stop the Carnival*), and the **MILESTONE JAZZSTARS** (*In Concert*).



Coming this summer: *The Complete Galaxy Recordings*, a monumental 16-CD collection of alto saxophonist **ART PEPPER's** total recorded output for the Galaxy label from 1978 to 1982. Produced by Ed Michel and Laurie Pepper; annotated by Gary Giddins.

Since its 1986 acquisition by Fantasy, Pablo has maintained its standing as perhaps the most important mainstream jazz label in the world by issuing strong new recordings by artists such as **BENNY CARTER**, **HARRY "SWEETS" EDISON**, **CURTIS PEAGLER**, and **JOE PASS**.

Guitarist Pass has been a Pablo artist since the label's founding in



the early Seventies. His latest album is an easy-swinging quintet date with tenor saxophonist Plas Johnson, Gerald Wiggins (organ, piano), Andy Simpkins (bass), and Tootie Heath (drums).

As central as new recordings are to any record company's business, Pablo's commitment to jazz also takes in catalog activity and the releasing of significant material that may be sitting on its vault shelves.

Two such recordings are due out this summer. *Flip, Flop and Fly* is a previously unissued European concert recording by **BIG JOE TURNER** and the **COUNT BASIE Orchestra**, made during a 1972 "Caravan of Blues" tour. Turner, whose career was in fact rejuvenated by the tour, is in full voice and backed to bluesy perfection by the Basie Band.

JATP London 1969 is a generous double album preserving a night of music performed by **JAZZ AT THE PHILHARMONIC** 20 years ago and issued now for the first time. Produced by Norman Granz, *London 1969* presents vintage JATP players such as **DIZZY GILLESPIE**, **CLARK TERRY**, **ZOOT SIMS**, **BENNY CARTER**, **TEDDY WILSON**, **COLEMAN HAWKINS**, and **BOB CRANSHAW**, with guitarist **T-BONE WALKER** added on several tracks.



Orrin Keepnews's Landmark label, distributed in the U.S. by Fantasy since its inception in 1985, has established itself as a home for some of today's most exciting straight-ahead jazz players. Its roster includes Bobby Hutcherson, Mulgrew Miller, Donald Byrd, and saxophonist **RALPH MOORE**, whose brilliant Landmark debut *Images* has just been released. Also new on the label is *Epistrophy*, the final concert by the late tenor great **CHARLIE ROUSE**, which fittingly enough was a tribute to Thelonious Monk.



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REISSUES

(Continued from page J-16)

takes). Just as the Armstrong, Basie, and Tatum collections feature typical reissue "hook" approaches—a theme, a chronology, and an extra take respectively—a fourth approach will also be explored: the label will release a sampler featuring tracks from the above collections as well as the scattered Decca reissues that have preceded them by Billie Holiday and Woody Herman.

By and large, today's reissues largely seem to focus on the inclusion of extra tracks—whether such tracks originate from related albums by an artist or are in fact alternate takes. At Atlantic, a label that strongly supports the inclusion of extra tracks on its CD reissues, Bob Porter reports that the recently-released reissue of a Gershwin collection by vocalist Chris Connor will include four bonus tracks. "They're 'bonus' in the sense that they were not on the original album package," he adds. "They're Gershwin tunes which she did on other albums. Since it was a big Gershwin set, we decided to include them."

Blue Note is another label that conscientiously includes as many bonus tracks as possible on its reissues—sometimes, however, to the point of confusion, such as on its version of Sonny Rollins' classic

"Live At The Village Vanguard" album, which can be found split on two CDs, with a surprising number of tracks bearing an asterisk denoting their unavailability on the original LP.

Another issue arises when a label beefs up its reissues by including additional tracks. Says MCA's Schultz: "There's a real judgment that one has to make when you come across alternate takes, or never-before-released takes. Because as much as everyone's excited about that—it's a little marketing hook, and everyone's looking for additional angles to repackage and sell the music—one certainly has to ask themselves why wasn't this released the first time around? What was the artist's and the producer's thinking?"

At the same time, not everyone out there thinks the inclusion of bonus tracks is that much of an issue—including Muse's Fields, who nonetheless issues many CDs with such bonuses.

"To be very candid with you," says Fields, "I'm not absolutely sure that it has settled in, at least from the consumer point of view, that when they pick up that CD, having that bonus track is any more of an impetus for them. Or if they're looking at a classic album by Sonny Stitt or Pat Martino—that they have as an LP, and they've loved it for years—that they just don't pick it up *anyhow*. Even to the point of newly recorded things; I

sort of shoot for an extra bonus track, but if I can't, I can't. So things are in a state of flux."

Fields, of course, reissues on CD material not only on Muse, but the highly-regarded Savoy line. Having access to that classic label—which includes recordings by jazz stars like Charlie Parker, Dizzy Gillespie, Dexter Gordon, and countless others—is good example of the point Columbia's Butler made previously. Having a "vast catalog of artists in all genres" may ultimately be the bottom line for any successful reissue program.

For example, though Epic, through its Portrait Masters series, has reissued some fine material by Duke Ellington, Horace Silver, Illinois Jacquet, and Red Norvo, considering Epic's comparatively recent vintage as a label (compared to, say, the much older Brunswick, to which it owns some rights), there is not an overwhelming abundance of past jazz material to reissue.

Likewise, at A&M, the label has taken a conspicuously strong venture into jazz this year via its A&M Jazz Series of reissues, with titles by the likes of Ornette Coleman, Jim Hall, Gerry Mulligan, Chet Baker, Wes Montgomery, and Paul Desmond. And while more reissues are expected, series producer John Snyder notes, "We're getting down to Nat Adderly and J.J. [Johnson] and Kai [Winding]. But I don't see why these records *shouldn't* come out. It's a cheap price—I think they

should *all* come out."

One label with an amazing back catalog is clearly PolyGram, which has in its vaults prime recordings from the Verve, Mercury, EmArcy labels, among many others. According to Richard Seidel, VP of PolyGram Jazz, the label will soon be issuing box sets by Clifford Brown, Dinah Washington, and Stan Getz. PolyGram has already inspired much praise for its recent reissue of prime Miles Davis and Chet Baker material; it also plans a Billie Holiday boxed package for early 1990, notes Seidel.

Yet a good example of the label's almost too rich catalog is its recently introduced Jazz Vocal Classics midline series. On it, says Seidel, "you could easily fall back on Ella [Fitzgerald] and Dinah and Sarah [Vaughan] and Billie—and there's really so much more depth of catalog. So this time, in addition to Ella and Bille, we're going to issue Bill Henderson with the Oscar Peterson Trio, Blossom Dearie, Arthur Prysock with Count Basie, Jackie & Roy, Mel Torme, and that's just the tip of the iceberg. Because it's hard to think of a vocalist who did not record for Verve or Mercury or one of the labels we own."

And finally, we come to the independent label which nearly every label executive mentions as a prime example of superb catalog handling—Fantasy Records, owners of the Prestige, Riverside, Milestone, Pablo, and Stax catalogs, and originators of the superbly coordinated Original Jazz Classics series. Introduced in 1983 and originally focusing on vinyl reissues of albums bearing their original cover art—a neat, new selling hook, strangely enough—that series has boomed in the CD era, as Fantasy consistently transfers much of its prime catalog onto budget-priced compact disks.

"They're doing very well for what they are," says Ralph Kaffel, president of Fantasy. "You have to keep catalog sales in perspective; you can't expect more from them than they really are going to generate. I think the OJC series has shown tremendous stability and longevity, because almost every item we've released since its inception has been a consistent seller—something we've repressed and reordered and remanufactured and kept in print. Not just in the U.S., but worldwide. I think to some degree, Columbia's success with their Jazz Masterpiece Series parallels the OJC series, even though they came on board a little later than we did."

Interestingly enough—and indicative of the degree of commitment on part of today's jazz reissue consumer—the label's recent "best of" compilations by such artists as Cedar Walton and Blue Mitchell "have not met with universal raves from the OJC consumer," Kaffel says. Why? "Because I think he's been conditioned to expect something that's more historically correct than a compilation. Even though saleswise they've done OK, people write things like, 'You put out a Blue Mitchell collection—why can't you put out *all* the Blue Mitchells?' And the fact is, *sure* you can—but you can't put out 1,000 new albums in a year."

Yet Fantasy's sterling reissue philosophy draws praise from many rival quarters.

"I have fantasies of doing something Fantasy once did," says PolyGram's Seidel. "Creating a 'for collectors only,' limited edition series. Make a thousand CDs, or whatever you think you could sell of it, do some PR on it, saying it will only be available once, grab them now or they'll never be available again."

Adds Muse's Joe Fields about Fantasy: "They've worked well, they've come up with new material, and kept it out there—and that's why they're successful doing it."

MAJORS

(Continued from page J-3)

projects will include releases by Karen Mantler, Steve Weisberg, and the Big Carla Bley Band on the ECM-distributed WATT label, and new material by Egberto Gismonti, Steve Tibbetts, and the Keith Jarrett "Standards" trio.

Considering the label's German base, ECM's feel for the international market may be a given—yet one legendary American jazz label is also extending feelers outside American boundaries. That label is **Blue Note**, which, like ECM, is also celebrating an anniversary year in 1989—its 50th.

Thus, while the label plans to celebrate its esteemed history via a comprehensive series of four 50th anniversary packages, it is looking forward as well. Aside from a steady series of well-received packages by such artists as Tony Williams, Eliane Elias, Dianne Reeves, and Michel Petruccianni, the label's involvement with Japanese joint venture Toshiba's Something Else Records has resulted in the U.S. release of superb new records from Don Pullen, George Adams, Superblue, and the Ralph Peterson Quintet. "It's a very nice way of supplementing our recording budget, actually," says Bruce Lundvall, GM of Capitol Records East Coast and president of Blue Note. "We could otherwise not do as many records with the budget we have."

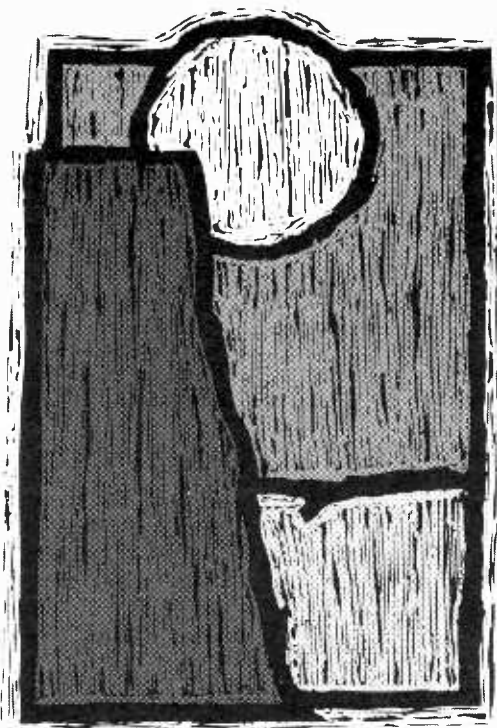
Additionally, there is the Blue Note International line, which recently debuted via the new effort by U.K. tenor saxophonist Tommy Smith. Of the new imprint, Lundvall says, "That was basically an idea that I had to encourage our international affiliates to start to find local talent and record them. The English company was excited about Tommy, and they signed him."

Lundvall says Blue Note's philosophy is to have "a balance of some of the artists that are still playing at the top of their game—and to find the most important new people you can find within the idiom. And also, obviously, to have some records that are purely musical—aimed at the pure jazz market—and others that can cross to a broad market."

And of course, there's that "pure jazz" term again. Lundvall, through Capitol, has an option other jazz label executives might not. "I would not sign an artist like Kenny G to Blue Note," he says. "I would sign an artist like that to Capitol."

"We're not throwing a lot of jazz (Continued on page J-20)

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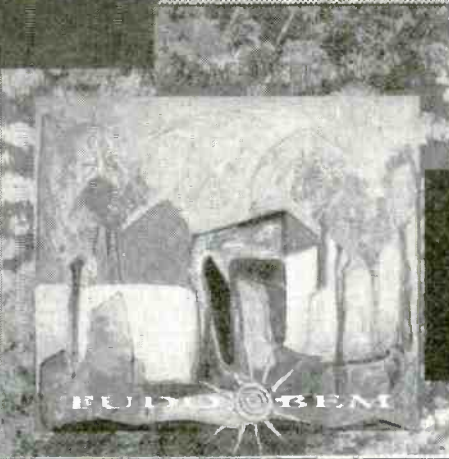
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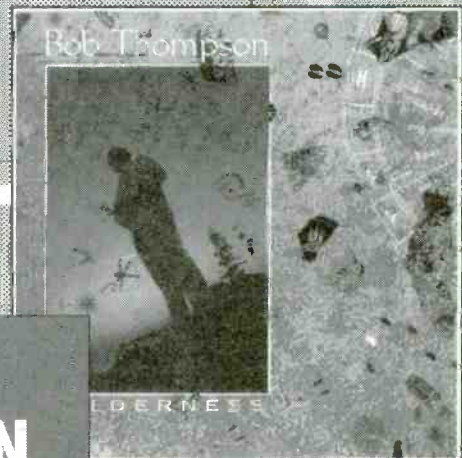
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MAJORS

(Continued from page J-18)

stuff out, but we are serious about jazz," says Don Grierson, Senior VP, A&R at Epic. Demonstrating exactly how serious the label is about jazz were two extremely successful albums by saxophonist Ornette Coleman and pianist Michel Camilo this year, and the major label debut of saxophonist David Murray—an astute signing if ever there were one.

"We're basically going to concentrate on developing an image for Epic," says Grierson. "With the new structure of the company, and Dave Glew as president of E/P/A, one thing we've decided is we really want, in terms of image, to define Epic as a complete, total contemporary label—and we're going to put some strength into the more selective areas of music as well."

Grierson sings praises for an upcoming release by trumpeter Jon Faddism called "Into The Faddisphere." "Primarily," he says, "the philosophy is to build a small but really articulate jazz roster for two reasons: to have great players, and to have credibility as a jazz company. It won't be our focus, first and foremost, but it will be a definite part of what we do. And credibility leads you to uniqueness."

Another major making a strong commitment to jazz is Atlantic, as usual, which in May geared an entire promotional campaign around the theme "Atlantic Is Jazz." Among the many titles in the campaign were efforts by Victor Baily, the Dick Bauerle Group, Danny Gottlieb, Hannibal, Australian multi-instrumentalist James Morrison (who had two separate releases), and David "Fathead" Newman, on Atlantic; the American Jazz Orchestra and Michal Urban-

iak on the East/West label, and five new Duke Ellington releases on the Saja line.

Also distributed by Atlantic is Island's Antilles/New Directions label, which has so far provided the U.S. some very intriguing international talent—most notably British saxophonists Courtney Pine and Andy Sheppard—as well as rising young American artists Jeff Beal and David Mann. Pine's third album is due in September, says Fred Kelly, sales manager/special projects at Island, to be followed by a wide U.S. tour in November.

Further big news at the label, says Kelly, is an upcoming album project with legendary alto saxophonist Frank Morgan. "We're still working on the perceived idea and concept," he says, "but it's coming real close to actually going in the studio—and that we're really excited about."

Another WEA-distributed line of interest is Elektra's Nonesuch and Musician labels, which release composed and improvised musics respectively. Hot projects on the Musician imprint include recent sets by Bill Frisell, the World Saxophone Quartet (their first for Musician after two on Nonesuch proper), the President, and, of course, the surprisingly successful Gipsy Kings. Upcoming releases will include John Zorn's Naked City band—which includes Zorn, Frisell, Wayne Horvitz, Fred Frith, and Joey Baron—as well as Zorn's "Spy Vs. Spy" album, an "acoustic hardcore" collection of many Ornette Coleman compositions. Also look for "Estergeiro," an electric Caetano Veloso album produced by Ambitious Lovers Arto Lindsay and Peter Scherer, and, on the Nonesuch/ICON label, Philip Tabane and Malombo's "Unh!"

At MCA, strong jazz support "continues to be solid," says Ricky

Schultz, VP of MCA Jazz. Proving that fact is an exceptionally strong '89 release schedule which may be highlighted in October by a trio album on Impulse! by drummer Jack DeJohnette, guitarist Pat Metheny, and pianist Herbie Hancock.

Also set to create a stir are new records by Spyro Gyra, Ndugu, Dave Samuels, Neil Larson, Dee Dee Bridgewater, Onaje Allen Gumbs, George Howard, Missing Links, the third Henry Johnson project, pianist Kenny Kirkland's Impulse! debut, and a followup to bassist Rob Wasserman's highly acclaimed duets album featuring, logically enough, trios.

Schultz speaks especially highly of "The Spin," the upcoming Yellowjackets album. "It's the most acoustic record they've ever recorded, and the most jazz record they've ever recorded. And at the same time, I think it's a record that's going to further legitimize modern traditionalists," says Schultz. "I can tell you, it's going to be very interesting for people who wrote them off years ago as a West Coast fusion group. They're going to be very surprised—particularly if they haven't been following the band's growth—to see how these guys have grown up and matured into a really serious jazz act."

Schultz acknowledges that many of his label's artists tend toward the commercial, but at the same time points out some of the groundbreaking work MCA has already released by such artists as Jack DeJohnette.

Commerciality and heavy radio airplay is "certainly a consideration," Schultz says. "Big labels are always looking for sales. Although," he adds, "I have to give MCA credit for allowing for a degree of experimentation and endeavors solely for artistic reasons. We're certainly trying to maintain a balance."

INDIES

(Continued from page J-4)

niches to fit the labels A&R signings. This is particularly useful to those who want to expand with the times.

A&R VP Steve Vining explains that ProJazz releases fall into three specific categories of jazz. Upcoming releases by Al Hirt with John Dankworth in July, and Dizzy Gillespie in September, are examples of their new line of major straight-ahead jazz figures performing with symphony orchestras, in this case the Rochester Symphony. Their second category is jazz fusion by such artists as Joe Taylor with a July release along with Chi and Rick Strauss whose second releases on ProJazz are due in August and fall respectively. The third product category is Dixieland. The sales approach, says Vining, "is more like a multinational [company]. Having four regional sales managers gives us direct control over positioning."

Cheetah Records, a joint venture between Samuel Aizer's Three Cherries Records, which released the Lena Horne recording "The Men In My Life" that saw four months of chart action earlier this year and producer/bassist/composer Teruo Nakamura, has come up with the "Superfriends" concept. These recordings feature world-renowned contemporary instrumental and jazz artists, along with top New York session musicians in various combinations. Releases slated for late summer and fall include Nakamura & Superfriends, John Stubblefield & Superfriends, and "The Silencer" by Mark Grey with Superfriends.

Carl Jefferson's Concord Records has become a well-known jazz indie over its 16-year lifespan and boasts more than 400 titles in its

active catalog. Precisely because of its well-known identity, Jefferson had to create sub-labels in order to expand and grow with the jazz market. Concord now has four sub-labels. Crossover is the newest addition, joining Picante (Latin), Concerto (a classical approach to contemporary music), and the George Wein Collection. Upcoming releases for the Concord family include Ernestine Anderson with "Hello Like Before," the Gene Harris Quartet, "Everything's Coming Up Rosie" by Rosemary Clooney, a Dixieland session by George Shearing, and another Scott Hamilton recording.

Yet another way to market label identity is through the use of slogans, artwork or packaging, and samplers. Slogans are powerful tools to sculpt identity through advertising. The Pepsi Generation gave Coke a run for its money and now ProJazz claims to be "the new generation of jazz."

According to jazz saxophonist/label president Dave Pell, Headfirst (a division of K-tel) has created a visual identity. Each artist's initial release sports original artwork by the same artist. Combined with a heavy emphasis on promotion and advertising, summer releases by Greg Mathieson ("For My Friends") and Don Randi ("Nightingale") along with a second recording from Gary Herbig ("Friends & Lovers") will take them, as their slogan says, "Head First Into The '90s."

Of course label identity can have its downside if you want to broaden your focus. Such was the problem experienced by three new age labels that expanded into the jazz market.

Now in its second year, Windham Hill Jazz is the sub-label created when its new age parent, Windham Hill, expanded into the jazz idiom. Their retail problem of jazz being racked in new age bins has been solved "by aggressively changing our visual design style," reports VP/MD Sam Sutherland. Conceived to be a small label with no more than eight releases per year, their marketing emphasis is on career building for their artists and creating a roster that is their own. Marketing & sales VP Larry Hayes says that he is gratified by the retail and radio response and is looking forward to summer releases by Kit Walker and Billy Childs. New product by Andy Narell, Denny Zeitland and a Jazz Sampler are due out by fall.

Sonic Atmospheres is a newcomer to this problem. According to GM Hyman Katz, when label owner Craig Huxley decided to record Robert Kraft's "Quake City," they launched a contemporary jazz-oriented label and dubbed it Sonic Edge. The staff at Edge are committed to developing their artists. They have refrained from putting together an aggressive release schedule so that they can spend more time promoting each release. "What we're doing is bringing it first to NAC and jazz radio and establishing a base there before moving on to AC markets," explains Katz. Assistance from an outside marketing company rounds out the sales plan by making retail aware of

(Continued on page J-24)

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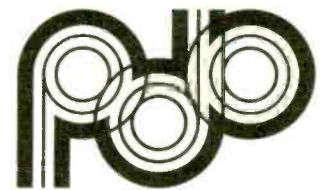
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BRIGHT NEW TALENTS

(Continued from page J-1)

ate-at-best audience pull. "It seems there's always kind of a distance between what an improviser does and mass appeal," he says. "When you improvise, you create spontaneously. You don't polish a melody, as you would with a three-minute pop record. You play it."

The number of units sold by jazz players, from mainstreamers like Wynton Marsalis and Freddie Hubbard to pop-leaning jazz-related artists like Kenny G and Bobby McFerrin are often impressive. McFerrin's "Simple Pleasures" and G's "Silhouette" are in the 1 million plus units sold range, while a Marsalis project often sells 100,000 and a Hubbard 50,000. Ten years ago, the latter figure would have been regarded as close to a jazz hit. Not today.

"It used to be we had a huge-selling record every three or four years," says Rosen. "Now we have a number every year."

Today, labels are active. For the first time in many years, all the majors—CBS, MCA, RCA, PolyGram, Blue Note/Capitol/EMI, Warner Bros.—along with a lot of independent lines—Fantasy/Galaxy, GRP, Concord Jazz, Muse, Intima, et al—are actively recording at least a few jazz artists. The emphasis remains on contemporary, fusion-oriented players, though some labels are taking chances with both established mainstream vets, as well as newer, highly-regarded youngsters. Plus, the labels are putting out plenty of reissues.

With this surge of product—today there are more jazz records available than ever before—some in the field feel many items may only be available at a full catalog store like Tower, where it's owner Russ Solomon's policy to stock everything that's released in his dozen-plus locations.

"There's a danger of important records being forgotten," says Ertegun. "It's hard to keep up unless a company sends their own people to check stock in stores, push for reorders, and so on. What's the use of making great records if they're not available?"

Others, like Keepnews, have no quarrel with the amount of product on the market. "I have to believe that it's been going on long enough that companies must have sales figures in hand to support issuing records on a continuing basis," he says. "The bottom line has to be reasonable or else they'd stop."

There's little doubt that jazz's current financial upswing is in part due to a new group of consumers who are more likely to be young, have disposable income and favor CDs over LPs and cassettes.

Mike Berniker, producer of the CBS Jazz Masterpiece series, says that the sales of records like Miles Davis' "Kind Of Blue," which has sold 50,000 units since being reissued more than two years ago, "proves there's a new audience. If it was just people replacing their older copies, we would have sold half that amount."

"Stand around the Tower Records jazz section for an hour and you'll see how young this audience is," says Cuscuna.

Some of the new audience comes from people who have grown tired of rock and turn to jazz and jazz-related music, as well as classical music, as an alternative. Radio is an important medium for informing the new fan.

There's little doubt more and more instrumental music is reaching listeners through a variety of 24-hour commercial jazz outlets, like KKKO Los Angeles and WJAZ Stamford, Conn.; stations that mix jazz-related sounds with AOR like WCDC New York; adult alternative-leaning stations like WNUA Chicago and KTWV Los Angeles; and NPR and university stations—WBGO Newark, KCRW Los Angeles.

"Radio is helping to spread this music, particularly the pure jazz stations, where airplay really aids sales," says Ellen Cohn, VP of the Los Angeles-based indie Chase Music Group.

It's not clear that increased record sales automatically translate into more work for more players. While there seems to be a growing number of venues—New York and Los Angeles each have close to 100 rooms that regularly feature some form of jazz or jazz-related music—there is also a large supply of musicians (many of these are fresh out of university programs).

Those players not on the in-demand A list (which includes the likes of Dizzy Gillespie, Freddie Hubbard, Sonny Rollins, Corea, Lee Ritenour, and Diane Schuur) may have to augment their performance-derived income with studio calls, compositional or arranging gigs or casuals.

Drummer Max Roach, who has put in almost 50 years on the jazz circuit, is one of those who bolsters his performance schedule with writing commissions for such theater companies as the San Diego Repertory Theatre.

"A musician can make a living here in America, though it's

not like it once was," he says. "In New York, which is the music's hub, clubs are doing very well, but you don't find the same thing in other cities, like you used to. We could work 40-50 weeks a year, right in this country."

Pianist James Williams, the former Blakey sideman who is establishing himself as a leader, adds, "In most cities, you can only work a day or two," though lengthier engagements are often available in some clubs in cities such as Los Angeles, San Francisco, Chicago, and Seattle.

As much as we'd like to think the American audience is truly supporting of the art form, jazz musicians find it almost a financial necessity to work Europe, Japan, Canada, and Latin America. "A week in Europe will pay me what it takes two months to earn in Los Angeles," says pianist Frank Strazzeri, a mainstreamer who appears in the new film on Chet Baker, "Let's Get Lost."

Jazz festivals are becoming another positive factor in the current acceptance of jazz. Wein says there are more festivals than ever ("People feel they can make money if they have the right attraction,") and Corea notes that the concept of booking name as well as lesser-known artists on one bill (instead of a single act) may make it financially feasible for a promoter to successfully stage an event.

Jim Cassell, whose Berkeley, Calif. Agency books Hubbard, Gillespie, Toshiko Akiyoshi, and others says that corporate sponsorship is opening doors for jazz. "With large corporations like Phillip Morris and Merrill Lynch and JVC behind jazz, it's becoming more legitimate as an arts source," he says.

"We book a lot of free things, with corporate help," Cassell says, "like a Merrill Lynch-sponsored festival in Clearwater, Fla. that draws 100,000 people, and doesn't necessarily feature commercial jazz."

As Wein puts it, "Jazz festivals used to be a bad word, now they're not."

Obviously, exposure on video, film, and TV will all have positive effects, though at present these are media open only to the more established artists. Still, as Larry Rosen points out, what better way to tell people about a musician like saxman Tom Scott than to have him featured five nights a week on CBS' "The Pat Sajak Show."

Asked what ace young talents they'd wanted to herald, industry experts continually mention such artists as saxophonists Ralph Moore, Ralph Bowen, and Christopher Hollyday, trumpeters Brian Lynch, Phillip Harper, and Roy Hargrove, and pianists Billy Childs, Marcus Roberts, Joey Calderazzo, and Benny Green. Some of these artists (Roberts, Hollyday) record for majors, while others (Moore, Green) record for indies, or are not recorded at all.

If there's one glaring negative in the jazz world today, it's that too many mainstream veterans, some with 30 or more years in the business, are, for a variety of reasons, not working steadily. Some, true, are beset with personal problems, but others are simply being overlooked by the media, by record executives, by promoters and club owners and are forced to take "day jobs" in order to survive.

"When players are still vital, still want to play and can't, that is a drag," says Rollins, regarded by many as the finest jazz improviser extant. "It's not a good thing when men like [tenor saxophonist] Charlie Rouse, who before he died last year was not able to play much and be appreciated. In Europe, the older guys work a lot more, and guys of Rouse's caliber have a better scene."

Still, negatives included, jazz remains a substantial, viable medium as we stand at midpoint 1989. Rollins has a good reason why.

"The basis of jazz is improvisation, and as long as that's a part of the music that's happening, jazz is, and will be, fine," he says. "But improvisation has to be emphasized. It's not enough to have groups that play slick arrangements, with group-oriented patterns, à la jazz fusion. No, we have to have individuals who can really brighten up the room with good extemporaneous playing. The idea of surprise, that's what will keep jazz vital. After that, who knows? It's a music of surprise and anything can happen. You shouldn't know where it's going in the next minute. It's supposed to be new and fresh."

CREDITS: Editorial by Billboard editors and writers, except by Zan Stewart, jazz critic for the Los Angeles Times, and by Neil Tesser, a Chicago based DJ and writer; and Devra Hall, an L.A.-based freelance writer; Editorial assistance, Dave DiMartino; Design, Steve Stewart; Cover, Jeff Nisbet.

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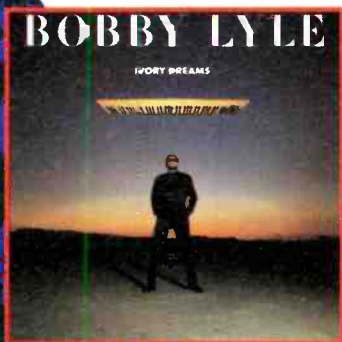
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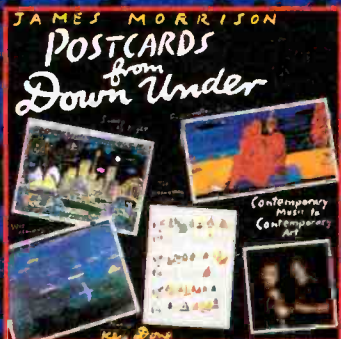
BOBBY LYLE
IVORY DREAMS (81938)



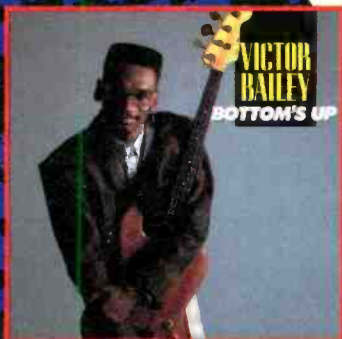
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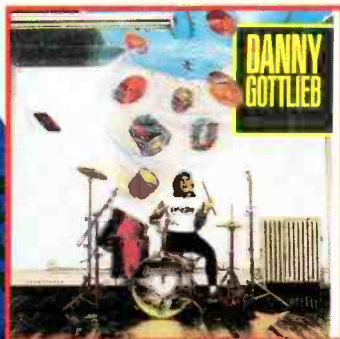
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JAMES MORRISON
POSTCARDS FROM DOWN UNDER (81972)



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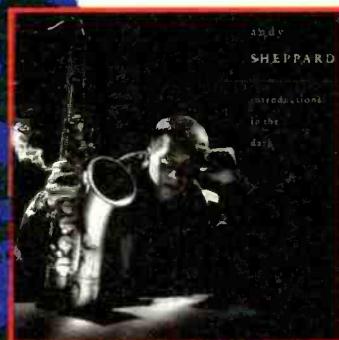
JAMES MORRISON AND ADAM MAKOWICZ
SWISS ENCOUNTER (91243) (EAST WEST)



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INDIES

(Continued from page J-20)

the Edge artists. This same approach will be applied to the second Edge recording, Steve Kujala's "Arms Of Love," which was just released.

Global Pacific is now suffering from the same lack of product differentiation on the retail level that Windham Hill experienced. Neal B. Sapper, VP, Promotions, reports that while they are discussing the possibility of developing sub-labels for better label identification, no decision has yet been reached. In the meantime, their summer/early fall jazz-oriented schedule includes: a contemporary jazz recording "Other Times, Other Places" by David Friesen with Airtio, Flora Purim and Denny Zeitland as special guests; a new Steven Kindler release with special guest Carlos Reyes; Teja Bell's "Snow Leopard"; and "Zazen" by Waukin Lee Evan.

Of course some of the indies already have established label images in that their primary product is the standard or straight-ahead brand of jazz. While the advent of CD technology is old news, it has played a tremendous role in the rebirth in popularity of straight-ahead jazz. Reissues and archival

releases are on the rise as jazz consumers turn their attention to building (or rebuilding) their audio libraries.

While well-known for its midline straight-ahead reissue product, **Denon** is now gaining recognition for its current recordings as well. "We have really become a fairly eclectic label and our variety is often due to the company's laissez-faire policy of allowing the producer and artist to bring in the product as a team," explains marketing director Ken Furst. Jennifer Phelps, promotions and public relations exec for Denon, citing upcoming releases by Pat Kelly and Uncle Fustus, says that they are slating more contemporary product these days.

Aficionados and jazz historians are well acquainted with Joe Field's 16-year-old **Muse** label, (claimed to be the oldest jazz indie with continuous single ownership and independent distribution), and its sister label **Savoy** which Fields acquired six years ago from Arista/BMG. Muse and Savoy cater to a loyal consumer base that Fields refers to as "specialty customers who shop by catalog and at smaller retail stores that still carry LPs." In addition to an annual release schedule of approximately 20 current recordings such as "I'll Be Seeing You" by Etta Jones (not to be confused with Etta James), older re-

cordings stay alive with releases such as "The Best Of Charlie Parker." Both the Jones and Parker releases rode the charts earlier this year, and upcoming summer releases will include work by Pat Martino, Jimmy Ponder, Michael Carvin and the first of a chronological series of reissues by the late Woody Shaw.

Also suited to this category is the whole **Fantasy** family which includes Orrin Keepnews' **Landmark** (distributed by Fantasy), **Milestone**, **Prestige**, **Riverside**, **Contemporary** and **Pablo**, all seven of which maintain their own individual identities. Fantasy VP Phil Jones feels that marketing jazz has become easier because the popularity of the old tradition is stronger than ever. Summer and fall releases include Bobby Hutcherson with a not-yet-titled Brazilian album (Landmark), recordings by Azy-muth (Milestone), Frank Morgan and John Campbell (Contemporary), more "Original Jazz Classics" recorded at Montreux (Pablo), and "The Complete Galaxy Recordings: Art Pepper" (a 16-CD boxed set from Fantasy).

Kent Crawford believes that new technology is playing a big role in **Vanguard's** growth. "Due to digital technology, more diverse tastes are being reflected in what the public is buying in music. As a catalog

company we're benefitting from that. People are, in fact, replenishing their libraries." Vanguard is well known for its historical and comprehensive reissue packages. The big project currently in production is "The John Hammond Sessions." Three 3-CD sets spanning Hammond's career at Vanguard as a producer will be released next year. Jazz-oriented reissues due later this year include early work by Sadao Watanabe, Stomu Yamash'ta, John Fayhe, Silvuca and the group Oregon.

The pop-oriented rock label **Chameleon** distributes two jazz catalogs; **Innovative Communications** carrying jazz-oriented electronic music, and the old **VeeJay** label with product by straight-ahead jazz masters such as Django Reinhardt, Eric Dolphy and Duke Ellington. Marketing plans have expanded with the consumer base. This is the first year that VeeJay product has been available on cassette and CD reissues are in progress.

The flip side to new technology is the demise of the old, which in this case is the vinyl configuration. This becomes somewhat problematic for TBA's "urban flavored" artists. Label president Don Mupo, in pointing out that many radio stations have not yet adopted the CD configuration, says that "the demise of the LP market makes it difficult for us since urban radio still uses vinyl." As a result, Mupo is pressing LPs only for their urban artists with an occasional custom pressing for an overseas licensee. Current releases include "Rumor Has It" by Natural Progression, a self-titled release by Steve Robbins and an upcoming Alvin Hayes recording.

Chris Allen, director of promotion for alternative radio and marketing coordinator at **Soundwings**, echoes Mupo's concern. Vinyl is still important at Soundwings, especially for radio promotion, and Allen still finds flats good for marketing. The three-year-old label is looking forward to its 15th release, this one by Mitchell Forman due out in September.

The industry is still in a state of transition, and some industry execs are exercising caution, especially when it comes to new technology. There are, however, always risk-

takers and innovators. Those labels which are willing to take the first risks, along with those which work with the development of new technology, are the ones who are truly on the cutting edge. Their label identification is often that of hi-tech, forerunner or audiophile.

With a marketing strategy that relies on media reviews, mailing lists, catalog orders and a toll-free customer phone line, **Mobile Fidelity** is known for its hi-tech remastering and manufacturing of original master tapes. They have also gained new customers with their uniquely designed cassettes duplicated "real time," and their extra-special compact disk series, the 24-carat-gold **Ultradisc**. While they are not a jazz label per se, publicity director Phyllis Schwartz describes three lines of jazz product. The Robert Parker Collection uses digital transfer technology to revitalize the sound from the direct-cut 78 rpm disks made more than half a century ago by artists such as Louis Armstrong, Duke Ellington, Besie Smith and Fats Waller. Mobile Fidelity Jazz, which licenses titles "worthy of archiving," will be releasing John Klemmer's "The Touch" on Ultradisc. The USSR Jazz Showcase, which features recordings by Soviet jazz artists, will release "Round Midnight" in July by 19-year-old Aziza Mustafa-Zadeh, second-prize winner of the Monk competition.

With the increasing consumer demand for cassettes, Mobile Fidelity is not the only company to focus their technological developments on this configuration. **DMP** president Tom Jung explains that while their customers knew them as a CD-only label, demand for cassettes of DMP product led them to seek a cassette of audio quality that was acceptable to their high standards. At first this meant "real time" duplication which sold well despite the expense. Now DMP uses the revolutionary new Digital Audio Analog Duplication (DAAD) process to produce the Super-Cassette on high quality audio tape with a sound comparable to "real time" at a mass-produced price. DMP DAAD titles now available include albums by Flim & the BB's, Joe Beck and Dial & Oatts. Upcoming releases available in the DAAD format include Warren Bernhardt's "Heat Of The Moment," Bob Mintzer's "Urban Contours" and "A Taste Of DMP" sampler.

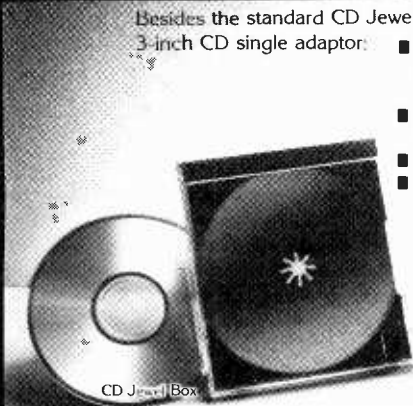
Pathfinder Records was formed initially with the sole intention of releasing the debut album by Thursday Group, a progressive jazz quartet led by label founder Douglas Lichterman. Early in '85 Pathfinder released guitarist Bill Connors' "Step It" album. Its success enabled the label to expand to full-service and international in reach.

February releases included the second serving from Thursday Group, "Uncle Mean," as well as the Windmill Saxophone Quartet's "Very Scary," Jennifer Trynin's "Trespassing," and Quest's "Natural Selection," all debuts. Upcoming in '89: Bill Connors' fourth for the label, pianist Joanne Brackeen debut, and another Quest album.

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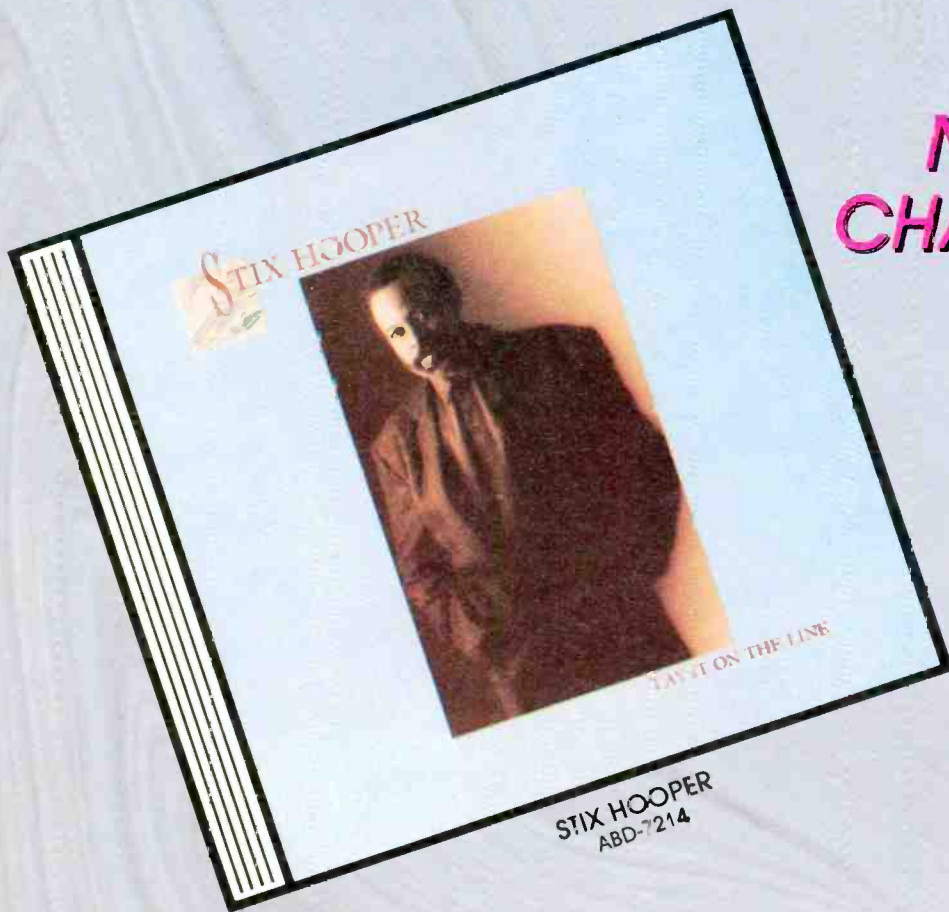
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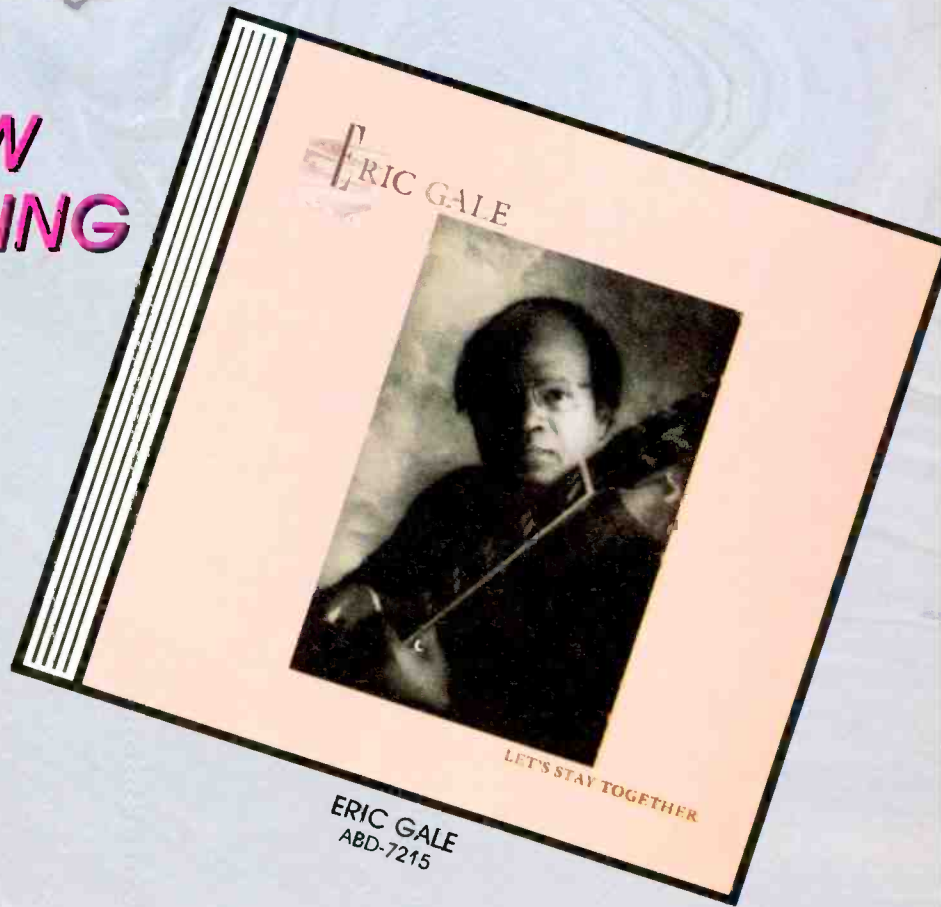
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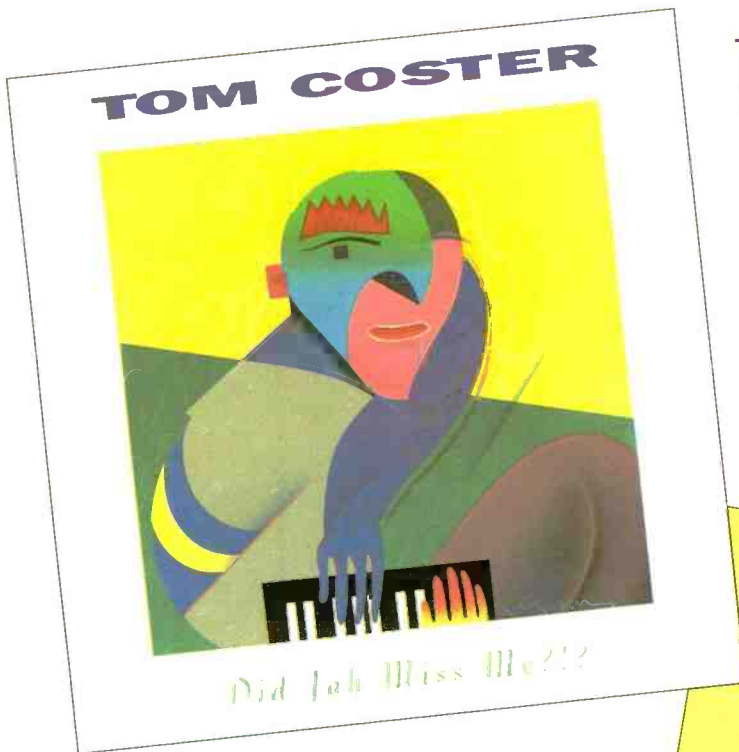




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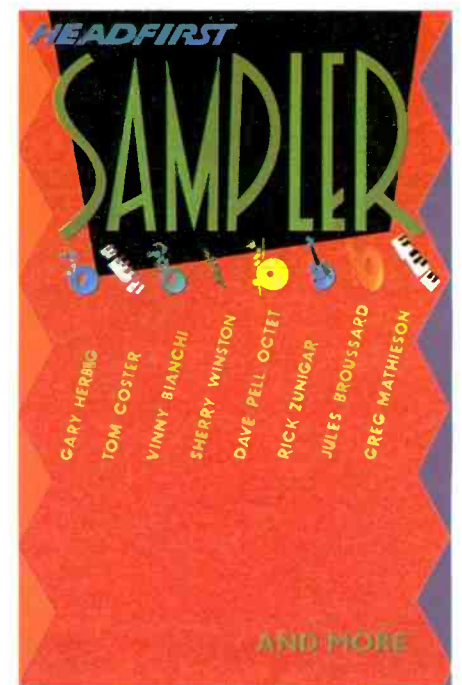
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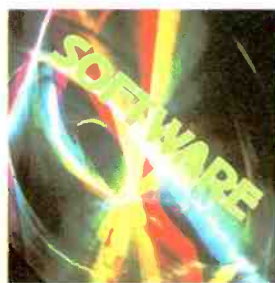
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CD Accessories Boom Boosts Overall Market

This story was prepared by Moira McCormick and Karen O'Connor.

CHICAGO Compact disk cleaning and storage accessories continue to rise, with cassette- and video-related accessories also seeing steady growth. And, while vinyl-disk-care items and accessories are on a downward trend, some manufacturers are picking up a greater share of whatever market is left.

These are some of the conclusions drawn from a survey of major audio and video accessories manufacturers at the 1989 Summer Consumer Electronics Show, held here June 3-6 at McCormick Place.

"The CD seems to be bringing audio awareness up," said Jeffrey

Heining, VP of sales and marketing for Allsop. "Our audio accessories sales have increased 130%. CD accessories are selling double what they were previously, cassette accessories are increasing, and video accessories are strong and stable."

Allsop's new Ultraline CD Cleaner (suggested retail, \$14.95), available Saturday (1), features a dust-free interior and a platen made of nonscratching plastic, and is designed to fit in a rack with other CDs. Due in September are slip-on CD bands, made of "a special plastic material that increases and improves the centrifugal force of the CD, and reduces jitter," according to Heining. A 12-pack is priced at \$14.95, and a 24-pack at

\$27.95.

Also due in September is Allsop's CD "foot," a circular rubber piece 1½ inches in diameter and a ½-inch thick, which, when placed under the four feet of the CD player, further reduces vibration. A four-pack "available with decorative color bands" is priced at \$29.95.

"The CD sound is almost perfect, and outside influence shouldn't shoot that down," said Heining. "We're trying to find ways to help the consumer reduce them."

Also new from Allsop is the Ultraline Cassette Deck Cleaning



System (\$11.95). Its distinguishing feature is "a storage base that holds the cassette and solution together," said Heining. Eleven different car manufacturers, he notes, supply an Allsop cleaning kit with the purchase of a car, including Jaguar, Acura, Honda, and Nissan.

"Record accessories are still a viable business," Heining noted. "Many people want to hear old records that aren't available on CD, so they go back to listening to their old records—which need cleaning accessories."

At Discwasher, a pioneer in record-care products, "We still carry a full line of record accessories," said executive VP Stephen Hargrett. "It has dropped off, but

we'll be the last ones to turn out the light."

However, he added, "Because of the rapid decline in the popularity of vinyl, our record-care products have decreased 10%-20% a year—but as the market is declining, we're gaining in our share of record accessories... The CD cleaning accessories are outselling the lead record cleaners now; I see continued growth in this area. Cassette accessories are stabilized; there is not a rapid growth there."

Hargrett said Discwasher has recently redesigned its U.S. Video Head Cleaner line, previously made in Taiwan, and has repackaged the line in red, white, and blue "to promote the fact that the video products (Continued on page 64)

Eighth Black Music Day Held In Los Angeles Stars Meet Reps, Manufacturers

LOS ANGELES The buzz words at City-1-Stop's eighth annual Black Music Day were "breaking talent," as manufacturers and other industry representatives convened June 2 to broaden communications and meet the rising stars who dominate today's black music industry.

This year's artist roster included such hot properties as Paula Abdul, James Ingram, N.W.A., and De La Soul. They were in the company of June Pointer, Jackie

Jackson, L.L. Cool J, Eazy-E, Georgio, the Boys, Gerald Albright, Alton Wokie Stewart, Bobcat, Cool 'R, Troop, Vesta Williams, and Terri Lyne Carrington, among many others.

The annual City-1-Stop event is the pet project of GM Sam Ginsburg. Ginsburg has long enjoyed a reputation for breaking black talent, and the annual one-day bonanza known as Black Music Day helps solidify that image.

DEBORAH RUSSELL



Among the slew of artists who signed autographs at City-1-Stop were Arista rapper Bobcat, left, and Verve Forecast drum star Terri Lyne Carrington.



Virgin's Paula Abdul, right, was interviewed by Black Entertainment Television anchor Tanya Allen during Show Industries' annual Black Music Day.



Tommy Boy's De La Soul joined the Black Music Day bash. Pictured, from left, are De La Soul's Mase and Trugoy; City-1-Stop GM Sam Ginsburg; the group's Posnuos; Ted Higashioka, VP of marketing, California Record Distributors; and KDAY announcer Greg Mack.

Chain's In-House Mag Targets 'Younger, Hipper Readership' Musicland Finally Makes Its Request

BY CARYN BRUCE

NEW YORK The Musicland Group, which includes Musicland, Sam Goody, and a handful of Discount Record stores, has formally announced the name of its new in-house magazine, which will debut in July. Request will "target a younger and hipper readership" editorially than Music Express has been, according to Request's editor, Keith Moore. But like Music Express, the Canadian-published consumer mag-

azine that Musicland distributed for the past two years, the new Musicland mag will serve as a similar advertising vehicle for the Musicland chain.

The new Musicland monthly, which is being co-published by the chain and Moore's employer, Minneapolis-based MCP Inc. Publishers, will start with a circulation of 450,000 copies. Request will cover pop and rock music, as well as video, fashion, and music industry trends, according to Moore. "It will be like a hybrid between Rolling Stone, Spin, and Music Express," he says.

Toronto-based Music Express and Musicland agreed to dissolve their exclusive U.S. distribution deal at the conclusion of its contract. Music Express, however, will continue to see distribution in U.S. music stores

through new agreements with two other major U.S. chains, Albany, N.Y.-based Trans World Music Corp. and Torrance, Calif.-based Wherehouse Entertainment (Billboard, May 27).

According to Music Express' editor, Keith Sharp, the magazine has also signed an expanded newsstand agreement through Warner Communications (Billboard, April 15).

Moore stresses that "Request is a completely new magazine and not a redesign of Music Express." Nonetheless, just as Music Express provided the least expensive chainwide ad vehicle in Musicland, so will Request. The main difference, Moore claims, is that the publication will attempt to attract a broader advertising base, similar to that seen in Rolling Stone.


VH-1, Chains Join Forces In 'Warriors' Promo

NEW YORK Geffen and VH-1 are supporting "Rainbow Warriors," the multiartist Greenpeace album that was released June 20, with a cross-promotion involving four key music retail chains.

Though not announced at the June 14 press conference here that detailed the Greenpeace album project (Billboard, June 24), Leslye Schaefer, VH-1 VP of marketing and promotion, says the point-of-purchase consumer sweepstakes will kick off July 3 at Albany, N.Y.-based Trans World Music Corp., North Canton, Ohio-based Camelot Music, Los Angeles-based Music Plus, and San Francisco's Rainbow Records.

The grand prize is a 12-day trip for two to the Soviet Union. VH-1 is further supporting the promotion, which encompasses some 750 stores, with a commercial touting the July 3-31 contest.

VH-1 also is supporting the June 20 release of Geffen's Greenpeace album through a promotional spot that highlights several of the songs on the album with footage of the Greenpeace Rainbow Warrior ship—sunk by French intelligence agents four years ago in New Zealand—and Greenpeace activities on behalf of the environment and endangered species. MELINDA NEWMAN



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RETAIL TRACK



by Geoff Mayfield

PREAMBLE: We begin this column with an admission by its author that this week's edition is unusual in more than one respect. For one, none of the people who will be mentioned by name here were contacted regarding this column's contents. Instead, it was culled from a mental scrapbook of experiences, most of them compiled during the three and a half years I have been associated with Billboard.

I also acknowledge that some will charge this week's Retail Track is an entirely subjective dissertation, and might even accuse me of being maudlin or indulgent. I plead guilty on all counts and offer absolutely no apologies. Call it a columnist's prerogative, but I present these admittedly personal snapshots with the assurance that many influential members of the music and video industries share my sentiments.

Having set the tone, let us turn our attention to Marlton, N.J., which, during the week this issue of Billboard is distributed, will be the scene of a significant transition, as Mickey Granberg, executive VP of the National Assn. of Recording Merchandisers and the Video Software Dealers Assn. turns the keys to her office over to Pam Horowitz. It's an event that bears recognition, as well as tribute.

THE TORCH BURNS BRIGHT: One of Mickey's predecessors, Joe Cohen, an articulate gentleman with a sharp business sense, had indeed set an '80s tone for NARM. But by the time Mickey took over the reins, a year after Cohen's exit, things were not real cheery in Cherry Hill, N.J., then NARM's home. Most of NARM's members were still recovering from the brutal assault of the music industry's worst slump, suffered at the hands of a tough U.S. economy. As a result, record companies and their accounts had fallen into a counterproductive game of us-against-them. And there was this still-young concept of a VSDA, a baby trade group looking for a role in the still-young home video business.

Now, eight years later, NARM and VSDA are both healthier than ever. Though she usually downplays her role, people familiar with both trade groups will tell you not to underestimate her impact in establishing both organizations' current vitality. Over the last few years, two of the most powerful words in music and video you've heard have been "Mickey wants . . ." a phrase NARM/VSDA staffers have used over and over when negotiating on the part of either group; a phrase matched in impact only by its counterpart, "Mickey doesn't want . . ."

She has been a fighter during times when a fighter was needed, a tactful ambassador for occasions that required a more subtle tack, and always a diplomat. These traits shined especially on occasions when people fell from her favor. She refused to dress anyone down in public, even when an angry response might have seemed justified to many, while always showing a remarkable tendency to remain focused on the issue in

question rather than resort to personal attacks against people or companies who threatened to thwart the progress of NARM or VSDA.

I don't know many people who don't like Mickey—and that's not faint praise. Think of *any* strong-willed person who has invested 20 or 30 years in the music business; no matter how popular, strong-willed people are never unanimously loved, especially in the entertainment field, which has more than its share of large and sensitive egos. A decades-long career like Mickey's only gives one more opportunity to rub people the wrong way. Further, she has had to overcome stereotypes firmly planted in the minds of some bigots; after all, she is an older woman who has held a key position in an industry generally associated with the young and the hip—and an industry which more frequently offers leadership opportunities to men than to qualified women.

The dividing line between whether someone likes Mickey or not seems to depend on how well one knows her. The few people I've heard take pot shots at her tend to be people who know her from a distance; people who have spent any length of time in the trenches with her will endlessly and loudly sing her praises.

Did Mickey ever play favorites during her 31-year career at NARM/VSDA? You bet your butt. She always bent over backward for individuals and companies willing to put forth extra effort in behalf of her organizations (Years ago I even found, through firsthand experience, that people with entry-level positions in such companies were quickly granted her warm and enthusiastic cooperation). She also holds a soft spot for entrepreneurs who have managed to be successful while maintaining high standards of personal integrity and respects those who can voice opposition in a responsible manner.

For more reasons than I'd ever have space to explain, Mickey proved she was the best person to guide NARM at a time when many wondered if the association had outlived its usefulness. And you don't have to take my word for it. If you want a short list of folks who will happily provide character references in her behalf, you can look to heavy hitters like CBS Distribution's Paul Smith, Camelot Music's Paul David and Jim Bonk, WEA's Henry Droz, Tower Records/Tower Video's Russ Solomon, EMI's Sal Licata, The Handleman Co.'s Frank Hennessey, The Musicland Group's Jack Eugster, Record World's Roy Imber, BMG Distribution's Pete Jones, and The Record Bar's Barrie Bergman. There's no controversy in naming names here, only the risk that some of Mickey's more avid fans will be mad at me for not thinking to include them, too.

THE TORCH IS PASSED: The good news is that the story of Mickey's career has a happy ending; for if she was the best person to right the ships of NARM and VSDA, I can think of no one more qualified to take each trade group to higher levels of accomplishment than Pam Horowitz, the person who has been Mickey's right hand for the last several years.

I won't spend much time here raving about Pam because she is the sort of person who would prefer to prove herself through accomplishment, rather than having some loudmouth like me build a case for her. I will say, though, that many of Mickey's biggest supporters share the confidence I have in Pam.

Pam doesn't want to copy Mickey's style, nor does

(Continued on page 54)

FOR WEEK ENDING JULY 1, 1989

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TOP COMPACT DISKS™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST TITLE	POP™ Compiled from a national sample of retail sales reports. LABEL & NUMBER/DISTRIBUTING LABEL
				★★ NO. 1 ★★	
1	1	1	17	FINE YOUNG CANNIBALS THE RAW & THE COOKED	I.R.S. D-6273/MCA
2	2	2	8	TOM PETTY FULL MOON FEVER	MCA MCAD 6253
3	6	—	2	PAUL MCCARTNEY FLOWERS IN THE DIRT	CAPITOL C2-91653
4	3	3	4	STEVIE NICKS THE OTHER SIDE OF THE MIRROR	MODERN 91245-2/ATLANTIC
5	4	6	5	10,000 MANIACS BLIND MAN'S ZOO	ELEKTRA 60815-2
6	5	4	6	JOHN COUGAR MELLENCAMP BIG DADDY	MERCURY 838 220-2/POLYGRAM
7	7	5	4	THE DOOBIE BROTHERS CYCLES	CAPITOL CDP 90371
8	10	7	13	MADONNA LIKE A PRAYER	SIRE 2-25844/WARNER BROS.
9	13	—	2	QUEEN THE MIRACLE	CAPITOL C2-92357
10	8	10	38	BOBBY BROWN DON'T BE CRUEL	MCA MCAD 42185
11	NEW▶		1	ANDERSON, BRUFORD, WAKEMAN, HOWE ANDERSON, BRUFORD, WAKEMAN, HOWE	ARISTA ARCD85-90126
12	9	9	7	THE CURE DISINTEGRATION	ELEKTRA 60855-2
13	18	16	12	MILLI VANILLI GIRL YOU KNOW IT'S TRUE	ARISTA ARCD 8592
14	19	—	2	PETER GABRIEL THE PASSION	GEFFEN 2-24206
15	11	8	4	TIN MACHINE TIN MACHINE	EMI E2-91990
16	14	13	20	PAULA ABDUL FOREVER YOUR GIRL	VIRGIN 2-90943
17	16	11	18	SOUNDTRACK BEACHES	ATLANTIC 2-81933
18	12	12	10	THE CULT SONIC TEMPLE	SIRE 2-25871/REPRISE
19	15	14	7	RICHARD MARX REPEAT OFFENDER	EMI E2-90380
20	23	—	2	JACKSON BROWNE WORLD IN MOTION	ELEKTRA 60830-2
21	17	15	12	BONNIE RAITT NICK OF TIME	CAPITOL C2-91268
22	NEW▶		1	WHITE LION BIG GAME	ATLANTIC 81969-2
23	22	24	3	INDIGO GIRLS INDIGO GIRLS	EPIC EK 45044/E.P.A.
24	21	23	21	LIVING COLOUR VIVID	EPIC EK 44099/E.P.A.
25	NEW▶		1	L.L. COOL J WALKING WITH A PANTHER	DEF JAM OK 45172/COLUMBIA
26	NEW▶		1	STEVIE RAY VAUGHAN & DOUBLE TROUBLE IN STEP	EPIC EK 45024/E.P.A.
27	20	18	8	GREAT WHITE TWICE SHY	CAPITOL C2-90640
28	26	21	38	BON JOVI NEW JERSEY	MERCURY 836 345-2/POLYGRAM
29	NEW▶		1	VAN MORRISON AVALON SUNSET	MERCURY 834 496-2/POLYGRAM
30	28	—	80	DEF LEPPARD HYSTERIA	MERCURY 830 675 2/POLYGRAM

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Satriani Shows Vocal Chops On 'Blue Dream'

BY BRUCE HARING

SEEDS AND SPROUTS: Joe Satriani has a big surprise scheduled for his upcoming **Relativity Records** release, "Floating In A Blue Dream." The guitar god will sing on a few tracks, a skill he honed in San Francisco club bands. Watch for the album this fall... **Big Beat Records** of New York, home of **Jomanda**, among others, has signed with **Landmark Distribution**... **Vision Records** of North Miami, Fla., has signed a distribution deal with **Jimmy Cliff's Cliff Records**. An album—no title to



date—will be released the first week in August; a 12-inch single called "Dance Reggae Dance" should be hitting the racks as of press time... **Gang Green** has moved from the **Roadrunner** label to its sister, **Emergo**, and will now be marketed as an alternative band, reports label rep **John Raso**. The new album coming from the band is "Older Budweiser" (get it?), and contains the band's first ballad, appropriately titled "The Ballad." The song concerns beer, but of course... **Beggars Banquet**, the **RCA**-distributed New York label, has signed **Loop** and the **Fuzztones** to deals. **Loop** formerly was with **Rough Trade**; the **Fuzztones** are the first American signing for **Beggars Banquet**... Congratulations to **Tracey Miller**, director of publicity for **Profile Records**, and **Joe Geary**, drummer for **Buy R Records' Lucky 7**. The longtime steadies recently eloped to Las Vegas and married in the same **Graceland Chapel** where **Jon Bon Jovi** was recently married... **Neil Davidson** of Oakland, Calif., is the proud publisher of **The Independent**, a brand-new national newsletter devoted to independent record companies. Davidson promises "store reports from all over the country, regional pages, and genre specific reviews." The first issue will be sent to all members of the **National Assn. of Independent Record Distributors and Manufacturers**, as well as interested radio stations, retailers, and press. Subscriptions are \$48 for 12 issues. More details are available from Davidson at 415-893-8135.

DRUMMOND UP A NEW career: In his relatively short musical lifetime, **Bill Drummond** has managed **Echo & the Bunnymen** and the **Teardrop Explodes**, had a No. 1 hit with "Doctorin' The Tardis" under the alias of the **Time Lords**, and been an A&R consultant at a major label.

Now his solo album, "The Man," is available for the first time in the U.S. through **Bar/None Records** (201-795-9424) and **Drummond** offers the world yet another face: his own film. "The White Room" will be coming to a theater near you by the end of the (Continued on page 55)

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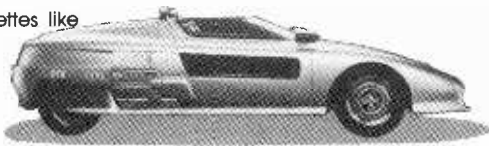


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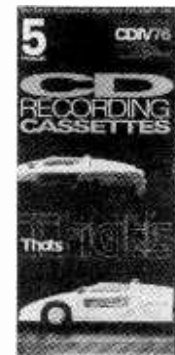


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JAZZ/NEW AGE

ACOUSTIC ALCHEMY

Blue Chip

♣ LP MCA 6291/NA
CA MCAC 6291/NA

HOWARD ALDEN TRIO/KEN PEPOWSKI/ WARREN VACHÉ

Howard Alden Trio Plus Special Guests
Ken Peplowski & Warren Vaché

♣ LP Concord Jazz CJ-378/NA
CA CJ-378-C/NA

MILES DAVIS

Amandla

♣ LP Warner Bros. 1-25873/\$9.98
CA 4-25873/\$9.98

THE HAL GALPER TRIO

Portrait

♣ LP Concord Jazz CJ-383/NA
CA CJ-383-C/NA

JON HASSELL/FARAFINA

Flash Of The Spirit

♣ LP Intuition C1-91186/NA
CA C4-91186/NA

BOOKER T. JONES

The Runaway

♣ LP MCA 6282/NA
CA MCAC 6282/NA

NEW YORK VOICES

New York Voices

♣ LP GRP GR-9589/NA
CA GRC-9589/NA

HERMETO PASCOAL

Brasil Universo

♣ CD Happy Hour HH5007-2/NA
CA 5007-4/NA

GILES REAVES/JON GOIN

Letting Go

♣ LP MCA 6283/NA
CA MCAC 6283/NA

THE RIPPINGTONS

Tourist In Paradise

♣ LP GRP GR-9588/NA
CA GRC-9588/NA

MARVIN "SMITTY" SMITH

The Road Less Traveled

♣ LP Concord Jazz CJ-379/NA
CA CJ-379-C/NA

STRENGTH IN NUMBERS

The Telluride Sessions

♣ LP MCA 6293/NA
CA MCAC 6293/NA

MEL TORMÉ AND THE MARTY PAICH

DEK-TETTE

In Concert In Tokyo

♣ LP Concord Jazz CJ-382/NA
CA CJ-382-C/NA

SADAO WATANABE

Selected

♣ LP Elektra 60803-1/NA
CA 60803-4/NA

VARIOUS ARTISTS

Casino Lights

♣ CD Warner Bros. 2-23718/\$11.98

POP/ROCK

E.U.

Livin' Large

♣ LP Virgin 91021-1/NA
CA 91021-4/NA

MILES JAYE

Irresistible

♣ LP Island 91235-1/NA
CA 91235-4/NA

WAYLON JENNINGS

New Classic Waylon

♣ LP MCA 42287/NA
CA MCAC 42287/NA

RETAIL TRACK

(Continued from page 52)

Mickey think she should. In order for Pam to move NARM and VSDA into higher gear, she will also need her staff to accept higher levels of responsibility. Knowing several staffers in the Marlton office as I do, I think they're up to the challenge. So let us conclude this passage by saying this will likely be the smoothest transition that NARM/VSDA's most crucial office has ever seen.

DECLARATION: One of the questions folks have been kicking

around is whether Mickey will be able to resign herself to the role of consultant, which she'll hold for the next few years. My guess is that aside from leading adamant crusades for the NARM and VSDA scholarships, Mickey will probably only throw in her 2 cents when she's called on to do so, because she's really looking forward to doing some serious goofing off with the husband who has waited patiently for her retirement.

Like Mickey, my father retired in June, in his case for the second time. (I warned you this column would get personal.) When I recently told Mickey the story of how Dad, after being happily retired for more than a year from his career as a hospital chaplain, had been called back to service for a three-month church stint that stretched over four years, she visibly shuddered. I took that reaction as proof that Mickey is ready to enjoy retirement; for her own benefit and that of her family, I hope that is the case.

Having written all this flowery stuff, Retail Track will go one step further and unofficially declare July, the first month of Mickey's retirement, as Mickey Granberg Appreciation Month, and August, which will mark Pam's first VSDA convention as the group's executive VP, as Pam Horowitz Appreciation Month. Don't look for parades or banquets; Retail Track doesn't have that kind of budget. I'll simply suggest that you take a minute or two sometime to let Mickey and Pam know, in a note or a quick conversation, that you're glad you know them. While you're at it, maybe you can tell Pam what you or your company can do to help take NARM and VSDA to new plateaus.

Retail Track will get back to store-land news next week. Phone your tips to Geoff Mayfield at 212-536-5024, or fax him at 212-536-5358.

HOWARD JONES

Cross That Line

♣ LP Elektra 60794-1/NA
CA 60794-4/NA

KING SWAMP

King Swamp

♣ LP Virgin 91069-1/NA
CA 91069-4/NA

STEVE MORSE

High Tension Wires

♣ LP MCA 6275/NA
CA MCAC 6275/NA



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NEW AGE ALBUMS™

THIS WEEK	2 WKS. AGO	WKS. ON CHART	Compiled from a national sample of retail store sales reports.	
			TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	11	DANCING WITH THE LION COLUMBIA OC 45154 ★ ★ NO. 1 ★ ★ 9 weeks at No. One	ANDREAS VOLLENWEIDER
2	2	7	NO BLUE THING MUSIC WEST MW-103	RAY LYNCH
3	3	15	WINDHAM HILL SAMPLER '89 WINDHAM HILL 1082/A&M	VARIOUS ARTISTS
4	4	37	CRISTOFORI'S DREAM NARADA LOTUS 61021/MCA	DAVID LANZ
5	5	21	WATERMARK ● GEFFEN 24233	ENYA
6	8	5	THE NARADA COLLECTION TWO NARADA N-39117/MCA	NARADA ARTISTS
7	6	37	DEEP BREAKFAST ● MUSIC WEST MW-102	RAY LYNCH
8	7	17	ISLAND NARADA EQUINOX N-63005/MCA	DAVID ARKENSTONE
9	9	9	A JOURNEY HOME GLOBAL PACIFIC ZK 45152/CBS ASSOC.	GEORGIA KELLY/DUSAN BOGDANOVIC
10	11	21	WORLD DANCE GLOBAL PACIFIC ZK 40734/CBS ASSOCIATED	DO'AH
11	14	5	45TH PARALLEL PORTRAIT OR 44465/E.P.A.	OREGON
12	12	19	EVERY ISLAND SILVER WAVE SW 505/OPTIMISM	DANNY HEINES
13	10	37	CHAMELEON DAYS PRIVATE MUSIC 2043	YANNI
14	17	5	SWITCHBACK WINDHAM HILL WH-1081/A&M	SCOTT COSSU
15	15	19	WINTER INTO SPRING ▲ WINDHAM HILL 1019/A&M	GEORGE WINSTON
16	16	33	THE NARADA COLLECTION NARADA 39100/MCA	NARADA ARTISTS
17	13	37	DOLPHIN SMILES GLOBAL PACIFIC ZK 40719/CBS ASSOCIATED	STEVEN KINDLER & TEJA BELL
18	18	7	TOWARD THE CENTER OF THE NIGHT WINDHAM HILL 1083/A&M	MICHAEL MANRING
19	21	11	ENYA ATLANTIC 81842	ENYA
20	19	35	DECEMBER ▲ ² WINDHAM HILL 1025/A&M	GEORGE WINSTON
21	NEW ▶		TOUCH ARISTA AL 8594	SARAH MCLACHLAN
22	NEW ▶		OPTIMYSTIQUE PRIVATE MUSIC 2052	YANNI
23	NEW ▶		THE NATURE OF THINGS SHINING STAR SSP 113	BRUCE BECVAR
24	22	21	DUSK MUSIC WEST MW-132	JIM CHAPPELL
25	20	37	OPTICAL RACE PRIVATE MUSIC 2042	TANGERINE DREAM

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Soviets See Sales Success In Brezhnev LPs

MOSCOW A record of the speeches of the late Leonid Brezhnev is enjoying a final phase of popularity as the Melodia specialist record store here holds clearance sales of deleted stock.

The LP of the former Soviet leader's addresses was released eight years ago with a high-quality pressing and jacket and liner notes printed on the best paper stock. Supplies of the album have been in storage since his death.

A note published recently in Komsomolskaya Pravda, the national youth daily newspaper, referring to "reserves" of LPs containing Brezhnev's speeches, sparked wide public interest. Melodia store manager Rafik Mamedov decided to sell off the 500 remaining copies, which were snapped up rapidly and have acquired the status of collectors' items.

Meanwhile, supplies of four other albums with recorded Brezhnev speeches have been found in a record store in Stavropol in the North Caucasus. One of them, titled "L.I. Brezhnev—Actual Topics Of Ideological Work Of The Communist Party Of The Soviet Union," was released nine years ago and is now in much greater demand as a souvenir than it ever was when initially issued. **VADIM YURCHENKOV**

GRASS ROUTE

(Continued from page 53)

year. "There's very little dialog," Drummond reports. "It's a road movie, myself and a partner, and it stars ourselves." Distribution for the film is pending, Drummond says.

ADVANCE WORD: The husband-and-wife team of **Lamar Thomas & Judy Taylor** check in with "I Will Be Your Friend," a tasty bit of soul on 24 Trak Records with obvious references toward Ashford & Simpson. Some of the material may be familiar to soap opera buffs; the song "You're My Angel" has been featured on "One Life To Live" and "All My Children." More info from **Le'Clark Music & Production Co. Inc.**, 718-321-0186... **Happy Flowers'** "Oof" on **Homestead Records** uses a scream/sing vocal over noise that makes the **Jesus And Mary Chain** sound like pop music. While it's not recommended for in-store play at the malls, such cuts as "Stop Touching My Food" and "Let Me Out" are among the year's freshest bits. More from **Homestead**, 516-764-6200... **Excel's** "The Joke's On You" hammers home the point with a metalcore flavor that crosses garagelike enthusiasm with arena rock dreams. "Fired (You're)" and a grinding cover of the **Police's** "Message In A Bottle" are the highlights. More from **Caroline Records**, 212-219-1500... **Mammoth Records** has big hopes for **Dash Rip Rock**, which offers the sort of beer-soaked power pop that has recently become a late-'80s reaction to dance music on "Ace Of Clubs." More info from **Mammoth**, 919-834-5977.

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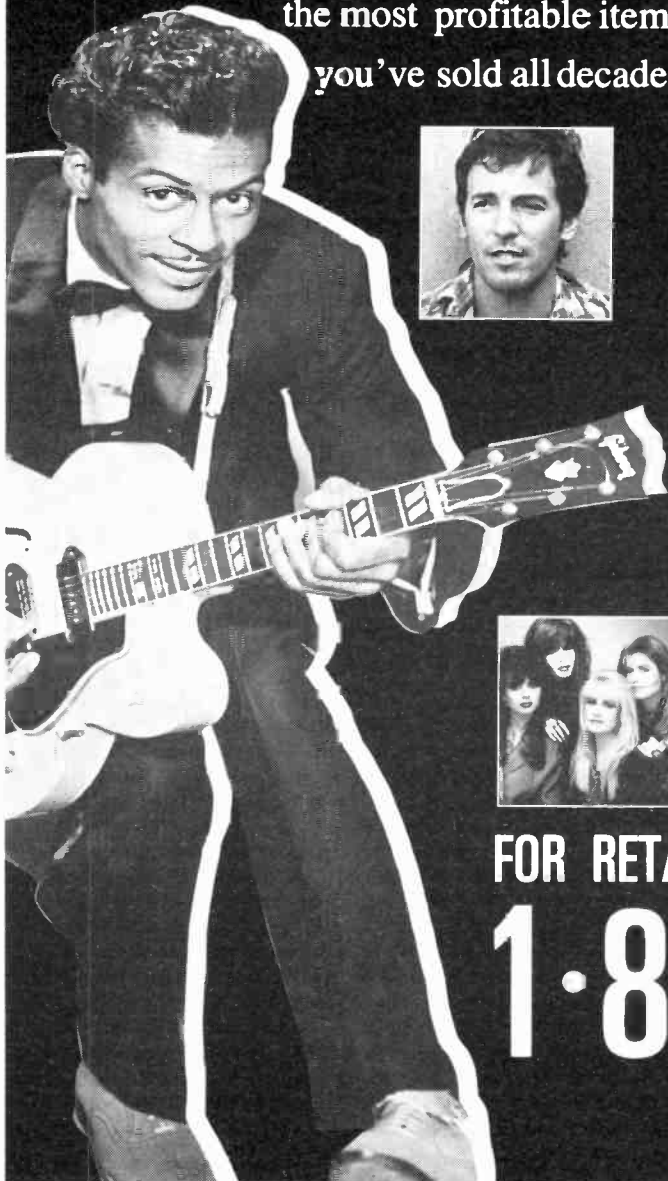


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MUSICIAN Billboard

Branching Out Pays Off In Bottom Line For J2

BY AL STEWART

NEW YORK An aggressive strategy aimed at diversifying the company's interests has significantly fattened the bottom line at J2 Communications, the company says.

For the quarter ending April 30, the company posted a pretax profit of \$436,217, or 212% more than the comparable period last year. Total revenues for the period jumped from \$2.14 million to just under \$3 million—a gain of 37%.

"We now have a variety of revenue streams," says Jim Jimirro, the president of J2. He notes that the company has in the past year branched out beyond its core business of marketing special-interest video programming.

"We have gotten into the licensing of merchandise, direct mail, TV direct response, and 900-numbers. We are also involved in foreign television and video sales in such markets as Japan, England, West Germany, Italy, and Australia. That is why the news is significant beyond the numbers," says Jimirro.

mirro.

He adds that the numbers were also bolstered by the success of such popular made-for-video releases as "Dorf's Golf Bible" and "Stand Up Reagan." The company says the Dorf tape, a comedy starring Tim Conway, sold some 55,000 units. "Stand Up Reagan," a collection of jokes and anecdotes told by former president Ronald Reagan, has sold some 60,000 tapes, according to J2.

The company has focused on the nontheatrical market since it was formed by Jimirro, a former executive at Walt Disney Home Video, in 1986. Yet, even as a number of other companies devoted to special-interest have floundered, J2 appears to have carved out a significant niche in the market.

"We're in the driver's seat," says Jimirro, who describes his firm as "aggressive and tenacious." He notes that the woes of other special-interest marketers also bode well for J2. "Nontheatrical producers are having trouble, the outlets for their tapes are drying up," he says.



Jim Jimirro, president of J2 Communications, says the company has successfully branched out beyond its core business of marketing special-interest video programs.

As a result, J2 receives about 50 inquiries a month from producers hoping to spark interest in their projects. Yet, despite the surge of interest, Jimirro plans to release no more than 12 programs each year.

"That allows us to do what we do best—concentrate on each individual project. We can give these titles more attention than they could get from a major studio," says Jimirro.

In fact, it was partially as the result of one of its most successful releases, "Teen Steam" starring actress Alyssa Milano, that the company entered into a number of fields outside the video mainstream. In addition to a line of T-shirts and watches marketed in conjunction with the video, J2 used a 900 telephone number that featured a message from Milano. Jimirro notes that the ancillary ventures turned out to be strong mon-

ey makers for the firm.

"If you have only one thing happening and you make a mistake, you're in trouble," says Jimirro. He adds that a push toward more involvement with direct marketing is in the works. He also hints that the company's firm financial footing may spur a merger with another firm either inside or outside the video area.

The financial report that boasts a 212% jump in pretax profit marked the firm's 11th successive quarter of profitability.

"The results, I believe, fully validate our initial strategy of carefully choosing product and developing aggressive, in-depth marketing campaigns for each of our videos," says Jimirro. "Our diverse library now contains 42 quality 'evergreen' programs, which will be supplemented by at least eight additional videos before the end of 1989."

FOR WEEK ENDING JULY 1, 1989

Billboard

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HBO Signs Over Catalog Laserdisk Biz To Image

BY CHRIS MCGOWAN

LASER SWIMSUIT: HBO Video has signed a deal with Image Entertainment to have the latter exclusively distribute and sell laserdisk versions of HBO catalog titles and new releases. "We expect Image to put out 85-88 programs within a year; we like how they're aggressive and move fast. They've impressed us," says Ellen Stolzman, HBO VP of direct marketing and alternative distribution. "We have put out a few titles [on laserdisk] before, but this is our most extensive re-

leasing effort. The time is right. Certainly the laserdisk market was slow in building, but this year there have been lots of changes in the marketplace, with more hardware promotions and dropping prices."

Among 10 HBO titles set to be released this week was "Sports Illustrated's 25th Anniversary Swimsuit Video," one of the most popular special-interest videos to date in its VHS form. The swimsuit laserdisk will retail for \$29.95 and will probably be one of the top-selling laserdiscs of '89.

PIONEER ARTISTS GEARS UP: When Pioneer Artists moved its operations last September from Montvale, N.J., to Long Beach, Calif. (the home of Pioneer's hardware division and now the new headquarters of

Pioneer Laserdisc Corp. of America), "things slowed down for a little while" for the label, says Steven Galloway, manager of Pioneer Artists. "But now everything's under one roof and we're working in a more cohesive way." Galloway, who came on board in March, has increased Pioneer Artists' co-venture participation in music video projects. One new project is a longform video based on "Duets," MCA's Rob Wasserman album that features the bassist dueting with different notable musicians (Rickie Lee Jones, Bobby McFerrin, and Lou Reed are among the

guests). Tying with Pioneer Artists and MCA on the "Duets" video is MPI Home Video (MPI

will handle the VHS release, Pioneer Artists the laserdisk). "We're looking to work with more record companies on co-productions, and then cross-market our release with the audio release," says Galloway. "It's a win-win situation."

Pioneer Artists is also busy these days reissuing most of its old (previously analog) titles with digital audio. "We have some 250 titles altogether and by the time we get done—probably in the fall—we'll have reissued about 75% of the catalog," says Galloway. "Digital is what our customers want." In July alone, Pioneer is releasing 12 re-issues, including "Police: Synchronicity,"

(Continued on next page)

LASER SCANS

TOP VIDEODISKS™

Compiled from a national sample of retail store sales reports.

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating	Suggested List Price
1	1	13	DIE HARD	CBS-Fox Video 1666	Bruce Willis Bonnie Bedelia	1988	R	39.95
2	3	5	A FISH CALLED WANDA	CBS-Fox Video 4752	John Cleese Jamie Lee Curtis	1988	R	39.95
3	NEW ▶		BIG	CBS-Fox Video 4754	Tom Hanks	1988	PG	39.95
4	6	3	GORILLAS IN THE MIST	Universal City Studios MCA Home Video 80851	Sigourney Weaver Bryan Brown	1988	PG	39.98
5	7	3	COMING TO AMERICA	Paramount Pictures Paramount Home Video 32157	Eddie Murphy Arsenio Hall	1988	R	34.95
6	2	5	CROCODILE DUNDEE II	Paramount Pictures Paramount Home Video 32147	Paul Hogan Linda Kozlowski	1988	PG	34.95
7	5	9	WILLOW	LucasFilm Ltd. Image Entertainment 11819	Val Kilmer Joanne Whalley	1988	PG	39.95
8	17	3	TUCKER: THE MAN AND HIS DREAMS	Paramount Pictures Paramount Home Video 32144	Jeff Bridges Martin Landau	1988	PG	34.95
9	4	11	MIDNIGHT RUN	Universal City Studios MCA Home Video 80810	Robert De Niro Charles Grodin	1988	R	39.98
10	9	5	CROSSING DELANCY	Warner Bros. Inc. Warner Home Video 11826	Amy Irving Peter Riegert	1988	PG	24.98
11	14	3	CHILD'S PLAY	MGM/UA Home Video M800951	Catherine Hicks Chris Sarandon	1988	R	34.95
12	10	9	MOONWALKER	Ultimate Production Image Entertainment 6322	Michael Jackson	1988	NR	39.95
13	NEW ▶		A CRY IN THE DARK	Cannon Films Inc. Warner Home Video 11868	Meryl Streep Sam Neill	1988	PG-13	29.98
14	8	5	THE PRESIDIO	Paramount Pictures Paramount Home Video 31978	Sean Connery Mark Harmon	1988	R	34.95
15	15	15	THE DEAD POOL	Warner Bros. Inc. Warner Home Video 11810	Clint Eastwood	1988	R	24.98
16	11	9	BULL DURHAM	Orion Pictures Image Entertainment 6399	Kevin Costner Susan Sarandon	1988	R	39.95
17	NEW ▶		COCKTAIL	Touchstone Pictures Touchstone Home Video 606	Tom Cruise Bryan Brown	1988	R	39.98
18	18	13	BEN-HUR	MGM/UA Home Video 900004	Charlton Heston	1959	G	49.95
19	NEW ▶		CLEAN AND SOBER	Warner Bros. Inc. Warner Home Video 11824	Michael Keaton Kathy Baker	1988	R	29.98
20	12	5	BIG BUSINESS	Touchstone Pictures Touchstone Home Video 605	Bette Midler Lily Tomlin	1988	PG	39.98

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

Company Hoping 'Grand Slam!' A Home Run VidAmerica Pitches Baseball Video

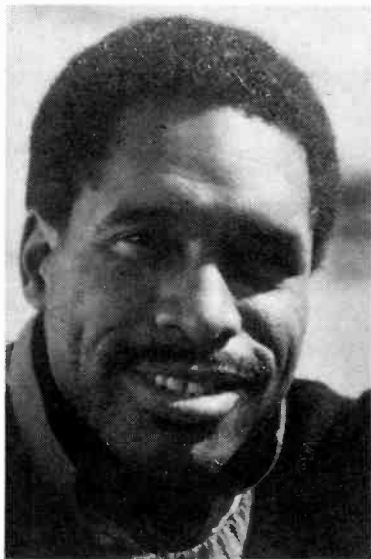
BY AL STEWART

NEW YORK Dave Winfield may be sidelined with an ailing back this season, but the Yankee slugger still managed to make a pitch for "Grand Slam!," a new videotape that celebrates some of baseball's most memorable moments.

The 98-minute video, scheduled for release by VidAmerica on July 18 for a list price of \$29.98, was touted by Winfield as an ideal video for baseball fans and future fans. "It's perfect to show your kids to get them interested in baseball," Winfield said at a press conference here.

Hosted by Dick Schaap, the video chronicles the heroics of such famous players as Ted Williams, Mickey Mantle, Reggie Jackson, and Stan Musial. All told, 37 former and present players—as well as comedian and baseball fan Billy Crystal—offer insights and share anecdotes. A condensed version of the program aired on national TV during the opening week of the 1989 baseball season and was roundly praised by critics.

"We are very proud to have won the rights to 'Grand Slam!,'" said Al Markim, president of VidAmerica. "In the years to come it will remain the definitive video celebration of baseball—a must for baseball fans of all ages."



N.Y. Yankees slugger Dave Winfield is among the players featured in "Grand Slam!" The 98-minute video, which chronicles baseball's most memorable moments, will be released by VidAmerica July 18 for a list price of \$29.98. The prebook cutoff date is July 6.

Markim noted that Johnny Bench, the former catcher who will be inducted into the Hall of Fame in July, will act as principal spokesperson for the video. Aside from an appearance at VidAmerica's booth during the Video Software Dealers Assn. convention in August, Bench is slated to promote the tape during a series of television appearances.

The company also plans an advertising campaign that will include television, sports radio, sports-related magazines, and newspapers. In addition, there will be a 900 number enabling callers to hear some of the sports personalities featured on the tape.

Also due out is a soundtrack album that includes songs sung by Little Richard, Roberta Flack, Ashford & Simpson, and Isaac Hayes. The album, produced by Academy Award winner Bill Conti, will be released by Grudge Records.

VidAmerica says sweepstakes and a variety of other promotions that will award tickets to the World Series are being developed. "We are making an all-out effort for 'Grand Slam!,'" said Gary Needle, executive VP of VidAmerica. "We know that with an aggressive marketing, publicity, and sales campaign, this tape will be a home run. Since it is being released to coincide with the height of the baseball season—the All-Star game, Hall of Fame 50th anniversary, pennant races, and our spokesman Johnny Bench's induction into the Hall of Fame—baseball fever will be at its peak."

Now they think differently. "The difference between Nesmith Video Publishing and Pacific Arts Video," he continues, "is that NVP is dedicated to the video magazine concept. It's an animal that needs its own care and feeding... from price points and merchandising. I needed a new firm for that."

Nesmith Says Vid Mags Aren't Monkee Business

NO MONKEYING AROUND: Former Monkee and chairman/founder of Pacific Arts Video Michael Nesmith says he is aggressively getting back into video publishing. (Several years back he produced "Overview," a TV Guide-type, low-priced video format that never took off.)

Why will Nesmith Video Publishing—which plans to develop six to 10 serialized, ad-supported periodicals and also license other video magazines currently in production—be any different?

Because several video magazines, such as MPI's "Hard 'N' Heavy" heavy metal magazine, have hit the market recently, Nesmith points out. "I don't have to tell people what the concept is anymore. With 'Overview' I had to keep describing it from scratch.

"I was also out there trying to explain that a video magazine could be advertiser-supported. Programmers and ad agencies thought that was nuts.



by Jim McCullough

Now they think differently.

When will the industry begin to see product? "You'll start to see bubbles this year and then I am going to go after it with a vengeance in 1990," Nesmith says.

INDEPENDENT ACTION: Nick Santrizos, who used to run Thorn-EMI/HBO Video several years ago, had a reputation for developing unique marketing wrinkles. He's at it again with his newly formed Trylon Video (Billboard, May 20), which is set for distribution through Orion. The label is taking genre films and packaging them as "double features" on one cassette. The first offerings include "Devil's Angels" and "Return Of The Rebels," two motorcycle-themed action films, and "Pajama Party" and "Doctor Goldfoot And The Bikini Machine," two beach comedies. The films, licensed from Filmways and American International Pictures, have never been on video before. The suggested list price for each tape will be \$69.95. The order cutoff is July 25; the street date is Aug. 10.

Pete Pidutti, senior VP/GM of newly formed SGE-HV, a division of Shapiro Glickenhau Entertainment, says the company will back its first release—"Red Scorpion" starring Dolph Lundgren—with a \$900,000 budget, a third of which will go to a spot TV campaign set to kick off Aug. 10, 10 days after street date. Pidutti says the compa-

ny plans to take a selective approach to the marketplace and will only release 10 films a year.

SHORT SCANS: Although they only sell only one home video product—Playboy's "The Art Of Massage"—the 64-unit **The Sharper Image** retail chain is forging other links with the home video industry. To date, the chain has worked with both **Warner Home Video** and **New World Video** on "Hellraiser II," says **Thomas R. Greenhaw**, the stores' Carrollton, Texas-based national sales manager/corporate marketing, in working out special incentive programs for the two companies' telemarketing/sales efforts. The chain plans to get more heavily involved with home video firms as well as other entertainment industry companies... **Magnum Entertainment** claims it is offering the industry's first lifetime guarantee on its titles. Should one of its tapes malfunction, the dealer can simply

send it back to the company with \$7 in postage and handling and receive a brand new copy, says **Danny Kopsels**, executive VP... Santa Monica, Calif.-based **Cinergy Video Entertainment** recently launched "Psychocalisthenics With **Lindsay Wagner**," a \$29.95 exercise video aimed at calming both body and spirit. Designed by Chilean teacher Oscar Ichazo, the program derives from yoga techniques and dance principles.

SHORT SCANS II: Hanna-Barbera Home Video's first quarter was a good one as sales exceeded projections by 25%, says **Wendy Moss**, VP/GM. At the same time, H-B has struck a deal with the **Sparrow Corp.** for the marketing and distribution of its Bible series. And H-B will debut "The Jetsons: First Episodes" on home video, which will be backed, in part, by a promotional tie-in with 3,500 Wendy's restaurants... The Southeast gets its own home video show, March 5-7 at the Marriott Marquis Hotel in Atlanta. The organizers are the same folks who bring you the East Coast Video Show, which will see its next edition Oct. 30-Nov. 1 in Atlantic City, N.J... **Cannon Video**, distributed by Warner Home Video, has acquired worldwide home video rights to "Nightmare Classics," **Shelley Duvall's** new dramatic anthology series that is premiering on **Showtime** later this year. Included are hourlong productions of such classic tales as "The Strange Case Of Dr. Jekyll And Mr. Hyde" and "The Turn Of The Screw"... **RCA/Columbia Pictures Home Video** will release "Chances Are" starring **Cybill Shepherd** this fall.

Nothing Low-Rent About These Videos South Gate's Pelman Puts His Faith In B Titles

BY ELMER PASTA

LOS ANGELES Despite all the talk about the emerging sell-through market, Yoram Pelman, president of South Gate Entertainment, has a more traditional perspective on video stores: "The retailer is in the library business, not the selling business," says Pelman, who also asserts that "the home video market is now more open to B titles than ever before."

With this in mind, Pelman, the former president of TWE's video arm, has established a new home video distribution company that

focuses on B movies for the rental market. He says that since starting the firm in February he has successfully released half a dozen pictures and plans to release two or three more per month for at least the next 12 months.

For Pelman, there is nothing second-rate about the B business.

"Our attention is on B titles," says Pelman, "but, although the production budgets for them were low, I like to think all our titles are A titles. That's because all our movies sell very well, considering the small budget we use to promote them."

Pelman estimates an average \$250,000 outlay to sell each pair of new releases to retailers and consumers. That includes money for the video boxes, point-of-purchase material, retailer magazine ads and distributor mailer expenses.

The bulk of South Gate's titles are horror films from a variety of sources. Its July releases, for example, include "Evil Alter," a horror-chiller acquired from Curb-Esquire and starring William Smith ("Rich Man, Poor Man"). Also due out is "The Ranch," a comedy starring Andrew Stevens, acquired from Walter Manley. Each film reportedly had production budgets of approximately \$2 million.

Two of South Gate's most recent acquisitions for home video viewing are on its 1989 summer release schedule. Pelman says an aggressive marketing push is planned for each video.

"Lethal Pursuit," acquired from Shapiro Entertainment, is an action-adventure film that centers on a small-town criminal's vicious harassment of his one-time high school sweetheart, now a well-known singer, when she returns to the town for a visit.

"Norman's Awesome Experience," acquired from Simcom, is a comedy, supposedly in the vein of "Bill And Ted's Excellent Adventure," about an ingenious physics student whose misdirected experi-

(Continued on next page)

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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.					
HEALTH AND FITNESS™					
1	1	129	CALLANETICS ◊	MCA Home Video 80429	24.95
2	2	21	JANE FONDA'S COMPLETE WORKOUT	Warner Home Video 650	29.98
3	4	35	SUPER CALLANETICS	MCA Home Video 80809	24.95
4	5	129	JANE FONDA'S LOW IMPACT AEROBIC WORKOUT ◆	Warner Home Video 070	29.98
5	3	129	JANE FONDA'S NEW WORKOUT ◆	Warner Home Video 069	29.98
6	6	17	ANGELA LANSBURY: POSITIVE MOVES	Wood Knapp Video WK1016	29.95
7	12	129	KATHY SMITH'S ULTIMATE VIDEO WORKOUT	JCI Video 8100	14.95
8	7	129	KATHY SMITH'S BODY BASICS	JCI Video 8111	14.95
9	9	33	KATHY SMITH'S FAT-BURNING WORKOUT	Fox Hills Video FH1059	19.95
10	8	11	SHIRLEY MACLAINE'S INNER WORKOUT	Vestron Video 5270	29.98
11	10	67	START UP WITH JANE FONDA	Warner Home Video 077	19.95
12	13	111	JANE FONDA'S P. B. & R. WORKOUT	Warner Home Video 046	29.98
13	11	23	RAQUEL: LOSE 10LBS. IN 3 WEEKS	HBO Video 9892	19.99
14	19	115	THE JANE FONDA'S WORKOUT CHALLENGE	Warner Home Video 051	29.98
15	14	115	A WEEK WITH RAQUEL	HBO Video 9965	19.99
16	17	71	KATHY SMITH'S STARTING OUT	Fox Hills Video FH1027	19.95
17	18	129	RICHARD SIMMONS AND THE SILVER FOXES	Warner Home Video 158	24.95
18	RE-ENTRY		KATHY SMITH'S WINNING WORKOUT ◊	Fox Hills Video FH1012	29.95
19	NEW ▶		THE 8 WEEK CHOLESTEROL CURE	Twin Tower Video	29.95
20	15	129	JANE FONDA'S EASY GOING WORKOUT ◆	Warner Home Video 058	29.98

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VIDEO REVIEWS

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

"Clifford's Fun With Opposites" and "Clifford's Fun With Sounds," Family Home Entertainment, 30 minutes each, \$14.95 each.

Clifford, the big red dog who has been delighting children for generations, is now available on video. Due out in September, these two animated programs are geared to children between the ages of 3 and 7. However, that hasn't stopped one 2½-year-old from taking to Clifford in a big way.

"Fun With Opposites" teaches children about the meaning of opposites while at the same time offering an enjoyable tale about a pet show. In "Fun With Sounds," Clifford tries to break into the movies as a sound effects dog. Cute without being cloying or saccharine, the "Clifford" programs offer education disguised as fun, and there probably isn't a more effective teaching method to be found.

RICHARD T. RYAN

"Why Fish Strike! . . . Why They Don't!" Cabin Fever Entertainment, 83 minutes, \$29.95.

Originally released in theaters as "Salmon Spectacular," this program contains a great deal of valuable advice for the serious angler. Best of all, by means of a special underwater camera, viewers can actually see the fish in action as they stalk and attack the various lures. Among the many topics covered: Do big lures catch bigger fish? What smells do fish find attractive? What type of lure actions trigger a strike?

The answers may be surprising to a lot of avid anglers; however, the biggest disappointment may be in the implied promise of the title. For while this program seems devoted to a serious discussion of all game fish, the fact is that the bulk of the time is given exclusively to salmon; while a few other popular fish are mentioned briefly, many others are not even acknowledged.

However, what the program does, it does well. And those who enjoy salmon fishing may find this effort a real catch.

R.T.R.

"Mickey Mantle: The American Dream Comes To Life," Fox Hills Video, 60 minutes, \$19.95.

Anyone who loves baseball realizes just how great an impact Mickey Mantle had on the game. Together with Whitey Ford and Billy Martin, Mantle not only struck fear into the hearts of opponents—but into the heart of his own manager as well. In fact, it's no stretch at all to say that in terms of legend status, some of the Mantle's off-the-field exploits

(Continued on next page)

HOME VIDEO



Arnold Drives Sell-Through. Al Reuben, senior VP of Vestron Video, right, presents golf legend Arnold Palmer with an award marking the success of the "Arnold Palmer Play Great Golf" series. The first two volumes, "Mastering The Fundamentals" and "Course Strategy," have sold a total of 100,000 units and still appear in the top 10 of Billboard's Sports Video Sales chart two years after their release. Two additional volumes, "Practice Like a Pro" and "The Scoring Zone," were recently released by Vestron. All four tapes in the series have a list price of \$39.95.

SOUTH GATE'S PELMAN PUTS FAITH IN B TITLES

(Continued from preceding page)

ments in time travel propel him, a beautiful model, and her volatile boyfriend back to the days of the Roman Empire. Rated PG-13, the film was written, produced, and directed by Paul Donovan; executive-produced by Peter Simpson; and stars Tom McCamus, Laurie Paton, and Jacques Lussier.

Pelman has extensive experience in home video and theatrical distribution. He relocated to the U.S. in 1986 from Israel, where he had built and operated that country's second-largest theater chain and its most successful independent theatrical distribution company.

He entered the film business in 1975 when he assumed the management of Israel's sole drive-in theater, in Tel Aviv. He subsequently parlayed a \$300 investment into first renting, then buying the drive-in. Pelman began acquiring conventional theaters and expanding into distribution. In 1985, he sold Inkay Film Ltd. He continues to own 24 December Films.

In 1986 Pelman joined Trans World Entertainment as head of its video division, and the next year was named president of the company's domestic theatrical and video distribution divisions.

Before starting his own company, Pelman publicly complained about TWE's decision to sell rights to its most significant titles—such as "Kansas"—to rival video suppliers. The top management at TWE said the cash flow generated by such deals was necessary for future productions.

Now with South Gate, Pelman is interested in acquiring more quality B titles for video release, as well as acquiring A-title films for release in both theatrical and home video markets. And through his experience in the B-title home video market at Trans World, he believes a profitable market niche has been identified.

"The B-title home video market can be a very profitable area of exploitation," he said. "The key to exploiting this market lies in two areas: marketing and distributor relations. South Gate's marketing approach is aimed at the retailers, while management continues to maintain strong, well-established relationships with its distributors."

Pelman says the retailer needs the B title in his store for two reasons. "No. 1: The consumer needs to be able to walk into the video store and spend more than just two to four bucks. If he's already seen all the available new A titles, he needs to have other titles to make his trip to the store worthwhile."

"No. 2: The B title is perceived as new much longer in the store by the average consumer, because he hasn't seen it there before amongst all the highly promoted A titles."

So how does a small releasing company like South Gate compete with the majors and their heavy A titles for valuable video store shelf space? "We make our titles more visible," Pelman says. "We give a lot more attention to marketing B titles by assuring the retailer that if he buys our titles, they will rent."

Pelman says his company is happy if it can sell 20,000-50,000 units per title. "We just try to give the consumer what he wants and think hard about each campaign. The idea is to convince the video dealer not to buy that 11th Disney title, but to buy ours instead. We obviously can't spend as much money as the big guys, but the need for B titles is definitely there."

Pelman's confidence is evidenced in the name his wife suggested for his company. "The south gate is the lucky gate according to ancient Oriental belief," said Pelman. "The name seems to work in selling those B titles!"

RETAILERS

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VIDEO REVIEWS

(Continued from preceding page)

rival his amazing on-the-field accomplishments.

Watching this program is like sitting down for an informal chat with an old friend. Filled with reminiscences and anecdotes—some of which are touchingly poignant while others are outrageously funny—this videography is an all-too-brief look into the life of one of the truly immortal “boys of summer.”

During the tape, Mantle discusses “1956: The Turnaround Year,” “Memorable Home Runs,” and “1961: The Upside Down Year.”

Priced to move, this program just may turn out to be a sell-through superstar. **R.T.R.**

“Will Rogers: Look Back In Laughter,” Media Home Entertainment, 55 minutes, \$59.95.

Will Rogers has been called America’s “Ambassador of Good Will.” With his wry humor and down-home style, Rogers charmed an entire nation. However, there was much more to Will Rogers than simply the on-stage persona. A pioneer film maker, a syndicated newspaper columnist, a political activist, and a father and family man, Rogers was an inordinately complex individual.

Hosted by comedian Robin Williams, the program also includes segments with funnymen Rodney Dangerfield, Chevy Chase, and Dan Aykroyd—all of whom shed a little light on the legacy of Will Rogers. Although Rogers may not be very well known among the young of today, this is a program that just may do well—despite the rather steep price—with nostalgia lovers and contemporary history buffs. **R.T.R.**

“John Hartford, Learning To Smile All Over Again,” Central Sun, 30 minutes, \$24.95.

Like its predecessors, this newest in the Central Sun video album line is pure performance—no graphics, no gimmicks. Hartford simply places himself at a microphone in a Nashville, Tenn., television studio, and sings, plays, and shuffles to 10 of his most requested songs, including his own mega-standard, “Gentle On My Mind.”

Although this no-frills approach sounds perilously static, it is far from it. Hartford’s mugging and limber-kneed dancing-in-place elevate the project to a visual as well as an aural experience.

Accompanying himself on fiddle, banjo, and guitar, Hartford deals out pure whimsy (“Good Ole Electric Washing Machine Circa 1943”), nostalgic tenderness (“Annual Waltz”), and assertions of spiritual resilience (the title cut).

Other selections: “Benny Martin Special,” “Way Down The River Road,” “In Tall Buildings,” “Silly Entertainment,” “Short Life Of Trouble,” and “Gum Tree Canoe.”

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Director of Photography PETER BIZIOU, B.S.C. Written by CHRIS GEROLMO Produced by FREDERICK ZOLLO and ROBERT F. COLESBERRY

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CD CLEANING AND STORAGE ACCESSORIES

(Continued from page 51)

means quality to many people." The VHS Dry and VHS Wet models retail at \$19.95, and the 8mm and VHS-C models list at \$16.95.

At Pfanstiehl, long the leader in phonograph stylus manufacturing, "We have had to diversify to other products," said Bob Wight, VP of marketing. "Originally, needles were 100% of our business—now they're 45%. Our new catalog has only two new needles, where normally we'd offer 10-15."

However, he said, "We are maintaining styluses, and we haven't dropped any types—and, we're getting a bigger share of the market-

place as other companies drop their lines. The market will come to us by default since we're the last manufacturer of the whole spectrum of styluses."

New from Pfanstiehl accessories is the PC-HC Premier audiocassette head cleaner (\$12.49), featuring a clean, high-impact case. New products in the company's Pfanstiehl line include the CD-4JB space-saver compact disk jewel box (\$3.99), which features an extra molded insert giving it a four-CD capacity, while requiring only the space of two standard jewel boxes; the CD-CK Cleaning Kit (\$11.99, due the end of July), which

consists of a spray bottle applicator, chamois cleaner pad, and molded case in which the CD is placed; and the CD-CA car CD cassette adapter (\$29.99), which allows the consumer to play a portable CD player through a car stereo system or portable audio-cassette system.

The burgeoning CD market and its many high-end consumers have affected a change in the quality of storage products, according to Ted Vali, national sales manager for manufacturer Le-Bo/Peerless. "People will pay higher prices for CDs," said Vali, "because they're tired of [vinyl disks] popping up and hissing. And if you store \$1,000 worth of CDs, you don't want the box to be worth \$4.99. The consumer wants quality product,

and they want to spend their money once instead of time and time again."

To that end, Le-Bo has come out with the Oak Tree Collection, pure oak stackable drawer units for CDs, cassettes, and videos. Prices range from \$44.95-\$66.95, depending on the format and on whether they are open-face, rolltop, or ready to assemble. Some of the open-face models, noted Vali, hold Nintendo games. Also new from Le-Bo are its Designer Series cases in safari colors, including cassette case (\$44.95 for 30-cassette capacity) and camcorder case (\$119.95).

Accessories manufacturer Recoton entered three products in the CES Innovative Designs contest, and all three received honors, according to

Robert Rolla of Recoton product development. They included the Wireless 100 Stereo Headphones with Wireless GM40 Transmitter (\$74.95), and the Wireless 100 Stereo Speaker System (\$269), both designed by Larry Schotz. According to Rolla, a new Wireless 102 system (\$199.95), available this month, allows the consumer to use his or her own speakers.

Also new from Recoton are four Camcorder Starter Systems, including the VHS V505, VHS-C V506, 8mm V507 (all \$39.95, including head cleaner), and Universal camcorder kit V509 (\$34.95—does not include head cleaner). Recoton is also doing well with its own line of VT 120 blank videotapes, said Rolla, which are priced from \$3.99-\$7.99.

FOR WEEK ENDING JULY 1, 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
Compiled from a national sample of retail store sales reports.					
★★ NO. 1 ★★					
1	1	37	CINDERELLA Walt Disney Home Video 410	1950	26.99
2	4	5	TEEN MUTANT NINJA TURTLES: THE SHREDDER ... Family Home Entertainment 23981	1987	14.95
3	2	20	TEEN MUTANT NINJA TURTLES: HOT RODDING ... Family Home Entertainment 23980	1989	14.95
4	6	196	DUMBO ▲◆ Walt Disney Home Video 24	1941	29.95
5	3	89	LADY AND THE TRAMP Walt Disney Home Video 582	1955	29.95
6	7	35	TEEN MUTANT NINJA TURTLES: HEROES ... Family Home Entertainment 23978	1988	14.95
7	11	5	NUTS ABOUT CHIP 'N' DALE Walt Disney Home Video 447	1989	14.95
8	8	159	WINNIE THE POOH AND TIGGER TOO ◆ Walt Disney Home Video 64	1974	14.95
9	5	5	BONGO Walt Disney Home Video 546	1989	14.95
10	10	5	DISNEY'S SING ALONG SONGS: FUN WITH MUSIC Walt Disney Home Video 451	1989	14.95
11	9	140	SLEEPING BEAUTY ◆ Walt Disney Home Video 476	1959	29.95
12	14	5	MICKY AND THE GANG Walt Disney Home Video 445	1989	14.95
13	12	5	DUCKTALES: LOST WORLD WANDERERS Walt Disney Home Video 450	1989	14.95
14	17	5	DUCKTALES: DUCK TO THE FUTURE Walt Disney Home Video 449	1989	14.95
15	19	4	BEN AND ME Walt Disney Home Video 460	1989	14.95
16	15	159	ALICE IN WONDERLAND ▲◆ Walt Disney Home Video 36	1951	29.95
17	13	54	MICKY COMMEMORATIVE EDITION Walt Disney Home Video 690	1988	14.95
18	16	34	RAFFI IN CONCERT WITH THE RISE & SHINE BAND ◆ Troubadour Records Ltd./A&M Video VC61719	1988	19.98
19	20	145	WINNIE THE POOH AND THE HONEY TREE ◆ Walt Disney Home Video 49	1965	14.95
20	18	27	THE JETSONS MEET THE FLINTSTONES Hanna-Barbera Home Video 1119	1987	29.95
21	24	93	AN AMERICAN TAIL ◆ Amblin Entertainment/MCA Home Video 80536	1986	29.95
22	23	155	WINNIE THE POOH AND THE BLUSTERY DAY ◆ Walt Disney Home Video 63	1968	14.95
23	21	14	BUGS AND DAFFY WARTIME CARTOONS MGM/UA Home Video M201494	1989	19.95
24	22	108	DISNEY'S SING ALONG SONGS: HEIGH-HO! Walt Disney Home Video 531	1987	14.95
25	25	12	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 theatrical releases 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 theatrical releases programs, and of at least 50,000 units and \$2 million at suggested retail for nontheatrical titles.



by Earl Paige

BLOCKBUSTER'S BEST: Individual Blockbuster Entertainment franchisees don't sit around waiting for word from the web's Fort Lauderdale, Fla., headquarters, and often pace the corporate-owned stores, claims Frank Slugaski, VP at 12-store New Jersey Blockbuster, based in Clark, N.J. As one example, the New Jersey entity has come up with its own 1990 calendar, a lavish, four-color 14-page premium, paid in part by co-op support. "Research that McDonald's has done on its calendar shows a 64% return on coupons," says Slugaski, not afraid to emulate the hamburger behemoth in view of Blockbuster's corporate reverence for McDonald's.

New Jersey Blockbuster also developed a B title promotion, similar to Erol's Discovery and those of other chains. "In fact," says Slugaski, "it was *too* similar. Without even knowing that Palmer Video was using the name 'Hidden Treasures,' that's what we called it," says Slugaski—all the more embarrassed in that he spent four years with Palmer as franchisee director. The New Jersey Blockbuster program is now called Video Gems, and unlike some, it concentrates on just two titles monthly. First pair of titles were "Dominick And Eugene" and "The Siege Of Fire Base Gloria."

Says Slugaski: "Our original criteria was to look for movies that grossed under \$10 million at box office, that have universal appeal, that are quality pictures. So far we've found they do four-five times better than many hit titles, once we focus on them. We're still experimenting. We are looking at doing two James Woods movies, 'True Believer' and 'The Boost.' I see Video Gems as a golden opportunity for us and the studios to work hand-in-hand to enhance exposure on good, solid movies that might have otherwise slipped through the cracks."

LASER LATEST: The Pioneer push on laserdisk is under way, with 3-year-old The Video Place, out in the Southern California suburb of Monrovia, finally making some noise in a display ad in a recent Los Angeles Herald-Examiner Father's Day section. "It's true we haven't advertised that much," says store manager Tony Archibald. Planned is a big promotion on all the new players. The store features 2,500 disks for rental, 7,000 titles altogether. Reminiscent of early videotape co-op restraints and reflective of Pioneer's subtle push on sales only, the ad makes no mention of rental availability. Archibald indicates the store has no problems with rental and relates an awareness that the several laserdisk stores across the San Fernando Valley all rent. The Video Place ad offers full details on Pioneer's SD-P502 and VSX09300S. Although the store offers CD players, there has been a reluctance

to stock software. "There's too many titles," says Archibald.

FAMILY FRANCHISE: Hank Cartwright, the patriarch of Major Video until its much-publicized merger with Blockbuster, is moving from Las Vegas to California's Antelope Valley to oversee the development of a 15-store Blockbuster Video franchise chain. Cartwright has served as senior VP of merchandising out of the former Major Video headquarters in Las Vegas, now being converted to a Blockbuster distribution hub for 11 Western states. Cartwright says he and wife Dixie have already purchased land in Quartz Hill, Calif., for a home. Three of the four Cartwright children are involved: Terry, who worked in store design at Major; one of two daughters, Dana, who managed a store in Las Vegas; and Stacy, who was area supervisor in Las Vegas. Also with the new firm is Stacy's husband, Tom Heroy, who was GM of all company-owned Major stores. Stan Cartwright, another son, remains with Blockbuster in Las Vegas.

Under MV Entertainment, Cartwright has franchise rights in parts of Riverside County, the west end of the San Fernando Valley, and the high desert area around Lancaster and Newhall, where he will reside. Initial stores opened as Major Video but will be converted to the Blockbuster logo. Cartwright says he has no intention of retiring and is "as excited about [MV] as anything I have ever done. Discovering Blockbuster [and working out the merger] was the second incredible thing that came along in my life. The other was becoming involved in the startup of Pizza Hut, which had 28 stores when I had a franchise on the West Coast and which now has 5,700 stores." Besides, says Cartwright, "all the money is in operating stores."

TEXAS REGIONAL HUGE: Central Texas Video Software Dealers Assn. members are ecstatic about the turnout, estimated at 1,000, for the June 10 regional convention in Austin, Texas, that drew 81 vendors taking 96 booths. "All the exhibitors were thrilled. J.D. Store Equipment took six booths and sold everything out, all the fixture firms did great," says Dawn Wiener, chapter president. The only problem was that the event came too soon after the Consumer Electronics Show in Chicago, she says, "and vendors could not get their displays down here." Already looking to next year, she sees the show perhaps in May. "If it's any later, it starts to compete with VSDA in Las Vegas."

Wiener pays tribute to national VSDA support and to backing from the local Houston Texas Chapter, "plus the incredible support from the manufacturers and distributors." Among highlights was an event sponsored by three distributors—ETD, Best Video, and Commtron Corp.—during which Lee Cooke, Austin mayor, presented the key to the city to Lou Berg, VSDA president.

While the event was the first such regional convention and exhibit for VSDA in Texas, a chief motivation was to raise \$46,000 for a lobbying effort that at one point involved 22 bills in the state legislature (Bill-

(Continued on next page)

TOP VIDEOCASSETTES RENTALS™

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating
Compiled from a national sample of retail store rental reports.							
★ ★ NO. 1 ★ ★							
1	1	4	COMING TO AMERICA	Paramount Pictures Paramount Home Video 32157	Eddie Murphy Arsenio Hall	1988	R
2	2	6	THE ACCUSED	Paramount Pictures Paramount Home Video 32149	Kelly McGillis Jodie Foster	1988	R
3	3	9	COCKTAIL	Touchstone Pictures Touchstone Home Video 606	Tom Cruise Bryan Brown	1988	R
4	4	12	BIG	CBS-Fox Video 4754	Tom Hanks	1988	PG
5	5	9	GORILLAS IN THE MIST	Universal City Studios MCA Home Video 80851	Sigourney Weaver Bryan Brown	1988	PG
6	6	9	TUCKER: THE MAN AND HIS DREAMS	Paramount Pictures Paramount Home Video 32144	Jeff Bridges Martin Landau	1988	PG
7	7	8	CHILD'S PLAY	MGM/UA Home Video M800951	Catherine Hicks Chris Sarandon	1988	R
8	8	16	A FISH CALLED WANDA	CBS-Fox Video 4752	John Cleese Jamie Lee Curtis	1988	R
9	11	3	EVERYBODY'S ALL-AMERICAN	Warner Bros. Inc. Warner Home Video 11827	Jessica Lange Dennis Quaid	1988	R
10	9	13	CROCODILE DUNDEE II	Paramount Pictures Paramount Home Video 32147	Paul Hogan Linda Kozlowski	1988	PG
11	10	10	MYSTIC PIZZA	Samuel Goldwyn Virgin Vision 70035	Annabeth Gish Julia Roberts	1988	R
12	16	3	HIGH SPIRITS	Media Home Entertainment M012009	Peter O'Toole Daryl Hannah	1988	PG-13
13	13	12	BETRAYED	MGM/UA Home Video M800945	Debra Winger Tom Berenger	1988	R
14	NEW		MY STEPMOTHER IS AN ALIEN	Weintraub Ent. Group RCA/Columbia Home Video 6-21028	Dan Aykroyd Kim Basinger	1988	PG-13
15	12	7	EIGHT MEN OUT	Orion Pictures Orion Home Video 8723	John Cusack Charlie Sheen	1989	PG
16	NEW		A CRY IN THE DARK	Cannon Films Inc. Warner Home Video 11868	Meryl Streep Sam Neill	1988	PG-13
17	14	9	CROSSING DELANCY	Warner Bros. Inc. Warner Home Video 11826	Amy Irving Peter Riegert	1988	PG
18	22	3	PUMPKINHEAD	MGM/UA Home Video 901605	Lance Henriksen	1988	R
19	NEW		DEEPSTAR SIX	IVE 61700	Greg Evigan Taurean Blacque	1989	R
20	24	3	WITHOUT A CLUE	Orion Pictures Orion Home Video 8733	Michael Caine Ben Kingsley	1988	PG
21	15	16	BIG BUSINESS	Touchstone Pictures Touchstone Home Video 605	Bette Midler Lily Tomlin	1988	PG
22	17	20	DIE HARD	CBS-Fox Video 1666	Bruce Willis Bonnie Bedelia	1988	R
23	19	10	BAT 21	Tri-Star Pictures Media Home Entertainment M012021	Gene Hackman Danny Glover	1988	R
24	18	9	DEAD RINGERS	Media Home Entertainment M012168	Jeremy Irons Genevieve Bujold	1988	R
25	21	7	CLARA'S HEART	Warner Bros. Inc. Warner Home Video 11823	Whoopi Goldberg	1988	PG-13
26	23	16	MARRIED TO THE MOB	Orion Pictures Orion Home Video 8726	Michelle Pfeiffer Matthew Modine	1988	R
27	20	16	MIDNIGHT RUN	Universal City Studios MCA Home Video 80810	Robert De Niro Charles Grodin	1988	R
28	25	4	HALLOWEEN 4: THE RETURN OF MICHAEL MYER	CBS-Fox Video 2100	Donald Pleasence Ellie Cornell	1988	R
29	26	20	BULL DURHAM	Orion Pictures Orion Home Video 8722	Kevin Costner Susan Sarandon	1988	R
30	33	2	DISTANT THUNDER	Paramount Pictures Paramount Home Video 1855	John Lithgow Ralph Macchio	1988	R
31	31	7	DOMINICK AND EUGENE	Orion Pictures Orion Home Video 8716	Thomas Hulce Ray Liotta	1988	PG-13
32	28	5	LAIR OF THE WHITE WORM	Vestron Pictures Inc. Vestron Video 5282	Sammi Davis Catherine Oxenberg	1988	R
33	35	13	CLEAN AND SOBER	Warner Bros. Inc. Warner Home Video 11824	Michael Keaton Kathy Baker	1988	R
34	30	8	LAST RITES	CBS-Fox Video 4757	Tom Berenger Daphne Zuniga	1988	R
35	27	8	RUNNING ON EMPTY	Warner Bros. Inc. Warner Home Video 11843	River Phoenix Judd Hirsch	1988	PG-13
36	29	13	PUNCHLINE	RCA/Columbia Pictures Home Video 6-25010	Sally Field Tom Hanks	1988	R
37	32	9	THEY LIVE	Carolco International MCA Home Video 80843	Roddy Piper	1988	R
38	36	10	STEALING HOME	Warner Bros. Inc. Warner Home Video 11818	Mark Harmon Jodie Foster	1988	PG-13
39	34	4	MADAME SOUSATZKA	Sousatzka Productions Ltd. MCA Home Video 80840	Shirley MacLaine	1988	PG-13
40	40	10	HELLBOUND: HELLRAISER II	New World Entertainment New World Video A88045	Claire Higgins Ashley Laurence	1988	R

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

VIDEO RETAILING

STORE MONITOR

(Continued from preceding page)

board, May 27). According to Wiener, the legislature is going back into special session, and the chapter has decided to retain its lobbyist "for the rest of the year." Barbara Vackar Cooke, the wife of Austin's mayor, heads up the chapter's lobbying task force.

LONE STAR LOOKOUT: Texas dealers are wary about discussing it, but some fear a wave of X-rated-video prosecutions is sweeping the state. The worry is that it will go beyond adult to other themes now under attack—inasmuch as the aim of bills in the legislature goes far beyond adult. Some see the current X-rated action "as something already on the books that they can use now," one source says. Others lament a chilling effect. The Houston Texas Chapter has discussed a coalition effort to look into it, says John Fudge, president, who also heads up 24-store franchise chain, Latest & Greatest. Among retail firms hit lately are a Latest & Greatest franchisee and Hastings Books, Music & Video.

Texas has long been an adult video battleground. Laws and their prosecution vary by county. The 11-store Home Video Plus Music chain in Austin carries adult in only a few stores, depending on the county. "We also have it in a separate room with no signage whatsoever," says co-owner Herb Wiener. Fudge also stresses the low-key approach. "In our stores you wouldn't know we carry it. The room is as far from the children's and main sections as possible. No signs."

SWAPPING SWAP IDEAS: VSDA chapters running tape swaps never stop learning, says Fudge. Houston retailers have been holding swaps annually for several years. One problem found elsewhere has been that used-tape brokers become overly involved. "We have not had that. Generally they aren't that interested. No money is allowed to be exchanged, and tape brokers don't work that way," he says. One wrinkle the Houston chapter is working on is how to guard against defective tapes being put out on tables. "With all the trading, it's difficult to ever know where a batch came from. It's basically an honor system. We are looking at a policy where the dealers assume responsibility for any defectives." For the July 12 swap, at Houston's Brookhollow Hilton, the chapter is charging a premium \$15 per table

for members, \$30 for nonmembers and \$10 extra for registrations at the door. "We're using this to raise money for all the lobbying expenses," Fudge says. The chapter has also discovered that a swap table is not a swap table. "We're limiting our tables to 300 items. If they have more, they have to rent another table."

MOVE TO MUSIC: With CD sales exploding, video specialty store operators continue to talk up adding prerecorded music. "We tried it in our corporate store 18 months ago and it didn't work out," says Fudge of the Latest & Greatest experiment. "Now we're going back and looking at it again. The time is right."

CHILDREN I.D. VIDEOS: It's summer and those programs for children identification are being talked up. Although the school vacation period points to an ideal time for video printing events, this is not what the Cincinnati Chapter came up with during a recent seminar. "We're planning a regional special day so that we can generate some publicity, tying in Dayton, Louisville, a whole area. The thinking is [to do it] two weeks after Labor Day, when the kids are back in school," says George Stewart, chapter head and president of 26-store Video Village, based in Erlanger, Ky. One problem with trying the program when schools are closed is that many children are away from home on vacations; they are more available once classes resume.

Feedback from police and law professionals has helped the Cincinnati group plan video printing programs, Stewart says. "You're probably better off with a written description and forget fingerprints," he says. "It's difficult to get good fingerprints on children and there are liability issues in terms of having a finger broken—I guess it's easier than you might think."

The shorter-length blank videocassettes required by video printing programs are another consideration. "We're thinking about using trailer tapes once they are of no promotional value. You can ask parents to bring their own, too."

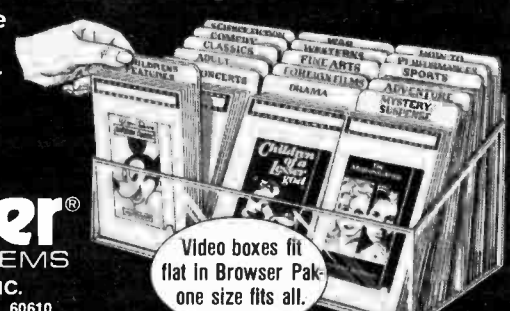
The Cincinnati group was advised by Linda Lauer, recently promoted to executive director of VSDA, who related her experience with similar programs when she headed a chain of stores in Arizona.

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INTERNATIONAL



Eros Hits The Mark. Italian musical artist Eros Ramazzotti receives platinum certification for his BMG/Ariola album "Musica E" while appearing on the RAI 2 TV program "Serata D'Onore." Shown, from left, are Wolfgang Eisele, international A&R manager, BMG Ariola/Germany; Pippo Baudo, host, "Serata D'Onore"; Ramazzotti; and Thomas Stein, managing director, BMG Ariola/Germany.

Braithwaite Bounces Back Sherbet Ex Tops Aussie Charts

BY GLENN A. BAKER

SYDNEY, Australia With unmistakable echoes of the 1986 John Farnham phenomenon here, veteran Australian pop vocalist Daryl Braithwaite has resumed a dormant career in a spectacular fashion by notching a No. 1 album and single here.

During the '70s, the rich-voiced Braithwaite enjoyed high teenage

'I'm more appreciative this time around'

popularity as leader of the perennial chart act Sherbet, which scored a run of more than 20 national hits, 13 of which made the top 10, picking up more than 40 gold and five platinum awards.

In 1976, at the peak of the band's domestic popularity, Sherbet reached the top five in the U.K. and across Europe with "Howzat?" In the U.S., the band scored two Billboard Hot 100 hits, both of which happened to reach No. 61: "Howzat?" on MCA and (as the Sherbs) "I Have The Skill" on A&O. At one stage the act was signed to RSO America as Highway.

A change in musical climate in Australia and the departure of manager Roger Davies to the U.S., where he was to guide the careers of Olivia Newton-John, Tina Turner, and Mick Jagger, resulted in the disintegration of the band in the early '80s.

After that, little was heard of Braithwaite, who initially had half a dozen solo hits and three King Of Pop awards to his credit. He readily admits to three years of inactivity before he felt motivated to resume recording.

His return to the top of the Australian charts was very much the

result of the belief of Denis Handlin, CBS Australia managing director.

"I was a fan," he says. "A male Sherbet groupie. I had great respect for his talent and when I heard his demos I couldn't pass up the opportunity to put it all together, even if a few eyebrows were raised by the signing. He's really the sort of artist you want to do as much as you can for."

His album, "Edge," was accepted instantly by radio and is now approaching double-platinum status. It has yielded three major hits: "As The Days Go By," "One Summer," and "Let Me Be." The album, which followed three months of intensive voice training undertaken by the experienced warbler, not only reached grown-up Sherbet fans but tapped into a younger strata of buyers.

Braithwaite himself has always exhibited a healthy disdain for the trappings of stardom. He says: "It feels pretty good in that I'm more appreciative this time around. A lot of people have held out for me, waiting for this album. I've never been comfortable with success, but I'm gratified by the respect that has come out of what I'm doing now."

It is inevitable that Braithwaite's resurgence is being compared with that of John Farnham, who, after 18 years of "household name" popularity, was able to deliver an album that was purchased by one in 16 living Australians. CBS is not encouraging the "Whispering Jack" comparisons, but Handlin concedes: "Farnham is an inspiration for everyone in this industry."

Handlin is predicting a relatively modest 300,000 local sales for "Edge," which has already broken out in West Germany and Scandinavia. Braithwaite insists: "I'm more than happy with what has been achieved to date."



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CBS Holland Establishing Its Own Import Service

BY WILLEM HOOS

AMSTERDAM CBS Holland is setting up its own import service, CBS Music Service, as of Oct. 1. The new division will be formally introduced to about 400 leading dealers at the end of the summer.

For the past three years, CBS product from all over the world has been handled on import for the Benelux marketplace by Import Music Service.

Now Richard Denekemp, CBS Holland GM, says, "The main reason for setting up our own import service is, quite frankly, that we have the impression we can score a better result with CBS repertoire than IMS has been doing."

CBS Music Service will be based in the company headquarters in Heemstede, some 30 miles out of Amsterdam. Ruut Swart, head of CBS Holland's telephone sales department for several years, becomes GM of the new division.

Denekemp says Music Service will import most of the CBS repertoire from Japan, and other important supply territories will be the U.S., U.K., and some continental European countries. More than 50% of imported repertoire will be available only on CD, "though quite a few titles will come in vinyl LP and cassette format."

Initially, CBS Music Service will sell only to dealers in Holland. "But given the anticipated success of the move, the service will be expanded to the rest of the Benelux region,"

says Denekemp.

Repertoire of CBS Music Service will be handled by CBS Holland's own distribution arm. Other Dutch record companies with their own established import services are EMI Boverma and BMG Ariola Benelux.

CBS Holland is the third continental European division of the major to set up its own import service, the others being in West Germany and Scandinavia.

Meanwhile, Import Music Service, part of PolyGram Holland, announces greater cooperative links with International Music Service, a division of PolyGram West Germany.

This follows discussions in Germany between IMS managing director Kees van Weijen and his German counterpart, Uwe Bald. Links will be particularly developed in terms of information and repertoire availability.

Van Weijen forecasts an improvement in gross for IMS Holland this year of up to 20% on 1988. The division supplies repertoire to dealers in Belgium, Luxembourg, and the Netherlands.

IMS Holland imports product from all over the world, doing business with such majors as WEA, MCA, and CBS, as well as a variety of independents. Japan is a major source, at 35% of IMS sales, and most imports are now CDs.

"Of all formats we have sold during the first half of this year, 93% was CD," reports van Weijen. "The rest was 5% LPs and 2% cassettes."

French FM Station Faces Audit SACEM Studies NRJ Airplay Payments

BY MIKE HENNESSEY

PARIS French performing right society SACEM has ordered an audit of the accounts of private FM radio station NRJ following complaints by composers and music publishers that the station's payments for airplay of SACEM repertoire have been "below expectations" and do not appear to be in proportion to the level of advertising revenue that the station is attracting.

NRJ is required to pay SACEM 6.4% of its gross advertising revenue, minus an agency discount of 40%.

Says Eric Dufaure, media relations director of SACEM: "The question of NRJ's performance payments being low in relation to the large amount of

music the station plays was raised at one of our Commission de Varieties meetings with pop writers and publishers last year.

"But the whole question is a most complex one. For example, one reason why composers get a smaller distribution from NRJ than from stations like RTL and Europe 1 is because NRJ has a more prolific playlist. "This means its payments are spread more widely.

"Another consideration is the fact that NRJ's revenue at present is not an adequate reflection of its audience. Whereas RTL, with an audience share of 23%, achieves an annual advertising revenue of up to 1.5 billion francs, NRJ, with an audience half the size, has an advertising revenue of only 200 million francs, less than one fifth."

Another element in the mix is the fact that payments run about two years behind actual performance and the agreement NRJ signed with SACEM some three years ago provides for a sliding scale, building up to the maximum tariff of 6.4% less agency charges "in order," says Dufaure, "to give the new stations the chance to get into their stride."

Dufaure adds: "We are carrying out the audit in response to complaints from our members, but I feel sure that the tendency will be for fees from NRJ to grow because, generally speaking, the advertising reve-

nue for the private stations is increasing and that for the peripheral stations declining."

Another factor that has played a part in prompting the inquiry has been the difficulty of some SACEM members to reconcile their payments from NRJ with the bullish messages emanating from the station in respect to its success in boosting advertising revenue.

SACEM has also been exercising its right in recent months to initiate audits of mechanical royalties from some of the major record companies, according to Dufaure. "We have to be vigilant about these matters, otherwise our members suffer.

"These are not cases of deliberately contrived discrepancies but can be anything from an oversight to a method of securing a short-term loan."

Another SACEM concern currently is to resolve its dispute with the TF1 television channel, which, since becoming a private channel, has had its tariff increased from 4% of gross revenue, less 28% agency commission, to 6% of gross revenue less agency commission.

TF1 is seeking to maintain the rate at the 4% level on the ground that it still retains a number of public service obligations. SACEM is prepared to agree to a reduction in respect to these, but TF1 is for the moment insisting on staying at the 4% tariff.

Young Musicians Disappoint At Edison Awards

BY WILLEM HOOS

AMSTERDAM The Edison Awards for 1988 carry an implicit criticism of the state of contemporary classical music.

None of the entries in the Young Dutch Musicians category was deemed worthy of an award. Furthermore, the post-1960 music category attracted 40% fewer entries than in 1987.

Rob Edwards, managing director of the NVPI, the local IFPI branch, and president of the Edison jury, hopes this low point is a temporary phenomenon.

The awards in honor of Thomas Alva Edison, inventor of the original record player prototype, are organized each year by the Edison Foundation working in conjunction with the NVPI.

Candidates for consideration are

Is Dutch classical music in a lull?

classical releases during the year in question made by Dutch record companies. Altogether 164 albums were submitted for 1988, most of them in CD format. Edwards and the jury criticized a growing number of record companies for the paucity of information about the artists performing their entries.

The 14 winners comprise 13 foreign productions and only one local album. Seven of them are available only on CD, five in CD, LP, and cassette configurations, and two as CDs or LPs.

The jury presided over by Edwards consisted of five representatives of Dutch daily newspapers and radio stations. They note that there were far more entries in the instrumental solo recital and opera and operetta categories than in 1987. Edwards attributes this to more new productions coming onto the market than in previous years, when most entries in these two sections were CD releases of

(Continued on page 71)

Montreux, North Sea Fests Set Lineups July Is Jumpin' With Jazz

LONDON Blue Note will celebrate its 50th anniversary at the Montreux Jazz Festival (July 7-22) with a concert featuring Dianne Reeves, Lou Rawls, Stanley Jordan, Tommy Smith, and Eliane Elias on July 15. It will be one of three evenings devoted to the artists of a particular record label.

On July 13, Malaco Records will present Bobby Blue Bland, Johnnie Taylor, Little Milton, Denise LaSalle, and Mosley & Johnson in a bill headlined by B.B. King. And on July 18, Nonesuch will present a program featuring Le Mystere des Voix Bulgares, a 24-strong Bulgarian choir, the World Saxophone Quartet, and the Kronos Quartet.

Other highlights of this 23rd edition of the Montreux Festival include an all-star gala night with the Dizzy Gillespie/Phil Woods Septet, the George Benson/McCoy Tyner Quartet, Stephane Grappelli, Carmen McRae, and James Morrison, and a Soul Summit with the Drifters, Gladys Knight & the Pips, and Bobby Womack.

Other artists scheduled to appear at Montreux include Miles Davis, Manhattan Transfer, the Modern Jazz Quartet, the Original Chico Hamilton Quintet, Tanita Tikaram, Elvis Costello, Joao Gilberto, and

Ramsey Lewis.

The JVC-sponsored North Sea Festival (July 14-16) in The Hague, Holland, will be inaugurated by Herbie Hancock & the Headhunters and will close with a concert by the Miles Davis Band.

In between, the 14th edition of the festival will feature Oscar Peterson, Chick Corea, Art Blakey's Jazz Messengers, Stan Getz, Astrud Gilberto, George Benson, Sarah Vaughan, the Duke Ellington Orchestra, Tania Maria, the Charles Mingus Superband, Manhattan Transfer, the Stanley Clarke/George Duke Trio, Steps Ahead, Clark Terry's Spacemen, the Cab Calloway Orchestra, and Tuck & Patti.

North Sea innovations this year include a British Best night featuring the groups of Steve Williamson, Tommy Chase, Andy Sheppard, and Tommy Smith, and a Curiosities In Jazz evening with 8-year-old scat vocalist Emily Haddad, jazz bagpiper Rufus Harley, and Max Teawhistle & his Friends Of Bop.

The North Sea's fifth series of Bird Awards, commemorating Charlie Parker, will be presented during the festival to Art Blakey (U.S.), John Surman (rest of the world), and Mischa Mengelberg (Holland).

Chrysalis Group Adds Acts; MMC 'Hookes' Up With EMI

BY CHRIS WHITE

FROM THE COCOON: A flurry of label signings has been announced by Chrysalis Music, the publishing arm of the Chrysalis group of companies. Singer/songwriter Brian Kennedy, from Belfast, North Ireland, has inked with BMG in the U.K. His first album will be produced by Tim Friese-Green, who has worked previously with Talk Talk. Kennedy was sought by several major companies, according to Chrysalis Music A&R man Dave Massey.

Another Chrysalis Music signee, Stress, has been signed by WEA U.K., while soul singer Gina Foster, who has been playing several London gigs, is also signed to BMG. Massey is also confident of an imminent recording deal for Midnight Blue.

HOOKE THAT TALENT: Peter Van Hooke, drummer with Mike + the Mechanics and co-producer of Tanita Tikaram's "Ancient Heart" album, is the driving force behind MMC Records, a commer-

cially oriented jazz/instrumental label that is aiming here for cross-over appeal. Van Hooke inked a licensing and distribution deal with EMI for the label, which started four years ago, and a major promotion drive is under way. Artists signed include Rod Argent, who co-produced the Tikaram album, keyboard player Ian Lynn, composer Ian Carr, and guitarist Adrian Legg.

DATES: Pet Shop Boys have added several dates to their July gig list, which includes several nights at Wembley Arena... Marillion has played its first gig with new lead singer Steve Hogarth, previewing tracks from its forthcoming album. The gig was deliberately low-key, with just 100 people attending.

Manchester singer Helen Watson, whose second album, "The Weather Inside," has picked up rave notices, has also been playing London gigs with guest appearances from guitarist Andy Fairweather-Low, who played on 10 of the 11 tracks on the album.



by Chris White

JASRAC's '88 Revenue Up 17%, Down Slightly From '87 Rise

TOKYO Collections by the Japanese Society for the Rights of Authors, Composers & Publishers (JASRAC) in the year ended March 31 were up 17%, to \$29.95 million, compared with the previous year. This compares with the 18% increase recorded in fiscal 1987, the biggest revenue tally since 1977. General music performances accounted for \$7.9 million (up 15.9%) of the total and recordings for \$18.39 million, an upturn of 14.1%. Revenue from videogram music use was up 26.1% on the previous year, almost level (at \$1.01 million) with that from audio records and tapes (up 13.7%).

SHIG FUJITA

Piccadilly Circus Exhibits Rock Circus

LONDON Rock Circus, a new permanent exhibition, opens in the London Pavilion, Piccadilly Circus, on Aug. 7. It traces the story of rock and pop from the 1950s to the present, using a combination of wax models and bionic representations of superstars such as the Beatles, Elvis Presley, Madonna, and Bruce Springsteen. The exhibition is sponsored by Fuji Film and will be open 12 hours a day 364 days a year. Admission is \$6.75.

PETER JONES

Dutch Making A Stand In New York

AMSTERDAM The Dutch pop/rock industry aims for a strong presence at the 10th New Music Seminar, to be held July 15-19 in New York. The Dutch delegation is organized by the Conamus Foundation, set up to promote domestic music at home and abroad, and the state-supported Dutch Pop Music Foundation. Around 2,000 copies of a compilation CD featuring 10 top Dutch acts will be available at the seminar, a stand bannered "Holland Rocks" will pump out information on Netherlands talent, and four Dutch acts will give concerts.

WILLEM HOOS

With U2's Help, Dublin Studio Opens

DUBLIN A new arts center here, the Dublin City Centre, includes the Yamaha Rehearsal Rooms, which provide a cut-rate studio facility and free use of musical instruments. Irish supergroup U2 worked with the Irish Arts Council to set up the complex, the band donating proceeds from their 1985 Croke Park gig to the fund. All four members of the group were at the opening ceremony when Charles Haughey, Irish prime minister, said, "This opens a new era in helping people to create their own art."

KEN STEWART

Yamaha On Lookout For British Bands

LONDON The Yamaha National Tape Showcase for 1989 is under way in the U.K. It aims to unearth new pop talent, help existing bands improve performance, and showcase potential chart bands. Groups from all over Britain are invited to submit tapes for assessment by experts, and the final 50 will be studied by major companies' A&R teams. Each of the 50 will receive \$775 worth of Yamaha musical instruments and will be auditioned for the four Nescafe Yamaha Band Explosion Showcase events.

PETER JONES

VCRs, CD Players Hot Items In Germany

HAMBURG The German video industry is still building fast. In 1988, 2.4 million VCRs were sold for domestic use, boosting the total to around 10.6 million. Some 40% of all households now have video, with 7% using two or more. Industry pundits predict that even the 60% tally will not be the market saturation point. The West German consumer electronics industry overall is expected to gross more than \$9 billion this year. In the first quarter of 1989, 223,000 CD players were sold, up 30% on the same period of last year. This year's consumer electronics exhibition, the International Funkausstellung, is set for Aug. 25-Sept. 3 in West Berlin.

WOLFGANG SPAHR

New Life For Old Tapes And Records

LONDON Scientists at Cambridge University have developed a way of restoring old and damaged tapes and records. The system has been developed for the British Library's National Sound Archives. Renovation entails making a digital copy of the original. A computer works out what is the original sound and what is interference due to wear and tear, then removes the unwanted sounds. The system took five years to develop. Cost of restoring a 78 rpm record: \$150-\$265.

PETER JONES

Midem To Stay Course Under Reed

PARIS Reed International, new owner of the Midem Organization, says no immediate changes in the structure or planning of the Cannes, France-based event are likely for the 1990 industry showcase. Peter Rhodes, managing director of Midem's U.K. arm, confirms: "Everything will carry on as before. Reed International are keen to develop the event."

PHILIPPE CROCQ

Calgary Waits For Spring Numbers BBM Radio Survey Delayed By 1 Month

BY KIRK LAPOINTE

OTTAWA The spring radio survey of the Calgary market by the Bureau of Broadcast Measurement has been altered and delayed because not enough diaries were mailed out.

And, while some broadcasters are privately irate about the situation, they are biting their tongues at least until results are released July 6.

In a letter June 15 to its radio members, BBM acknowledged that diaries weren't mailed to some households for the survey. BBM says that only 651 of the required 900 diaries were collected. A fourth week of surveying was conducted starting June 5 and results will be averaged with the existing three weeks.

BBM says that the existing diaries weren't sufficient "to assure good reliability of individual station audience data" and that the "potential for 'bounce' could be in an unacceptable range for all our members."

Other Canadian cities got their full data from April on June 9.

It is the first time broadcasters can ever remember such an occurrence.

Compounding the problem, however, is that preliminary incomplete data was also prematurely released to at least two stations. BBM asked that the information be destroyed, but even so, some stations have an edge on the competition when it comes time to interpret the final numbers.

Some full coverage information for the stations has also been issued, but broadcasters say it's the specific Calgary information that the broadcasters really need to use with advertisers.

When results are issued, BBM won't segregate the third survey week's findings, although it is offering stations free reports on one-week programs.

BBM has quelled concerns about the survey in recent weeks. Only two of the more than a dozen broadcasters objected to the conducting of the third week of the survey in the first week of June; the rest say they are satisfied, although they withhold

judgment of the situation until the numbers come in.

BBM says a new computer system is being installed in the next 12 months to "relegate this error to history," said BBM radio executive committee chairman Jim McLaughlin in the letter. An additional check on mailing instructions will be added,

'If there's any uneasiness about the book, it'll be soft-pedaled'

too.

"If the book is bad, you're always going to get some griping," says Wes Erickson, director of operations and programming for KIK-FM Calgary. "When the books are good, you don't even question it. It's the bible."

But Erickson and others say they have expectations of the survey results, and if the numbers are out of whack, they'll discount the survey's validity. The summer survey is already being conducted and those numbers should be available in a couple of months.

Di Matteo To Become A Columbia Int'l Sr. VP CBS Canada Head Heading South

OTTAWA After eight years at the helm of CBS Records Canada Ltd., Bernie Di Matteo is leaving in August to return to New York as senior VP of new business development for Columbia Records International.

In as new president will be Paul Burger, an industry veteran who has served in London, Paris, and Tel Aviv, Israel, in such capacities as director of special marketing for CRI Europe and marketing director of CBS Israel.

Also promoted within CBS Cana-

"We're taking a wait-and-see approach," says Ron Smith, assistant sales manager at QR77. "If there's some radical shifts, if there's any uneasiness about the book, it'll be soft-pedaled."

Smith and others say BBM has done what it could to satisfy the broadcast community.

"I don't know that it's going to be a total disaster," Smith says. "And besides, we don't live or die by the book."

The BBM mail survey has often been the target of criticism over the years in Canada, but it remains the only viable radio audience poll in the country. Birch, which conducts its polling by phone, operates in the Toronto market.

The Calgary broadcasters say that BBM has been trying to address particular polling problems, including the sample size of those aged 18-34, and that this survey may help prompt solutions.

In an earlier letter to Calgary stations, BBM offered to segregate information for stations requiring reports for specific one-week programs. At the time of the spring survey, National Hockey League playoffs were under way.

da is 17-year veteran Don Oates, who moves into the senior VP of marketing and sales post from his VP marketing and sales job of old.

During his tenure, the 22-year company veteran Di Matteo gained Canadian industry respect for his firm restructuring and controlling of CBS, which was perceived to be drifting when he took over. The company enjoyed record profits under him. Last year was an all-time-high profit year, he recently told the company's annual convention.

B.C. Record Business Robust: Survey

OTTAWA The West Coast Canadian music industry is "healthy and growing," with steadily increasing business, influence, and potential, says a recently released federal government study.

But problems remain in training, developing, and educating the business, says the report by the Communications Department.

The study of the British Columbia record industry covered 1985-87 and found a 41% increase in revenue for the companies that took part in the survey. The overall contribution of the respondents was \$12,665,000 in 1987, but that did not include such star B.C.-based artists as Bryan Adams and Loverboy, who could not be reached for the study.

The survey, by the department's Carol Lang, revealed a widening of influence for the industry. In 1985,

the respondent firms said 54% of their revenue came from B.C. By 1987, that had declined to 32%, while other Canadian sources amount to 23%, an indication of a broader base for support.

The study notes that some 4,000 residents of B.C. directly or indirectly rely on the music industry and that the studio and independent label scenes are quite active.

"The B.C. sound recording industry appears capable of attracting individuals who have trained not only in other parts of Canada, but also in the U.S. and Europe," it says. But, "concerns were expressed (by respondents) regarding training, development, and education."

Along with others, Lang says independent labels "seldom have the resources to provide the promotional support that new records re-

quire. There is also an industry trend to shift more of the promotional responsibility to the artist, who is even less likely to have the resources necessary to mount an international promotional campaign."

Lang says a lot of key information about foreign and domestic payments to songwriters and publishers isn't publicly available, which made it difficult to assess those elements of the business.

There were 42 corporate and 163 individual responses to the survey.

KIRK LAPOINTE

Musicland replacing
Canadian-published
in-house magazine
... see page 51

DUTCH EDISON AWARDS

(Continued from page 69)

prominent vinyl LP recordings.

Despite that, the record companies released a considerable number of LPs in the fashionable CD format. Consequently, the jury decided to recognize two productions instead of one in the category of special issues of an historical or documentary nature.

Phonogram scored the most awards at the 1988 Edison Awards with five classical successes. Polydor had four, EMI Bovema had two, and BMG Ariola Benelux, CBS, and Durco took one award each.

The winners were as follows: Symphonic Music—Mariss Janssons, conductor of the Leningrad Philharmonic Orchestra, for Shostakovich's Symphony No. 7 (EMI Bovema); Concertos—Krystian Zimerman for his performance of Liszt's Piano Concertos Nos. 1 and 2, accompanied by the Boston Symphony Orchestra conducted by Seiji Ozawa (Polydor, Deutsche Grammophon); Medieval, Renaissance, and Early Baroque Music—Andrew Parrott, musicologist and conductor, who supervised the performance of "Una Stravaganza Dei Medici," six compositions originally performed at the Florence wedding of merchant Ferdinando Medici in 1589. The recording features the Taverner Consort, Choir, and Players (EMI Bovema, EMI); Chamber Music From Duo To Nonet—the Ensemble Wien-Berlin for wind quintets by Danzi and Lachner (Polydor, Deutsche Grammophon); Chamber Orchestra With Or Without Instrumental Soloists—Ton Koopman, conductor of the Amsterdam Baroque Orchestra, for six "Concerti Armonici" by van Wassenaer (BMG Ariola Benelux, Erato); Instrumental Solo Recitals—Alicia de Larrocha for piano performances of three Albeniz works (Phonogram, Decca); Choral Music—John Eliot Gardiner, conductor of the Monteverdi Choir and the English Baroque Soloists, for Mozart's "Great Mass In C Minor" (Phonogram, Philips Digital Classical); Opera and Operetta—Arnold Oestman, conductor of the Drottingholm Court Theater Orchestra and Chorus for Mozart's "Le Nozze Di Figaro" (Phonogram, L'Oiseau-Lyre); Vocal Solo Or Vocal Ensemble Recitals With Instrumental Solo Or Ensemble Accompaniment—Julia Migenes, soprano, for Weill's "The Seven Deadly Sins" and "Little Threepenny Music" (CBS, CBS Masterworks); Post-1960 Music—Arvo Paert for his composition "Passio Domini Nostri Jesu Christu Secundum Joannem" performed by the Hillard Ensemble conducted by Paul Hillier (Dureco, ECM Records); Special Issues Of An Historical Or Documentary Nature—Clara Haskil, piano, and Arthur Grumiaux (violin) for Beethoven's piano and violin sonatas Nos. 1-10 (Phonogram, Philips Classics Productions) and Herbert von Karajan for "First Recordings 1938-1943" (Polydor, Deutsche Grammophon).

The Extra Edison for the most characteristic rerelease on CD or stereophonic recordings went to Quartetto Italiano for Weber's "Music For String Quartet" (Phonogram, Philips Classics) and a three-CD set of Wagner's "Tristan Und Isolde" featuring Birgit Nilsson and Wolfgang Windgassen (Polydor, Deutsche Grammophon).

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RCA SPREADS JIVE AROUND THE WORLD

(Continued from page 5)

million in the next fiscal year.

Beyond the strong numbers, Buziak says that Jive's initial successes under the original RCA deal also helped give RCA new credibility on the street.

"In starting up after I joined the company in April 1986, we cut our roster of artists from 40 to six," says Buziak. "RCA essentially became a new pop label. The Jive deal [originally negotiated by then-BMG chief Elliot Goldman] gave us a level of product and A&R we didn't have."

CALDER AT HIS PEAK

Over the next two years, Jive delivered four of 11 gold or platinum albums earned by RCA, Buziak notes. "I felt at the time of the deal, Clive [Calder] was at the peak of his game and ready to start having incredible success. I told him we'd support him in every way. That if he wanted to release 10 rap albums at one time, we'd do it."

Buziak's relationship to Calder is more than a decade old. They met in 1976 when Buziak was head of Arista's U.K. and international section and Calder had come to the U.K. from South Africa. Rick Dobbis, RCA's executive VP, was also at Arista then.

As for the possibility of a Jive buyout or buy-in, Buziak says that Calder has not expressed interest in such a prospect. While Buziak adds that if Calder did express such interest, "we'd be interested, too," he also points out that RCA parent Bertels-

mann's philosophy of management tends to preclude a buyout. "They want to build a worldwide network of freestanding profit centers with entrepreneurial management. Clive Calder is that type of person."

This view is echoed by Michael Dornemann, president and CEO of Bertelsmann Music Group, who declares, "Calder reflects the same entrepreneurial style that has helped set Bertelsmann apart from its competitors. Perhaps this is why our companies are so compatible."

Calder says he has had to fend off many inquiries on the sale of his Zomba assets. "But because of my desire for independence, they don't get further than suggestions and phone calls."

If the sound of rap pervades the domestic charts, Calder believes the music is ready to conquer the rest of the world, too. Indeed, he notes, Tommy Boy act De La Soul is currently making headway abroad and that there is strong rap movement at the moment in Japan, Germany and, just starting, in South America.

"It's incredible," says Calder. "Only 3½ years ago, I was told by American music executives that I was wasting my time with rap. That you could only sell 12-inch singles. And you couldn't make a profit on it."

"Rap is making a social impact and it's a matter of time before it makes it [big] internationally. My whole feeling is that it is the rock'n'roll of today. Some of my friends say they don't understand it. That's just what

my parents said to me when I was getting into Little Richard and Fats Domino."

INTERNATIONAL SCOPE

Rudi Gassner, president/CEO of BMG Music International, says the international scope of the new deal is "a good opportunity to show our global muscle. From an international point of view, we're very selective in making worldwide licensing deals. After our U.S. success with Jive, I'm glad we've been entrusted with the task of making Clive's recordings successful from an international point of view."

ZOMBA FILES \$68 MILLION SUIT AGAINST RILEY, GRIFFIN

(Continued from page 9)

with Zomba under which all of Riley's songs were to be jointly owned by him and the company. The production agreement allegedly required Riley to produce 20 master recordings a year for the first three years and 15 a year for the next two years after that.

According to the suit, Riley claims to have writer's block and refuses to produce records by Zomba artists. But, under the guise of Gene Griffin, states the filing, he has produced master recordings by non-Zomba artists such as Boy George and DeJa.

Independent of Zomba, Riley and Griffin have produced and written for artists like Keith Sweat, Bobby Brown, and Johnny Kemp as well as their own band, Guy.

Guy started about two years ago as a reincarnation of their previous

band, Kids at Work. Guy's debut self-titled album has taken Billboard's Top Black Albums chart by storm and its single "I Like" is climbing both the Hot Black Singles and the Hot 100 Singles charts. Guy's latest endeavor includes a single for the soundtrack of Spike Lee's new movie, "Do The Right Thing."

In addition to Zomba's demand for money, the suit asks that Riley cut himself off from any other production company until he has met his minimum commitment to Zomba.

Riley's attorney, Kendall Minter, contends that the allegations in the Zomba complaint are without basis; a countersuit will be filed before July, he says. He adds that the defendants are hoping for an amicable settlement out of court.

Until that time, Minter says, Riley

does not intend to provide his services to Zomba. His last production for the company was Kool Moe Dee's latest album, "Knowledge is King," which is rising on the Top Black Albums chart.

In the meantime, Riley and Griffin have signed a nonexclusive production and label deal with Motown Records under the label Sound Of New York (S.O.N.Y.) and will produce all of S.O.N.Y.'s product through their company, G.R. Productions (Billboard, May 13).

Other charting productions by Riley and Griffin include Today's "Take It Off" on Motown Records and DeJa's "Made To Be Together" on Virgin Records—also listed as a defendant in Zomba's complaint but not charged with any specific legal infraction.

DAT SUMMIT MEMO AWAITS RATIFICATION

(Continued from page 5)

The 120-odd delegates did agree to alter IFPI rules to allow Nesuhi Ertegun to be re-elected as president for another two-year term.

Leading IFPI members were full of praise for Ertegun's four-year record as president, citing his efforts in making "the world at large" aware of the serious problems of audio and video piracy and in persuading governments to stamp out piracy in several areas where it had once flourished, including Greece.

Said Robert Summer, president, CBS International, referring to Ertegun: "We have here a superior and dedicated person. We should use his ability."

Added IFPI's Thomas: "Ertegun has been a tremendously effective person. We need him."

One suggestion made at the meet-

ing, it was learned, was the advancement of "solo CDs," meaning compact disks that can be copied once at the most.

It was also agreed that pressure for the imposition of blank-tape levies be continued in the markets where at present it has been officially turned down, such as the U.S., U.K., and Japan.

The IFPI meeting was the first visit of many leading international music executives to Greece since 1982, when the first tentative moves were made to strike at the roots of Greek cassette piracy.

In that year, piracy hovered near 90% of the total music market, but later was slashed to minimal proportions through tough new laws and court verdicts for which the local IFPI branch took much of the credit.

respected journalist, well-known to European industry leaders, and his decision coincides with Billboard's recognition of the need to intensify its coverage of the continental European music markets in view of the forthcoming advent of the single European market in 1992, which will make the European Community the world's biggest music market."

Hennessey will continue to operate out of London for the immediate future, pending the opening later this year of a new European Billboard bureau located near Stuttgart, West Germany—the geographical center of Europe with easy access to the main cities of the European Community.

HENNESSEY LEAVING BILLBOARD POST

(Continued from page 5)

full-time role with Billboard has been a challenging, fulfilling, and exacting one. It has been a rewarding experience—but it has afforded me little time to devote to writing about jazz, and there is so much I still want to do in this field."

Hennessey is finishing a biography of the great jazz drummer Kenny Clarke and has a succession of other jazz book projects in view.

Commenting on Hennessey's new role, Babcock said, "We are delighted that Mike will be continuing to work for Billboard. He has an unrivaled knowledge and long experience of the European music industry and is widely known as one of the most authoritative writers on copyright and music business affairs. He is a highly

TIME-WCI MERGER COULD LEAD TO SPINOFFS

(Continued from page 6)

are planned of any kind."

Time spokesman Mike Wing agrees, saying, "One of the most significant elements of the merger is the record companies. That's one of the most valuable pieces of Warner. It's a business we're not in."

Warner's recorded music and music publishing division earned \$319 million last year on \$2 billion in revenue. Wall Street values the division's assets at nearly \$5 billion.

Also at stake in the takeover battle are several home video companies. Warner owns three: Warner Home Video, Lorimar Home Video, and Cannon Home Video. Paramount operates Paramount Home Video, and Time owns HBO Video.

Although Wing says Time has "no plans at the moment to divest anything or have any layoffs," he concedes that asset sales are a possibility in the future.

Fred Anschel, analyst with Dean Witter Reynolds, says it is "highly unlikely" that Time-Warner would sell the record businesses. "One reason for Warner's success is that it lets its divisions do their thing."

But analysts believe that takeover debt would at least inhibit the ability of Warner to acquire other music companies or labels.

Executives of Time and Warner justify their merger as a means of creating a global communications giant that could better compete with such international media conglomerates as Bertelsmann and Hachette.

Warner already derives about 40% of its revenue from foreign operations, while Time's nondomestic sales are about 10% of its total. Warner

claims that Time would benefit from the Warner distribution systems already in place in many foreign countries. But Time's often-stated plan for global expansion could become a victim of high debt.

On June 16, Time announced a \$70-a-share bid for Warner, a deal valued at \$14 billion. Time offered \$70 cash immediately for 100 million Warner shares, about 50.5% of the total outstanding. The other 98 million shares would be purchased later for some undisclosed combination of cash and securities valued at \$70 a share. The deal, approved unanimously by Warner's board of directors, would be financed by bank debt. Time's shareholders would not be able to vote on the offer.

This was Time's much-awaited response to Paramount's \$175-a-share hostile tender offer for Time, a \$10.7-billion bid to be financed by bank loans. Paramount's play effectively killed the originally proposed Time-

Warner merger plan—a cashless stock swap valued at \$18 billion.

Paramount, meanwhile, has indicated it might bid more than \$175-per-share for Time. Shares of Time have closed as high as \$182.75 recently, after heavy trading on the New York Stock Exchange, but later fell to the \$155-\$165 range.

The Paramount suit against Time—filed in Delaware because all three companies are incorporated there—charges that Time illegally blocked Paramount's bid and asks the court to nullify a defensive tactic that Time and Warner took earlier. That was a preliminary stock swap that gave Time 9.4% of Warner and, more important, Warner 11.1% of Time, a stake that could block a takeover by Paramount.

Time, meanwhile, sued Paramount in U.S. District Court in New York, claiming that Paramount had made false and misleading statements in its tender offer for Time's stock.

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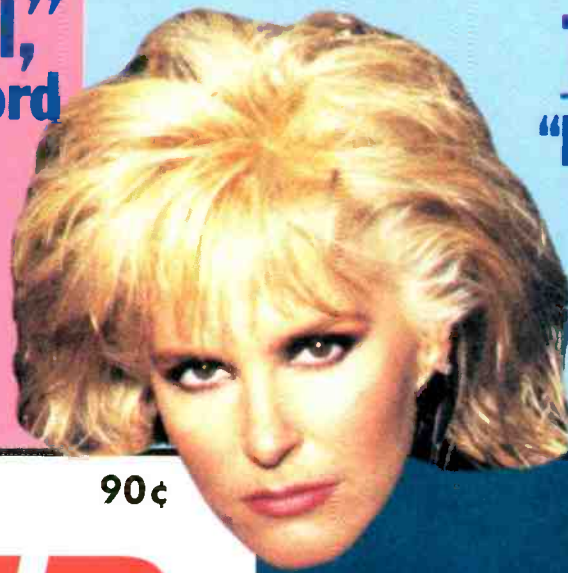
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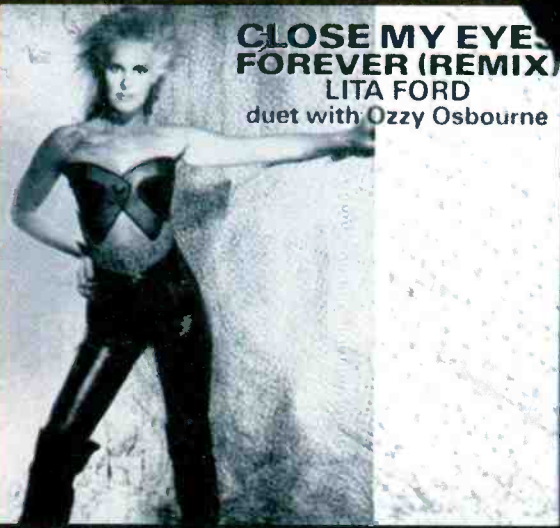


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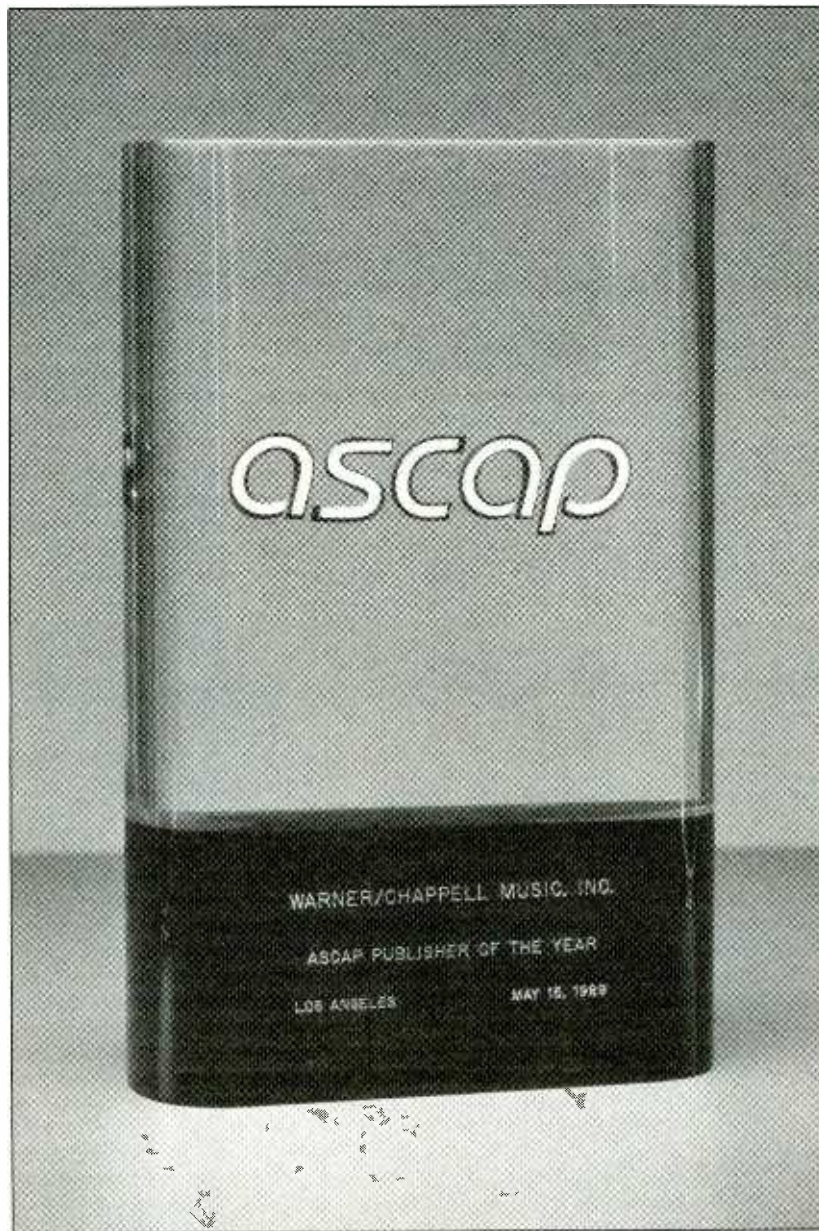


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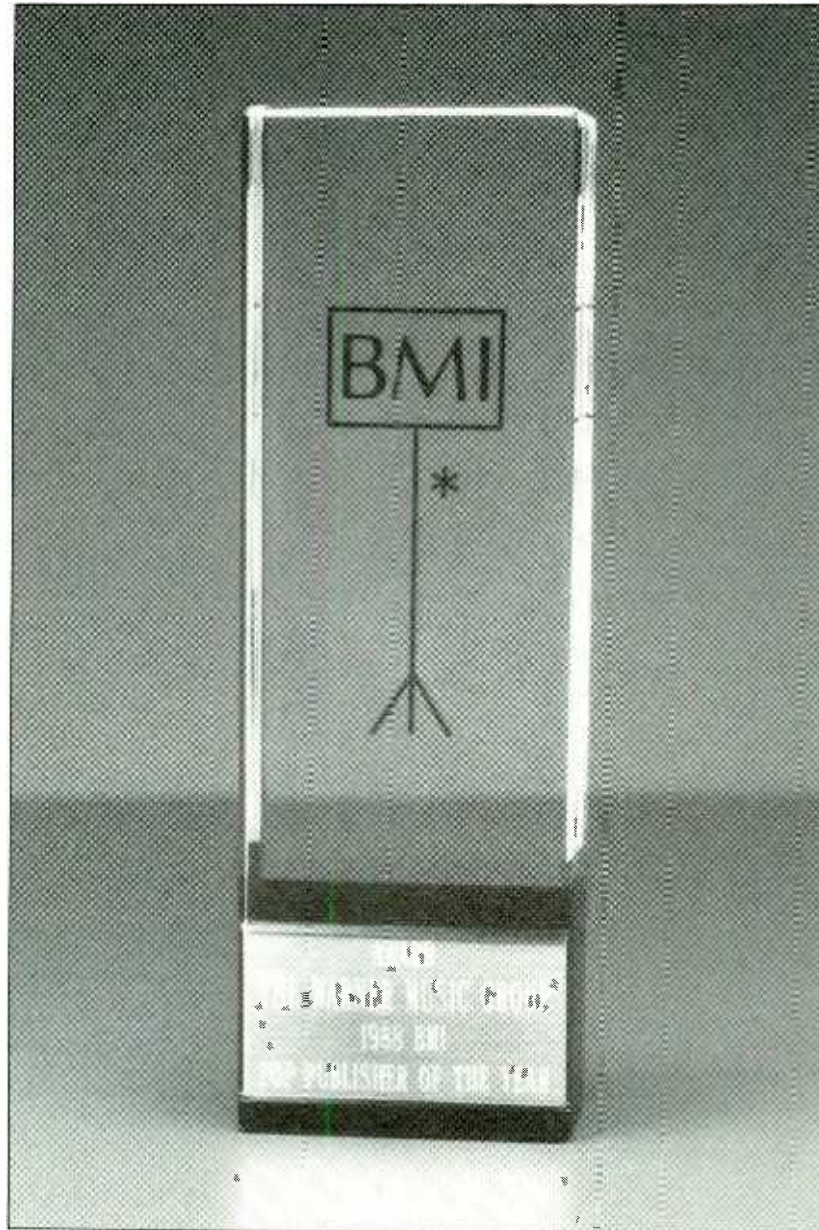
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Yes And Ex-Yes Men In Legal Battle

BY JIM BESSMAN

NEW YORK Atlantic recording group Yes has said an emphatic "no" to Arista act Anderson, Bruford, Wakeman, Howe.

Yes, which now includes Tony Kaye, Trevor Rabin, Chris Squire, and Alan White, has filed suit in U.S. District Court for the Central District of California to prevent the newly formed Anderson, Bruford, Wakeman, Howe—composed of former Yes members—from making any mention of Yes. The injunction sought in the suit would prohibit ABWH from advertising and promoting their forthcoming North American tour with references to Yes material or otherwise alluding to Yes music and intentionally "creating confusion in the minds of the public over which group is the real Yes."

In addition, the suit, which was filed May 31, seeks to prevent defendant Anderson from discussing his former membership in Yes.

Anderson, Bill Bruford, Rick Wakeman, and Stephen Howe, who make up the Arista band, are defendants (with manager Brian Lane) in the current Yes formation's complaint.

The suit hinges on a separation agreement dated May 22, 1984, entered into by all of the past and present Yes members named in the suit and specifying which musicians could continue to use the Yes name, with the remaining musicians reserving the rights to use of the name and logo in promoting catalog product.

At that time, Anderson, who remained with the side continuing to use the Yes name, entered into a partnership agreement stipulating that a future "withdrawing partner" from the group would no longer be allowed to use the Yes name or even refer to himself as a former Yes member after a specified date.

When the continuing Yes group later signed with Atlantic, Anderson contracted for only two albums, and

after their production undertook solo projects prior to re-forming with his current bandmates last December.

The plaintiffs allege that the new Anderson group has "wrongfully converted" the Yes name in a Los Angeles Times ad describing an upcoming Anderson, Bruford, Wakeman, Howe concert as "an evening of Yes music, plus." Other alleged instances of the defendants' "wrongful usurpation" of the Yes name include a "particularly sneaky and obnoxious" promo pamphlet (sent out by Arista) containing allusions to Yes hit albums, a family tree tracing musical lineage to Yes, and artwork by Roger Dean, who designed the original Yes logo and early Yes album covers.

"Defendants' conduct has caused, and threatens to continue to cause, plaintiffs to incur irreparable harm," states the Yes suit.

In a response filed in court June 5, the defendants' attorney, Elliot L. Hoffman, of New York law firm Bel-dock Levine & Hoffman, called the

Yes action "an outrageous attempt by plaintiffs to stop the media and public from comparing ABWH's new recording with theirs—more specifically from saying that even under their new name, ABWH, these defendants, all former members of 'Yes,' are making much better music than the plaintiffs, who are currently recording and performing as 'Yes.' That's all this is about."

Hoffman supplied copies of recent reviews to back his claim, many of which had drawn parallels and comparisons between the new band and its Yes ancestry. "Popular culture being as pervasive as it is, it is impossible to stop people from knowing the history and evolution of musical performing groups," continued Hoffman. "But that is exactly what the plaintiffs would like to accomplish here."

Of the allusions to Yes material in advertising, Hoffman said that this was entirely consistent with the terms of the separation agreement. Regarding Anderson's right to claim former membership in Yes, he said that the plaintiffs "deliberately distorted and misread" the partnership agreement, and that the specified effective date hasn't yet occurred.

Hoffman, in an interview, also said that disputes concerning the partnership agreement were supposed to be resolved through arbitration in California under Saskatchewan, Canada, law, while violations of the separation agreement were to be determined before the High Court of Justice in London. Therefore, he said, the California judge has no choice but to throw out the entire Yes suit.

NASHVILLE'S UNIVERSAL BIDS VINYL ADIEU

(Continued from page 1)

Society, as he declares, "It's the worst way to deliver music—it's like delivering it on sandpaper."

Regarding the future of the 45, he says, "We're going to continue making vinyl singles. A lot of country radio stations don't play CDs yet, so as long as country radio wants a 45, we'll be sending them that."

Universal acts include the Nitty Gritty Dirt Band, Lacy J. Dalton, Gary Morris, Larry Gatlin & the Gatlin Brothers, Eddy Raven, and Eddie Rabbitt.

Though Nashville label leaders stop short of saying the Bowen action will speed vinyl's demise, they agree that the impending death of the configuration is not exaggerated.

"I would imagine that it will end as a natural occurrence within the next six months," comments Joe Galante, VP/GM, RCA/Nashville. His label has had discussions about "reducing the album configuration or taking it out" but doesn't have plans to do so this year. Also, says Galante, "We're still deciding on whether it's new artists only, or if we're just going to remove the LP configuration."

Jim Foglesong, president of the Nashville division of Capitol Records, believes most experts feel that the death of vinyl is "probably inevitable." However, he adds, "The fact that Universal is doing it, I don't think is going to cause a snowball effect." He cites vinyl figures for his label in the 15% range and dropping, but says, "It's still enough money that we're not going to walk away from it, and there's no plan at this point to completely withdraw from shipping LPs."

Bruce Hinton, president of MCA Records/Nashville, Universal's sister label, paints a bleak picture of vinyl's future. "I don't know if you want to count it anymore," he says. "You ship out and hope you don't get killed on the return." Both Hinton and Bowen point to the Record Bar chain's cancellation of vinyl as a sign of the times (Billboard, May 13).

Hinton says MCA is beginning to approach the vinyl question on an artist-by-artist and album-by-album basis. "We're in one of those difficult transitional periods where you want to get what sales are there but to be

prudent about how much you ship to overcome getting killed on the returns."

Harold Shedd, the new PolyGram/Nashville chief, says "cassettes have taken over that vinyl slot, and probably CDs are going to be a part of that." He also predicts there will be some PolyGram albums that will soon be shipped without vinyl.

Roy Wunsch, senior VP/GM of CBS Records/Nashville, says his label is hesitant to phase out vinyl. "I've read that there are 80 million turntables out there, and a lot of our older music consumers have those turntables," explains Wunsch. "I don't know if we'll hear the final bell toll [for vinyl albums] for the next two or three years."

Wunsch indicates his label could take different vinyl approaches, depending on such artist classifications as new, established, traditional, and contemporary.

While the leading labels are divided on the immediate future of vinyl, all plan to issue CD versions on all future albums. The growth of this format is reflected in the fact that all titles on the Billboard country albums chart are available on CD. This CD turnaround has taken less than five years, a seemingly rapid shift for the normally conservative country music mode.

A Billboard survey indicates that CDs account for up to 20% of the country product sold, while cassettes are in the 70% range and vinyl slides to the 10% basement. Reasons for the CD surge include lower hardware and software prices, radio-generated excitement, the audio benefits, and major rackjobbers and retailers swinging the pendulum away from vinyl and toward the consumers' choice—cassettes and CDs. Thus, country music has followed the CD lead established by jazz, classical, and pop.

Some executives, such as Jerry Bradley, head of the Opryland Music Group and 16th Avenue Records, say the hardware turnaround has come too fast: "Hell, [country music consumers] just threw away their eight-tracks about two years ago. I'm in a position now that I have to follow rather than lead, but the majors are

pushing it that way, and I hope our buyers are ready for it."

Returns have also turned the heads of label execs. Eddie Reeves, VP/GM at Warner Bros. Records/Nashville, observes that vinyl returns are higher than CD or cassette: "We may put out 10% vinyl albums, but after returns, we'll be doing a net of 5%." But he explains why most record companies continue to offer vinyl despite its dark future: "It's still 5% to 10% of our business, and we don't want to give up 5% to 10% of our business."

Radio is responsible for some of the country CD surge, according to several record company leaders. "CDs are a big, big deal with country stations," claims Foglesong. "Even small stations love to say they're playing CDs." Nelson Larkin, GM at Atlantic America Records, agrees that "Radio is leading the public into buying CDs."

Tim DuBois, VP/GM at Arista Records/Nashville, cites the size and audio benefits of CDs as important factors. "Once people see the convenience and sound quality, they quickly make the transition." DuBois believes that most consumers use the CDs for their home collections and make tapes from them for their car cassette players. The label officials agree that car CD players have not yet become a factor in country music sales.

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SBK BOWS SUMMER ACTS

(Continued from page 90)

Rubin, "when it's the right approach, they'll be relating to the EMI/SBK music publishing structure worldwide to bring their writers together with singer/writer acts we sign to the label."

In New York, the A&R staff consists of Hank Medress, a veteran producer; Roger Menell; Blossette Kitson, who specializes in black product; Karen Fine; and Nancy Brennan, the international A&R staffer who will be the liaison with EMI worldwide. In Los Angeles, the label is represented by Mike McCarty, formerly of Chrysalis; and Celine Armbeck. Guy Moot is SBK's A&R rep in the U.K.

Rubin says that SBK Records is looking to fill two other hot talent directions; he is on the lookout for rap and heavy metal additions to the label's talent roster.

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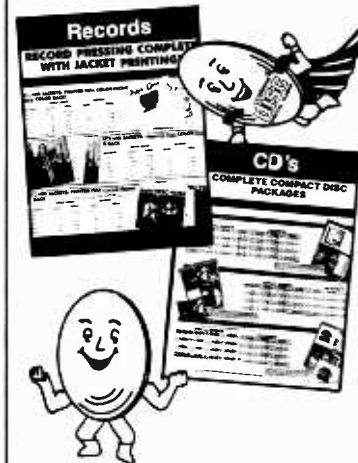
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SBK's Rubin To Guide Six Acts To Market This Summer

BY IRV LICHTMAN

NEW YORK Of 12 acts signed so far to SBK Records, the new partnership among EMI Music, Charles Koppelman, and Martin Bandier, six will enter the global marketplace between mid-July and the end of the summer.

The supervision of the prerollout A&R process is, for both the industry and SBK itself, in the familiar hands of Don Rubin. Rubin, the label's senior VP of A&R, has been chief of SBK's production wing for the past five years, reuniting in 1984 with Koppelman, with whom he had formed the successful Koppelman-Rubin publishing-production partnership 25 years ago. Koppelman and Rubin went their separate ways in 1973. Rubin moved from New York to the West Coast, starting an eight-year association with the Charlie Daniels Band under the banner of Radadara.

"Our first releases will present no real conflict in formats," says Rubin, recognizing the fragmentation of U.S. radio formats and the difficulty in coming to radio at one time with a number of SBK releases attempting to find acceptance in a single format.

The mid-July-to-August releases cover urban with singer/songwriter Darryl Tookes; top 40 with European hit makers Katrina & the Waves;

AC/alternative with Scotland's Shine; dance with Boogie Box High; and a Keith (Paula Abdul) Cohen-produced dance market act, Spunk-A-Delic.

September releases will come from Wendy Wall, a singer/songwriter who Rubin says is in the Janis Ian mold, and Will & the Bushmen, a college alternative act.

Other acts to be heard from later include Wilson-Phillips, a pairing of Brian Wilson and John Phillips offspring; Gordon Grody; Everyday People; and Herbert Groenemeyer.

While continuing to run SBK's production wing—currently showing chart activity from Tracy Chapman (Elektra), Waterfront (PolyGram), Phoebe Snow (Elektra), the Nylons (Windham Hill), and Dangerous Toys (Columbia)—Rubin says the label set-up allows greater A&R section input up to the point of product releases. "Our department has a say in putting together postrelease elements, including packaging and music videos," says Rubin. This means a close working relationship with Arma Andon, president of SBK Management, who has marketing expertise, and Dan Glass, head of label promotion.

Reflecting Koppelman, Bandier, and Rubin's stress on strong producer ties, the SBK label is well-stocked with A&R staffers. "In part," says

(Continued on page 89)

Landlord Problems Cited By Label Atlantic Shuts Its Studio

BY MELINDA NEWMAN

NEW YORK Atlantic Records' venerable recording studio, where such artists as Aretha Franklin, Bobby Darin, the Rolling Stones, and Led Zeppelin cut classic albums, shut its doors June 7.

The studio did not close because of lack of business, but due to a problem with its landlord. "A couple of months ago, we ran into some problems with a new landlord who said there was sound coming from the studio that was causing problems with new tenants," says Tony O'Brien, controller of Atlantic Recording Corp. and GM of the Atlantic studio complex. "There was no way of preserving the sound of Studio A and satisfying our landlord and tenants."

"We had to take into account what was best for Atlantic overall," O'Brien continues. "And bearing in mind that 90%-95% of the clients weren't Atlantic acts and that the [adjacent] New York Coliseum construction would have affected our recording, we closed it." About 12 people were let go because of the change.

O'Brien notes that when it was shuttered, the studio was coming off one of its busiest periods ever; artists who recently used Studio A include Keith Richards, Joe Cocker, Michael Monroe, Dionne Warwick, and Lionel Hampton. O'Brien had stopped taking long-term bookings when the problems with the landlord began, so no projects were left incomplete.

Atlantic still maintains a presence in the building on Manhattan's Broadway. The label occupies the majority of a floor for its mastering, editing, and duplicating facilities, and Atlantic has leased the rest of that

floor to expand its capabilities in those areas. It also plans to build a studio to handle mixing and dubbing.

The closing leaves RCA as the only major label with a New York recording studio. CBS closed Columbia Recording Studio more than five years ago.

"The needs of the major labels have changed over the years," O'Brien says. "Mastering and editing is of critical importance to us, but for the recording process, our artists can go other places. The decision of where to record is usually made by the producer and engineer and they have their preferred studios."

New A&M Series Spotlights American Music Forms

BY DAVE DIMARTINO

LOS ANGELES Indigenous American music will be the focal point of A&M Records' new Americana series, which bows July 3 with "Homeland," the label debut of West Texas singer/songwriter Tish Hinojosa.

Further releases on the line will include albums from North Carolina singer/songwriter David Wilcox, also due this month, and Louisiana zydeco accordionist Zachary Richard, due in January 1990.

The principal reason for the establishment of Americana is to cross over "young progenitors of native American music forms—be they folk or blues or cajun or zydeco or gospel" into the mainstream, says Steve Ralbovsky, senior VP of A&M at A&M, who conceptualized the series.

"If you think of the first records by Los Lobos or Robert Cray or George Thorogood or Suzanne Vega," he says, "you have records that were fairly inexpensively recorded, with a pretty pure ethnic kind of bent to them—and all those artists

have crossed over and have had an impact on the mainstream."

Low recording costs are indeed one of the few similar aspects the diverse projects will share, says Ralbovsky.

"What we wanted to do was, for a very low economy base—maybe 10%-15% of the pop recording budget—record young artists that we would find through a network of de facto scouts." Among those scouts, he says, are people who book clubs and small festivals, who own small blues labels, and who are "in touch with ethnic music in America."

Nearly a year of searching brought Americana's first three signings, he says. Hinojosa, who lives in Austin, Texas, has "a real Southwestern-border, immigrant-pilgrim type of image," says Ralbovsky; he sees her appealing to fans of Lyle Lovett and Nanci Griffith. Wilcox, an Asheville, N.C., "singer/songwriter/storyteller," is reminiscent of "early James Taylor," he says. And while third Americana signing Richard has already released records elsewhere, "we feel he still has a lot

of time in front of him," adds Ralbovsky.

Producing the Hinojosa album is Steve Berlin of Los Lobos; Pete Anderson, producer of Dwight Yoakam and Michelle Shocked, is helming the Richard project. "Both of those guys are, like, 'Let me in, I love the idea, I love the concept, I want to be a part of it,'" says Ralbovsky. "It's almost like they waived their production [fees] for all intents and purposes, for the kind of money we've really structured this to work for."

The press, National Public Radio, and college radio will be the major avenues for breaking these new acts, says Ralbovsky.

"We could sign each and every one of them independently of the series," he says, "but I felt it would be a cool thing for a major label to spotlight the history and heritage in these people by giving it a name."

"'Americana' was the name I came up with for it," he adds. "The first two letters work really nicely for the logo as well, but that was just incidental."



Edited by Irv Lichtman

GARY KHAMMAR AND DICK PINSON, executive VP and VP of sales, respectively, at RCA/Columbia Pictures Home Video, have resigned. W. Patrick Campbell, president, says that replacements and further organizational announcements will be forthcoming in July. With the departure of former president Robert Blattner, who took over as head of MCA Home Video earlier this year, RCA/Columbia has now lost three of its senior executives. The company had recently changed a yearlong controversial, exclusive territorial distribution policy, a marketing strategy that had been closely identified with Blattner, Khammar, and Pinson in the past year.

INVESTMENT TEAM: Industryite Cy Leslie and Robert E. Linton, formerly chairman of the board of Drexel Burnham Lambert Inc., have formed Leslie/Linton Entertainment Group in New York, to invest in and help manage modest-sized entertainment properties. Leslie and Linton are co-chairmen and Joe Cohen, president of the Leslie Group, is president. In the '60s, Linton was involved in an early underwriting of Leslie's Pickwick International, which eventually evolved into a big wholesale/retail/budget label conglomerate.

END OF AN ERA: Nelson George, black music editor of Billboard since 1982, will soon leave his post to dedicate more time to his book, film, and other writing projects. George's replacement will be Janine McAdams, currently senior copy editor for the magazine and a frequent contributor to the Black section.

SO LONG: Track says best of luck to Mike Nist, who leaves Billboard's Entertainment Marketing Group at the end of June for a retail promotion position with CBS Records.

TAKES THEM TO KNOW THEM? The ATCO video presentation at last week's WEA International meeting in Hawaii was a way to introduce the newly restructured label's initial talent lineup. And who but hit talent to speak on their behalf. For instance, ATCO president Derek Shulman got two endorsements from his former PolyGram charges Bon Jovi (Enuff Z'Nuff) and Cinderella's Tom Keifer (Tangier) plus Paula Abdul (Big Noise). Video hostess was MTV's Julie Brown... Former indie publicist Cathryn Swan has joined ATCO as director of publicity. She's now setting up PR units on the East and West coasts.

BUDDAH BOUGHT: The masters of Buddah Records have been acquired from Art Kass by Essex Entertainment, which produces the budget lines Pair Records and Special Music Co. Artists include hit sessions by

Lovin' Spoonful, Gladys Knight, Sha Na Na, Melanie, Edward Hawkins, Ohio Express, 1910 Fruitgum Co., and the Crests, among others. The purchase price hasn't been made public. Kass continues to operate a dance label, Sutra, once part of the Buddah setup.

MORE THAN 500 invitation-only guests showed up for a 40th birthday party for Lionel Richie June 20 at the Vertigo Club in Los Angeles. Thrown by his wife, Brenda, the celebration featured a "This Is Your Life" segment and a turn by Lionel with his former vocal mates, the Commodores. Among those on hand were Los Angeles Mayor Tom Bradley, Berry Gordy, Henry Mancini, and basketball greats Kareem Abdul-Jabbar and Magic Johnson.

ANSWERING MORE 'REQUESTS': Claiming CD sales of more than 200,000 units on the first six of its "16 Most Requested Songs" series, Columbia Records has issued nine more titles, now in stores, and plans seven more for Aug. 8 release. Titles in the line, part of the label's Nice Price Plus issues, carry a wholesale price of \$10.29 and are sold under the same terms and discounts as Nice Price. The June releases feature Mitch Miller, Guy Lombardo, Lawrence Welk, Percy Faith, Patti Page, Jim Nabors, Liberace, and hits of the '40s and '50s. In August, sets by Robert Goulet, Frankie Laine, Rosemary Clooney, and Dinah Shore hit the stands, along with volume 2 of the '40s and '50s hits and a polka album. Top seller of all in the series is Johnny Mathis.

AROUND THE WORLD: Composer/lyricist Glen Roven's publishing firm, DuHirst Co. (ASCAP), has inked a deal with Williamson Music, the company established by Rodgers & Hammerstein. The two-time Emmy winner has penned a new show, "Hearts Desire," starring Patti LuPone that opens a pre-Broadway run in Cleveland later this year.

A 'SONG' CONTEST: PolyGram Records has a contest for radio and press, 50 winners of which will win either opening night or postopening tickets to the Broadway debut next year of Andrew Lloyd Webber's new London hit, "Aspects Of Love." The contest, in which entrants try to identify the authors of songs and the shows in which they first appeared, centers on Sarah Brightman's new album "The Songs That Got Away," a collection of mostly rare show songs. A promo cassette is included in the contest mailing. Album release date is July 5.

MUSICLAND declines comment on its anticipated acquisition of Chicago-based Yorktown Music Shops, but several industry sources understand it's a done deal.

GOODBYE: Studios say Harvey Dossick, who was the jovial director of purchasing at West Coast Video/National Video for almost three years, has exited the Philadelphia-based web. There's no word on his plans.

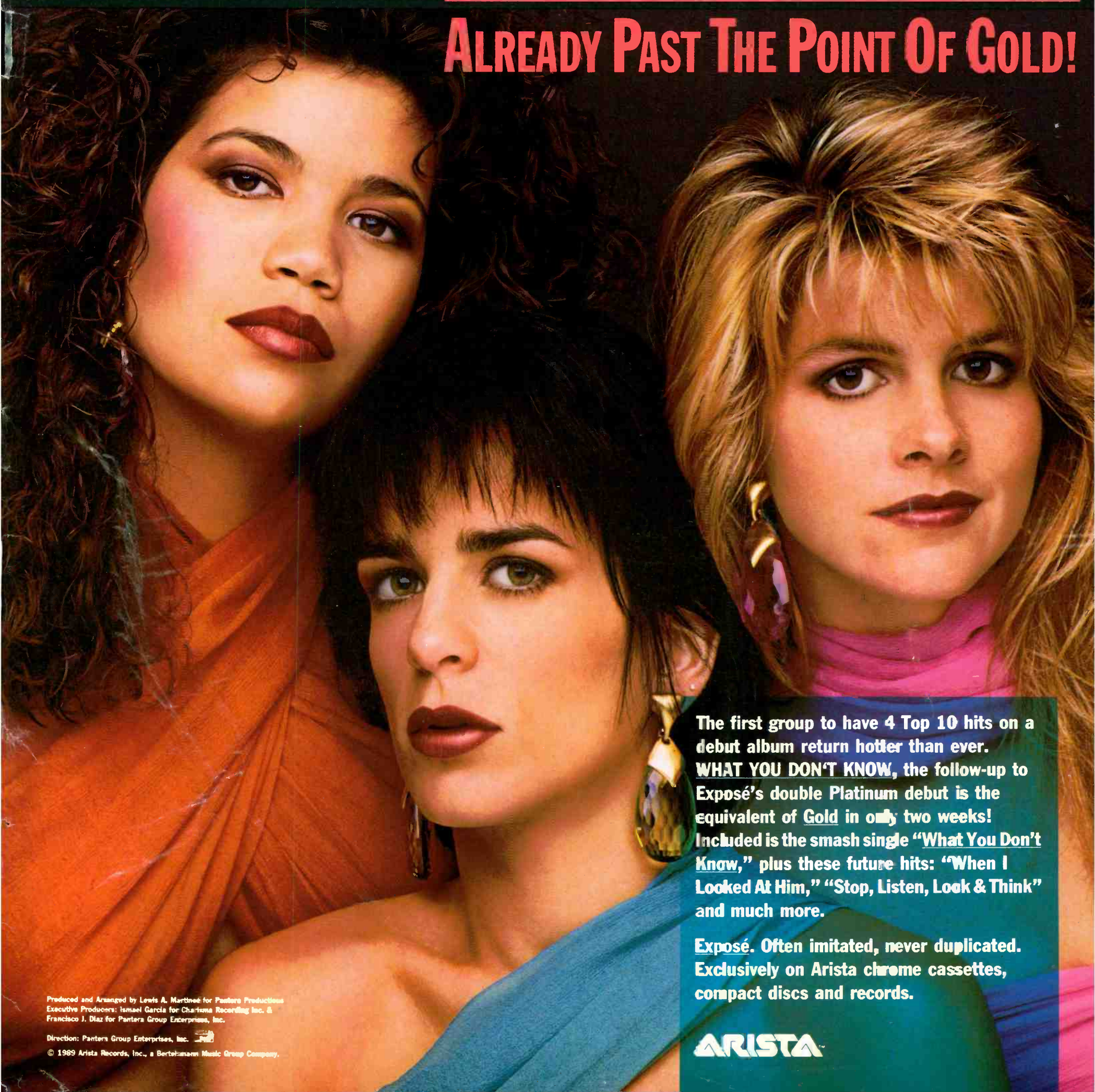
NEW PREMIER: Bob Stern, after a layoff of almost two years, plans a fall/winter release of product on his New York-based specialty label Premier. Four albums

(Continued on page 88)

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The earth cannot cry out at the extinction of a species, the dumping of toxic wastes or the ravaging of rain forests.

But it will not suffer in silence.

Thirty-one artists have joined together on the Greenpeace album Rainbow Warriors to speak on behalf of the planet and raise a voice of change.

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- BRUCE HORNSBY AND THE RANGE
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RAINBOW WARRIORS

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The artists, their record companies and publishers, Geffen Records and WEA Manufacturing and Distribution are donating all royalties and proceeds from the sale of the compilation album Rainbow Warriors to Greenpeace for its continued efforts on behalf of the environment.



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