

# Billboard

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**Despite Bach comments, CEMA label chiefs cool on album stickering**  
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**Janet Jackson single gets satellite ride**  
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**Senate gives OK to FCC nominee trio**  
 See page 10

## Paramount Sues Kansas Co. For Inserting Ads On Tapes

*This story was prepared by Chris Morris and Jim McCullaugh.*

LOS ANGELES Paramount Pictures Corp. has sued a Wichita, Kan. company for allegedly dubbing unauthorized local advertisements onto Paramount videocassettes.

In a suit filed in U.S. District Court in Kansas on Aug. 3, Paramount charges that Video Broadcasting Systems Inc. dubbed unauthorized ads onto at least 23 Paramount Home Video titles, including "Raiders Of The Lost Ark," "Fatal Attraction," "Beverly Hills Cop," and "The Untouchables."

Paramount claims in its action that VBS has added the unauthorized ads to "more than 70,000 rent-

al videocassettes."

The suit alleges that ads created by VBS "interrupt, overlap and/or obliterate prerecorded material, such as the FBI copyright warnings and coming attractions for Paramount films and Paramount videocassettes."

(Continued on page 84)

## Album Deals, Video Promote Longer Careers Rappers Gain More Staying Power

*This story was prepared by Bruce Haring and Janine McAdams.*

NEW YORK Increasing attention to artist development should extend the careers of today's rap stars, label executives claim, forestalling the quick burnouts that marked the genre's first decade.

Although some surveyed executives note that such current platinum artists as LL Cool J and Run-D.M.C. are perceived to be waning in some quarters, they contend that meteoric careers are no longer the rule, mostly because of expanding exposure for the genre via pop radio and outlets like "Yo! MTV Raps," the video chan-

nel's weekday rap block.

The increasing trend of album deals for rap artists, rather than 12-inch singles pacts, is also a sign that career development is expanding, executives say.

"We're seeing the beginning of the Motown concept of artist development—the development of artists, not just records," says Wendell Greene, director of national promotion at Delicious Vinyl, which earlier this year saw Tone Loc's "Loc-ed After Dark" hit No. 1 on the Billboard Top Pop Albums chart.

"Burnout used to be true because most companies were looking at rap artists in terms of 12-inch single deals," says Greene. "There was not a lot of artist development by indie,"

(Continued on page 78)

## Nintendo Blocks Blockbuster On Game Books

BY DAVE DIMARTINO

LOS ANGELES Blockbuster Entertainment is telling its store managers and franchisees to stop photocopying Nintendo game instruction booklets for customers renting Nintendo games. Following Nintendo's

Aug. 4 filing of a lawsuit against Blockbuster, claiming copyright infringement and unfair competition, the U.S. District Court of New Jersey on Aug. 8 accepted Blockbuster's new policy as the basis for a preliminary injunction against the mammoth video retail chain.

The mutually agreed-upon injunction does not end the conflict between the two companies. The suit must next proceed to the discovery phase, wherein, says one source, Nintendo will work with Blockbuster to determine the extent of the

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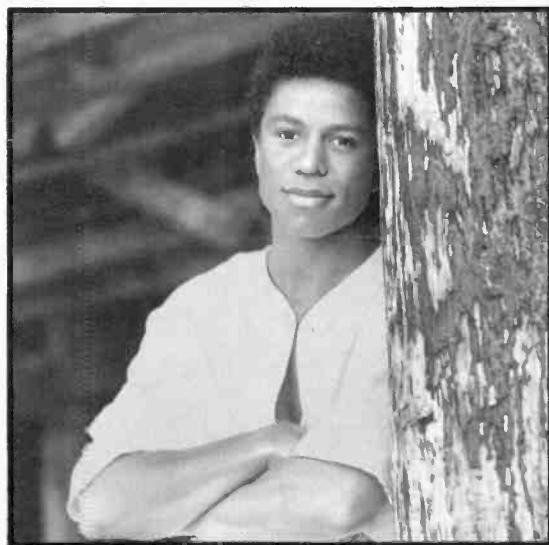
## VSDA Confronts Vexing Issue Of Defective Videos

*This story was prepared by Earl Paige and Jim McCullaugh.*

LAS VEGAS After years of debate and inaction, the video industry is finally tackling the long-standing issue of defective videocassettes. The Video Software Dealers' Assn. has appointed three ad-hoc committees that will report Sept. 14 on such aspects as testing a no-fault return policy, devising common terms for describing defectives, and exploring a consumer education campaign to urge better maintenance of

**VSDA REPORT**

(Continued on page 78)



Jermaine Jackson's first solo album in 3 1/2 years that will rank among the biggest hits in Jermaine's illustrious career. Introduced on "Don't Take It Personal," it's the first single and title track, produced by David "Pic" Conley and David Townsend of Surface, from an upcoming album that will stand as a personal milestone. On Arista chrome cassettes, compact discs and records.

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The Mother Factor Has Returned! After six years and several solo projects, MOTHER'S FINEST is back with their home-made blend of r&b, rock and genuine funk. LOOKS COULD KILL (48988), the new album. "I'm 'N' Danger" (12"-V15484 and CS 4JM44416), the first track already cookin' at black radio. So let Mother take care of you this summer. And get the finest on Capitol cassettes, compact discs and records.

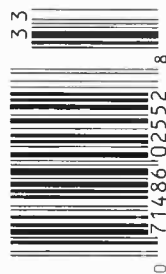
## TV's 'Arsenio Hall' Having An Impact On Urban Radio

*This story was prepared by Sean Ross and Janine McAdams.*

NEW YORK After eight months on late-night TV, talk show host Arsenio Hall is beginning to have an impact on urban radio. Although their stories differ from market to market, some PDs say Hall is taking a significant clump of listeners away from the radio. Other PDs and record people cite his power in breaking records by such artists as Eddie Murphy and Michael Bolton with their audiences.

The net effect is that while record executives have varying opinions on Hall's importance vs. that of Black Entertainment Television or "Yo!"

(Continued on page 12)



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# Top Issues Are Defectives, Ads On Tapes Full House At Placid VSDA Meet

BY JIM McCULLAUGH

**LAS VEGAS** The eighth annual Video Software Dealers' Assn. convention here Aug. 6-9 displayed a decidedly placid tone, compared with the confrontational VSDA meets of recent years.



At this year's conference—which shattered attendance records once again with more than 14,000 delegates—the two major issues were defectives and ads on tapes (see stories, page 1).

Other topics of conversation were video game rentals and the Nintendo suit against Blockbuster (see story, page 1). In fact, many retailers spent long hours on the phone here attempting to refine their own game rental programs to protect themselves legally.

In his keynote address, VSDA president Lou Berg highlighted the trade group's present concerns about defectives, the continuing battle against censorship legislation, IRS policies regarding depreciation of rental inventory, continuing vigilance over piracy, and longer pay-per-view windows.

The only real surprise on the supply side was the announcement of the first of the summer's megablockbusters, "Ghostbusters II," as a pre-Christmas rental release from RCA/Columbia Pictures Home Video.

"Batman," which had triggered speculation of a fall sell-through release, will now apparently surface as a 1990 release from Warner Home Video. When the studio didn't announce the title at its August 9 presentation, a number of dealers were disappointed. Mitch Lowe, president of the Northern California VSDA chapter, the trade group's largest, and head of the Video Droid chain, said he was expecting the film's star, Michael Keaton, to make an appearance.

Nearly invisible at the show were the various firms hyping pay-per-transaction, an issue that galvanized the industry a year ago. PPT leader Rentrak, the Ron

• Billboard's VSDA coverage continues on pages 6, 46, and 85.

Berger-founded firm that generated so much excitement at last year's show, was barely in evidence. Playcount, the firm that aggressively buttonholed dealers last year in the Bonafide Management Systems exhibit, was nowhere to be seen.

Of course, such issues as PPV and PPT have not disappeared—as evidenced by the loud applause generated by retailers when such suppliers as Vestron, HBO, and In-

ternational Video Entertainment announced longer PPV windows at their official presentations.

The common thread running through vendor presentations was definitely retailer "partnership" in what many claim is now a new era of good will and communication among studios, distributors, and retailers. That trend was also underscored by an unprecedented number of smaller retailer meetings with major studio executives at vendor exhibits.

Dealers also heard upbeat projections about the balance of the year, as evidenced by an A.C. Niel-  
(Continued on page 84)

## Public Enemy Is Back— And So Is Professor Griff

BY THOM DUFFY

**NEW YORK** Less than two months after the leader of Public Enemy said the rap group was disbanding in response to criticism sparked by anti-Semitic remarks from member Professor Griff, the group has resumed performing, with Griff in the lineup.

"After having taken time out for reorganization, Public Enemy is back in action," group leader Chuck D said in a press statement. Griff has been named to a new position of "Supreme Allied Chief of Community Relations" for the group but "will not be available for interviews," the statement said.

However, Griff did respond to questions posed by a reporter Aug. 3 in Kansas City, Mo., where the group was on a tour stop. Asked again about his anti-Semitic remarks in a May 22 Washington Times interview, Griff told Rick Hellman of the Kansas City Jewish Chronicle: "What I said was 100% pure."

Jewish leaders responded with anger over Public Enemy's turnaround—and over the lack of denunciation of Griff's anti-Semitic remarks from the record industry.

"There can't be a double standard in the battle against racism in America," says Rabbi Abraham Cooper of the Simon Wiesenthal Center in Los Angeles. "I think that the leaders of the music industry to date on this issue have been gutless wonders." Cooper had applauded Chuck D's original stance in June, when he dismissed Griff.

By firing Griff and then readmitting him to the group, Public Enemy "tried to con the Jewish community," says Mordecai Levy, spokesman for the Jewish Defense Organization.

At the time of Griff's ouster in June, a CBS Records spokesman said Public Enemy "made the right decision in eliminating the cause of the problem" (Billboard, July 1). But the label had no comment in response to Griff's reinvolvement with the band.

According to Chuck D's statement, Public Enemy's new album, "Fear Of A Black Planet," will be released this winter on Def Jam/CBS Records. But a label spokesman says CBS has not received any new album from Public Enemy and has no plans for a new release. The group's new tour is scheduled to run through Sept. 3.

## Ingram, Star, And ETD Expected To Be Sole Survivors Blockbuster Cutting Its Distrib Network

BY EARL PAIGE

**LAS VEGAS** Blockbuster Entertainment, the nation's largest home video chain, apparently plans next month to cut its distributor network to three from its current 12-company roster.

The winners of the shakeout appear to be Ingram Video in Nashville, Star Video in Jersey City, N.J., and East Texas Distributing (ETD) of Houston, which will now exclusively service Blockbuster's 400 company-owned stores.

Ron Castell, Blockbuster VP of planning/development/programming, would not comment on details of the company's new distribution plans, which were reportedly being negotiated at the Video Software

Dealers' Assn. convention here.

However, Castell did say the move is being made to stabilize Blockbuster's relationships with its sources of supply. "We never had a fixed number of distributors," Castell says, adding that the company previously worked with its suppliers "on a month-to-month basis."

Castell says Blockbuster is hoping to achieve the same kind of stabilization some studios sought last year when they trimmed their distributor rosters. He adds that the company's three remaining distributors were chosen after consultation with the motion picture studios regarding service and geographic coverage.

"An interesting sidelight to this is that two of the three distributors

we're working with are not authorized RCA/Columbia Pictures Home Video distributors," Castell says, referring to Star and ETD.

Distributors excluded from the deal are rumored to be planning a class action suit against Blockbuster, claiming the video retail giant is trying to eliminate competition by squeezing the market.

"This is a power play," says one source close to the discussions. "Blockbuster is asking for a 10% co-op figure when most distributors work on nothing like that. This is what the class action talk is all about."

Assistance in preparing this story was provided by Bruce Haring in New York.

## But Bach Still Stands By NRM Confab Comments CEMA Labels Cool On Stickers Albums

BY CHRIS MORRIS

LOS ANGELES Heads of labels distributed by CEMA have given a cold shoulder to advice about album warning stickers handed out by CEMA president Russ Bach recently at a convention of the National Record Mart retail chain.

Bach told the NRM confab that he has urged CEMA's distributed labels to give deeper scrutiny to the issue of cautionary labeling, and that attention should be paid to the types of individuals who determine whether parental guidance stickers will be applied. "If anything, we should err toward the conservative" in conservative times, Bach said (Billboard, Aug. 12).

Bach amplified his points in subse-

quent interviews with Billboard.

"I think this kind of sensitivity on behalf of labels will help solve this problem," Bach said. "It's a simple step, one well worth taking."

He added, "Somebody simply has got to make a judgment so that the consumer is protected... I'm looking at this from the point of view of someone who sells and markets records."

Despite the fact that CEMA labels sticker some albums in accordance with a pact made a few years ago with the Parents' Music Resource Center, almost all of the label executives polled by Billboard found sticker objectionable on artistic, freedom-of-speech, or even commercial grounds.

While some of the label execs ap-

peared resigned to the policy of cautionary sticker as insurance that their product would be stocked in large mall-oriented retail outlets, others viewed the policy as a virtual assurance that the stickered records or tapes would be barred from sale.

Sticker received the firmest endorsement from top executives of the two largest CEMA-distributed labels, Capitol and EMI. But even they did not support Bach's call for a more conservative sticker program.

"Capitol is dedicated to the artistic merits of any given musical project," said Capitol president David Berman in a prepared statement. "In cases where this artistic freedom produces records with lyrics which are judged by our company and the artist to be unsuitable for minors without parental consent, Capitol would and does certainly sticker the product."

EMI president and CEO Sal Licata gave a similar statement: "At EMI, we are, of course, concerned about explicit lyrics which may be offensive," he said. "As in the past, we will continue to look closely at each recording on a project-by-project basis to ensure that music with lyrics which may be deemed inappropriate is stickered as such."

Billboard raised the issue of sticker with executives of seven other CEMA-distributed labels. Of these, only Chrysalis president Mike Bone, whose label recently pacted with CEMA, declined comment.

Of the six remaining executives—most of them from smaller labels with independent roots—only one, Chameleon president Stephen Powers, said he had discussed the issue with Bach.

"He said, 'We'd like you to be conscious of it,'" Powers said.

Without exception, the label presidents said that the final decision about whether a record is to be stickered resided with them—even in cases where marketing executives

(Continued on page 78)

## Faced With 1st-Quarter Loss, Wall To Wall Halts Expansion

NEW YORK Beset by high interest costs and slumping sales, Wall To Wall Sound and Video Inc. has reported a loss of \$820,000 for the first quarter, which ended May 31. The loss in the same period last year was \$287,000.

"We're still experiencing the sluggishness in the economy," says Charles Dombrowski, chief financial officer of the Cinnaminson, N.J.-based retailer. Sales at units open at least a year declined 6.1% from the first quarter last year.

Overall quarterly revenue, meanwhile, climbed 15.6% to \$33.25 million. Dombrowski attributed the increase to "new stores, completely."

At quarter's end the chain counted 107 outlets, compared

with 94 at the end of the same quarter last year. The company also added a couple of superstores—which are three to four times the size of typical units—to make a total of 20. But that number is not likely to increase in the next year.

"We've stopped our expansion at this point," says Dombrowski. "We don't have any plans to open stores to the degree we have in the past two years."

He also indicates that some poorly performing units will be closed.

The huge net loss during the quarter was principally the result of increased interest expense—\$700,000 higher than last year's. The company has incurred a total

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## Tournier Cites Taping, Moral Rights Violations BIEM Prez Assails Breaches In Berne Pact

BY MIKE HENNESSEY

PARIS Flagrant violations of the Berne Convention by some of its signatories and the failure of others to update their levels of protection in keeping with the most recent text revisions have come under fire from Jean-Loup Tournier, president of BIEM, the European mechanical rights bureau, and director general of SACEM, the French authors' society.

In an exclusive interview with Billboard, Tournier characterized the U.S. ratification of the Berne Convention as "something of a cosmetic exercise" that could have unwelcome implications for rights owners. Tournier claims that the way in which the U.S. joined the convention could be a prelude to the harmonizing down of intellectual property protection rather than a first step toward the upgrading of U.S. copyright law.

Tournier says that while, in principle, U.S. accession to the Berne Convention must be seen as an improvement on its endorsement of

the Universal Copyright Convention, the change will be no more than symbolic unless it is accompanied by a revision of the 1976 U.S. copyright legislation.

"There is a clear incompatibility in ratifying the Berne Convention

on the one hand but, on the other, not adopting legislation to provide compensation for rights owners for unauthorized private copying," Tournier says.

"This anomaly also exists in the

(Continued on page 71)

## BMG Vid Makes U.S. Debut With 3 New Music Titles

NEW YORK In the wake of BMG Music's launch earlier this summer into the U.K. music videocassette sell-through market with its BMG Video International subsidiary, the distribution giant has released its first three titles for the U.S. market, bearing the new BMG Video logo (Billboard, June 3).

BMG Video's first releases here are from Lita Ford, Love & Rockets, and country act Restless

Heart; all three rolled into stores Aug. 1. The Restless Heart package will retail for \$15.98, while the other two are tagged at \$16.98.

In addition to a strong presence at the recent Video Software Dealers' Assn. convention in Las Vegas, BMG Video is reaching out to the trade and consumers via print ads in various publications. Other promotional tools to support the three debut releases include ad-

(Continued on page 77)



**Milli Vanilli & Famill.** Riding high on the success of its debut Arista album, "Girl You Know It's True," Milli Vanilli is greeted by label execs during a New Jersey stop at the Meadowlands Arena of the "Club MTV" tour. Standing, from left, are Mary Taten, director, national promotion administration, Arista; Rick Biscaglia, VP/pop promotion, Arista; Milli Vanilli's Rob Pilatus and Fab Morvan; Tony Anderson, VP/R&B promotion, Arista; and Ken Levy, VP/creative services, Arista. Kneeling, from left, are Marty Diamond, VP/artist development and video, Arista; Roy Lott, executive VP/operations, Arista; Bill Berger, executive VP, Arista; and Jim Cawley, senior VP/sales and distribution, Arista.

## EXECUTIVE TURNTABLE

**RECORD COMPANIES.** Atlantic Records in Nashville appoints **Rick Blackburn** VP of operations and **Nelson Larkin** VP of creative services. Blackburn is a former senior VP/GM of CBS Records Nashville; Larkin is a longtime independent manager/record producer.

**Billy Brill** is appointed senior VP of field promotion at MCA Records in Los Angeles. He was VP of national promotion for the company.

PolyGram Records in New York names **Tom Nilsen** VP of administration, business affairs. He was director of administration and business affairs for



LARKIN



BLACKBURN



BRILL



NILSEN

the company.

**Joey Carvello** has been named director of dance music for Atlantic Records in New York. He was A&R director and director of dance music at WTG Records.

Atco Records appoints **Jeff Hackett** associate director of national album promotion in New York and **Denise George** national field manager in the Detroit office. They were, respectively, Dallas district promotion rep for the company and Detroit district promotion rep for A&M Records.

A&M Records makes the following appointments: **Sue DeBenedette**, international marketing manager; **Lori Holder-Anderson**, national field director in the Seattle office; and **Mike Regan**, regional marketing director in New York. They were, respectively, Southwest promotion manager, promotion manager in Seattle, and local marketing coordinator in New York, all for the label.

Capitol Records in Nashville names **George Collier** director of marketing and appoints **Gerrie McDowell** director of sales. They were, respectively, director of West Coast operations and director of national country promotion, both for the label. Capitol in Los Angeles appoints **Alvah Jalila Larsuel** national director, urban and jazz, media and artist relations. She was associate director of artist relations, West Coast, at Columbia Records.

Arista Records in New York appoints **Bill Gaden** international marketing manager and **Laura LaBadia** regional manager of promotion for New England. Gaden is a recent graduate of Harvard Business School; LaBadia was national promotion coordinator for the label.

**Barbara Schwartz** is named Northeast regional marketing manager at Chrysalis Records in New York. She was Northeast customer relations manager for Elektra Records.

**PUBLISHING.** **John Titta** is named director of creative operations for PolyGram Music Publishing in New York. He was professional manager at EMI/SBK Music Publishing.

Warner-Chappell Music in Los Angeles promotes **John Bonci** and **Jeff Wilson** to creative managers. They were, respectively, creative assistant and staff assistant, for the company.

**DISTRIBUTION/RETAILING.** **Michael Roden** and **Bruce Gearhart** are appointed sales managers for CEMA Distribution in the Los Angeles and Washington, D.C., branches, respectively. Roden was special accounts manager for the company; Gearhart was co-founder/VP of Franklin Selections Inc.

•VIDEO PEOPLE on the move, see page 40

## Musical Glasnost

BMI/Gary Gershoff



**REUNION.** Soviet and American songwriters who participated in the Music Speaks Louder Than Words Songwriters' Summit were reunited, together with officials of the Soviet copyright agency, VAAP, at a reception in their honor held at BMI's New York headquarters. Pictured from left: **Holly Greene**, VP-Creative Affairs, East Coast, Stone Diamond/Jobette Music Co. Inc.; **Rick Sanjek**, VP - Writer/Publisher Relations, BMI NY; **Don Grierson**, Senior VP - A&R, Epic Records; Songwriters **Vladimir Matetsky**, **Gregory Abbott**, **Vladimir Kuzmin**, **Franke Previte**, **Michael Bolton**; **Frances Preston**, President and CEO, BMI; VAAP Vice Chairman **Vladimir Maslennikov**; **Vladimir Parshikov**, Representative of Soviet Mission to the United Nations; **Sergei Semenov**, Head of VAAP Music Dept.; Songwriters **Igor Nikolaev** and **Mikk Targo**; and **Alexander Repalov**, VAAP Senior Consultant-International Relations Dept.



BMI/Chuck Pulin

**ON THE AIR WITH BMI AT NMS.** **Vladimir Kuzmin**, **Igor Nikolaev**, BMI's **Mark Fried**, **Vladimir Matetsky**, and **Mikk Targo** are interviewed by Long Island progressive rock station WDRE-FM DJ **Larry "The Duck"** from BMI's radio booth at the New Music Seminar.



BMI/Karl Schumacher



**SENATE INTERVIEW.** Senator **Howard Metzenbaum** (D-OH, center), a leading member of the Senate Committee with jurisdiction over copyright matters, discusses the prospect for wider international protection for songwriters' works under the Berne Convention with Soviet delegation chief **Maslennikov** (left), with simultaneous translation by VAAP Music Department Head **Semenov**.

BMI/Karl Schumacher

**CAPITAL AFFAIRS.** Songwriters & VAAP officials toured the Nation's capital, meeting for top level discussions of copyright policies and practices in the U.S. and USSR with members of the House and Senate; **Ralph Oman**, Registrar of Copyright and **Dorothy Schrader**, General Counsel of the U.S. Copyright Office; and Cultural officials at the Soviet Embassy. Posing on the steps of the Capitol, the Soviet delegation is flanked by BMI Corporate Relations Vice President **Robbin Ahrcid** (left) and BMI's Washington Lobbyist, **Jim Free** (second from right).



BMI/Cindy Dupree

**WORLD CLASS WRITERS.** The New Music Seminar Songwriters Panel included Moscow's **Matetsky** (third from right) among 7 world class songwriters, (from left) **Keith Diamond**, **Kurd Vanderhoof**, **Matetsky**, **Michael Bolton**, BMI Assistant Vice President and panel moderator **Bobby Weinstein**, **Franke Previte** and **Dennis Morgan**.

BMI/Chuck Pulin



**HIGH FIVE.** A stop at New York's Lonestar Roadhouse for Asleep At the Wheel prompted this impromptu jam session between Asleep's **Ray Benson**; **Vladimir Kuzmin**; **Mikk Targo**, BMI's **Rick Sanjek**, Lonestar's **Mort Kooperman**, and BMI's **Charlie Feldman**.

BMI/Cindy Dupree



**SHOWBIZ TODAY - SOVIET STYLE.** Soviet songwriters participated in an exhaustive round of TV and radio interviews, including this one with Cable News Network during the New Music Seminar. Providing short personal biographies for American viewers were (from left) **Vladimir Kuzmin**, recently rated the USSR's #1 recording artist, guitarist and songwriter; songwriter/film composer **Vladimir Matetsky**, who scored international hit film "Little Vera," Estonian songwriter/producer **Mikk Targo** and Russian superstar singer and songwriter **Igor Nikolaev**, who joined Cyndi Lauper for a recording session on their co-written song "Cold Sky" during the U.S. visit.



# Laser Videodisks Picking Up The Pace Industry Signs Point To Product Growth

BY KEN TERRY

**VSDA REPORT**

LAS VEGAS Although the laser videodisk is still not a mass-market item, there are a number of signs that the product's growth is accelerating. Among them are the following factors:

- Image Entertainment, one of two leading laser-disk suppliers, reported revenues were up 130% to \$6.5 million for its fiscal fourth quarter, ended March 31, and that they rose 169% to \$18.7 million for its last fiscal year.

- Pioneer LDCA Inc., the other major supplier, had \$26.5 million in videodisk sales last year and saw

sales increase 20% over budget for the first six months of 1989, according to Dave Wallace, marketing manager. He notes that this sales hike occurred before Pioneer's current national TV ad campaign kicked in.

- Pioneer LDCA has doubled its monthly disk production capacity, from 300,000 to 600,000 units.

- Digital Audio Disc Corp., the Terre Haute, Ind.-based CD manufacturer, is scheduled to open a videodisk production facility, including a mastering suite, in the first quarter of 1990. It will eventually be able to turn out 100,000 disks a month.

- Other U.S. players in videodisk manufacturing now include 3M, Technidisc, and Disctronics, which are estimated to have a collective

monthly capacity of 150,000 units.

- Next month, Pioneer will ship a dedicated videodisk player, the LD 870, at a list price of \$499. The machine, which can handle 8-inch and 12-inch laserdisks, is expected to retail for as little as \$399.

- Sony and Magnavox are both rumored to be planning launches of videodisk-only units at similar price points, though neither company would confirm this at press time.

For the past couple of years, the electronics manufacturers have made combiplayers, which can accommodate both CDs and videodisks; the least expensive combiplayer currently available is the Pioneer LD 1070, listing for \$599. More typical are the prices of the two new machines Sony is shipping in September; the MDP-210 and MDP-510 are listed at \$700 and \$1,100, respectively.

According to Wallace, Pioneer's  
(Continued on page 84)



**Jody, Jody, Jody.** At a postconcert reception for MCA recording artist Jody Watley at the Universal Amphitheatre in Los Angeles, the pop star was flanked by two music industry presidents—MCA Records' Al Teller and Warner-Chappell Music's Les Bider, who brought along the pubby's VP/creative, Rochelle Fields. Pictured, from left, are Teller, Watley, Bider, and Fields.

## Nielsen Home Vid Survey: 66% Of Viewers Zap Ads

BY JIM McCULLAUGH

LAS VEGAS Sixty-six percent of VCR owners fast-forward through product commercials, according to one surprising finding in a Nielsen Media Research home video survey unveiled at VSDA.

In contrast, 62% of VCR owners say they do not fast-forward through previews and trailers for upcoming titles.

Also of note, according to the study, was the high percentage of consumers (63%) who had purchased a videotape in the past year.

"Other leisure activities," according to 70% of the respondents, are home video's chief rivals, rather than cable or pay TV; and location, not selection or price, is the No. 1 consumer rental incentive.

The research was based on a nationwide telephone survey of 638 VCR households in early June of this year.

Among the study's other findings:

- Six out of 10, or 61%, of VCR households rent a tape once a month.

(Continued on page 79)

## All 4 Officers Represent Smaller Webs Berg Re-Elected VSDA Prez

LAS VEGAS Lou Berg, president of Audio/Video Plus in Houston, won re-election as president of the Video Software Dealers' Assn. during the trade group's Aug. 6-9 meet here.

Prior to the convention, it had been anticipated that the 15-member VSDA board of directors would re-elect the popular dealer, who operates a two-store web that emphasizes sell-through. His win makes him the second straight VSDA president to succeed himself in the organization's top spot. His predecessor,

Metro Video president Arthur Morowitz, also served consecutive terms.

The other 1989-90 officers for VSDA are Carol Pough, VP; Dave Ballstadt, treasurer; and Gary Messenger, secretary.

For Ballstadt, president of Twin Cities chain Adventures In Video, this marks a second consecutive term as treasurer. Messenger, president of Durham, N.C., web North American Video, was VP last year. Pough, partner of Santa Ana, Calif.,

(Continued on page 79)

## A&M Plans Satellite Feed To Debut New Janet Jackson Track At Radio

NEW YORK A&M Records will launch the first single from Janet Jackson's upcoming album—the follow-up to the multiplatinum "Control"—with a digital satellite feed of the song to stations on Wednesday (16) at noon EDT.

The labels hope the feed, on a transponder used by the Westwood One Radio Network, will spark a national simulcast of the single, "Miss You Much," on top 40 stations. A&M expects at least 150 stations to add the single in its first week.

The single is due in stores Aug. 22, with the album "Rhythm Nation"

due Sept. 19.

According to Jeff Gold, A&M's VP of marketing and creative services, the satellite launch of the Jackson single comes in response to concern over stations getting leaked copies of singles before their competitors. "We're doing everything we can about that," says Gold.

On the album, Jackson again works with the Grammy-winning Flyte Time production team of Jimmy Jam & Terry Lewis. The album's 12 songs focus on social issues, including racism, illiteracy, and drug abuse.

THOM DUFFY

## Beasties Scare Up A Quick Top 20 Album; New Kids Find The Chartin' Easy For 'Tough'

**THE BEASTIE BOYS'** "Paul's Boutique" vaults to No. 19 in its second week on the Top Pop Albums chart. It's the second rap album this summer to crack the top 20 in just two weeks, following L.L. Cool J's "Walking With A Panther." The album is off to a much faster start than the trio's 1986 debut collection, "Licensed To Ill," which took eight weeks to crack the top 20.

Sales of the Beasties' album clearly haven't been hurt by a sticker on the front of the album cautioning parents about language. A similar warning sticker isn't crimping sales of another rap album, the D.O.C.'s "No One Can Do It Better," which blasts on to the pop albums chart at No. 74. Billboard colleague Chris Morris notes that this makes two weeks running that the highest-debuting album has been stickered.

D.O.C.'s album was produced by Eazy-E, who also did the honors on two other albums in this week's top 100: N.W.A.'s "Straight Outta Compton," which reached No. 37 in April, and his own "Eazy-Duz-It," which hit No. 41 in May. Both were certified platinum.

This infusion of new blood is coming not a moment too soon. Three albums in this week's top 10 have been riding the chart for a year or more—New Kids On The Block's "Hangin' Tough," Paula Abdul's "Forever Your Girl," and Bobby Brown's "Don't Be Cruel."

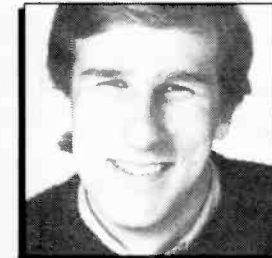
**FOUR OF** the year's hottest acts are setting new records on this week's Hot 100 with their latest singles.

New Kids On The Block's "Hangin' Tough" jumps to No. 6, becoming the fourth straight top 10 hit from their album of the same name. The Kids are the first teen group to land four top 10 hits from one album.

Karyn White's "Secret Rendezvous" jumps to No. 9, becoming her third top 10 hit of the year. "The Way You Love Me" reached No. 7 in February; "Superwoman" hit No. 8 in April. Only four other acts have amassed three top 10 pop hits so far this year. And all have vastly higher pop profiles: New Kids, Bobby Brown, Paula Abdul, and Bon Jovi.

Madonna's "Cherish" is the week's top new entry at No. 37. It's the singer's 16th consecutive single to land Hot Shot Debut honors—a rock era record.

Fine Young Cannibals' "Don't Look Back" vaults from No. 76 to No. 47 in its second week. At this rate, it could easily become the group's third straight No. 1 hit, following "She Drives Me Crazy" and "Good Thing."



by Paul Grein

**TWO ACTS** that made big impressions with major-label debut albums last year are off to fast starts with their follow-ups.

Ziggy Marley & the Melody Makers' second Virgin album, "One Bright Day," vaults to No. 53 in its second week on the pop albums chart. Marley's first album for Virgin, "Conscious Party," climbed to No. 23 in July 1988.

The Pogues' second Island album, "Peace & Love," leaps to No. 119 in its second week. The Irish group's critically lauded label debut, "If I Should Fall From Grace With God," peaked at No. 88 in April 1988.

Both acts reteamed with the heavyweight producers who guided their label debuts. Marley's album was co-produced by Chris Frantz and Tina Weymouth of Talking Heads; the Pogues' was supervised by Steve Lillywhite.

**FAST FACTS:** Skid Row's self-titled debut album jumps to No. 9 on the pop albums chart, replacing Great White's "Twice Shy"—which holds at No. 10—as the week's highest-ranking metal album.

Alice Cooper's first album for Epic, "Trash," vaults to No. 88 in its second week on the pop albums chart. Cooper's mid-'80s albums for MCA also started out strongly, but quickly ran out of gas. But with the greater receptivity to veteran artists this year, Cooper could be headed for his first top 40 album since 1976.

Stephanie Mills lands her fourth No. 1 hit on the Hot Black Singles chart in less than four years with "Something In The Way (You Make Me Feel)." The song was written and produced by Angela Winbush, who has had three No. 1 black hits of her own in the past four years, including "Angel" in 1987.

**WE GET LETTERS:** Rich Appel of CBS-TV in New York notes that Katrina & the Waves' "That's The Way" and Dino's "I Like It" are both in the top 40 this week. He says that it's the first time that both the title and the parenthetical subtitle of a former top 40 hit (K.C. & the Sunshine Band's "That's The Way (I Like It)") have appeared in the top 40 simultaneously.

David Rosoff of St. Paul, Minn., notes that Richard Marx's "Right Here Waiting" is the first hit by a male artist to log two weeks at No. 1 since Phil Collins' "Two Hearts" in January.

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Charlie Logan, WYNF

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# Steps Must Be Taken To Contain Production Costs

## RISING PRICES THREATEN CONCERT BIZ

BY BEN LISS

Attending a concert has become an expensive proposition. Two concertgoers can expect to spend, on average, \$20 per ticket plus an additional \$5 for purchasing those ducats at a computerized outlet. The costs of parking, gas, and tolls, as well as arena cuisine, T-shirts, and souvenir programs can add up to \$35 for two.

Little wonder concertgoers and parents, who often foot the bill, balk at the prospect of shelling out \$100-plus for two hours of live entertainment. With concerts now in the same price range as theater, one must look at the attendance fallout on Broadway as an indicator of how a unique entertainment product can price itself out of reach.

Concert tickets cost more because the cost of producing concerts has become astronomical, and the risks involved in relation to the possible rewards are increasingly onerous. Artist guarantees have soared into six figures for single engagements. Insurance premiums have skyrocketed 15-fold in the past six years. Stagehand unions command annual increases in already substantial hourly rates. Building expenses are hiked annually, and sound and lights are grandiose in presentation and expense.

These are only some of the factors forcing up ticket prices. Raw materials such as paper, chemicals, and gasoline, for instance, cost significantly more today than they did last year. Newspapers must increase ad rates to compensate for these increases. As a result, the cost of advertising shows is up.

Higher ticket prices may temporarily staunch unrelenting price increases, but at what cost to our in-

dustry? Higher prices in a recession—which some experts say is coming—may allow superstars to amass record grosses, but it also means other talented artists will play sparsely filled halls.

Price has become the issue confronting the concert business. Ticket buyers know what they are willing to pay and the level at which the cost becomes unacceptable.

Some argue there will always be an audience for live events—particularly in times of economic distress—and that concertgoers are, by their very nature, undisciplined and impu-

lured. But full-service promoters are uniquely qualified to evaluate historical sales figures and concert expenses in order to interpret the negative effects of higher pricing policies—and their bottom lines are suffering.

Promoters, agencies, artists, build-ings, and merchandisers are caught in a downward spiral that must be halted. While elements of greed are evident in every industry, the challenge is to apply professionalism in the purchase and presentation of talent, to demand a quality product at an affordable price.

voices disproportionate to an act's ability to sell tickets. Although promoters pay for this waste, it is the artists and managers who can help to avoid it by planning intelligently in advance. In the event of miscalculation, immediate steps should be taken to contain touring costs.

Belief in your own product is fundamental to success in any business venture. Artists should be afforded the opportunity to perform in a dignified manner without sacrificing production quality. Nevertheless, there are many groups enjoying tremendous loyalty due to their special talents—not Showco's production. Mid-level groups should tour like midlevel groups and stop pretending they are something else. This game of the emperor's new clothes must cease for the well-being of all involved.

Cold statistics advise us the economy is downshifting, that people are staying home more often and are concerned about their spending habits. If absurd prices continue to plague our industry, if the cost of attending concerts keeps rising, the base of our audience will continue to get smaller, and opportunities for new talent to develop will diminish. Perhaps stabilizing or reducing prices will encourage lower-priced events and stimulate concert attendance. Either way, individual business decisions must be made with a larger economic landscape in mind.

The critical element in the touring industry is ticket buyers who evaluate options in deciding to pay or pass. Concertgoers are becoming increasingly cautious. The concert business, too, must be cautious in its expectations. Important choices are before us. Either sensible discussion and constructive action will occur, or change will be forced upon us.



**'Price has become the issue for the concert industry'**

Ben Liss is executive director of the North American Concert Promoters Assn.

sive. It is true that people will make every effort to see shows they want to see. Exorbitant prices are, however, rapidly eliminating the "impulse" buyer. Higher ticket prices, which include "hidden" charges imposed for ticket services and parking, are meeting resistance.

A sharp reduction in consumer spending is occurring across the country. Why should the concert business be immune to consumer behavior exhibited at supermarkets, auto dealerships, and retail stores? A "no-sale," of course, cannot be mea-

The concert industry must be mindful that some acts are ranked as lower grade for good reason. Some midlevel venue tours motor around arena-sized productions in a caravan of tractor-trailers. Many of these shows suffer from exorbitant stagehand bills incurred by the need to erect complicated stage sets, with insufficient direction from the acts' representatives.

Our industry is peppered with stories of concert grosses that fail to cover senseless guarantees, of extravagant hospitality and limo in-

### Letters to the Editor

#### SALES WERE LOST

I would like to add my voice to the rising chorus of protest concerning the impending demise of the 3-inch CD. For months I have heard complaints from the two primary groups of singles buyers—teenagers and serious collectors—that the selection of CD-3s has been dismal at best. And when only 10% of the Billboard Hot 100 and virtually no 12-inch mixes were available, I had no choice but to agree... and apologize for the ludicrous situation.

The point is that sales were lost. CD buyers cherish their high fidelity; they will not buy cassettes or vinyl. Now that the industry is abandoning the format it never gave a chance, I hope these lessons will be taken to heart. Otherwise, the fledgling 5-inch CD single will be as stillborn as its predecessor.

Randy Anthony  
Music Buyer  
CD City  
Austin, Texas

#### NO MORE HYPOCRISY

I am astounded that members of the

black community were "outraged" by Public Enemy leader Chuck D's denunciation of band member Professor Griff's anti-Semitic remarks. If the black community wishes to be heard on the subject of prejudice, it should cease this hypocrisy and practice what it preaches. Just ask Chuck D.

R. Cohen  
Los Angeles

#### DISGRACE TO BIZ

I am a singer and aspiring recording artist, and I think the rivalry between New Edition and Guy is an insult to the music business and black people as a whole.

I have heard many accounts of jealousy between acts, but to bring it on stage into the public's view is a downright disgrace. I must admit, there are times when even I get annoyed with another performer's unprofessionalism; but I have learned that keeping my cool is very important.

I am saddened that the incident involving New Edition and Guy occurred, and I hope the two groups will pardon each other and learn from this unfortunate experience; after all, a man is dead as a result of it.

I think the business needs to wake up and focus on real stars, not on petty rivalries between groups and their

managements. After all, this business of entertainment is about bringing people together for a joyous good time.

Think back to the heyday of the Temptations and the Supremes, two hot acts who competed with each other, but in a fun-loving, entertaining, and professional way. So, to Guy and New Edition, I say, "You've got the stardom; now learn to share the limelight, because it is just as important in keeping that star lit."

Regg Pruitt  
New York, N.Y.

#### IDENTIFY REMIXERS

In this day and age of multidiversified formats and the proliferation of various charts and format tracking, the remixing of a record (which, in many cases, is edited and used as the original single) is extraordinarily important.

All of your charts list the original producers, but, unfortunately, your 12-inch Singles Sales dance chart neglects to credit the people who are responsible for these newly constructed records—which often propagate greater airplay and sales performance than the original production.

I have been aware of instances in which remix producers utilized only the original vocal and totally rere-

corded everything else.

The bottom line is that I think it is time for crediting the remix producers on your charts and for giving these producers their due.

Bruce Garfield  
The Garfield Group  
New York, N.Y.

#### PUBLISHING MERGERS STINK

Considering that little more than a decade ago, the U.S. Department of Justice divested AT&T, contending that it was too big, how can the agency sanction the recent music publishing mergers that raise issues of loss of jobs, restraint of trade, and monopoly?

Once an alert, aggressive watchdog protecting fair play in business, the '80s Department of Justice—sired by the likes of Ronald Reagan and Ed Meese—has become a sleepy mutt, incapable of barking for anything more than its supper.

Ernie Petito  
New York, N.Y.

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

## Network Posts Strong Gains In 12+, 25-54 Demos Transtar Winner In RADAR Survey

BY CRAIG ROSEN

LOS ANGELES Transtar Radio Network is the big winner in the spring 1989 RADAR ratings survey, posting a 13.4% gain within the 12+ demographic and moving from second to first place. Transtar also made big gains in the 25-54 demo, up 10.8%, passing the ABC Entertainment Network, the previous leader, while Westwood One's NBC Radio Network took first place in the 18-34 demo with a 13.7% gain.

United Stations Radio Networks rebounded from RADAR 38 as its US-1 posted substantial gains. In 12+ listeners US-1 was up 27.7%, moving from 13th to seventh; in 18-34, US-1 was up 45.2%, moving from sixth to third; and in 25-54, the net-

work was up 19.2%, moving from seventh to fifth in rank.

RADAR reports are issued twice yearly by Statistical Research Inc. to subscribers only. The estimates released in the latest survey, RADAR 39, reflect listening levels from May 1988 to April 1989 on more than 5,000 network affiliates. Although in previous years some networks have ignored an agreement to report only figures from the 6 a.m.-7 p.m., Monday through Saturday weekly time frame, most networks now seem to be abiding by the agreement, eliminating a long-time "apples and oranges" problem.

ABC and CBS continue to dominate the top 20 network programs, with ABC posting 11 programs in the top 20 and CBS charting the oth-

er nine. The top 10 most-listened-to programs remain virtually unchanged. Paul Harvey's news and commentaries for ABC continue to occupy the 1-5 spots, with CBS' hourly newscasts—led by its 7 a.m. weekday program—and Charles Osgood filling the 6-10 spots.

When the audience shares are combined in the way the networks are sold to advertisers, ABC and its recently acquired Satellite Music Network lead in persons 12+ with a 45% share; followed by United Stations/Transtar, 23%; WW1, 20.1%; and CBS, 11%.

The biggest loser in the new RADAR was the National Black Network, down 19.4% with persons 12+, while competitor Sheridan Broadcasting Networks was up 15.1%.



**The First Thing They Gave Him Was The Bird.** When top 40 KHYI (Y95) Dallas brought new morning man Sonny Fox to town, rival KEGL (the Eagle) stationed its giant inflatable mascot outside Y95's studios with a banner featuring the names of its four previous morning men.

## Congress Makes It Official, Confirms The FCC Nominees

BY BRAD WOODWARD

WASHINGTON As expected, Congress late last week confirmed FCC nominees Alfred Sikes, Sherrie Marshall, and Andrew Barrett. Sikes was sworn into office Aug. 7 by veteran Commissioner Jim Quello, tak-

### WOOJ HIT WITH \$15,000 EEOC FINE

The latest victim of the FCC's crackdown on minority hiring and recruitment is WOOJ-AM-FM Fort Myers, Fla. While winning a full license renewal, the stations were fined \$15,000 for having only two minority staff members and failing to recruit any minorities for 35 vacancies during its last license term. The Dwyer Broadcasting combo, whose renewal was initially challenged by the National Assn. for the Advancement of Colored People and National Black Media Coalition, was ordered to make periodic reports on its future minority recruitment efforts.

### 'MYSTERY PILOT' TARGET OF FCC PROBE

The FCC has joined a host of state and federal agencies investigating mysterious communications attorney Thomas Root. The commission has ordered a law judge to conduct a speedy probe into the possible abuse of FCC processes by Root's former employer, Sonrise Management Services, its applicants, attorneys, consultants, and advisors. Of the hundreds of FM applications filed by Sonrise, only those already dismissed will be investigated, for now.

In an unrelated abuse-of-process case, the FCC has asked the Justice Department to prosecute Dr. Bernard Booser of Central Square, N.Y., for allegedly filing applications containing fictitious names and forged signatures.

### NAB SHIFTS TO TELE-SERVICE APPROACH

The National Assn. of Broadcasters is dismissing its five on-the-road regional managers Sept. 30 and replacing them with five D.C.-based telephone service reps. They'll keep NAB's 5,100 radio members updated on breaking news from Washington, and help them get information, advice, and other services furnished by the NAB staff.

They will also be contacting non-member stations about NAB memberships, which range from \$480-  
*(Continued on page 12)*

## Pirate Edges KIIS, But Dees No. 1 Again; Chicago Relaxes To EZ Sounds Of G N'R

LESS THAN FIVE MONTHS after its sign-on, rock 40 KQLZ (Pirate Radio) Los Angeles has finally edged top 40 KIIS-AM-FM in the first summer Arbitrend. KQLZ was in third place (4.3-5.4), passing the KIIS combo, which went 5.2-5.3. Both stations still trail crossover KPWR (7.1-7.2) and AC KOST (6.1-6.5). The latter station doesn't seem to be heavily affected by KEDG's decision to pick up the former KIQQ (K-Lite) format, since that station goes only .7-8.

In mornings, KIIS' Rick Dees rebounds from fourth to first (6.1-6.6), while KPWR's Jay Thomas stayed flat at a 6.5, and KLOS' Mark Thompson & Brian Phelps rose 6.1-6.3 while Scott Shannon and KQLZ rose 3.1-4.2.

In New York, easy WPAT-AM-FM squeaks back into first place, going 5.6-5.9 while top 40 WHTZ (Z100) slips 6.0-5.8. Next are AC WLTW (5.3-5.5); oldies WCBS-FM (5.0-4.7); urban WRKS (4.1-4.6); N/T WINS (4.7-4.5); and album WNEW-FM (4.2-4.3). Others of note: crossover WQHT (4.0-3.7); top 40 WPLJ (3.1-3.4); and urban WBLS (2.9-3.1). In mornings, the top two are down: WINS falls 9.0-8.4 and Z100's Morning Zoo slips 6.9-6.2. N/T WCBS is up 4.8-5.4. WPLJ held at a 3.0 despite Jim Kerr's departure.

In Chicago, N/T WGN cements its lock on the top slot 9.1-9.9 as baseball season rolls on. Urban WGCJ-FM rebounds 6.2-6.5 while its AC-leaning competitor WVAZ (V103) inches up, 4.7-4.8. Album WLUP-FM and classic WCKG are tied at a 4.2. Top 40 WYZZ (4.3-4.4) opens its lead slightly against WBBM-FM (4.1-4.0). Oldies WJMK rebounded 2.8-3.4 while rival WFYR was off 2.0-1.9. (In Boston, WODS had a similar month, rebounding 3.7-4.3). Country WUSN was up 2.7-3.3 while much-watched adult alternative WNUA was down 2.3-2.1.

**P**ROGRAMMING: Easy listening WXEZ-AM-FM Chicago has completed its transition toward soft AC. Over the last two weeks, the station has gone from 75% instrumental to 75% vocal, going as far as playing "Patience" by Guns N' Roses, something that PD Gary Parks says was more for shock value than anything else. WXEZ—which went 4.5-4.1 in the first Arbitrend, moves into an already crowded field where ACs WTMX and WLIT are tied at a 2.7. Bright AC WKQX (4.0-3.9) has recently declared itself a top 40 station.

N/T KABC Los Angeles PD John Rook, who joined on last November, is gone, giving both KABC and sister album outlet KLOS empty PD chairs. Meanwhile, at

modern KROQ, new GM Trip Reeb has already made his first move, sending PD Van Johnson back to his old production director job. Reeb and Johnson are sharing PD duties until the post is filled.

To an already crowded market, Miami adds a new Spanish-language full-service AM—WWFE (Radio Faith). GM/PD is Emilio Milian Sr., whose extensive radio background includes the ND slot at Miami's WQBA and launching the controversial Radio Marti in the early '80s. Emilio Milian II—whose recent back-

ground is in sales with Squibb—will be GSM. WWFE's music will be the Spanish-language equivalent of adult standards.

Across Miami, Dave Dillon is the new PD at soft AC WJQY, replacing Les Howard. Dillon was last OM of WOKV/WAIV Jacksonville, Fla., for 2½ years. . . N/T WRKO Boston PD Mel Miller adds station manager stripes; midday jock Jim Roberts adds MD stripes at sister AC WROR.

Following the abrupt departure of Brian Burns, APD/MD Gary Franklin is acting PD for at least the next three months at KXXR Kansas City, Mo. Burns' ouster, apparently the result of personality clashes with new GM Bob Gould and/or other staffers, took place on the same day that OM Bruce Deming announced his resignation for another, yet-unspecified post. Night jock Mark Cruz has been named MD.

Tony Florentino is out as PD of top 40 WNRJ (Energy 105) Pittsburgh. P.M. driver Mike Frazier is acting PD and will probably receive the permanent nod. In addition, T.J. Fiola has joined WNRJ's parent company, Gateway Broadcasting, as VP/chief operating officer of Radio Enterprises, a division that will acquire additional properties.

N/T WALE New Bedford, Mass., has moved its staff and programming to the facilities of adult standards WEAN Providence, R.I., and is now targeting the latter market under PD Robb Michaels and GM Joyce Gaudreau. Meanwhile, WALE's former facility has been taken over by another N/T station, WHTB and PD Hector Gauthier. As a result, Providence now has three N/T stations while nearby New Bedford has two others.

Former WWDE (2WD) Norfolk, Va., OM Gary King heads for the OM slot at WKRC Cincinnati, returning him to the full-service AC field, where he spent two years in the mid-'80s as the PD of WRVA Richmond, Va. King has not been replaced; GM Dick Lamb will handle  
*(Continued on page 12)*

## WASHINGTON ROUNDUP

ing over immediately for departing Chairman Dennis Patrick.

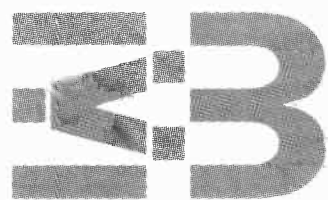
When Marshall and Barrett take office in the coming weeks, the commission will be at its full strength of five members for the first time since 1987.

Meanwhile, Sikes' old job as Assistant Commerce Secretary for Telecommunications (and head of the National Telecommunications and Information Administration) has been officially filled by Janice Obuchowski, who was sworn in last week. Sikes went to NTIA for his newly appointed chief of staff, Charles Schott, who spent the last three years as NTIA's deputy assistant secretary of communications. Schott was previously at the FCC as chief of policy and rules division.

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## VOX JOX

(Continued from page 10)

his duties for the time being . . . **Tim Parker**, PD of album **KNCN** (C101) Corpus Christi, Texas, heads for the same slot at album **KISS** San Antonio, Texas.

At press time, **KTFM** San Antonio, Texas, PD **Dr. Drex** was expected to jump to **WIOQ** (Q102) Philadelphia for afternoons. Across town, **WEAZ** OM **Scott Taylor** is leaving; call him at 215-667-8400.

**WHLY** Orlando, Fla., PD **Jerry Lousteau** is now PD/mornings at top 40 **KCPX** Salt Lake City, replacing **Chris Baker**, who can be reached at 801-967-2467. **KCPX**'s AM **KEMX** has dropped Satellite AC and is picking up the Mormon-targeted AC format and calls of the late **KUTR**. **Mike Carver** from crosstown **KMGI** is PD/a.m. drive.

**WGH-AM** Norfolk, Va., which had been simulcasting its top 40 sister FM, is now N/T; FM PD **Tony Marcrini** will supervise both stations. Going the other way, Greensboro, N.C., loses one of its longtime black AMs to simulcasting as **WEAL** becomes **WQMG-AM**. PD **Don Davis** is out along with **Toni Avery**, who was also MD for the urban FM, and **Gary Cannon**.

In a series of changes at Tichenor's Spanish-language stations, **Alberto Augusto** is the new PD at **WOJO** Chicago, moving from sister AM **WIND**, where he is replaced by APD, **Filberto Prieto**. At **KLAT** Houston, PD **Rogelio Soto** becomes OM and **Miguel Delago** joins from **KXEW** Tucson, Ariz., as PD. Also, Denver gets a new Spanish/oldies outlet, **KJME**—formerly business N/T **KDZR**. **KRMX** Pueblo, Colo., owner **Andres Meidig** is GM/PD.

Yet more radio changes hit Jacksonville this week, where **WZAZ** owner **Mark Picus** is expected to close on urban **WPDQ** (Q92) by the

time you read this. **WPDQ** becomes **WZAZ-FM** (Z93) and Picus assumes PD duties from **Stan Brooks**, who stays on . . . Former **WRVQ** (Q94) Richmond, Va., OM **Jim Payne** is the new PD of crosstown oldies **WVMX**.

**Wayne Coy**, PD of top 40 **WTBX** Duluth, Minn., for the last year, is transferred to similarly formatted **WIXX** Green Bay, Wis. Outgoing MD **Michael T** can be reached at 414-465-8810. Coy's replacement at **WTBX** is APD **Joe Crain**.

**PEOPLE**: Top 40 **KXXX-FM** (X100) San Francisco has filled its a.m. drive vacancy, at least temporarily. **Peter B. Collins & Michael Knight**—once

the morning team at crosstown **KRQR**—are aboard on a 90-day trial basis. Nearby in San Jose, **KHQT** morning man **Larry Morgan** is now doing p.m. drive for rival **KWSS** despite two attempts by the former station to get a restraining order. They'll go to court on Monday (21).

**Turi Ryder**, former night jock at San Francisco AC **KIOI** (K101) makes the transition to N/T, heading for the morning slot at new format outlet **KGW** Portland, Ore., in late August . . . **Tom Kelly**, who did mornings at **WXGT** (92X) Columbus, Ohio, from 1981-85, has returned to join **Scott McKenzie & Kelly Quinn** in mornings.

**KABC** hosts **Michael Jackson** and **Ray Briem** will no longer be heard on the ABC Talkradio Network, a result of that organization moving its offices to New York. Despite published reports, ABC says that the changes don't mean the network is folding. **WMCA** New York's **Barry Farber** recently replaced former **KABC** host **David Viscott** on the network.

**John Rio**, better known as **Mr. Leonard**, has joined mornings at **KQLZ**; he'll continue to be heard on **WHTZ** (Z100) New York . . . When classic rock **WXRK** New York does its simulcast of VH-1's showing of "Woodstock," the pre- and postfilm commentary will come from market

veteran **Allison Steele**.

**Dave Perkins** is the new morning man at country **WGAR** Cleveland; he spent the last 3½ years at AC **KODM** Midland, Texas; **John Arthur** returns to afternoons . . . **Sharon Lepere**, MD of top 40 **KITY** San Antonio makes her long-anticipated move into record promotion, heading for local Houston duties with A&M . . . **Jason Steiner** crosses from AC **KMZQ** Las Vegas to AC-formatted **KWNR** for nights and research.

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

## 'ARSENIO HALL SHOW' CREDITED WITH GIVING EXPOSURE TO URBAN ARTISTS

(Continued from page 1)

MTV Raps," most are agreed that "The Arsenio Hall Show" has emerged as the most significant TV opportunity in years for exposing black talent.

"It's absolutely the most important TV outlet," says RCA director of national urban promotion James Jordan. "There is little or no comparison with BET. 'Arsenio' has network affiliates as opposed to a cable situation. They can't even get BET in [its home market] of Washington, D.C."

"Arsenio attracts a record-buying audience," says Motown's director of publicity Michael Mitchell. "They're younger—yuppies, basically—and he gets a good mix of white and black viewers. We've gotten good response on both El DeBarge and Desiree Coleman after appearances on the show."

"The Arsenio Hall Show' is cru-

cial, period," says Ruben Rodriguez, senior VP of black music for Columbia. "I've been a major believer in the show from the beginning. It's a major marketing tool that helps you deliver the black audience and helps put together records with a face."

Two of Rodriguez's artists figure in PDs' biggest success stories about the show. "We had played Michael Bolton's 'Soul Provider' almost out of the box and really didn't get much response until he appeared on 'Arsenio Hall,'" says Duff Lindsey, PD of **WJHM** (102 Jamz) Orlando, Fla.

"In the next week, the record shot into the top 10 adult requests. I asked some of the callers about why they suddenly liked the record and they all cited the show. We've had it happen from BET play before, but this was the first time I could pinpoint it to Arsenio Hall."

Similarly, **KJMJ** (100.3 Jamz) Dallas PD Elroy Smith says, "When Eddie Murphy debuted the 'Put Your Mouth On Me' video on 'Arsenio Hall,' people were talking about it the next morning. It came in as one of our top adult requests, which [given the nature of the lyrics] really surprised me."

Yet other PDs cite the show's effect on rap product, especially among nonteen audiences. "Eighteen-to-24-year-olds are really sucking up the program," says exiting **WQMG** Greensboro, N.C., PD Warren Epps. "Rap artists such as Three Times Dope or M.C. Hammer are the ones receiving the greatest benefit from the show."

Not all of Hall's impact is beneficial from urban radio's standpoint. In Chicago, even though Hall's show airs at midnight, **WGCI-FM** PD Jimmy Smith says, "We see late-night audience drop off and not only for this station, but also for [AC/urban rival] **WVAZ** (V103). There's maybe a 5%-10% drop-off in cume and that's a conservative guess. I think a lot of that comes from Arsenio."

Traditionally, urban stations—especially those with quiet storm programs—have been relatively protected from the massive drop-off that affects adult listening in other formats during prime-time TV hours. Now, Smith says, night cume is being affected not only by Hall's program, but by the Thursday night block of "The Cosby Show" and "A

Different World," and the Saturday night "227"/"Amen" block.

"Radios just completely shut off to watch those programs," Smith says. "We may have to start a new way of marketing not only to compete against those shows but maybe to get on their coattails." Indeed, while **WRKS** New York PD Tony Gray says "there's not a lot you can do" about cume loss to Hall's show, other PDs contacted were either running promotions around the show, or investigating the possibility of doing so.

Hall's show now runs in 160 markets. In the last major Nielsen ratings, the show had a 3.2 rating, well behind veteran Johnny Carson's 5.1, but just ahead of David Letterman and Pat Sajak, each with 3.1. Unlike the Fox Network's ill-fated "Late Show," where Hall first came to national prominence as a fill-in host, his current show can run anytime from 10 p.m. to 1 a.m., depending on the market.

Perhaps for that reason, while the majority of PDs contacted noted some effect in their market from the show, those in markets where it began well after midnight generally did not. And few had matching stories. Some felt the show's impact on various records; some saw an impact on late-night audience. No PD cited both of the above phenomena as taking place in his market.

At **WUSL** (Power 99) Philadelphia, PD Dave Allan says that while Hall's show doesn't generally start records, it does reinforce them. "I feel the same way about 'Arsenio' that I feel about seeing a video step up in rotation on BET or 'Yo! MTV Raps' because I know the support base will be there."

PolyGram's VP of urban contemporary promotion, Waymon Jones,

agrees: "The artists he's putting on have recognition already, so we don't really see a surge at radio or retail afterward. It's more that you know you've reached the demos. But because of Arsenio's load and because everybody's after him, you take it at whatever stage you can take it. But it's not really the place for breaking artists."

Both Allan and Columbia's Rodriguez say that the show's effect may be as much on the media community as civilian listeners. "After Bolton's appearance, a lot of PDs were calling up saying, 'I didn't know the guy could sing like that,'" says Rodriguez. "A lot of PDs feel that if an artist is big enough to be on Arsenio's show, maybe they should be on the record. It's a sad statement to make, but I'm sure there are PDs who don't listen to songs until they see them on TV," says Allan.

Those contacted for this story were divided on Hall's impact as compared to BET or "Yo! MTV Raps." Allan says, "There are a lot of people that will watch Arsenio that won't watch video shows, but I don't think the reverse is true, so you're getting a wider range of audience than you'd get out of a video show."

Motown VP/promotion Ronnie Jones responds, "BET is more crucial to us because of the hipper audience they reach. During the school week, the kids can't see 'Arsenio' because of its time slot, while BET is on 24 hours. On 'Arsenio,' you see an act once in six months, while on BET you see it two to three times a day, every day, for two months. While you don't have BET in all the urban markets, their growth rate has been astronomical when you consider the overall growth of cable."

## newsline...

**AFTER MORE THAN 27 YEARS** at Jefferson-Pilot's **WQXI** Atlanta, president/GM Jerry Blum is taking early retirement. He will be replaced by senior VP/radio Clarke Brown, currently GM of sister **KSON** San Diego. At that station, GSM Mike Stafford is upped to VP/GM.

**BOB REICH** has been officially promoted to president of Fort Lauderdale, Fla.-based TK Communications. Reich has spent the last year as executive VP of the TK West division, waiting for a noncompete clause with former employer **WGTR** Miami to expire. Previous TK president John Tenaglia will remain chairman/CEO of the company.

**ROD BURBRIDGE** will be GM of **WJDW** Louisville, Ky., when Power Communications takes over that station, currently licensed to Corydon, Ind., and turns it into an urban outlet in early November. Burbridge previously managed **WYLD** New Orleans and **WJYL** Louisville (now **WLSY**).

**GEORGE HYDE** has been named executive VP of the Radio Advertising Bureau, replacing Wayne Cornils, who left for the Transtar networks several weeks ago. Hyde had been regional VP/GM of **WQBA-AM-FM** Miami.

**JERRY RECORD** is named VP/GM of **WBCY** Charlotte, N.C., assuming duties that previously had been held by Tony Renaud, VP/GM of sister station **WBT**. Record was most recently GM of parent company Jefferson Pilot's retail services division.

**STATION SALES**: **WTOP/WASH** Washington, D.C., from outlet to Chase as part of a \$120-million radio/tv package; **WQBA-AM-FM** Miami from Susquehanna Broadcasting to radio **WADO** Inc., and Tichenor Media Systems for \$25.7 million; **WRAW/WRFY** Reading, Pa., from City Broadcasting to Ragan Henry for \$18.5 million; Precision Media acquires **WKSS** Hartford, Conn., and **WMYF/WERZ** Portsmouth, N.H., from its stockholders for approximately \$2 million.

## WASHINGTON ROUNDUP

(Continued from page 10)

\$8,400 a year, depending on market size and revenues. VP of radio membership Donna Leonard says tele-service will be more efficient and immediate.

### NEW AM/FM WAIVERS GRANTED

Following in the recent footsteps of ABC/Capital Cities, Great American has landed an FCC waiver allowing it to keep **WKRC-AM-FM-TV** Cincinnati and **WDAF-AM-TV/**

**KYYS** Kansas City, Mo. Continuing a pattern of relaxing its cross-ownership rules, the commission cited "the substantial economic efficiencies" of joint operations and the "robust level of voice diversity and economic competition" in both markets. The FCC had recently decided that such waivers will be granted routinely in any top 25 market with at least 30 independent broadcast "voices."

## Networks Are Adding Giant Promotions To Their Repertoires

LOS ANGELES Although promotions have traditionally been the province of local radio stations, more networks and syndicators are turning to contests as a way to give advertisers, affiliates, and listeners something extra.

The most extravagant of the new breed of network promotions has to be **Westwood One Radio Networks' Isle Of Dreams Treasure Hunt**. The joint promotion with Coca-Cola, Fox Broadcasting, Cineplex Odeon theaters, and Carnival Cruise Lines is tied into WW1's "Isle Of Dreams," a six-hour broadcast featuring live performances by Guns N' Roses, John Cougar Mellencamp, the Moody Blues, Huey Lewis & the News, Pat Benatar, R.E.M., and others, which will air on more than 200 radio stations over the Labor Day weekend.

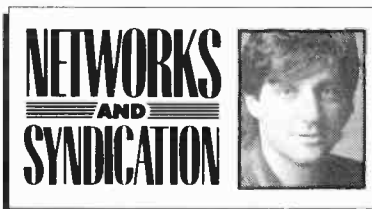
As a climax to the promotion, 500 listeners will receive a seven-day Caribbean cruise. On the final day of the cruise, the winning listeners will be ferried to an island to participate in a treasure hunt for a \$1 million grand prize.

WW1 has been presenting "Isle Of Dreams" since 1985, but "always with much smaller contests," says WW1 VP/GM **Thom Ferro**. "We have never done anything of this magnitude. Nothing even close."

"As the network radio and syndication business grows, you have to do more creative and innovative things to get radio interested. The advertisers are looking for more creative things to get more bang for their buck, and a multimedia promotion like this is something that draws nationwide attention."

The **Premiere Radio Networks** have also taken advantage of advertiser interest in syndication tie-ins and currently have promotions with Oxy 10 and Edge Shaving Gel in the works. The Oxy 10 promotion, which begins Sept. 15, will culminate in

April with the awarding of a \$10,000 college scholarship, and other prizes. The National Lampoon/Edge Shaving Gel Comedy Contest consists of competitions in 25 markets and will conclude with winners from each city competing at the finals in October at the Sahara Hotel in Las Vegas. The grand-prize-winner will receive an acting role in the next National Lampoon movie.



by Craig Rosen

"Promotions are attractive for two reasons," says Premiere president **Steve Lehman**. "The national sponsors are looking to add a dimension to a traditional network buy, and promotions help; it further differentiates a network buy from a spot buy. And whenever you can tie into your top affiliates and offer their listeners an opportunity to star in a National Lampoon movie," it enhances syndicated programming.

Like WW1's Ferro, Lehman feels that major network and syndicator promotions will continue to become more commonplace. "It is part of the necessary growth and evolution of networks to service both the national advertisers and affiliates," he says.

Big-budget promotions aren't limited to the major networks. The relatively small Los Angeles-based **On The Radio Broadcasting** is in the midst of a promotion with Levi's 501 Jeans. The winner of the contest, which runs through Sept. 8 on the weekly "On The Radio," will receive a round trip to Australia, including accommodations for six nights and

U2 concert tickets.

"It gives the listeners another reason to listen to the program, which benefits the station and us," says OTR president **Jeff Leve**. "It separates us from other programs that aren't active."

**WKBQ** St. Louis PD **Lyndon Abell**, whose morning man **Big Ron O'Brian** hosts "On The Radio," says promotions on syndicated programming primarily benefit smaller-market stations. "It lends a lot of excitement on the radio that they may not be able to afford." Although Abell says such promotions "help the show out," major-market stations "have other big things to talk about."

Some of the other independent syndicators using promotions to enhance their programming include the **Global Satellite Network**, which recently gave away a trip for two to Los Angeles. (Continued on page 15)



**They Are Stardust. They Are Golden Oldies.** CBS Radio Networks and CBS Radio Programs will celebrate this weekend's 20th anniversary of Woodstock with customized packages of special reports, interviews, and other feature material on the era. Seen with Cruisin' America host Cousin Bruce Morrow, who covered Woodstock as a member of the media, is opening performer **Richie Havens**, left.

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## SPRING '89 ARBITRONS

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

Call	Format	'88	'88	'89	'89	Call	Format	'88	'88	'89	'89
<b>CHARLESTON, S.C.—(85)</b>											
WEZL	country	—	11.5	—	11.2	WFAN	sports	—	2.3	—	2.2
WKQB	top 40	—	7.8	—	8.0	WOR	N/T	—	.9	—	1.9
WWWZ	urban	—	9.5	—	7.8	WTIC	AC	—	2.6	—	1.3
WAVF	album	—	6.5	—	7.7	WBLS	urban	—	1.1	—	1.2
WSSX	top 40	—	6.9	—	7.4	WYBC	urban	—	.5	—	1.2
WXTC-FM	AC	—	6.9	—	6.6	WHCN	album	—	2.7	—	1.0
WMGL	urban	—	4.0	—	5.8	WICC	AC	—	.6	—	1.0
WDXZ	easy	—	4.5	—	4.9	<b>STOCKTON, CALIF.—(90)</b>					
WPAL	urban	—	6.5	—	4.9	KHOP	top 40	—	4.4	—	10.4
WXLY	cls rock	—	4.6	—	3.8	KRAK	country	—	9.1	—	5.6
WMCJ	religious	—	1.0	—	2.7	KFRC	adult std	—	1.3	—	5.4
WJYQ	AC	—	3.7	—	2.6	KDJK	album	—	3.2	—	5.1
WWHT-AM-FM	oldies	—	1.1	—	2.4	KJAX	easy	—	2.7	—	4.8
WXTC	oldies	—	1.4	—	2.2	KNBR	AC	—	3.0	—	4.6
WWDM	urban	—	1.2	—	1.9	KMEL	crossover	—	2.1	—	4.3
WHLZ	country	—	1.6	—	1.8	KWG	oldies	—	4.1	—	4.1
WQIZ	religious	—	3.0	—	1.8	KCBS	N/T	—	3.2	—	3.9
WYBB	album	—	1.7	—	1.3	KBEE	easy	—	5.5	—	3.8
WZJY	religious	—	1.9	—	1.3	KWIN	top 40	—	3.6	—	3.6
<b>WICHITA, KAN.—(87)</b>											
KKRD	top 40	—	13.8	—	15.0	KYBB	country	—	3.6	—	3.6
KZSN	country	—	11.6	—	9.3	KSTN	crossover	—	2.1	—	3.5
KFDI-FM	country	—	9.5	—	8.6	KFMR	country	—	6.5	—	3.1
KICT	album	—	7.8	—	7.4	KOSO	cls rock	—	.9	—	2.5
KXKL	AC	—	8.0	—	7.4	KWOD	top 40	—	2.5	—	2.5
KOEZ	easy	—	5.5	—	6.9	KRAK-FM	country	—	3.3	—	2.3
KEYN	top 40	—	7.5	—	6.2	KGO	N/T	—	2.2	—	2.0
KFDI	country	—	7.6	—	5.8	KZAP	album	—	2.4	—	1.3
KWKL	AC	—	2.7	—	4.9	KSTN-FM	Spanish	—	2.8	—	1.2
KRZZ	cls rock	—	3.0	—	3.9	KFBK	N/T	—	.6	—	1.0
KLEO	adult std	—	4.0	—	3.3	KSFO	oldies	—	—	—	1.0
KNSS	N/T	—	1.8	—	3.3	KTRB	country	—	.5	—	1.0
KQAM	oldies	—	1.7	—	1.9	<b>TRI-CITIES VA./TENN.—(92)</b>					
KLZS	adult alt	—	1.3	—	1.8	WQUT	top 40	—	19.6	—	20.6
<b>MOBILE, ALA.—(88)</b>											
WKSJ-AM-FM	country	—	18.0	—	18.3	WXBQ	country	—	17.6	—	19.0
WBLX-FM	urban	—	11.9	—	15.2	WTFM	AC	—	14.9	—	14.6
WABB-FM	top 40	—	12.7	—	11.6	WJCV	country	—	7.2	—	5.2
WGOK	urban	—	6.9	—	8.5	WKPT	AC	—	4.0	—	3.8
WKRK	N/T	—	4.0	—	5.8	WUSJ	country	—	3.4	—	3.7
WAVH	oldies	—	5.4	—	5.4	WZAP	religious	—	.7	—	2.8
WGCX	cls rock	—	3.0	—	5.2	WZXY	top 40	—	4.4	—	2.8
WKRK-FM	AC	—	4.4	—	3.7	WIMZ-FM	album	—	—	—	2.0
WMEZ	easy	—	1.9	—	2.8	WIVK-FM	country	—	2.5	—	1.7
WDLT	AC	—	2.9	—	2.7	WKIN	country	—	.5	—	1.3
WMML	urban	—	4.9	—	1.7	WBEJ	country	—	.8	—	1.2
WBLX	urban	—	1.4	—	1.6	WEMB	country	—	1.5	—	1.2
WZEW	album	—	2.1	—	1.3	WFHG	AC	—	.5	—	1.0
WHEP	adult std	—	1.4	—	1.0	WMCH	religious	—	2.0	—	1.0
WMML-FM	urban	—	1.3	—	1.0	<b>COLUMBIA, S.C.—(93)</b>					
<b>NEW HAVEN, CONN.—(89)</b>											
WKCI	top 40	—	11.7	—	13.3	WVDM	urban	—	15.2	—	15.7
WELI	AC	—	10.1	—	10.2	WCOS-FM	country	—	16.5	—	15.4
WFLR	album	—	7.1	—	7.0	WMFX	album	—	7.4	—	10.4
WDRC-FM	oldies	—	5.7	—	6.4	WNOK	top 40	—	10.1	—	7.3
WEZN	AC	—	6.6	—	6.4	WCEZ	easy	—	7.7	—	6.9
WAVZ	adult std	—	4.8	—	4.9	WTCB	AC	—	6.4	—	6.6
WWYZ	country	—	4.4	—	4.0	WVOC	N/T	—	5.4	—	5.5
WKSS	top 40	—	3.9	—	3.7	WSCQ	AC	—	5.1	—	3.9
WRCH	easy	—	3.5	—	3.6	WOIC	urban	—	3.6	—	3.6
WNHC	urban	—	4.7	—	3.3	WOMG	oldies	—	1.3	—	3.4
WEBE	AC	—	2.9	—	3.0	WTGH	religious	—	2.8	—	3.2
WIOF	AC	—	3.2	—	3.0	WYYS	top 40	—	3.4	—	2.9
WCBS	N/T	—	2.3	—	2.4	WODE	oldies	—	—	—	1.0
<b>ROANOKE, VA.—(94)</b>											
						WXLK	top 40	—	20.6	—	15.0
						WYYD	country	—	10.0	—	14.5
						WPVR	easy	—	13.9	—	11.5
						WROV-FM	album	—	—	—	8.2
						WJJS	urban	—	3.6	—	6.9
						WSLQ	AC	—	8.5	—	4.0
						WSLC	country	—	5.1	—	3.5
						WJLM	country	—	2.6	—	3.4
						WROV	oldies	—	2.1	—	3.1
						WFIR	AC	—	3.6	—	2.7
						WKZZ	top 40	—	3.1	—	2.4
						WQOK	urban	—	1.8	—	2.4
						WTOY	urban	—	3.9	—	1.8
						WBLT	adult std	—	.8	—	1.1

Call	Format	'88	'88	'89	'89	Call	Format	'88	'88	'89	'89
WGOL	AC	—	2.1	—	1.1	KTRW	country	—	2.7	—	2.4
WJMH	urban	—	—	—	1.1	KEYF	adult std	—	1.9	—	2.2
WLLL	adult std	—	.8	—	1.1	KJRB	oldies	—	1.4	—	2.2
<b>CHATTANOOGA, TENN.—(96)</b>											
WSKY	top 40	20.0	17.9	15.0	19.2	KCDA	AC	—	.9	—	1.9
WLMX	AC	7.9	8.6	12.4	10.5	KAAR	oldies	—	—	—	1.7
WDEF-FM	easy	10.4	13.4	12.9	10.3	KVNI	AC	—	1.0	—	1.4
WDOD-FM	country	9.2	7.8	8.5	9.4	<b>FLINT, MICH.—(100)</b>					
WJTT	urban	9.4	8.8	8.2	7.9	WCRZ	AC	—	14.4	—	14.9
WDEF	AC	4.1	3.1	4.4	3.8	WIOG	top 40	—	20.2	—	13.0
WSGC	oldies	—	—	.7	3.6	WDZZ	urban	—	12.7	—	12.6
WNOO	urban	4.7	3.9	3.1	3.4	WWCK-FM	album	—	5.7	—	10.0
WDOD	country	3.5	1.8	2.2	2.3	WJR	AC	—	5.0	—	7.5
WYVY	AC	3.3	2.1	2.7	1.1	WDFD	AC	—	6.7	—	5.9
WFLI	religious	—	1.3	.3	1.0	WKMF	country	—	4.8	—	5.9
<b>LANSING, MICH.—(97)</b>											
WITL-FM	country	15.8	11.6	15.7	17.5	WKQC	country	—	2.7	—	3.6
WVIC	top 40	21.5	19.2	16.5	16.2	WFLT	religious	—	2.5	—	2.6
WFMK	AC	7.5	7.3	8.7	7.9	WTRX	AC	—	3.7	—	2.1
WJIM-FM	easy	5.6	9.1	6.7	7.2	WTLZ	urban	—	1.0	—	1.1
WIBM-FM	oldies	4.7	6.8	5.6	5.7	WRIF	album	—	.5	—	1.1
WJR	adult std	5.6	4.5	5.0	5.2	WCSX	cls rock	—	.7	—	1.0
WMMQ	cls rock	4.7	3.3	4.5	5.1	WGMZ	easy	—	1.3	—	1.0
WJXQ	album	4.5	6.1	3.1	4.8	<b>SARASOTA, FLA.—(86)</b>					
WGOR	top 40	5.3	5.1	6.4	4.4	WDUV	easy	—	17.2	—	22.2
WKKP	AC	2.9	2.1	1.9	1.5	WYNF	album	—	7.9	—	8.8
WIOG	top 40	.4	1.2	.8	1.0	WSRZ	top 40	—	10.0	—	7.5
WJIM	easy	.4	2.0	.9	1.0	WFLZ	oldies	—	3.6	—	5.7
WOOD-FM	easy	.9	.7	.8	1.0	WCTQ	country	—	3.2	—	4.1
WXLA	urban	1.1	.5	1.7	1.0	WWRM	AC	—	2.5	—	4.1
<b>SPOKANE, WASH.—(98)</b>											
KZZU	top 40	—	14.8	—	15.6	WAMR	adult std	—	5.4	—	3.8
KXLY-FM	easy	—	9.9	—	11.1	WSUN	country	—	7.3	—	3.6
KISC	AC	—	10.9	—	9.2	WFLA	N/T	—	4.8	—	3.5
KDRK	country	—	8.9	—	8.6	WHVE	adult alt	—	4.1	—	3.1
KEZE	album	—	5.6	—	7.2	WNLT	AC	—	1.6	—	2.5
KKZX	cls rock	—	5.8	—	6.3	WQYK-FM	country	—	1.3	—	1.9
KKPL	AC	—	3.1	—	5.3	WINK-FM	top 40	—	.9	—	1.6
KXLY	N/T	—	6.8	—	4.6	WBRD	N/T	—	.5	—	1.4
KGA	country	—	5.5	—	4.1	WRBQ-AM-FM	top 40	—	3.7	—	1.3
KAQQ	adult std	—	3.1	—	3.3	WKXY	AC	—	.7	—	1.1

## Bells Go Off At Phone Cos. As Stations Stage Call-Ins

BY CARYN BRUCE

NEW YORK When album WBLM Portland, Maine, asked for the 107th caller after it played its 2-millionth song, so many listeners responded that the phone lines blew out in 17 surrounding towns. "We messed up the system for about 40

## NETWORKS AND SYNDICATIONS

(Continued from page 13)

geles for two nights, \$200 spending money, passes to Universal Studios, and a pair of tickets to see the Who's "Tommy" performance at the Universal Amphitheatre, during a special two-hour edition of "Rockline" with Pete Townshend. **James Paul Brown Productions** recently held a similar contest on its "Countryline U.S.A." with Randy Travis.

Still others intend to spice up their programming with promotions. **Sheridan Broadcasting Network** has plans for contests on its new 900 lines. **Olympia Radio Networks** also has some in the works. Says director of creative services **Jim Marchyshyn**, "It is part of our goal to be more than a syndicator with an envelope arriving on your desk every week."

### EVOLVIN' AMERICA

Expect some changes from "Scott Shannon's Rockin' America: The Top 30 Countdown." Says Shannon: "Because of the fact that Casey and I both use the Radio & Records chart, and ABC has the rights to the Billboard chart, I will probably begin to utilize a separate methodology. It will lean a little more towards **KQLZ (Pirate Radio)** [Los Angeles], but it won't be a totally rock 40 approach. It will be more like an MTV playlist." Shannon says the program, which began airing on Pirate Radio in late April, has already started to evolve.

### AROUND THE INDUSTRY

After some delays, **Transtar Ra-**

**dio Network's Special Programming Division** is set to debut "Hangin' With Hollywood," a live, five-hour Saturday night show (Billboard, June 3), on Sept. 16 . . . After testing the waters with **AC KBIG Los Angeles**, **Premiere Radio Networks** recently went national with "This Week In Music." The program, which is similar to the top 40 "Premiere Plain-Rap Countdown," includes an AC top 10 and other features.

### CALENDAR

Below is a weekly calendar of upcoming network and syndicated music specials.

August 18-20, **The Folk Scene**, The British Invasion Series, United Stations Programming Network special series, 90 minutes.

August 18-19, **Robert Palmer**, On The Radio, On The Radio Broadcasting, one hour.

August 18-20, **Michael Jackson/Dion/Jody Watley**, Cruisin' America With Cousin Brucie, CBS RadioRadio, three hours.

August 18-20, **Jonathan Butler**, On The Move With Tom Joyner, CBS RadioRadio, three hours.

August 18, **King Diamond**, Metalshop, MJI Broadcasting, one hour.

August 18, **Guy**, Star Beat, MJI Broadcasting, one hour.

August 18-20, **Billy Crystal/Jay Leno/Steve Martin**, Party America, Cutler Productions, two hours.

August 18-20, **The Sheena Easton Story**, The Weekly Special, United Stations, 90 minutes.

August 19-20, **Babyface/Christopher Williams/Mikki Bleu**, RadioScope, Lee Bailey Communications, one hour.

August 20, **Don Henley**, Powercuts, Global Sat-

ellite Network, two hours.

August 21, **Bill Murray/Dan Aykroyd**, National Lampoon Original Radio Hour, Premiere Radio Networks, 30 minutes.

August 21, **Trevor Rabin**, Rockline, Global Satellite Network, 90 minutes.

August 21, **Allman Brothers**, Part 2, Up Close, MediaAmerica Radio, 90 minutes/two hours.

August 21-27, **The Doobie Brothers**, King Biscuit Flower Hour, DIR Broadcasting, one hour.

August 21-27, **Spyro Gyra**, The Jazz Show With David Sanborn, Westwood One Radio Networks, two hours.

August 21-27, **Van Morrison**, Rock Over London, Westwood One Radio Networks, one hour.

August 21-27, **Todd Rundgren**, In Concert, Westwood One Radio Networks, 90 minutes.

August 21-27, **Guns N' Roses**, Superstars Rock Concert Series, Westwood One Radio Networks, 90 minutes.

August 21-27, **Maximum Voltage: While Lion**, High Voltage, Westwood One Radio Networks, two hours.

August 21, **Woodstock Special: The Who/Santana**, Classic Cuts, MJI Broadcasting, one hour.

August 21, **Don Henley**, Rock Today, MJI Broadcasting, one hour.

August 21, **Rodney Crowell**, Country Today, MJI Broadcasting, one hour.

August 21-27, **Anderson, Bruford, Wakeman, Howe**, Off The Record With Mary Turner, Westwood One Radio Networks, one hour.

August 21-27, **The Desert Rose Band**, Westwood One Presents, Westwood One Radio Networks, one hour.

August 21-27, **Bobby Brown**, Night Scene, Westwood One Radio Networks, one hour.

August 21-27, "Sometime In New York City" Demos, The Lost Lennon Tapes, Westwood One Radio Networks Special Series, one hour.

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## HOT ADULT CONTEMPORARY™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
				★★ NO. 1 ★★	
1	1	1	7	RIGHT HERE WAITING EMI 50219	◆ RICHARD MARX 3 weeks at No. 1
2	2	2	7	DON'T WANNA LOSE YOU EPIC 34-68959/E.P.A.	◆ GLORIA ESTEFAN
3	3	4	8	THE END OF THE INNOCENCE Geffen 7-22925	◆ DON HENLEY
4	4	5	9	SOUL PROVIDER COLUMBIA 38-68909	◆ MICHAEL BOLTON
5	7	12	7	SACRED EMOTION CAPITOL 44379	◆ DONNY OSMOND
6	5	3	14	IF YOU DON'T KNOW ME BY NOW ELEKTRA 7-69297	◆ SIMPLY RED
7	9	11	11	TROUBLE ME ELEKTRA 7-69298	◆ 10,000 MANIACS
8	6	6	15	THIS TIME I KNOW IT'S FOR REAL ATLANTIC 7-88899	◆ DONNA SUMMER
9	16	35	3	ONE WARNER BROS. 7-22899	◆ BEE GEES
10	11	18	10	DARLIN' I WING 871 936-7/POLYGRAM	◆ VANESSA WILLIAMS
11	8	8	14	MY ONE TEMPTATION ISLAND 7-99252/ATLANTIC	◆ MICA PARIS
12	14	22	9	SPELL MIKA 889 328-7/POLYGRAM	◆ DEON ESTUS
13	18	26	10	ON THE BEACH Geffen 7-22938	◆ CHRIS REA
14	12	15	9	GOOD THING I.R.S. 53639/MCA	◆ FINE YOUNG CANNIBALS
15	19	27	7	NO MORE RHYME ATLANTIC 7-88885	◆ DEBBIE GIBSON
16	10	7	14	WAITING GAME FONTANA 874 190-7/POLYGRAM	◆ SWING OUT SISTER
17	31	38	4	IF I COULD TURN BACK TIME Geffen 7-22886	◆ CHER
18	13	9	16	I'LL BE LOVING YOU (FOREVER) COLUMBIA 38-68671	◆ NEW KIDS ON THE BLOCK
19	26	28	9	HOW'M I GONNA SLEEP CAPITOL 44339	◆ TIM FINN
20	29	31	6	LICENCE TO KILL MCA 53657	◆ GLADYS KNIGHT
21	21	24	12	INTO THE NIGHT POLYDOR 889 368-7/POLYGRAM	◆ BENNY MARDONES
22	15	13	17	CRY POLYDOR 871 110-7/POLYGRAM	◆ WATERFRONT
23	20	16	13	ROOMS ON FIRE MODERN 7-99216/ATLANTIC	◆ STEVIE NICKS
24	22	20	20	MISS YOU LIKE CRAZY EMI 50185	◆ NATALIE COLE
25	17	14	11	EXPRESS YOURSELF SIRE 7-22948/WARNER BROS.	◆ MADONNA
26	44	—	2	★★★ POWER PICK ★★★ SHOWER ME WITH YOUR LOVE COLUMBIA 38-68746	◆ SURFACE
27	32	32	8	DANCING WITH THE LION COLUMBIA 38-68928	◆ ANDREAS VOLLENWEIDER
28	35	39	3	AND THE NIGHT STOOD STILL ARISTA 1-9797	◆ DION
29	36	41	4	IF YOU ASKED ME TO MCA 53358	◆ PATTI LABELLE
30	24	10	13	MY BRAVE FACE CAPITOL 44367	◆ PAUL MCCARTNEY
31	23	17	14	UNBORN HEART COLUMBIA 38-68754	◆ DAN HILL
32	28	23	16	WHERE ARE YOU NOW? WTG 31-68625	◆ JIMMY HARNEN WITH SYNCH
33	27	25	27	SECOND CHANCE A&M 1273	◆ THIRTY EIGHT SPECIAL
34	40	40	4	JACKIE BROWN MERCURY 874 644-7/POLYGRAM	◆ JOHN COUGAR MELLENCAMP
35	30	21	13	WE CAN LAST FOREVER REPRISE 7-22985	◆ CHICAGO
36	NEW ▶	1	1	★★★ HOT SHOT DEBUT ★★★ STILL CRUISIN' CAPITOL 44445	◆ THE BEACH BOYS
37	25	19	20	EVERLASTING LOVE ELEKTRA 7-69308	◆ HOWARD JONES
38	43	—	2	EVERYTHING BUT MY PRIDE VIRGIN 7-99184	◆ CUTTING CREW
39	39	42	5	SOMETHING REAL ELEKTRA 7-69290	◆ PHOEBE SNOW
40	33	29	27	WIND BENEATH MY WINGS ATLANTIC 7-88972	◆ BETTE MIDLER
41	38	33	10	THE DOCTOR CAPITOL 44376	◆ THE DOOBIE BROTHERS
42	42	48	3	(SOMETHING INSIDE) SO STRONG REPRISE 7-22853	◆ KENNY ROGERS
43	37	37	8	TOY SOLDIERS COLUMBIA 38-68747	◆ MARTIKA
44	34	30	24	AFTER ALL Geffen 7-27529	◆ CHER & PETER CETERA
45	41	34	19	THINKING OF YOU CUTTING 872 502-7/POLYGRAM	◆ SA-FIRE
46	NEW ▶	1	1	BABY CAN I HOLD YOU COLUMBIA LP CUT	◆ NEIL DIAMOND
47	NEW ▶	1	1	TAKE ANOTHER ROAD MCA 53675	◆ JIMMY BUFFETT
48	NEW ▶	1	1	CLOSER TO FINE EPIC 34-68912/E.P.A.	◆ INDIGO GIRLS
49	49	—	2	WRITING ON THE WALL A&M LP CUT	◆ ONE 2 MANY
50	NEW ▶	1	1	I DO EMI 50213	◆ NATALIE COLE (DUET WITH FREDDIE JACKSON)

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

## AFG MUSIC / VIRGIN RECORDS

You're always A winner with "One or the Other"

# CONGRATULATES



**PAULA ABDUL**  
Double Platinum

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# ALBUM ROCK TRACKS™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	2	2	11	<b>LET THE DAY BEGIN</b> MCA 53658	THE CALL 1 week at No. 1
2	3	3	9	<b>FORGET ME NOT</b> EPIC 34-68946/E.P.A.	BAD ENGLISH
3	4	4	16	<b>FREE FALLIN'</b> MCA LP CUT	TOM PETTY
4	1	1	10	<b>CROSSFIRE</b> EPIC LP CUT/E.P.A.	STEVIE RAY VAUGHAN & DOUBLE TROUBLE
5	5	6	7	<b>I WILL NOT GO QUIETLY</b> Geffen LP CUT	DON HENLEY
6	6	11	8	<b>HEAVEN</b> COLUMBIA 38-68985	WARRANT
7	10	29	3	<b>SOMETHING TO HOLD ON TO</b> ELEKTRA LP CUT	TREVOR RABIN
8	7	10	10	<b>ON THE LINE</b> ATCO 7-99208	TANGIER
9	17	27	3	<b>CHEER DOWN</b> WARNER BROS. LP CUT	GEORGE HARRISON
10	8	8	14	<b>HEADED FOR A HEARTBREAK</b> ATLANTIC 7-88922	WINGER
11	14	18	8	<b>LONG WAY TO GO</b> MODERN LP CUT/ATLANTIC	STEVIE NICKS
12	9	17	7	<b>DIG</b> ATLANTIC LP CUT	PETE TOWNSHEND/THE WHO
13	16	20	5	<b>NOTHIN' YOU CAN DO ABOUT IT</b> EMI LP CUT	RICHARD MARX
14	19	23	5	<b>CHASING YOU INTO THE LIGHT</b> ELEKTRA LP CUT	JACKSON BROWNE
15	12	16	10	<b>18 AND LIFE</b> ATLANTIC 7-88883	SKID ROW
16	11	5	9	<b>THE END OF THE INNOCENCE</b> Geffen 7-22925	DON HENLEY
17	13	7	12	<b>NEED A LITTLE TASTE OF LOVE</b> CAPITOL 44441	THE DOOBIE BROTHERS
18	22	35	3	<b>IT'S NOT ENOUGH</b> RCA 9032	STARSHIP
19	26	31	5	<b>JELLY ROLL</b> Geffen 7-22885	BLUE MURDER
20	21	25	8	<b>YOU DON'T GET MUCH</b> SLASH LP CUT/REPRISE	BODEANS
21	27	34	4	<b>LOVE CRIES</b> CHRYSALIS 23366	STAGE DOLLS
22	37	—	2	<b>JUST WANNA HOLD</b> ATLANTIC LP CUT	MICK JONES
23	29	33	5	<b>RAD GUMBO</b> ARISTA LP CUT	LITTLE FEAT
24	34	—	2	<b>WHEN THE NIGHT COMES</b> CAPITOL LP CUT	JOE COCKER
25	18	14	8	<b>ALL I WANT IS YOU</b> ISLAND 7-99199/ATLANTIC	U2
26	31	32	4	<b>NIGHTRAIN</b> Geffen 7-22869	GUNS N' ROSES
27	15	12	10	<b>LITTLE FIGHTER</b> ATLANTIC 7-88874	WHITE LION
28	20	24	7	<b>JACKIE BROWN</b> MERCURY 874-644-7/POLYGRAM	JOHN COUGAR MELLENCAMP
29	25	19	16	<b>RUNNIN' DOWN A DREAM</b> MCA 53682	TOM PETTY
30	28	28	8	<b>WALKING SHOES</b> A&M 1425	TORA TORA
31	36	41	4	<b>I DON'T WANT A LOVER</b> MERCURY 872-350-7/POLYGRAM	TEXAS
32	30	22	15	<b>SO ALIVE</b> BIG TIME 8956/RCA	LOVE AND ROCKETS
33	24	13	12	<b>DON'T SAY YOU LOVE ME</b> CAPITOL 44420	BILLY SQUIER
34	44	—	2	<b>POISON</b> EPIC LP CUT/E.P.A.	ALICE COOPER
35	49	—	2	<b>ORDER OF THE...</b> ARISTA LP CUT	ANDERSON, BRUFORD, WAKEMAN, HOWE
36	41	42	4	<b>HARD SUN</b> A&M 1431	INDIO
37	NEW	—	1	<b>TIED UP</b> CAPITOL LP CUT	BILLY SQUIER
38	23	9	9	<b>A FRIEND IS A FRIEND</b> ATLANTIC LP CUT	PETE TOWNSHEND
39	43	40	4	<b>ADDICTED TO THAT RUSH</b> ATLANTIC LP CUT	MR. BIG
40	48	49	3	<b>ACHIN' TO BE</b> SIRE LP CUT/REPRISE	THE REPLACEMENTS
41	42	44	3	<b>I DON'T BELIEVE IN LOVE</b> EMI LP CUT	QUEENSRYCHE
42	40	30	8	<b>MISTA BONE</b> CAPITOL LP CUT	GREAT WHITE
43	39	38	5	<b>DREAMS IN THE DARK</b> ATLANTIC LP CUT	BADLANDS
44	45	45	3	<b>RADIO SILENCE</b> COLUMBIA LP CUT	BORIS GREBENSHIKOV
45	46	39	21	<b>ONCE BITTEN TWICE SHY</b> CAPITOL 44366	GREAT WHITE
46	NEW	—	1	<b>DON'T LOOK BACK</b> I.R.S. 53695/MCA	FINE YOUNG CANNIBALS
47	33	15	12	<b>BROTHER OF MINE</b> ARISTA 1-9852	ANDERSON, BRUFORD, WAKEMAN, HOWE
48	38	37	5	<b>FALLING IN &amp; OUT OF LOVE</b> RCA 9008	LITA FORD
49	NEW	—	1	<b>LOVE SONG</b> ELEKTRA 7-69280	THE CURE
50	NEW	—	1	<b>LET'S SHAKE IT UP</b> CHRYSALIS LP CUT	TEN YEARS AFTER

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

## PROMOTIONS

(Continued from page 14)

municating. As with WMIL, WQMX's next contest a few weeks later was done in conjunction with the phone company. This time, WQMX gave away \$10,000 in \$100 increments every hour. At a designated time, Chase announced a "special" number for listeners to call and win. The station's request line served as a choke line, which allowed for only a certain number of calls and bypassed the central phone network.

B. Dean Stearns, director of operations for external affairs at the New England Telephone Co. in Portland, likens phone jams to a backup of cars on a turnpike. When a lot of people try to get through the toll booths, he says, a few get through, but more get stuck in traffic. The main problem, he says, is that other people need to get through on the phone for matters of life and death. Aside from discouraging megacontests of this sort in general, phone companies also like stations to ask for the ninth or 10th caller, as opposed to No. 107.

So far, aside from the Cleveland airport incident, none of the phone company officials interviewed cited examples of emergencies taking place during their market's tie-up. "We're all concerned about public safety," says WMIL's O'Neal. "That's why we worked with the phone company to make the contest work better."

But off the record, several of the PDs admit to having "sort of hoped" the phone lines would jam. One went as far as saying, "When you're competing with other stations in the market and your station ties up the lines of communication, it's a great mark of where you stand." And, says another, there's nothing like the media coverage. Indeed, WBLM, WMIL, and WQMX were all highlighted in local news reports.

### IDEA MILL

WDHA Dover, N.J.—long active in the fight against AIDS—has joined those stations advertising and selling custom condoms. WDHA's brand will be called the Jersey Giant, after its station nickname. For more information, call Bob Linder at 201-328-1055. N/T KNX Los Angeles is sponsoring the "L.A. Leggers" training clinic for runners with little or no experience who want to participate in next March's city marathon.

Bob Ferguson has been named promotion director of WXYV (V103) Baltimore. He was previously a promotions assistant at the station. That station received more than 200 entries in its recent Win A Night With Billy Dee Williams essay contest in conjunction with Colt 45—for which Williams is the spokesperson. Modern WDRE Long Island, N.Y., gives away a Nissan 240SX as part of WDRE Day, to be held Sept. 27 as a tie-in with its 92.7 dial position.

WMIL Milwaukee's Neal Dionne, who sat on the roof at County Stadium last year to raise money for the Child Abuse Prevention Fund, is repeating the stunt this year until he exceeds last year's total of \$175,000. Among the celeb-

(Continued on next page)

# RADIO

Q: How can an artist with over 100 albums in 5 decades be modern?

consider this:

## John Lee Hooker THE HEALER

(D-74808)

album ships 8/23/89 cd pro out now!

the healer

features special guests

(in order of appearance)

Carlos Santana  
of The Santana Band  
Bonnie Raitt  
Robert Cray  
Canned Heat  
Los Lobos  
George Thorogood  
Charlie Musselwhite

Produced by Roy Rogers

Happy Birthday John Lee!  
August 22nd



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FOR WEEK ENDING AUGUST 19, 1989

# MODERN ROCK TRACKS™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	1	6	<b>CHANNEL Z</b> REPRISE LP CUT	THE B-52'S 3 weeks at No. 1
2	6	5	5	<b>COME ANYTIME</b> RCA LP CUT	HOODOO GURUS
3	2	4	8	<b>LOVE SONG</b> ELEKTRA 7-69280	THE CURE
4	4	3	9	<b>HERE COMES YOUR MAN</b> ELEKTRA 7-69287	PIXIES
5	7	9	3	<b>LOOK WHO'S DANCING</b> VIRGIN 7-99182	ZIGGY MARLEY/MELODY MAKERS
6	5	6	9	<b>LET THE DAY BEGIN</b> MCA 53658	THE CALL
7	9	11	7	<b>RADIO SILENCE</b> COLUMBIA LP CUT	BORIS GREBENSHIKOV
8	10	15	5	<b>DON'T CRASH THE CAR TONIGHT</b> CHAMELEON LP CUT	MARY'S DANISH
9	14	—	2	<b>DON'T LOOK BACK</b> I.R.S. 53695/MCA	FINE YOUNG CANNIBALS
10	3	2	12	<b>DISAPPOINTED</b> VIRGIN LP CUT	PUBLIC IMAGE LTD.
11	13	18	7	<b>HARD SUN</b> A&M 1431	INDIO
12	16	21	3	<b>HEAVEN'S IN HERE</b> EMI LP CUT	TIN MACHINE
13	24	—	2	<b>CALLING OUT TO CAROL</b> Geffen LP CUT	STAN RIDGWAY
14	20	26	3	<b>I DON'T WANT A LOVER</b> MERCURY 872-350-7/POLYGRAM	TEXAS
15	15	20	6	<b>YOU DON'T GET MUCH</b> SLASH LP CUT/REPRISE	BODEANS
16	NEW	—	1	<b>BETWEEN SOMETHING AND NOTHING</b> SIRE LP CUT/WARNER BROS.	THE OCEAN BLUE
17	11	14	7	<b>EVERLASTING LOVE</b> ISLAND 12-INCH	U2
18	26	—	2	<b>GRAVITATE TO ME</b> EPIC LP CUT/E.P.A.	THE THE
19	12	17	4	<b>EAT FOR TWO</b> ELEKTRA LP CUT	10,000 MANIACS
20	22	24	4	<b>FUTURE 40'S (STRING OF PEARLS)</b> VIRGIN LP CUT	SYD STRAW
21	NEW	—	1	<b>COMPULSION</b> SIRE EP CUT/WARNER BROS.	MARTIN L. GORE
22	28	—	2	<b>LOVE CRUSHING</b> CAPITOL LP CUT	FETCHIN BONES
23	NEW	—	1	<b>SHAKIN' THE TREE</b> SIRE LP CUT	YOUSOU N'DOUR
24	NEW	—	1	<b>ACCIDENTALLY 4TH. STREET</b> SIRE LP CUT/WARNER BROS.	FIGURES ON A BEACH
25	NEW	—	1	<b>ACHIN' TO BE</b> SIRE LP CUT/REPRISE	THE REPLACEMENTS
26	21	16	13	<b>KING FOR A DAY</b> Geffen 7-22953	XTC
27	NEW	—	1	<b>IN VIVO</b> MUTE LP CUT/ENIGMA	WIRE
28	25	29	4	<b>THE PRISONER</b> ELEKTRA 7-69288	HOWARD JONES
29	8	7	16	<b>SO ALIVE</b> RCA 8956	LOVE AND ROCKETS
30	18	19	7	<b>DON'T MAKE ME DREAM ABOUT YOU</b> REPRISE LP CUT	CHRIS ISAAK

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



## PROMOTIONS

(Continued from preceding page)



rities joining him this year will be Charlie Daniels.

Classic rock WYSP Philadelphia is scheduling its fourth annual Be-In at a local park with entertainment by Felix Cavaliere, Roger McGuinn, and John Sebastian. Sister WJFK Washington, D.C., will hold a 20th anniversary of Woodstock concert with the same lineup on the following day.

To tie in with weekly appearances on its sports talk program by Houston Oilers VP/GM Mike Holovak, N/T KTRH Houston will be giving away Oilers tickets to 20 different youth organizations through the 1989 NFL season . . . KMOX St. Louis recently held a pep rally to sell tickets for the upcoming New England Patriots/Seattle Seahawks exhibition in St. Louis in hopes of persuading the NFL to give the city an expansion team.

Country CKNX Wingham, Ontario, ran a "dress for summer" contest. The grand prize winner cruised away in a 1989 Pontiac Sunbird GT

with a trunkload of inflatable summer toys. Another listener won a prize for the "most creative use of a dog" who was dressed in funky beach wear.

Album WNOR Norfolk, Va., has upped APD Jeremy Coleman to marketing and promotions director, replacing Robin Russ . . . Terry Ta-

kahashi replaces Liz Roehrs as promotion director for adult alternative KHIH Denver. She comes from that market's retail community.

Assistance in preparing this column was provided by Peter Ludwig.



**Dwarf Spared.** In the wake of recent controversies about dwarf tossing, album WLLZ Detroit announced a new sport—dwarf bowling. But, despite the come-on, it was actually 4-foot, 2-inch listener "Fast Eddie" who sent morning men Jim Johnson and George Baier down the lane on a mechanic's creeper. Eddie is shown, photo left, with Johnson & Baier. Above, Johnson racks up a strike the hard way.

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RELUCTANT SEX GODDESS

CEREBRAL PIN-UP.

AN ORIGINAL.

**Sybil Straws**

YEARS IN THE MAKING.

featuring  
**"Future 40's"**  
with  
**Michael Stipe**

LP produced by Syd Straw,  
Anthony Moore, Van Dyke Parks and Daniel Lanois.  
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**PIONEER PRESENTS**

# Hot Picks in Tokio

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

- Week of July 30, 1989
- 1 Balance Prince
  - 2 On Our Own Bobby Brown
  - 3 Express Yourself Madonna
  - 4 Friends Judy Watley With Eric B. & Rakim
  - 5 Toy Soldiers Marika
  - 6 Good Thing Fine Young Cannibals
  - 7 Baby Don't Forget My Number Milli Vanilli
  - 8 Right Here Waiting Richard Marx
  - 9 Miss You Like Crazy Mariah Carey
  - 10 If You Don't Know Me By Now The Doobie Brothers
  - 11 The Doctor The Coole Brothers
  - 12 What You Don't Know Exposé
  - 13 Don't Wanna Lose You Gloria Estefan
  - 14 Cold Hearted Paula Abdul
  - 15 Happy Ever After Julia Fordham
  - 16 Buffalo Stance Neneh Cherry
  - 17 It's No Crime Babyface Don Henley
  - 18 M I Brave Face Paul McCartney
  - 19 Deep In Vogue Malcolm McLaren
  - 20 Dressed For Success Roxette
  - 21 Sayonara Baby Southern All Stars
  - 22 No More Rhyme Debbie Gibson
  - 23 I'm That Type Of Guy L.L. Cool J
  - 24 Ain't It Wonderful It Ain't Necessarily So
  - 25 Brothers In Arms The J. Geils Band
  - 26 Raindrops Keep Fallin' On My Head
  - 27 Anderson, Bruford, Wakeham, Howe
  - 28 Secret Rendezvous Karyn White
  - 29 Shakin' The Tree Youssou N'Dour

**FM JAPAN 81.3 FM**

POWER PLAYS LIST

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

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

PLATINUM Z100 New York P.D.: Steve Kingston

KIISFM 102.7 Los Angeles P.D.: Steve Rivers

B94 FM Pittsburgh P.D.: Bill Cahill

Q103 TAMPA BAY Tampa O.M.: Mason Dixon

THE NEW! Q95 FM Detroit P.D.: Gary Berkowitz

POWER 104 KRBE Houston P.D.: Adam Cook

95.5 WPLJ New York P.D.: Gary Bryan

GOLD 108 FM Boston P.D.: Sunny Joe White

6107 Washington P.D.: Lorrin Palagi

WMMS 100.7 FM Cleveland O.M.: Rich Piombino

705 WTLZ Chicago P.D.: Brian Kelly

PIRATE RADIO 100.3 FM Los Angeles P.D.: Scott Shannon

EAGLE 106 PHILADELPHIA P.D.: Charlie Quinn

BOSTON'S WZOU-94.3 Boston P.D.: Tom Jeffries

WADA 104.5 FM Arlington P.D.: Matt Farber

FOQ 100.3 FM Royal Oak P.D.: Chuck Beck

all hit 97.1 WFLX The Eagle Dallas P.D.: Joel Folger

X100 San Francisco P.D.: Bill Richards

B96 WBBM-CHICAGO Chicago P.D.: Buddy Scott

POWER 97 FM Atlanta P.D.: Rick Stacy

POWER 96 DETROIT P.D.: Rick Gillette

93Q Houston P.D.: Randy Brown

96 TIC FM Hartford P.D.: Dave Shakes

SILVER 96 TIC FM Hartford P.D.: Dave Shakes

21	23	Howard Jones, The Prisoner
22	24	Michael Bolton, Soul Provider
23	26	Cher, If I Could Turn Back Time
24	27	Bee Gees, One
25	32	Madonna, Cherish
26	18	Madonna, Express Yourself
27	25	Simply Red, If You Don't Know Me By N
28	31	The Jets, You Better Dance
29	33	Eddie Murphy, Put Your Mouth On Me
30	38	Young M.C., Bust A Move
A31	—	Prince, Party Man
32	35	Paul Shaffer, When The Radio Is On
A33	—	Grayson Hugh, Talk It Over
34	37	Katrina And The Waves, That's The Way
35	39	Babyface, It's No Crime
36	36	Stevie B, In My Eyes
A37	—	Fine Young Cannibals, Don't Look Back
A38	—	Expose, When I Looked At Him
A39	—	Seduction, (You're My One And Only) T
A40	—	Sharon Bryant, Let Go



Miami		
P.D.: Frank Amadeo		
1	1	Richard Marx, Right Here Waiting
2	4	Gloria Estefan, Don't Wanna Lose You
3	3	Bobby Brown, On Our Own (From
4	5	New Kids On The Block, Hangin' Tough
5	8	Paula Abdul, Cold Hearted
6	2	Simply Red, If You Don't Know Me By N
7	17	Love And Rockets, So Alive
8	11	Dino, I Like It
9	12	Surface, Shower Me With Your Love
10	6	Martika, Toy Soldiers
11	16	Cher, If I Could Turn Back Time
12	9	Milli Vanilli, Baby Don't Forget My N
13	19	Bee Gees, One
14	14	Rod Stewart, Crazy About You
15	13	Real Life, Send Me An Angel '89
16	18	Skid Row, 18 And Life
17	26	Karyn White, Secret Rendezvous
18	10	Prince, Baldance (From "Batman")
19	21	Soul II Soul, Keep On Movin'
A20	—	Bandera, Crusin Down Collins
21	17	Bon Jovi, Lay Your Hands On Me
22	17	Warrant, Heaven
23	27	Neneh Cherry, Kisses On The Wind
24	25	Madonna, Express Yourself
25	25	Michael Damian, Cover Of Love
26	20	Neneh Cherry, Buffalo Stance
27	30	The Cure, Love Song
28	29	Eddie Murphy, Put Your Mouth On Me
29	EX	Milli Vanilli, Girl I'm Gonna Miss Yo
EX	EX	Adrian Belew, Oh Daddy
A	—	Buster Poindexter, All Night Party
A	—	Madonna, Cherish
A	—	Expose, When I Looked At Him
A	—	Babyface, It's No Crime



Columbus		
P.D.: Dave Robbins		
1	1	Richard Marx, Right Here Waiting
2	2	Prince, Baldance (From "Batman")
3	4	Paula Abdul, Cold Hearted
4	5	Expose, What You Don't Know
5	4	Donny Osmond, Sacred Emotion
6	9	Gloria Estefan, Don't Wanna Lose You
7	7	Bobby Brown, On Our Own (From
8	13	New Kids On The Block, Hangin' Tough
9	11	Great White, Once Bitten Twice Shy
10	10	Don Henley, The End Of The Innocence
11	3	Simply Red, If You Don't Know Me By N
12	15	The Jeff Healey Band, Angel Eyes
13	20	Jody Watley With Eric B. & Rakim, Fri
14	14	Howard Jones, The Prisoner
15	18	Karyn White, Secret Rendezvous
16	23	Skid Row, 18 And Life
17	25	Milli Vanilli, Girl I'm Gonna Miss Yo
18	24	Cher, If I Could Turn Back Time
19	16	Fine Young Cannibals, Good Thing
20	19	Dino, I Like It
A21	—	Madonna, Cherish
22	17	Bon Jovi, Lay Your Hands On Me
23	26	Katrina And The Waves, That's The Way
A24	—	The Cure, Love Song
A25	—	Tiffany, It's The Lover, Not The Love



Saginaw		
P.D.: Rick Belcher		
1	2	Winger, Headed For A Heartbreak
2	7	Richard Marx, Right Here Waiting
3	1	Warrant, Heaven
4	1	Henry Lee Summer, Hey Baby
5	3	Madonna, Express Yourself
6	10	Skid Row, 18 And Life
7	9	Billy Squier, Don't Say You Love Me
8	4	White Lion, Little Fighter
9	12	Love And Rockets, So Alive
10	13	Roxette, Dressed For Success
11	15	Paula Abdul, Cold Hearted
12	21	New Kids On The Block, Hangin' Tough
13	5	Great White, Once Bitten Twice Shy
14	20	Bobby Brown, On Our Own (From
15	18	Suns N' Roses, Nighttrain
16	17	Lita Ford, Fallin' In And Out Of Love
17	8	Bon Jovi, Lay Your Hands On Me
18	22	Bad English, Forget Me Not
19	23	BulletBoys, Smooth Up
A20	—	Gloria Estefan, Don't Wanna Lose You
A21	—	Skid Row, Remember You
22	14	Simply Red, If You Don't Know Me By N
23	16	Michael Morales, Who Do You Give You
24	6	Martika, Toy Soldiers
25	24	The Doobie Brothers, The Doctor
26	26	Richard Marx, Satisfied
27	26	Warrant, Down Boys
28	27	Milli Vanilli, Baby Don't Forget My N
29	28	Cinderella, Coming Home
30	29	Paula Abdul, Forever Your Girl



Minneapolis		
P.D.: Brian Philips		
1	3	Richard Marx, Right Here Waiting
2	4	Bobby Brown, On Our Own (From
3	5	New Kids On The Block, Hangin' Tough
4	1	Bon Jovi, Lay Your Hands On Me
5	7	Karyn White, Secret Rendezvous
6	2	Prince, Baldance (From "Batman")
7	14	Warrant, Heaven
8	9	Donny Osmond, Sacred Emotion
9	6	Dino, I Like It
10	11	Cher, If I Could Turn Back Time
11	12	Gloria Estefan, Don't Wanna Lose You
12	15	Eddie Murphy, Put Your Mouth On Me
13	13	Great White, Once Bitten Twice Shy
14	16	Don Henley, The End Of The Innocence
15	8	Simply Red, If You Don't Know Me By N
16	10	Eddie Money, Magic
17	20	Michael Bolton, Soul Provider
18	22	The Jets, You Better Dance
19	25	Milli Vanilli, Girl I'm Gonna Miss Yo
20	23	Bee Gees, One
21	23	Jody Watley With Eric B. & Rakim, Fri
22	26	Madonna, Cherish
23	26	Surface, Shower Me With Your Love
24	27	The Cure, Love Song
25	29	Cyndi Lauper, My First Night Without
26	30	Fine Young Cannibals, Don't Look Back
A27	—	Prince, Party Man
A28	—	Skid Row, 18 And Life
A29	—	Starship, It's Not Enough
A30	—	Michael Morales, What I Like About Yo



Minneapolis		
P.D.: Gregg Swedberg		
1	5	Prince, Baldance (From "Batman")
2	3	Richard Marx, Right Here Waiting
3	4	Donny Osmond, Sacred Emotion
4	7	Paula Abdul, Cold Hearted
5	9	Warrant, Heaven
6	8	Great White, Once Bitten Twice Shy
7	6	Bobby Brown, On Our Own (From
8	10	Karyn White, Secret Rendezvous
9	13	New Kids On The Block, Hangin' Tough
10	11	Debbie Gibson, No More Rhyme
11	12	Don Henley, The End Of The Innocence
12	2	Love And Rockets, So Alive
13	16	Jody Watley With Eric B. & Rakim, Fri
14	20	Cher, If I Could Turn Back Time
15	16	Howard Jones, The Prisoner
16	24	Gloria Estefan, Don't Wanna Lose You
17	19	Winger, Headed For A Heartbreak
18	23	Neneh Cherry, Kisses On The Wind
19	21	The Jets, You Better Dance
20	26	Surface, Shower Me With Your Love
21	25	Bon Jovi, Lay Your Hands On Me
22	25	Bee Gees, One
23	28	Skid Row, 18 And Life
24	27	Katrina And The Waves, That's The Way
25	31	Madonna, Cherish
26	29	The Jeff Healey Band, Angel Eyes
27	14	Dino, I Like It
28	EX	Milli Vanilli, Girl I'm Gonna Miss Yo
29	EX	Eddie Murphy, Put Your Mouth On Me
30	EX	Paul Shaffer, When The Radio Is On
31	EX	Henry Lee Summer, Hey Baby
A	—	Babyface, It's No Crime
A	—	Starship, It's Not Enough
A	—	Stage Dolls, Love Cries
A	—	Prince, Party Man
EX	EX	Beastie Boys, Hey Ladies
EX	EX	Buster Poindexter, All Night Party



Seattle		
P.D.: Casey Keating		
1	1	Richard Marx, Right Here Waiting
2	2	Bobby Brown, On Our Own (From
3	4	Dino, I Like It
4	5	Great White, Once Bitten Twice Shy
5	7	Paula Abdul, Cold Hearted
6	9	Karyn White, Secret Rendezvous
7	8	Jody Watley With Eric B. & Rakim, Fri
8	17	New Kids On The Block, Hangin' Tough
9	12	Don Henley, The End Of The Innocence
10	14	Gloria Estefan, Don't Wanna Lose You
11	13	Donny Osmond, Sacred Emotion
12	15	The Jeff Healey Band, Angel Eyes
13	2	Prince, Baldance (From "Batman")
14	19	Skid Row, 18 And Life
15	6	Bon Jovi, Lay Your Hands On Me
16	10	Love And Rockets, So Alive
17	24	Cher, If I Could Turn Back Time
18	21	Winger, Headed For A Heartbreak
19	23	Katrina And The Waves, That's The Way
20	20	Michael Damian, Cover Of Love
21	26	Milli Vanilli, Girl I'm Gonna Miss Yo
22	22	Sweet Sensation, Hooked On You
23	25	Michael Bolton, Soul Provider
24	30	Surface, Shower Me With Your Love
25	32	Bee Gees, One
26	28	Howard Jones, The Prisoner
27	29	Warrant, Heaven
28	34	Madonna, Cherish
29	39	Neneh Cherry, Kisses On The Wind
30	36	Starship, It's Not Enough
A	—	The Doobie Brothers, Need A Little Ta
A	—	Babyface, It's No Crime
A	—	Expose, When I Looked At Him
A	—	The Cure, Love Song
A	—	Prince, Party Man
EX	33	Fine Young Cannibals, Don't Look Back
EX	35	Cyndi Lauper, My First Night Without
EX	37	Beach Boys, Still Crusin'



Dallas		
P.D.: Buzz Bennett		
1	3	Adrian Belew, Oh Daddy
2	1	Bobby Brown, On Our Own (From
3	2	Richard Marx, Right Here Waiting
4	4	Skid Row, 18 And Life
5	5	Paula Abdul, Cold Hearted
6	6	Debbie Gibson, No More Rhyme
7	7	Surface, Shower Me With Your Love
8	8	Simply Red, If You Don't Know Me By N
9	12	Don Henley, The End Of The Innocence
10	24	Milli Vanilli, Girl I'm Gonna Miss Yo
11	9	New Kids On The Block, Hangin' Tough
12	11	Prince, Baldance (From "Batman")
13	11	Gloria Estefan, Don't Wanna Lose You
14	19	Grayson Hugh, Talk It Over
15	22	Edin Kadic & New Bohemians, Love L
16	23	Indigo Girls, Closer To Fine
17	13	Great White, Once Bitten Twice Shy
18	14	Martika, Toy Soldiers
19	15	Warrant, Heaven
20	20	The Cure, Love Song
21	22	The Jeff Healey Band, Angel Eyes
22	25	Bee Gees, One
23	29	Karyn White, Secret Rendezvous
24	17	Bobby Brown, Every Little Step
25	30	Sharon Bryant, Let Go
26	32	Eddie Murphy, Put Your Mouth On Me
27	16	Paula Abdul, Cold Hearted
28	EX	Starship, It's Not Enough
29	34	Jody Watley With Eric B. & Rakim, Fri
30	26	Babyface, It's No Crime
31	27	Neneh Cherry, Buffalo Stance
32	EX	John Cafferty & The Beaver Brown Band
33	EX	Edin Kadic & New Bohemians, Love L
34	33	Christopher Williams, Talk To Myself
A	—	Kevin Paige, Don't Shut Me Out



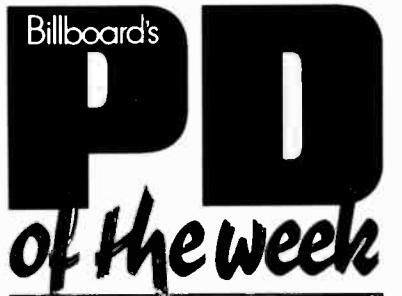
Seattle		
P.D.: Tom Hutylor		
1	2	Bobby Brown, On Our Own (From
2	6	Richard Marx, Right Here Waiting
3	4	Great White, Once Bitten Twice Shy
4	8	Karyn White, Secret Rendezvous
5	14	New Kids On The Block, Hangin' Tough
6	9	Jody Watley With Eric B. & Rakim, Fri
7	5	Love And Rockets, So Alive
8	11	Don Henley, The End Of The Innocence
9	16	Paula Abdul, Cold Hearted
10	13	Donny Osmond, Sacred Emotion
11	15	Dino, I Like It
12	17	Gloria Estefan, Don't Wanna Lose You
13	18	Michael Damian, Cover Of Love
14	19	The Jeff Healey Band, Angel Eyes
15	21	Grayson Hugh, Talk It Over
16	22	Katrina And The Waves, That's The Way
17	23	Michael Bolton, Soul Provider
18	24	Winger, Headed For A Heartbreak
19	25	Milli Vanilli, Girl I'm Gonna Miss Yo
20	26	Warrant, Heaven
21	27	Neneh Cherry, Kisses On The Wind
22	28	Howard Jones, The Prisoner
23	29	Bee Gees, One
24	30	Cher, If I Could Turn Back Time
25	EX	Surface, Shower Me With Your Love
26	EX	Paul Shaffer, When The Radio Is On
27	EX	Rick Astley, Ain't Too Proud, Too Beg
A28	—	Soul II Soul, Keep On Movin'
A29	—	Skid Row, 18 And Life
30	EX	Bad English, Forget Me Not
A	—	Michael Morales, What I Like About Yo
A	—	Expose, When I Looked At Him
A	—	The Doobie Brothers, Need A Little Ta
A	—	Madonna, Cherish
A	—	Cyndi Lauper, My First Night Without
EX	EX	Indigo Girls, Closer To Fine
EX	EX	Waterfront, Nature Of Love
EX	EX	Bonnie Raitt, Nick Of Time
EX	EX	Beach Boys, Still Crusin'
EX	EX	Paul McCartney, This One
EX	EX	The Graces, Lay Down Your Arms



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



San Diego		
P.D.: Garry Wall		
1	3	Dino, I Like It
2	5	Surface, Shower Me With Your Love
3	1	Martika, Toy Soldiers
4	6	Bobby Brown, On Our Own (From
5	9	New Kids On The Block, Hangin' Tough
6	2	Prince, Baldance (From "Batman")
7	7	L.L. Cool J, I'm That Type Of Guy
8	4	Karyn White, Secret Rendezvous
9	13	Paula Abdul, Cold Hearted
10	17	Richard Marx, Right Here Waiting
11	14	Seduction, (You're My One And Only) T
12	8	Milli Vanilli, Baby Don't Forget My N
13	16	Soul II Soul, Keep On Movin'
14	15	Stevie B, In My Eyes
15	18	Young M.C., Bust A Move
16	10	Simply Red, If You Don't Know Me By N
17	21	Milli Vanilli, Girl I'm Gonna Miss Yo
18	19	Sweet Sensation, Hooked On You
19	20	Gloria Estefan, Don't Wanna Lose You
20	22	Jody Watley With Eric B. & Rakim, Fri
21	11	Love And Rockets, So Alive
22	24	The Cure, Love Song
23	12	De La Soul, Me Myself And I
24	25	Neneh Cherry, Kisses On The Wind
25	27	Babyface, It's No Crime
26	28	Eddie Murphy, Put Your Mouth On Me
27	29	Chuckii Booker, Turned Away
A28	—	Expose, When I Looked At Him
A29	—	Madonna, Cherish
30	EX	Michael Bolton, Soul Provider
A	—	Vesta Williams, Congratulations
EX	EX	The Jets, You Better Dance





**The Raw Difference.** Two Brooklyn, N.Y., natives put in an appearance at a charity basketball game sponsored by New York Knicks star Mark Jackson to benefit black youth. Enjoying the night's activities, from left, are OBR/Columbia Records vocalist Alyson Williams and Dawnn Lewis, of NBC-TV's "A Different World."

# Lisa Lisa & Cult Jam Aim 'Sky' High Disk Signals Return To Dance Roots

BY HAVELOCK NELSON

NEW YORK Can you feel the beat? These days, Lisa Lisa & Cult Jam are stepping toward their next phase by going back to their roots—dance music. Lisa Velez, the Columbia band's lead singer, says much of "Straight To The Sky," currently climbing Billboard's Top Black Albums chart, "is coming from the same place 'I Wonder If I Take You Home' did."

In 1986, Columbia released that song, originally part of a Personal Records how-to-breakdance compilation. It got plenty of parties started right. Lisa Lisa & Cult Jam, which also includes vocalist/percussionist Mike Hughes and keyboardist/guitarist Spanador, recorded "Lisa Lisa & Cult Jam With Full Force," the first of their three Full Force-produced albums. It spawned

another club smash, "Can You Feel The Beat?" Then the trio dropped a ballad, "All Cried Out," and became full-fledged pop stars.

Though they have a dance flavor, "Head To Toe" and "Lost In Emotion," from the group's follow-up album, "Spanish Fly," were back-to-back No. 1 hits on the black singles chart. "Little Jackie Wants To Be A Star" from "Straight To The Sky" demonstrates the group's versatility by featuring pop overtones.

With the frisky, house-flavored "Just Git It Together" as its newest single, Lisa Lisa & Cult Jam are about to get raw again. Hughes says, "Even though we moved away from the heavy dance stuff, it was something we were eager to get back to. We wanted to prove we're not limited to dance music, but it's in our hearts. It's what we groove to the majority of our lives."

Because the demand was there, the 12-inch versions of "Git It Together" were serviced to clubs three weeks before they were available to radio and retail. "It was an unusual setup," admits Columbia marketing VP Sara Melendez, "but it worked. Based on the initial responses we got, we knew this single was going to happen in a big way!"

Columbia began its promotional efforts for the release early on. It enlisted the services of both its pop and black divisions, and prepared a cassette program that featured Velez and Full Force's Bowlegged Lou discussing cuts on the album. The

cassette, along with cassette copies of the album, were advanced to the press and to Columbia's own field promotion staff. "We wanted to get them excited from the beginning, so they went into the marketplace pumped up," says Melendez.

Lisa Lisa & Cult Jam soon followed suit. On June 27 in Mobile, Ala., the group began playing some of the dates on the 40-city Club MTV Tour (the video channel's first), which also features Tone Loc, Paula Abdul, Milli Vanilli, Was (Not Was), and Information Society. "We're going to be more active and tighter than ever," Velez says.

Says Melendez: "Paula Abdul is headlining the dates Lisa Lisa & Cult Jam aren't on. In some cities, those two acts will co-headline."

While the group is on the road, Columbia will sticker in-store displays and album jackets to read: "As seen on the Club MTV Tour." Moreover, the label will run giveaways that fly winning contestants to certain tour cities. According to Melendez, another marketing strategy involves inaugurating a new look for the group at every phase of the project, "that keeps them fresh," she says. "It keeps people interested in looking at the group. And we plan on keeping Lisa Lisa & Cult Jam very visible for a long time."

The band's next single will more than likely be another dance cut. Then it is on to the ballads. "We're

(Continued on page 25)

## Genre's Expansion Portends Much-Needed Radio Exposure It Ain't Over 'Til The Fat Boys Rap!

**RAPPERS' RHAPSODY:** Rap continues to grow, adapt, and expand. We've already seen rock-rap and reggae-rap hybrid records, as well as collaborations between R&B singers and rappers (rap artists add an original, streetwise dimension to records by straight singers, pulling a wider audience from both sides of the R&B/rap divide, meanwhile gaining much-needed radio exposure at a time when their own product doesn't get airplay). Though some might argue that both sides are compromising their art in an effort to sell more records, these collaborations are just confirmation of the strength and vitality of rap as a musical form.

The latest innovation: Tin Pan Apple/Mercury Records has announced that the Fat Boys have completed the first rap opera, called "On And On." The 13-track album about a night in New York will debut in September.

**PRINCE-LY FORTUNES:** Folks in the music industry were ready to write Prince off, yet the musical genius proved his commercial viability (again) with his "Batman" soundtrack. Now Prince will attempt to effect such a turnaround in his film career. According to Prince's manager, Albert Magnoli: "We are now creating a Paisley Park film division. Prince and I are partners, and are creating a film division at Warner Bros. Prince will star and write music for various films and I will be writing and directing. We will also be actively looking for material outside of the two of us. We want to become an autonomous film company and do projects that are diversified and take in the entire gamut of entertainment." Magnoli says the division has already acquired four projects that will star Prince and be directed by Magnoli: "Graffiti Bridge" and "The Dawn," both musicals; a film about Robert Johnson, a blues recording sensation in the '40s who died at 21; and "Dark Of The Moon." Adds Magnoli: "After the tour, we begin film production on one of the four projects. In the next several months we will be announcing some larger developments at Paisley Park." Stay tuned.

**TIDBITS:** Wing Records topper Ed Eckstine has signed on two comedians—Sinbad (Walter Owens

on NBC-TV's "A Different World") and Robin Harris (Sweet Dick Willie, one of the "corner men" in Spike Lee's "Do The Right Thing") for upcoming albums. The move precipitates a new Wing comedy logo, though the name has not been finalized. Sinbad's album is due by year's end or soon after... On Aug. 2 Ziggy Marley & the Melody Makers kicked off a two-month U.S. tour in Santa Cruz, Calif., in support of their new Virgin album, "One Bright Day," the wonderful follow-up to their Grammy

Award-winning debut, "Conscious Party"... Speaking of reggae, the Jamaican riddim—much like rap—is stretching its boundaries. The Reggae Philharmonic Orchestra, which provides the strings on Soul II Soul's near-classic "Keep On Movin'," has an eponymous, overlooked album on Mango



by Janine McAdams

Records that was released in the U.S. in March. The London-based orchestra (four violins, a cello, two violas, a double bass, saxophone, keyboards, drums, and guitar) serves up acoustic reggae that ranges in temperature from hot and danceable to cool and atmospheric; some cuts have vocals... Meanwhile, Soul II Soul begins a five-week, 25-city club tour Sept. 19 in Seattle. The tour will wind its way from the West Coast through major cities in the Midwest and South, finishing up Oct. 22 at New York's Beacon Theater... Deniece Williams has a wonderfully contemporary and warmly spiritual new album on Sparrow called "Special Love" that marks her return to the gospel arena. Gospel fans, don't miss... Freddie Jackson will perform on Broadway for the first time Sept. 12-17. The show, called "Freddie Jackson: Up Close & Personal," will be built around his latest Capitol album, "Don't Let Love Slip Away." Comedian Michael Winslow will open... Full Force has gotten really busy this time. The crew has a new-jack, streamlined image and a new Columbia album called "Smooove"; the first single is the wisecracking "Ain't My Type Of Hype." They've also been increasingly busy as producers; they have just finished two cuts for an upcoming Philip Bailey album: "I Asked For A Miracle" (with horns courtesy of Maceo Parker) and "We Gotta Go"... It has long been about time for a new one from

(Continued on page 25)

## Billboard POWER PLAYLISTS FOR WEEK ENDING AUGUST 19, 1989

Sample Playlists of the Nation's Largest Black Radio Stations

Memphis	P.D.: Bobby O'Jay	Atlanta	P.D.: Mike Roberts
1 5 Stephanie Mills, Something In The Way (You Make)	1 7 Babyface, It's No Crime	1 7 Babyface, It's No Crime	1 7 Babyface, It's No Crime
2 4 Babyface, It's No Crime	2 3 David Paaston, Two Wrongs (Don't Make It Right)	2 3 David Paaston, Two Wrongs (Don't Make It Right)	2 3 David Paaston, Two Wrongs (Don't Make It Right)
3 6 Aretha Franklin/W. Houston, It Isn't, It Wasn't	3 10 Aretha Franklin/W. Houston, It Isn't, It Wasn't	3 10 Aretha Franklin/W. Houston, It Isn't, It Wasn't	3 10 Aretha Franklin/W. Houston, It Isn't, It Wasn't
4 8 Troy Johnson, The Way It Is	4 5 Vesta, Congratulations	4 5 Vesta, Congratulations	4 5 Vesta, Congratulations
5 11 Teddy Riley Featuring Guy, My Fantasy (From "Do	5 4 Stephanie Mills, Something In The Way (You Make	5 4 Stephanie Mills, Something In The Way (You Make	5 4 Stephanie Mills, Something In The Way (You Make
6 9 Vesta, Congratulations	6 8 Jonathan Butler, Sarah, Sarah	6 8 Jonathan Butler, Sarah, Sarah	6 8 Jonathan Butler, Sarah, Sarah
7 10 Alyson Williams (Featuring Nikki D), My Love Is	7 1 Bobby Brown, On Our Own (From "Ghostbusters II")	7 1 Bobby Brown, On Our Own (From "Ghostbusters II")	7 1 Bobby Brown, On Our Own (From "Ghostbusters II")
8 12 After 7, Heat Of The Moment	8 12 Teddy Riley Featuring Guy, My Fantasy (From "Do	8 12 Teddy Riley Featuring Guy, My Fantasy (From "Do	8 12 Teddy Riley Featuring Guy, My Fantasy (From "Do
9 13 Dezi Phillips, Why You Wanna	9 15 The Isley Brothers, Spend The Night (Ce Soir)	9 15 The Isley Brothers, Spend The Night (Ce Soir)	9 15 The Isley Brothers, Spend The Night (Ce Soir)
10 14 Sharon Bryant, Let Go	10 18 Natalie Cole (Duet With Freddie Jackson), I Do	10 18 Natalie Cole (Duet With Freddie Jackson), I Do	10 18 Natalie Cole (Duet With Freddie Jackson), I Do
11 20 The Isley Brothers, Spend The Night (Ce Soir)	11 17 Patti LaBelle, If You Asked Me To (From "Licenc	11 17 Patti LaBelle, If You Asked Me To (From "Licenc	11 17 Patti LaBelle, If You Asked Me To (From "Licenc
12 16 New Edition, N.E. Heart Break	12 13 New Edition, N.E. Heart Break	12 13 New Edition, N.E. Heart Break	12 13 New Edition, N.E. Heart Break
13 18 E.J., Taste Of Your Love	13 12 Karyn White, Secret Rendezvous	13 12 Karyn White, Secret Rendezvous	13 12 Karyn White, Secret Rendezvous
14 21 Guy, Spend The Night	14 14 Eric Gable, Remember (The First Time)	14 14 Eric Gable, Remember (The First Time)	14 14 Eric Gable, Remember (The First Time)
15 17 Debbie Allen, Special Look	15 20 Dino, I Like It	15 20 Dino, I Like It	15 20 Dino, I Like It
16 22 Patti LaBelle, If You Asked Me To (From "Licenc	16 11 Al Green, As Long As We're Together	16 11 Al Green, As Long As We're Together	16 11 Al Green, As Long As We're Together
17 19 Michael Cooper, Just What I Like	17 9 El DeBarge, Somebody Loves You	17 9 El DeBarge, Somebody Loves You	17 9 El DeBarge, Somebody Loves You
18 23 Kool & The Gang, Raindrops	18 53 Maze Featuring Frankie Beverly, Can't Get Over	18 53 Maze Featuring Frankie Beverly, Can't Get Over	18 53 Maze Featuring Frankie Beverly, Can't Get Over
19 24 The Jacksons, 2300 Jackson Street	19 30 Sharon Bryant, Let Go	19 30 Sharon Bryant, Let Go	19 30 Sharon Bryant, Let Go
20 40 Eric Gable, Remember (The First Time)	20 25 Third World, Forbidden Love	20 25 Third World, Forbidden Love	20 25 Third World, Forbidden Love
A21 Lisa Lisa & Cult Jam, Just Git It Together	21 24 Troy Johnson, The Way It Is & Rakim, Friends	21 24 Troy Johnson, The Way It Is & Rakim, Friends	21 24 Troy Johnson, The Way It Is & Rakim, Friends
22 25 Nicole, Rock The House	22 16 Jody Watley With Eric B. & Rakim, Friends	22 16 Jody Watley With Eric B. & Rakim, Friends	22 16 Jody Watley With Eric B. & Rakim, Friends
23 39 Peabo Bryson, All My Love	23 22 Vanessa Williams, Darlin'	23 22 Vanessa Williams, Darlin'	23 22 Vanessa Williams, Darlin'
24 27 D'atra Hicks, Sweet Talk	24 21 Kool Moe Dee, They Want Money	24 21 Kool Moe Dee, They Want Money	24 21 Kool Moe Dee, They Want Money
25 26 Tyson Perry, What's Up	25 27 Public Enemy, Fight The Power (From "Do The Rig	25 27 Public Enemy, Fight The Power (From "Do The Rig	25 27 Public Enemy, Fight The Power (From "Do The Rig
26 32 Natalie Cole (Duet With Freddie Jackson), I Do	26 28 Kenny G, Against Doctor's Orders	26 28 Kenny G, Against Doctor's Orders	26 28 Kenny G, Against Doctor's Orders
27 28 Soul II Soul (Featuring Caron Wheeler), Back To	27 29 Dezi Phillips, Why You Wanna	27 29 Dezi Phillips, Why You Wanna	27 29 Dezi Phillips, Why You Wanna
28 29 Eugene Wilde, Ain't Nobody's Business	28 31 Michael Cooper, Just What I Like	28 31 Michael Cooper, Just What I Like	28 31 Michael Cooper, Just What I Like
29 30 Joyce "Fenderella" Irby, She's Not My Lover	29 39 Chris Jasper, The First Time	29 39 Chris Jasper, The First Time	29 39 Chris Jasper, The First Time
30 31 Terry Tate, Babies Having Babies	30 47 The Jacksons, 2300 Jackson Street	30 47 The Jacksons, 2300 Jackson Street	30 47 The Jacksons, 2300 Jackson Street
31 33 Jonathan Butler, Sarah, Sarah	31 44 After 7, Heat Of The Moment	31 44 After 7, Heat Of The Moment	31 44 After 7, Heat Of The Moment
32 34 Kiera, Quiet Guy	32 34 Special Ed, I Got It Made	32 34 Special Ed, I Got It Made	32 34 Special Ed, I Got It Made
33 35 Miles Jaye, I'll Be There	33 46 Soul II Soul (Featuring Caron Wheeler), Back To	33 46 Soul II Soul (Featuring Caron Wheeler), Back To	33 46 Soul II Soul (Featuring Caron Wheeler), Back To
34 36 Regina Belle, Baby Come To Me	A34 De La Soul, Say No Go	A34 De La Soul, Say No Go	A34 De La Soul, Say No Go
35 38 Atlantic Starr, My Sugar	35 35 De La Soul, Me Myself And I	35 35 De La Soul, Me Myself And I	35 35 De La Soul, Me Myself And I
36 41 Lizz Hogue, Dream Lover	36 36 The O'Jays, Out Of My Mind	36 36 The O'Jays, Out Of My Mind	36 36 The O'Jays, Out Of My Mind
37 42 Maze Featuring Frankie Beverly, Can't Get Over	37 38 Grady Harrell, Fun	37 38 Grady Harrell, Fun	37 38 Grady Harrell, Fun
38 45 Mica Paris, Breathe Life Into Me	38 42 Atlantic Starr, My Sugar	38 42 Atlantic Starr, My Sugar	38 42 Atlantic Starr, My Sugar
39 49 L.L. Cool J, Big Ol' Butt	39 45 Anne G, Heart Donor	39 45 Anne G, Heart Donor	39 45 Anne G, Heart Donor
40 43 Michael Bolton, Soul Provider	40 48 Sybil, Don't Make Me Over	40 48 Sybil, Don't Make Me Over	40 48 Sybil, Don't Make Me Over
41 37 Anne G, Heart Donor	41 55 Eddie Murphy, Put Your Mouth On Me	41 55 Eddie Murphy, Put Your Mouth On Me	41 55 Eddie Murphy, Put Your Mouth On Me
42 46 Doug E. Fresh, Summertime	42 51 Young M.C., Bust A Move	42 51 Young M.C., Bust A Move	42 51 Young M.C., Bust A Move
43 61 Tone Loc, Got It Going On	43 49 D'atra Hicks, Sweet Talk	43 49 D'atra Hicks, Sweet Talk	43 49 D'atra Hicks, Sweet Talk
44 60 Young M.C., Bust A Move	44 50 Finest Hour, Make That Move	44 50 Finest Hour, Make That Move	44 50 Finest Hour, Make That Move
45 52 Chris Jasper, The First Time	45 52 Beasty Boys, Hey Ladies	45 52 Beasty Boys, Hey Ladies	45 52 Beasty Boys, Hey Ladies
A46 Rhonda Clark, State Of Attraction	46 40 E.U., Taste Of Your Love	46 40 E.U., Taste Of Your Love	46 40 E.U., Taste Of Your Love
A47 Alex Bugnon, Yearning For Your Love	47 32 Chuckie Booker, Turned Away	47 32 Chuckie Booker, Turned Away	47 32 Chuckie Booker, Turned Away
A48 Entouch, II Hype	48 EX Eugene Wilde, Ain't Nobody's Business	48 EX Eugene Wilde, Ain't Nobody's Business	48 EX Eugene Wilde, Ain't Nobody's Business
49 51 Sick Rick, Hey Young World	48 EX Entouch, II Hype	48 EX Entouch, II Hype	48 EX Entouch, II Hype
A50 Finest Hour, Make That Move	49 EX Kool & The Gang, Raindrops	49 EX Kool & The Gang, Raindrops	49 EX Kool & The Gang, Raindrops
51 53 Mothers Finest, I'm In Danger	51 EX Joe Sample, U-Turn	51 EX Joe Sample, U-Turn	51 EX Joe Sample, U-Turn
52 56 Kid 'N Play, 2 Hype	52 EX Regina Belle, Baby Come To Me	52 EX Regina Belle, Baby Come To Me	52 EX Regina Belle, Baby Come To Me
53 54 De La Soul, Say No Go	53 EX Alex Bugnon, Yearning For Your Love	53 EX Alex Bugnon, Yearning For Your Love	53 EX Alex Bugnon, Yearning For Your Love
54 58 Sir Mix A Lot, Iron Man	54 EX Kirk Whalum, The Promise	54 EX Kirk Whalum, The Promise	54 EX Kirk Whalum, The Promise
A51 Blue Magic, Secret Lover	55 54 Three Times Dope, Funky Dividends	55 54 Three Times Dope, Funky Dividends	55 54 Three Times Dope, Funky Dividends
60 42 Chilli, Cold Fresh Groove	56 41 Soul II Soul, Keep On Movin'	56 41 Soul II Soul, Keep On Movin'	56 41 Soul II Soul, Keep On Movin'
57 59 N.W.A., Express Yourself	57 EX Darryl Toules, Lifeguard	57 EX Darryl Toules, Lifeguard	57 EX Darryl Toules, Lifeguard
58 57 Digital Underground, Doowutchyalike	A — Patti LaBelle And Prince, Yo Mister	A — Patti LaBelle And Prince, Yo Mister	A — Patti LaBelle And Prince, Yo Mister
59 63 Doug Lazy, Let It Roll	A — Guy, Spend The Night	A — Guy, Spend The Night	A — Guy, Spend The Night
59 55 Too Short, I Aint Trippin	A — Peabo Bryson, All My Love	A — Peabo Bryson, All My Love	A — Peabo Bryson, All My Love
60 47 B.O.S.E., Batman/The Original Swing	A — James Ingram, I Wanna Come Back	A — James Ingram, I Wanna Come Back	A — James Ingram, I Wanna Come Back
A61 Blue Magic, Secret Lover	A — Mica Paris, Breathe Life Into Me	A — Mica Paris, Breathe Life Into Me	A — Mica Paris, Breathe Life Into Me
62 42 Chilli, Cold Fresh Groove	A — Christopher Williams, Talk To Myself	A — Christopher Williams, Talk To Myself	A — Christopher Williams, Talk To Myself
A63 Ten City, Where Do We Go?	EX EX Diana Ross, Paradise	EX EX Diana Ross, Paradise	EX EX Diana Ross, Paradise
64 64 Breeze, L.A. Posse			
65 65 Whistle, Right Next To Me			



## TERRI ROSSI'S RHYTHM SECTION

**WORKIN' OVERTIME:** In the June 24th issue, the number of bullets on the Hot Black Singles chart reached an all-time high: 59. This week's chart, which includes 12 debuts, totals 58. With this many bullets, peculiar moves like those made by the following two records are not unusual.

"Express Yourself" by N.W.A. (Ruthless) high-jumps 33 places, entirely based on retail points. This same retail surge was reflected in last week's Hot Rap Singles chart, when the single jumped 7-2. The original version of "Express Yourself" was recorded by **Charles Wright & the Watts 103rd St. Band** on Warner Bros. It peaked at No. 3 in August 1970. The other record, "2 Hype" by **Kid 'N Play** (Select), rests at No. 78, even though it gained eight stations. The fourth single from the "2 Hype" platinum album is new at WCDX Richmond, Va.; WYLD New Orleans; WGPR Detroit; KMJM St. Louis; WJIZ Albany, Ga.; WEDR Miami; WXOK Baton Rouge, La.; and WDZZ Flint, Mich.

**DOUBLE DIGITS:** Seven records already on the chart harvest double-digit radio adds. "Back To Life" by **Soul II Soul Featuring Caron Wheeler** (Virgin), claims 29 stations. At No. 45, "Life" shows strength with 33 reporters moving the record up. Representative of the new reports are KSOL and KDIA San Francisco; KRNB Memphis; WRXB St. Petersburg, Fla.; WGCI Chicago; and KJLH and KACE in Los Angeles. It is now on 76 stations... "Baby Come To Me" by **Regina Belle** (Columbia), at No. 50, continues its swift pace, gaining 25 stations for a total of 82. It also makes early playlist gains. Some of the new reports come from WDKX Rochester, N.Y.; WQOK and WZFX Raleigh, N.C.; WEDR Miami; WJHM Orlando Fla.; WJMI Jackson, Miss.; and WBLZ Cincinnati... British singer **Mica Paris** gets strong radio response with 16 adds on "Breathe Life Into Me" (Island). The single moves 82-71 with new activity at WVEE Atlanta; WGCI Chicago; WJMO Cleveland; WTLC Indianapolis; and WGPR Detroit.

Fourteen stations push "I'll Be There" by **Miles Jaye** (Island), 84-73. New reports come from WKIE Richmond; WOWI Norfolk; WBLX Mobile Ala.; WIBB Macon, Ga.; KPRW Oklahoma City; and WHUR Washington, D.C.... "All My Love" by **Peabo Bryson** (Capitol), now on 66 stations, gains 13 new reports, including XHRM San Diego; WILD Boston; WQMG Greensboro, N.C.; WFXE Columbus, Ga.; and WVEE Atlanta. It jumps 64-54... **Eugene Wilde** also makes a 10-point jump to No. 62 with "Ain't Nobody's Business" (Magnolia). The single gains 11 stations, including WDAS Philadelphia; WPAL Charleston, S.C.; WLOU Louisville, Ky.; WDAO Dayton, Ohio; and WMYK Norfolk... At No. 52, "Fun" by **Grady Harrell** (RCA) gains 10 stations while 35 stations show upward movement. Some of the stations having fun are WNHC New Haven, Conn.; WAMO Pittsburgh; KRNB Memphis; XHRM San Diego; and KSOL San Francisco.

**SYBIL**, WITH NINE ADDS on "Don't Make Me Over" (Next Plateau). It shows a strong point gain at radio and is showing very good retail increases. It is on 72 stations. Among those stations adding the record are WYLD New Orleans; KRNB Memphis; KJLH Los Angeles; WGCI Chicago; and KATZ St. Louis. This song was **Dionne Warwick's** first chart single. Recorded on Scepter Records, it peaked at No. 5 in 1963.

## HOT BLACK SINGLES ACTION RADIO MOST ADDED

	PLATINUM/ GOLD ADDS 15 REPORTERS	SILVER ADDS 29 REPORTERS	BRONZE/ SECONDARY ADDS 53 REPORTERS	TOTAL ADDS 97 REPORTERS	TOTAL ON CHART
<b>AIN'T MY TYPE OF HYPE</b> FULL FORCE COLUMBIA	3	8	20	31	32
<b>BACK TO LIFE</b> SOUL II SOUL VIRGIN	4	8	17	29	76
<b>STATE OF ATTRACTION</b> RHONDA CLARK TABU	3	5	20	28	29
<b>SMILIN'</b> LEVERT ATLANTIC	2	12	12	26	53
<b>ALL I WANT FROM YOU</b> THE TEMPTATIONS MOTOWN	2	11	13	26	50
<b>BABY COME TO ME</b> REGINA BELLE COLUMBIA	1	12	12	25	82
<b>I WANNA COME BACK</b> JAMES INGRAM WARNER BROS.	4	5	14	23	32
<b>I'M IN DANGER</b> MOTHER'S FINEST CAPITOL	0	9	9	18	33
<b>BREATHE LIFE INTO ME</b> MICA PARIS ISLAND	4	5	7	16	52
<b>'BOUT DAT TIME</b> PIECES OF A DREAM EMI	1	1	14	16	41

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

# THE D.O.C.



"Without a doubt the new D.O.C. record is the hottest rap act that we've ever encountered—already #2 at our chain!"

**Bill Miller, Music Vision, St. Louis**

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Distributed by JCI and Associated Labels

ADDED

WXYV WJLB WBLB WBBB WJUR WDAS WZHT WWKX WENN  
 WBSL WBLZ WBBB WJUR WZHT WWKX WENN  
 WIBB WEAS WFXX WTMP WMYK WRAP WRAL  
 WIKS WZAZ WAAA WJIZ WDKS WRXB WKIE  
 WPAL WMGL WNHC WGOK WCOH KMJJ WQFX  
 WCKU KIIZ WEEZ WQIS KWTD WTUG WATV  
 WDKT KFXZ WEKY WVOI WGRP WZZZ WCKX  
 WZAK KPRW KBUZ KDIA

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FOR WEEK ENDING AUGUST 19, 1989

# Billboard. Hot Black Singles SALES & AIRPLAY™

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

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT BLACK POSITION
1	1	BATDANCE (FROM "BATMAN")	PRINCE	4
2	3	SOMETHING IN THE WAY	STEPHANIE MILLS	1
3	5	TWO WRONGS (DON'T MAKE IT RIGHT)	DAVID PEASTON	3
4	7	IT'S NO CRIME	BOBBY BROWN	2
5	6	WE GOT OUR OWN THANG	HEAVY D. & THE BOYZ	11
6	9	SPEND THE NIGHT (CE SOIR)	THE ISLEY BROTHERS	6
7	2	THEY WANT MONEY	KOOL MOE DEE	19
8	15	REMEMBER (THE FIRST TIME)	ERIC GABLE	9
9	12	CONGRATULATIONS	VESTA	5
10	14	IT ISN'T, IT WASN'T, IT AIN'T... A.FRANKLIN/W.HOUSTON		7
11	16	MY FANTASY	TEDDY RILEY FEATURING GUY	8
12	4	ON OUR OWN	BOBBY BROWN	13
13	20	SARAH, SARAH	JONATHAN BUTLER	10
14	19	FIGHT THE POWER	PUBLIC ENEMY	22
15	13	MY LOVE IS SO RAW	ALYSON WILLIAMS	15
16	21	THE WAY IT IS	TROY JOHNSON	17
17	28	N.E. HEART BREAK	NEW EDITION	14
18	25	LET GO	SHARON BRYANT	12
19	27	FUNKY DIVIDENDS	THREE TIMES DOPE	24
20	8	I'M THAT TYPE OF GUY	L.L. COOL J	33
21	29	TASTE OF YOUR LOVE	E.U.	16
22	32	I DO	NATALIE COLE (DUET WITH FREDDIE JACKSON)	18
23	10	SHOWER ME WITH YOUR LOVE	SURFACE	28
24	18	KEEP ON MOVIN'	SOUL II SOUL	30
25	36	II HYPE	ENTOUCH	26
26	—	PUT YOUR MOUTH ON ME	EDDIE MURPHY	21
27	33	SPEND THE NIGHT	GUY	23
28	40	IF YOU ASKED ME TO	PATTI LABELLE	20
29	11	MIDNIGHT SPECIAL	THE SYSTEM	42
30	34	WHY IS THAT?	BOOGIE DOWN PRODUCTIONS	48
31	39	JUST GIT IT TOGETHER	LISA LISA & CULT JAM	25
32	30	SOMETHING REAL	MIKKI BLEU	43
33	22	FRIENDS	JODY WATLEY WITH ERIC B. & RAKIM	39
34	26	TURNED AWAY	CHUCKII BOOKER	55
35	23	SECRET RENDEZVOUS	KARYN WHITE	49
36	—	RAINDROPS	KOOL & THE GANG	27
37	35	SOMEBODY LOVES YOU	EL DEBARGE	57
38	38	I LIKE IT	DINO	53
39	17	I GOT IT MADE	SPECIAL ED	51
40	24	FORBIDDEN LOVE	THIRD WORLD	58

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT BLACK POSITION
1	2	SOMETHING IN THE WAY	STEPHANIE MILLS	1
2	5	IT'S NO CRIME	BOBBY BROWN	2
3	3	CONGRATULATIONS	VESTA	5
4	7	IT ISN'T, IT WASN'T, IT AIN'T... A.FRANKLIN/W.HOUSTON		7
5	4	TWO WRONGS (DON'T MAKE IT RIGHT)	DAVID PEASTON	3
6	9	MY FANTASY	TEDDY RILEY FEATURING GUY	8
7	8	SARAH, SARAH	JONATHAN BUTLER	10
8	10	SPEND THE NIGHT (CE SOIR)	THE ISLEY BROTHERS	6
9	13	REMEMBER (THE FIRST TIME)	ERIC GABLE	9
10	15	LET GO	SHARON BRYANT	12
11	14	N.E. HEART BREAK	NEW EDITION	14
12	1	BATDANCE (FROM "BATMAN")	PRINCE	4
13	17	TASTE OF YOUR LOVE	E.U.	16
14	18	I DO	NATALIE COLE (DUET WITH FREDDIE JACKSON)	18
15	12	MY LOVE IS SO RAW	ALYSON WILLIAMS	15
16	19	IF YOU ASKED ME TO	PATTI LABELLE	20
17	6	ON OUR OWN	BOBBY BROWN	13
18	20	THE WAY IT IS	TROY JOHNSON	17
19	22	SPEND THE NIGHT	GUY	23
20	24	PUT YOUR MOUTH ON ME	EDDIE MURPHY	21
21	23	JUST GIT IT TOGETHER	LISA LISA & CULT JAM	25
22	16	WE GOT OUR OWN THANG	HEAVY D. & THE BOYZ	11
23	25	HEAT OF THE MOMENT	AFTER 7	29
24	21	RAINDROPS	KOOL & THE GANG	27
25	30	CAN'T GET OVER YOU	MAZE/F.BEVERLY	34
26	29	SWEET TALK	D'ATRA HICKS	31
27	28	2300 JACKSON STREET	THE JACKSONS	35
28	27	MY SUGAR	ATLANTIC STARR	32
29	—	DON'T MAKE ME OVER	SYBIL	37
30	37	OUT OF MY MIND	THE O'JAYS	36
31	34	II HYPE	ENTOUCH	26
32	—	WHERE DO WE GO ?	TEN CITY	38
33	39	BABIES HAVING BABIES	TERRY TATE	40
34	—	JUST WHAT I LIKE	MICHAEL COOPER	41
35	—	FUNKY DIVIDENDS	THREE TIMES DOPE	24
36	—	BACK TO LIFE	SOUL II SOUL	45
37	—	THE FIRST TIME	CHRIS JASPER	46
38	35	WHY YOU WANNA	DEZI PHILLIPS	47
39	—	BABY COME TO ME	REGINA BELLE	50
40	—	TALK TO MYSELF	CHRISTOPHER WILLIAMS	44

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

TITLE (Publisher - Licensing Org.)	Sheet Music Dist.	BMI/Special Ed, BMI)	VII, ASCAP)
78 2 HYPE (Hittage, ASCAP/Turnout, ASCAP)	53 I LIKE IT (Island, BMI/Onid, BMI) WBM	28 SHOWER ME WITH YOUR LOVE (Colgems-EMI, ASCAP) WBM	
35 2300 JACKSON STREET (Sige, BMI/Ranjack, BMI/Rat Trap, BMI/Virgin Songs, BMI/Cal-Gene, BMI/EMI April, ASCAP) CPP	91 I WANNA COME BACK (Try-Cap, BMI/Willesden, BMI)	68 SMILIN' (Trycap, BMI/Ferndiff, BMI/Willesden, BMI)	
92 AIN'T MY TYPE OF HYPE (Forceful, BMI/Willesden, BMI)	20 IF YOU ASKED ME TO (FROM "LICENCE TO KILL") (Realsongs, ASCAP/EMI April, ASCAP/U.A., ASCAP)	63 SO WAT CHA SAYIN' (Beat House, ASCAP/Paricken, ASCAP)	
62 AIN'T NOBODY'S BUSINESS (Trycap, BMI/Willesden, BMI)	79 IF YOU DON'T KNOW ME BY NOW (Assorted, BMI/Mighty Three, BMI)	57 SOMEBODY LOVES YOU (Jobete, ASCAP) CPP	
75 ALL I WANT FROM YOU (Stanton's Gold, BMI)	26 II HYPE (Deep Sound, ASCAP/Bliss 69, ASCAP/Vintertainment, ASCAP)	1 SOMETHING IN THE WAY (YOU MAKE ME FEEL) (Angel Notes, ASCAP/WB, ASCAP) WBM	
54 ALL MY LOVE (WB, ASCAP/Peabo, ASCAP)	73 I'LL BE THERE (Abana, BMI/Virgin Songs, BMI)	43 SOMETHING REAL (El King, ASCAP)	
67 AS LONG AS WE'RE TOGETHER (Al Green, BMI/Irving, BMI) CPP	88 I'M IN DANGER (Black Lion, ASCAP/Captain Z, ASCAP/Almo, ASCAP/Singh Sang, ASCAP/Satsongs, ASCAP)	77 SOUL PROVIDER (Mr. Bolton, BMI/Non Pareil, ASCAP)	
40 BABIES HAVING BABIES (Micro-Mini, BMI/Chatterback, BMI)	33 I'M THAT TYPE OF GUY (Def Jam, ASCAP/L.L. Cool J, ASCAP/D And D, ASCAP/Virgin, ASCAP) CPP	61 SPECIAL LOOK (Black Lion, ASCAP/Captain Z, ASCAP/Thump West, ASCAP/If She Ran Ha, BMI/Almo, ASCAP) CPP	
50 BABY COME TO ME (Gratitude Sky, ASCAP/Penzafire, ASCAP)	7 IT ISN'T, IT WASN'T, IT AIN'T NEVER GONNA BE (Albert Hammond, ASCAP/WB, ASCAP/Realsongs, ASCAP) WBM	23 SPEND THE NIGHT (Pending)	
45 BACK TO LIFE (Virgin, ASCAP)	78 I'M IN DANGER (Black Lion, ASCAP/Captain Z, ASCAP/Almo, ASCAP/Singh Sang, ASCAP/Satsongs, ASCAP)	6 SPEND THE NIGHT (CE SOIR) (Angel Notes, ASCAP/WB, ASCAP)	
4 BATDANCE (FROM "BATMAN") (Controversy, ASCAP)	33 I'M THAT TYPE OF GUY (Def Jam, ASCAP/L.L. Cool J, ASCAP/D And D, ASCAP/Virgin, ASCAP) CPP	96 STATE OF ATTRACTION (Flyte Tyme, ASCAP/Avant Garde, ASCAP)	
81 'BOUT DAT TIME (Cal-Gene, BMI/Virgin, ASCAP/1989 International, ASCAP/Colgems-EMI, ASCAP)	7 IT ISN'T, IT WASN'T, IT AIN'T NEVER GONNA BE (Albert Hammond, ASCAP/WB, ASCAP/Realsongs, ASCAP) WBM	94 SUMMERTIME (Entertaining, BMI/Dainica, BMI)	
71 BREATHE THE LIFE INTO ME (Chappell, PRS/Unichappell, BMI)	2 IT'S NO CRIME (Epic/Solar, BMI/Kear, BMI/Greenskirt, BMI) CPP	31 SWEET TALK (Cuddie B, ASCAP/Diner Dog, ASCAP)	
59 BUST A MOVE (Varry White, ASCAP/Young Man Moving, ASCAP)	98 IT'S REAL (Virgin Songs, BMI/Cal-Gene, BMI/Yah Mo, BMI) CPP	44 TALK TO MYSELF (Vertim, ASCAP/Wokie, ASCAP/Whole Nine Yards, ASCAP)	
34 CAN'T GET OVER YOU (Amazement, BMI)	25 JUST GIT IT TOGETHER (Forceful, BMI/Willesden, BMI/My! My!, BMI)	16 TASTE OF YOUR LOVE (Marvemnis, ASCAP/Syde 'M' Up, ASCAP)	
83 COLD SWEAT (Cykus, BMI)	89 JUST IN TIME (Honey Look, ASCAP/Basamp, ASCAP)	19 THEY WANT MONEY (Zomba, ASCAP/Willesden, BMI)	
5 CONGRATULATIONS (Catdaddy, ASCAP/MCA, ASCAP/Little Tanya, ASCAP/Vesta Seven, ASCAP/Almo, ASCAP) CPP	41 JUST WHAT I LIKE (Bee Germaine, BMI)	82 THIS LOVE'S FOR YOU (Songcase, BMI/Hit Boy, BMI)	
37 DON'T MAKE ME OVER (Blue Seas, ASCAP/Jac, ASCAP) CPP	30 KEEP ON MOVIN' (Virgin, ASCAP) CPP	55 TURNED AWAY (Selessongs, ASCAP/Honey Look, ASCAP)	
95 DOOWUTCHYALIKE (GLG II, BMI/Pubhowayalike, BMI)	90 L.A. POSSE (L.A. Posse, ASCAP/Virgin, ASCAP)	3 TWO WRONGS (DON'T MAKE IT RIGHT) (Venus Three, BMI/Pushy, ASCAP/Perfect Ten, ASCAP)	
65 EXPRESS YOURSELF (Warner-Tamerlane, BMI/Music Power, BMI)	12 LET GO (Almo, ASCAP) CPP	17 THE WAY IT IS (Anointed, ASCAP)	
22 FIGHT THE POWER (FROM "DO THE RIGHT THING") (Def American, BMI)	56 LOVE ALL THE WAY (One To One, ASCAP)	11 WE GOT OUR OWN THANG (Zomba, ASCAP/EMI April, ASCAP/Across 110th Street, ASCAP/Way To Go, ASCAP/Bridgeport, BMI)	
46 THE FIRST TIME (Jasper Stone, ASCAP)	87 LOVE SONG (Epic/Solar, BMI/Jig-A-Watt Jams, BMI) CPP	38 WHERE DO WE GO ? (EMI April, ASCAP/Ackee, ASCAP/Guy Vaughn, ASCAP/EMI Blackwood, BMI/Been Stung, BMI)	
58 FORBIDDEN LOVE (Worlers, ASCAP/Songs Of PolyGram, BMI/O Dad, BMI)	69 MAKE THAT MOVE (Modernique, ASCAP)	48 WHY IS THAT? (Zomba, ASCAP)	
39 FRIENDS (EMI April, ASCAP/Ultrawave, ASCAP/A Diva, ASCAP/Rightsong, BMI/EMI Blackwood, BMI/Eric B & Rakim, ASCAP) HL	97 ME MYSELF AND I (Tee Girl, BMI/Bridgeport, BMI)	47 WHY YOU WANNA (Avant Garde, ASCAP)	
52 FUN (Sex Friend, BMI/Juby Laws, ASCAP/Tuff Cookie, BMI/Virgin Songs, BMI)	42 MIDNIGHT SPECIAL (EMI April, ASCAP/Science Lab, ASCAP)	85 YEARNING FOR YOUR LOVE (Temp Co., BMI)	
24 FUNKY DIVIDENDS (Acknickulous, ASCAP/Pop Art, ASCAP)	8 MY FANTASY (FROM "DO THE RIGHT THING") (Cal-Gene, BMI/Virgin, ASCAP) CPP	80 YOU BETTER DANCE (Colgems-EMI, ASCAP/Boston International, ASCAP)	
86 GITCHI U (Looky Lou, BMI/Bright Light, BMI)	15 MY LOVE IS SO RAW (Def Jam, ASCAP/Slam City, ASCAP)	100 YOU FOUND ANOTHER GUY (Cal-Gene, BMI/Virgin Songs, BMI) CPP	
64 GOING CRAZY (Cal-Gene, BMI/Virgin Songs, BMI) CPP	32 MY SUGAR (Jodaway, ASCAP/Production Lab, ASCAP/Praeger J., BMI)	66 (YOU'RE MY ONE AND ONLY) TRUE LOVE (Robi-Rob, ASCAP/Red Instructional, ASCAP/Free-Dome, ASCAP)	
72 GOTTA BE A BETTER WAY (Two Tuff-Enuff, BMI/O Oad, BMI)	14 N.E. HEART BREAK (Flyte Tyme, ASCAP)		
70 HEART DONOR (2560, ASCAP)	13 ON OUR OWN (FROM "GHOSTBUSTERS II") (Kear, BMI/Epic/Solar, BMI/Green Skirt, BMI) CPP		
29 HEAT OF THE MOMENT (Epic/Solar, BMI/Kear, BMI) CPP	84 ON THE STRENGTH (King Henry I, ASCAP/Currier, ASCAP/Shaman Drum, BMI)		
76 HEY YOUNG WORLD (Def American, BMI)	36 OUT OF MY MIND (Trycap, BMI/Willesden, BMI/WE, BMI)		
18 I DO (Les Estolles De La Musique, ASCAP/Scaramanga, ASCAP) CLM	21 PUT YOUR MOUTH ON ME (Eddie Murphy, ASCAP/Gratitude Sky, ASCAP/Penzafire, ASCAP/Virgin, ASCAP) CPP		
60 I GOT IT GOIN' ON (Varry White, ASCAP)	93 QUIET GUY (Klara's Tuff, BMI/Trixie Lou, BMI)		
51 I GOT IT MADE (Promuse, BMI/Howie Tee,	27 RAINDROPS (Selessongs, ASCAP)		
	9 REMEMBER (THE FIRST TIME) (Lamont Coward/Bright Light, BMI)		
	99 ROCK THE HOUSE (Screen Gems-EMI, BMI)		
	10 SARAH, SARAH (Zomba, ASCAP)		
	49 SECRET RENDEZVOUS (Kear, BMI/Epic/Solar, BMI/Green Skirt, BMI) CPP		
	74 SHE'S NOT MY LOVER (Diva One, ASCAP/Spectrum		

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## David Peaston Makes Good First Impression 'Introducing...' Showcases A Stirring New Vocalist

BY DAVID NATHAN

LOS ANGELES At both the Black Radio Exclusive conference in Los Angeles in May and the R&B Report confab in Chicago in July, vocalist David Peaston wowed hardened industry execs and radio personnel with a soul-stirring version of the Billie Holiday classic, "God Bless The Child." It was the St. Louis native's reading of that song that won him acclaim as the reigning star of the amateur contest on the weekly "Showtime At The Apollo" TV program and, ultimately, led to his signing with Geffen Records last year.

Currently enjoying his first taste of chart success with "Two Wrongs (Don't Make It Right)" from his debut album, "Introducing... David Peaston," Peaston admits that his appearances on the show helped, "but the offers didn't come flooding in from companies and I had to do showcases in New York and Los Angeles before anything really happened with getting a deal."

A former schoolteacher, Peaston—who moved to New York in 1981—says that securing the services of Anita Baker's producer, Michael J. Powell, as a result of his L.A. showcase, "certainly didn't

hurt in talking with companies. We eventually settled on Geffen after five or six companies began to bid because they offered me what I was looking for: a long-term, serious commitment."

**'I wanted the first single to be up-tempo because I didn't want to be classified right off'**

That Peaston ended up with a career in music is no surprise, considering his family background: mother Martha Bass (a former member of the famed Clara Ward Singers) is a renowned gospel singer, while older sister Fontella Bass rose to fame in the mid-'60s with "Rescue Me," the R&B classic.

"Even though my family was into music, I really didn't want to sing. Basically, the guys in the family were the musicians and the women were the singers. Plus, being a big guy, I wanted to have this great bass voice but my voice was always real high," Peaston says.

It was when his mother failed to attend a church service in 1977 that the young Peaston was called on to sing: "I was sitting at the keyboards ready to play and they kept calling for my mother and finally somebody said, 'Let's have a song from her son!' I was shocked because the people responded so well, and that's really when it all began."

Singing in local gospel choirs and R&B groups, Peaston continued his career as a teacher and after major layoffs in the profession led to his move to New York, he began pursuing his musical ambitions. "To start out with, I'd just sit in with musicians I knew from back home and sing a couple of songs for \$25. I did the usual stuff—weddings, bar mitzvahs, parties—and gradually I started building up a little following. In 1986, I went to the Apollo to do the Amateur Hour there."

When "Showtime At The Apollo" began, Peaston was an immediate hit with TV audiences. Peaston was continuously called back to

appear at the venue and, he recalls, "we did get some offers from record companies but they really weren't on the kind of level I wanted—they were what I'd call amateur offers, for someone who just wanted to sign a deal with anyone."

The singer says that after signing with Geffen, he and manager Barry Hankerson with producer Powell "must have listened to over 150 songs and we cut 20 of them, of which only six ended up on the album. I wanted this first LP to be a total representation of me and I must say I didn't feel pressured to do anything that didn't feel right to me."

Working with Powell and engineer Barney Perkins in their native Detroit "was a lot of fun. Michael is the kind of guy you can relax with, not the typical producer. The most important thing was that he allowed me to be free. I'm a hyper kind of singer, so he showed me how to hold back when that's what I needed to do and how to smooth out my vocals in certain places."

Peaston's virtuosity as an emotive balladeer is evident from his debut album. "God Bless The Child" may have seemed a logical choice as the first single but, says Peaston, "I wanted to go with an up-tempo track because I didn't really want to be classified out of the box. I mean, I love ballads but I don't want to be confined." Producer Teddy Riley remixed the initial single, "Two Wrongs (Don't Make It Right)," because, Peaston notes, "I wanted to get that youthful sound on my first record."

With tour plans in the making, Peaston says he would love to be nominated as best new artist at the Grammy Awards, and while he is enjoying the enthusiastic response to his debut album, the singer admits to being perplexed about comparisons with other male vocalists. "Because Luther [Vandross] and I are both big guys, people do make that comparison and I don't really think it's fair," he says. "If you listen, we don't even sound alike. I mean, Luther sings so well and I take it as a compliment that people would even consider us in the same light at all, but it bothers me because I've worked so hard to create my own sound and I want to be recognized for that."

### LISA LISA & CULT JAM 'GIT' THE BEAT—AGAIN

(Continued from page 20)

going to go tier by tier," says Melendez. "We're hoping to capture as much of Lisa Lisa & Cult Jam's versatility as we can."

Says Ruben Rodriguez, senior VP, black music, at Columbia: "Lisa Lisa is truly a star, an artist the company is very proud of. She's a true artist-development success story, and the commitment has been there from day one from everyone in the company. The album is loaded with a lot of good records. We're getting great response on the album and on 'Kiss Your Tears Away,' an album cut that's getting

great phones at various radio stations around the country. Many program directors are comparing it to the response they got on 'All Cried Out.'

"We're looking to take Lisa Lisa to the next phase," continues Rodriguez. "'Git It Together' is moving nicely up both the black and dance charts, and at the same time we're getting response to album cuts. We have an album that really shows the depth of Lisa and how she's matured as a vocalist. We will continue to build on that."

### RHYTHM AND BLUES

(Continued from page 20)

**Pieces Of A Dream.** Their new EMI album, "'Bout Dat Time," is stocked with the jazz-funk they're known for, but with a more dance-tempered groove. The 10-track album was produced by Preston Middleton, Gene Griffin, **Pieces Of A Dream** (drummer Curtis Harmon and bassist Scott Cannady), and others. Check out the title cut, "Pick Up The Pieces" (not the old AWB tune), and the ballad "Surrender"—all feature the robust, midnight-hour vocals of Norwood... Kevin Harewood, long the VP/GM of Hush Productions, has been named head of the new black and urban contemporary music division at the William Morris Agency, to be based in Beverly Hills, Calif. At the same time, Walter Lee takes over as VP/GM of Orpheus Records. He had been senior VP of marketing and promotion at Capitol... Correction: West Coast-based rapper Ice-T and Yemenite vocalist Ofra Haza, both of whom were reviewed in showcases at New Music Seminar events (Rhythm & the Blues, July 29), are on Sire Records.

**READY FOR THE RAPPER:** "It's one long party"... "You can't miss it—everyone will be there"... "It's the only time I get to see all the folks I deal with on the phone all year." This week (Aug. 17-20) sees the 13th annual reunion of the **Jack The Rapper Family Affair** in Atlanta. And yes, it will be my first. I hope to see many of you there, and especially look forward to meeting Jack Gibson, patriarch of black radio and the voice of—the Jack The Rapper tipsheet.

# UP-AND-COMING SPECIAL ISSUES

SPOTLIGHT ISSUE	IN THIS SECTION	AD DEADLINE
<b>HORROR VIDEO</b>	Sep 2 Sep 9 Sep 16 Sep 23	• Merchandising • Top Titles • Promotions • Hollywood
<b>COMPACT DISK</b>	Sep 23	• CD Now • Production • Labels • Packaging • Retail
<b>VIDEO RETAIL MANAGEMENT</b>	Sep 30	• Overview • Personnel • Inventory • Sell-Through • Rentals
<b>GOSPEL MUSIC</b>	Oct 7	• Gospel Now • Labels • Black • Publishing

### WHY THEY ARE SPECIAL:

- **HORROR VIDEO** features a special column in the first four issues of September focusing exclusively on the horror/sci-fi genre. Each column is a mini marketing report on hot new product, consumer and dealer campaigns, sales and rental tips, label activity, and Hollywood production trends that capture the enormous excitement and ongoing interest in the most durable, hair-raising genre in home video.
- **COMPACT DISK** has become the recording industry standard in a few short years, and the trend only shows signs of deepening and widening in the '90s. For record companies, CD has progressed from an audiophile and reissue medium to coin of the realm for all new releases—including special promotional and collectors' editions. The changeover from vinyl to CD has already changed the face of the industry from labels to retail, and new industries have sprung up around the new growth.
- **VIDEO RETAIL MANAGEMENT** surveys video retailers around the country for their views on store management today. With the product mix constantly changing and rearranging, and stores upgrading to keep customers moving swiftly through sales/rental transactions, management—not product—often plays the decisive role in determining levels of success, even survival.
- **GOSPEL MUSIC** continues to reap rewards for presenting the kind of music that upholds traditional values without sacrificing timeliness, style or energy. Driven by the same contemporary rhythms that ignite commercial pop, rock and black music—and produced with the same chart sophistication—gospel today yields nothing to its pop/rock cousins but the shock and surface.
- **COMING ATTRACTIONS:** COUNTRY, NEW AGE, AES '89.

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# HOT DANCE MUSIC™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE Label & Number/Distributing Label	ARTIST
<b>CLUB PLAY</b> Compiled from a national sample of dance club playlists.					
<b>★★ NO. 1 ★★</b>					
①	5	10	5	<b>BATDANCE (FROM "BATMAN")</b> WARNER BROS. 0-21257	◆ PRINCE 1 week at No. 1
2	2	4	8	<b>101</b> MCA 23960	◆ SHEENA EASTON
③	8	21	4	<b>BACK TO LIFE</b> VIRGIN 0-96537	◆ SOUL II SOUL
4	4	8	10	<b>(YOU'RE MY ONE AND ONLY) TRUE LOVE</b> VENETTA VE-7021/A&M	SEDUCTION
5	3	6	9	<b>ALWAYS THERE</b> CAPITOL V-15482	CHARVONI
6	1	3	7	<b>COME HOME WITH ME BABY</b> EPIC 49 68777/E.P.A.	◆ DEAD OR ALIVE
⑦	11	17	6	<b>HAPPINESS</b> SLEEPING BAG SLX-40147	NICOLE
8	9	11	8	<b>JUST GIT IT TOGETHER</b> COLUMBIA 44 68819	◆ LISA LISA & CULT JAM
⑨	16	15	6	<b>YOUR LOVE TAKES ME HIGHER</b> ATLANTIC 0-86402	BELOVED
10	7	7	7	<b>FRIENDS</b> MCA 23956	◆ JODY WATLEY WITH ERIC B. & RAKIM
⑪	17	18	7	<b>PEOPLE HOLD ON</b> TOMMY BOY TB-124	◆ COLD CUT FEATURING LISA STANSFIELD
⑫	24	37	3	<b>IT IS TIME TO GET FUNKY</b> FFRR 886 627-1/POLYGRAM	◆ D.MOB
13	10	12	8	<b>LET'S PLAY HOUSE</b> BIG BEAT BB-0008	◆ KRAZE
14	12	14	7	<b>ALL NIGHT PARTY</b> RCA 9002-1-RD	◆ BUSTER POINDEXTER
15	18	20	5	<b>ON OUR OWN (FROM "GHOSTBUSTERS II")</b> MCA 23957	◆ BOBBY BROWN
16	14	13	7	<b>LOVE HOUSE</b> JIVE 1234-1-JD/RCA	◆ SAMANTHA FOX
⑮	28	45	3	<b>DO YOU LOVE WHAT YOU FEEL</b> VIRGIN 0-96539	INNER CITY
⑮	25	34	4	<b>PAYBACK IS A BITCH</b> JIVE 1239-1-JD/RCA	LIZ TORRES
19	22	24	6	<b>BLOW THE HOUSE DOWN</b> CHRYSALIS 4V9 43363	◆ LIVING IN A BOX
20	6	1	8	<b>LET IT ROLL</b> ATLANTIC 0-86407	DOUG LAZY
⑮	30	36	4	<b>PARADISE</b> MOTOWN MOT-4673	DIANA ROSS
22	21	22	6	<b>ROCK THE HOUSE</b> OCEANA 0-96562/ATLANTIC	NICOLE
23	26	31	5	<b>OH WELL</b> CAPITOL V-15472	OH WELL
24	29	30	4	<b>LAY ALL YOUR LOVE ON ME</b> TOMMY BOY TB-933	INFORMATION SOCIETY
⑮	32	40	5	<b>DO IT TO THE CROWD</b> PROFILE PRO-7255	TWIN HYPE
26	15	9	8	<b>I'M THAT TYPE OF GUY</b> DEF JAM 44 68792/COLUMBIA	◆ L.L. COOL J
⑮	34	42	3	<b>SHOUT IT OUT</b> MERCURY 874 217-1/POLYGRAM	CLOCKWORK
28	31	35	4	<b>WHERE DO WE GO?</b> ATLANTIC 0-86409	TEN CITY
<b>★★★ POWER PICK ★★★</b>					
⑮	41	—	2	<b>LIFE IS A DANCE (LP)</b> WARNER BROS. 25946	CHAKA KHAN
⑮	38	—	2	<b>DON'T MAKE ME OVER</b> NEXT PLATEAU NP50107	SYBIL
31	23	23	6	<b>SCANDALOUS</b> CAPITOL V-15478	2 PUERTO RICANS A BLACKMAN & A DOMINICAN
32	35	43	3	<b>THE SAME DREAM</b> WARNER BROS. 0-21253	APOLLONIA
33	27	28	6	<b>(CARMEN) DANGER IN HER EYES</b> CAPITOL V-15474	◆ DEBORAH SASSON & MCL
⑮	40	—	2	<b>ON THE STRENGTH</b> EPIC 49 68806/E.P.A.	FLAME (WITH TONY TERRY)
35	33	41	4	<b>GOT TO KEEP ON</b> FFRR 886 595-1/POLYGRAM	THE COOKIE CREW
⑮	37	47	3	<b>COLD HEARTED</b> VIRGIN 0-96546	◆ PAULA ABDUL
37	13	2	9	<b>DEEP IN VOGUE</b> EPIC 49 68801/E.P.A.	◆ MALCOLM MCLAREN
⑮	43	—	2	<b>HEY LADIES/SHAKE YOUR RUMP</b> CAPITOL V-15483	◆ BEASTIE BOYS
39	20	16	7	<b>GIVE YOU ALL MY LOVE</b> ATLANTIC 0-86410	◆ STACEY Q
⑮	46	—	2	<b>DO THE RIGHT THING</b> VIRGIN 0-96552	REDHEAD KINGPIN AND THE F.B.I.
⑮	47	—	2	<b>BUST A MOVE</b> DELICIOUS VINYL DV1005/ISLAND	◆ YOUNG M.C.
⑮	44	48	3	<b>I GIT MINZE</b> ARISTA ADI-9827	TOO NICE
<b>★★★ HOT SHOT DEBUT ★★★</b>					
⑮	<b>NEW ▶</b>	1	1	<b>WORK IT OUT</b> ATLANTIC 0-86325	STEVE 'SILK' HURLEY
⑮	<b>NEW ▶</b>	1	1	<b>IF I EVER</b> ENIGMA 75527-0	RED FLAG
⑮	<b>NEW ▶</b>	1	1	<b>BLIND HEARTS</b> WING 889 633-1/POLYGRAM	XYMOX
46	19	5	10	<b>I LIKE IT</b> 4TH & B'WAY 483/ISLAND	◆ DINO
47	48	—	2	<b>FALLEN ANGEL</b> CAPITOL V-15471	MONDAY
48	50	—	2	<b>CAN WE TAKE YOU HIGHER?</b> WTG 41 68225/E.P.A.	MAMADO & SHE
⑮	<b>NEW ▶</b>	1	1	<b>KING FOR A DAY</b> Geffen Promo/WARNER BROS.	XTC
⑮	<b>NEW ▶</b>	1	1	<b>LOVE RUSH</b> SAM 5002	DISKONEXION FEATURING LINDA BURNETTE
<b>BREAKOUTS</b>				<b>1. FRENCH KISS</b> LIL LOUIS DIAMOND <b>2. ROCK TO THE BEAT</b> REESE KMS <b>3. BLACK HAVANA (LP)</b> VARIOUS ARTISTS CAPITOL <b>4. SERIOUS MONEY</b> CAROLE DAVIS WARNER BROS.	

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE Label & Number/Distributing Label	ARTIST
<b>12-INCH SINGLES SALES</b> Compiled from a national sample of retail store and one-stop sales reports.					
<b>★★ NO. 1 ★★</b>					
①	2	2	7	<b>FRIENDS</b> MCA 23956	◆ JODY WATLEY WITH ERIC B. & RAKIM 1 week at No. 1
②	4	7	8	<b>COME HOME WITH ME BABY</b> EPIC 49 68777/E.P.A.	◆ DEAD OR ALIVE
3	3	4	7	<b>ON OUR OWN (FROM "GHOSTBUSTERS II")</b> MCA 23957	◆ BOBBY BROWN
④	5	9	9	<b>(YOU'RE MY ONE AND ONLY) TRUE LOVE</b> VENETTA VE-7021/A&M	SEDUCTION
⑤	6	10	6	<b>FIGHT THE POWER (FROM "DO THE RIGHT THING")</b> MOTOWN MOT-4647	◆ PUBLIC ENEMY
6	1	1	9	<b>EXPRESS YOURSELF</b> SIRE 0-21225/WARNER BROS.	◆ MADONNA
⑦	9	13	6	<b>COLD HEARTED</b> VIRGIN 0-96546	◆ PAULA ABDUL
8	8	12	8	<b>GIVE YOU ALL MY LOVE</b> ATLANTIC 0-86410	◆ STACEY Q
9	13	15	8	<b>I LIKE IT</b> 4TH & B'WAY 483/ISLAND	◆ DINO
10	7	3	14	<b>KEEP ON MOVIN'</b> VIRGIN 0-96556	◆ SOUL II SOUL
⑪	15	19	7	<b>DEEP IN VOGUE</b> EPIC 49 68801/E.P.A.	◆ MALCOLM MCLAREN
⑫	19	25	5	<b>MY FANTASY (FROM "DO THE RIGHT THING")</b> MOTOWN MOT-4643	◆ TEDDY RILEY FEATURING GUY
⑬	16	20	5	<b>LAY ALL YOUR LOVE ON ME</b> TOMMY BOY TB-933	INFORMATION SOCIETY
14	12	8	11	<b>WE GOT OUR OWN THANG</b> UPTOWN 23942/MCA	◆ HEAVY D. & THE BOYZ
15	10	6	10	<b>SECRET RENDEZVOUS (REMIX)</b> WARNER BROS. 0-20962	◆ KARYN WHITE
<b>★★★ HOT SHOT DEBUT ★★★</b>					
⑮	<b>NEW ▶</b>	1	1	<b>BATDANCE (FROM "BATMAN")</b> WARNER BROS. 0-21257	◆ PRINCE
⑮	21	28	6	<b>ALWAYS THERE</b> CAPITOL V-15482	CHARVONI
⑮	26	34	5	<b>BUST A MOVE</b> DELICIOUS VINYL DV1005/ISLAND	◆ YOUNG M.C.
⑮	27	40	3	<b>HEY LADIES/SHAKE YOUR RUMP</b> CAPITOL V-15483	◆ BEASTIE BOYS
20	17	21	7	<b>LET IT ROLL</b> ATLANTIC 0-86407	DOUG LAZY
⑮	<b>NEW ▶</b>	1	1	<b>BACK TO LIFE</b> VIRGIN 0-96537	◆ SOUL II SOUL
⑮	33	49	3	<b>I NEED A RHYTHM</b> VENETTA VE-7023/A&M	THE 28TH ST. CREW
23	14	11	11	<b>THEY WANT MONEY</b> JIVE 1215-1-JD/RCA	◆ KOOL MOE DEE
⑮	29	32	5	<b>LOVE HOUSE</b> JIVE 1234-1-JD/RCA	◆ SAMANTHA FOX
25	11	5	11	<b>NOTHIN' (THAT COMPARES 2 U)</b> EPIC 49 68233/E.P.A.	◆ THE JACKSONS
26	20	22	7	<b>WHY IS THAT?</b> JIVE 1231-1-JD/RCA	BOOGIE DOWN PRODUCTIONS
⑮	36	—	2	<b>DON'T MAKE ME OVER</b> NEXT PLATEAU NP50107	SYBIL
<b>★★★ POWER PICK ★★★</b>					
⑮	43	—	2	<b>IT'S NO CRIME</b> SOLAR 429 68832/E.P.A.	◆ BABYFACE
29	28	29	4	<b>PEOPLE HOLD ON</b> TOMMY BOY TB-124	◆ COLD CUT FEATURING LISA STANSFIELD
30	25	31	5	<b>101</b> MCA 23960	◆ SHEENA EASTON
31	18	14	11	<b>WHAT YOU DON'T KNOW</b> ARISTA ADI-9837	◆ EXPOSE
⑮	39	42	3	<b>EVERLASTING LOVE</b> VIRGIN 0-96647	SANDRA
⑮	40	—	2	<b>PAYBACK IS A BITCH</b> JIVE 1239-1-JD/RCA	LIZ TORRES
34	38	35	4	<b>N.E. HEART BREAK</b> MCA 23891	◆ NEW EDITION
35	37	39	4	<b>SPEND THE NIGHT</b> MCA 23958	◆ GUY
⑮	44	—	2	<b>DO IT TO THE CROWD</b> PROFILE PRO-7255	TWIN HYPE
⑮	42	48	3	<b>I'M GLAD YOU CAME TO ME</b> NU GROOVE NG-017	BAS NOIR
38	41	50	3	<b>HAPPINESS</b> SLEEPING BAG SLX-40147	NICOLE
39	34	41	6	<b>II HYPE</b> VINTERTAINMENT 0-66696/ELEKTRA	◆ ENTOUCH
40	24	24	10	<b>I'M THAT TYPE OF GUY</b> DEF JAM 44 68792/COLUMBIA	◆ L.L. COOL J
41	22	17	7	<b>TURNED AWAY</b> ATLANTIC 0-86430	◆ CHUCKII BOOKER
42	23	18	13	<b>SEND ME AN ANGEL 89</b> CURB CRB-10303/MCA	◆ REAL LIFE
43	47	—	2	<b>MACHINE GUN</b> CURB 003	◆ HUBERT KAH
⑮	<b>NEW ▶</b>	1	1	<b>WHERE DO WE GO?</b> ATLANTIC 0-86409	TEN CITY
45	32	27	9	<b>YOU ARE THE ONE</b> TOMMY BOY TB 929	TKA
⑮	<b>NEW ▶</b>	1	1	<b>DO THE RIGHT THING</b> VIRGIN 0-96552	REDHEAD KINGPIN AND THE F.B.I.
47	30	23	8	<b>GONNA MAKE IT</b> CUTTING 874 279-1/POLYGRAM	◆ SA-FIRE
⑮	<b>NEW ▶</b>	1	1	<b>FRENCH KISS</b> DIAMOND LL-01	LIL LOUIS
49	46	47	5	<b>JUST GIT IT TOGETHER</b> COLUMBIA 44 68819	◆ LISA LISA & CULT JAM
⑮	<b>NEW ▶</b>	1	1	<b>SCANDALOUS</b> CAPITOL V-15478	TWO PUERTO RICANS, A BLACK MAN & A DOMINICAN
<b>BREAKOUTS</b>				<b>1. KISSES ON THE WIND</b> NENEH CHERRY VIRGIN <b>2. YOU STOLE MY HEART</b> COMPANY B ATLANTIC <b>3. IT IS TIME TO GET FUNKY</b> D.MOB FFRR <b>4. SO WAT CHA SAYIN'</b> EPMD FRESH	

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



# Beats And Pieces: Heard It Through The Vine

**BIG BEATS:** Get ready, get set—"Rhythm Nation" is the title of the forthcoming Janet Jackson album, and its contents are being kept top secret. The first single scheduled to be released within the next couple

weeks is "Miss You Much," and its video will be premiered on MTV. The project was produced by none other than Jimmy Jam & Terry Lewis, and an inside source says it's "fierce!" . . . The second week in

September, expect "We 2 R 1," the Arista debut album from Eurythmics. The first U.S. single is scheduled to be "Don't Ask Me Why," while the first U.K. release will be "King & Queen" . . . Those who were expecting the new ABC album "Up" may be waiting indefinitely. This album (which was to be the duo's last for PolyGram before moving on to EMI) was originally supposed to be one of remixes, then it became one of new material. Now it seems that hassles between the label and the group have delayed release of any more singles or the album until further notice. The first single, "One Better World," was only released in the U.K.

Legendary disco label West End Records has offered to donate one of its classics to be remixed and re-released with all profits to be donated to 24 Hours For Life, a nonprofit organization dedicated to funding New York-area AIDS relief and education groups. It is organizer Mel Cheren's hope that other labels, recording studios, mixers, or artists will donate their product and/or services to benefit this worthy cause. For further information on how you can help, call 212-633-1612. Hmmm—Taana Gardner, Raw Silk, Loose Joints, The Bombers, etc. Could be jammin'.

Purple Reigns—Rumor has it that Chrysalis recording artist Elisa Fiorillo was in recording at Minneapolis' Paisley Park studios when its owner, Prince, decided to do some work with her. It has also been heard through the vine that the Purple Crusader is completing work with fave Jill Jones for her new album as well as working on Morris Day's next project, which may include a few former Time

members. Shep Pettibone has completed remixes on the song "Trust," from the recent "Batman" collection, for eventual single release. Former Paisley patriot Sheila E. has been busy working on a film

ducer Phil Thornalley is now fronting Virgin act Johnny Hates Jazz. Former lead singer Clark Datchler is working on a solo project . . . Gefen will be releasing Fuzzbox's album, "Big Bang," shortly. The project has already garnered the wacky foursome two pop hits in England, with a third, titled "Self!," on the way . . . Jim Klein is producing the new album from Atlantic act Pajama Party ("Yo No Se") as well as working on the new Romeo Romeo with D.J. Casanova.

Megatone Records is venturing into the house music arena with a spinoff label called Megatone House. Dave Diebold has been appointed GM for the labels and is presently looking for house and hi-NRG material and plans to expand the labels' mailing list. Incidentally, Megatone is currently the distributor for Diebold's book, "Tribal Rites," which chronicles San Francisco's place in dance music. New printings include special tributes to dance legends Sylvester and Patrick Cowley. The book can be ordered by sending \$12 plus \$1 postage and handling to Megatone Records, 51 Noe St., San Francisco, Calif. 94114; or phone Dave at 415-621-7475.

It has been reported that Donna Summer recently wrote a letter to ACT-Up, the AIDS activist group, in which she denies saying years ago that AIDS is God's way of punishing gays. As for the timing of the long-overdue statement: "I was unknowingly protected by those around me from the bad press and hate letters . . . If I have caused you pain forgive me." The note apparently closes with quotes from Chapter 13 of I Corinthians in the Bible.



**BAS NOIR:** Mary Ridley and Morie Bivins

## NEW ON THE CHARTS

"I'm Glad You Came To Me" is the latest release from Bas Noir, which opened eyes and ears to its extraordinary talent with last year's underground hit, "My Love Is Magic." The act's current single on Nu Groove (212-398-1855) jumps up to No. 37 on this week's 12-Inch Singles Sales chart.

Bas Noir is often mistaken as being one person due to the young women's similar and very mature vocal styling, but the act is actually composed of 19-year-old Morie Bivins and 16-year-old Mary Ridley. The Trenton, N.J.-based duo met three years ago and were, along with two male vocalists,

members of a doo-wop group called Profile, which was modeled after the Manhattan Transfer and toured the talent competition circuit.

Although the doo-wop affiliation didn't pan out, fate led Bas Noir (which means "black stockings" in French) to Virgin recording artists Burrell (who write and produce for the two) and the rest, as they say, is history.

The talented teens are presently securing a stateside major-label deal, preparing a brief European tour for early fall, and completing work on their album debut.

BILL COLEMAN

## Expose Reveals Enduring Talent On 2nd Effort 'What You Don't Know' Wasn't Hurt By Dispute

BY LARRY FLICK

**NEW YORK** In 1987, Arista recording act Exposé enjoyed something most artists rarely do with a major-label debut: multiplatinum success.

The album, "Exposure," which spawned such hits as "Come Go With Me" and "Point Of No Return," transformed the Miami-born trio from a dance-track act into mainstream pop sirens seemingly overnight. And while others who achieve instant success sometimes fizzle as quickly as they spark, Exposé does not appear to be vulnerable to the dreaded sophomore slump. The title track to its current album, "What You Don't Know," was an across-the-board smash, and the new single, "When I Looked At Him," appears hitbound as well.

Unfortunately, success of this magnitude rarely comes without problems. And most fans of Exposé probably have little idea how telling the title of the group's second album, "What You Don't Know," really is.

Prior to the album's completion, the group was caught in the middle of much controversy and legal entanglements, which not only postponed the recording of "What You

Don't Know," but also held the future of the group in question.

At one point, members Ann Curless and Gioia were reported to have terminated their contracts with Exposé manager/producer Lewis Martinee and his company, Pantera Productions Inc., while third member Jeannette Jurado sought legal action against Martinee, citing breach of contract, fraud, negligent management, and failure to pay commissions and salaries in a timely fashion.

"The entire incident was blown out of proportion," says Gioia, who, along with Curless and Jurado, has since resolved her conflict with Martinee and Pantera and signed a new agreement with the company. "There was no suing of anybody, Jeannette never went to court, and we're all very happy together. We're partners through and through."

Gioia attributes the entire mishap to inexperience in the music business and a lack of communication. "We were just babies when things started to happen. The group grew [in popularity] so quickly; there was no time for meetings, and we were exhausted. Everyone just got their wires crossed.

"The record business is a serious

business, and you have to have complete trust and communication with the people you work with," Gioia continues. "We have that with Pantera. Everything is much better now."

With its troubles behind it, Exposé has hit the road to promote its new album. By the end of this year, the trio will have played in medium-to-large-size venues throughout the U.S., and dates in Europe and Canada are currently in the planning stages.

That is an enormous jump for a group that heretofore has been slotted within the narrow category of being a club act. "First of all, I don't think Exposé is a 'dance group,'" says Gioia. "We started that way, but I wouldn't agree that we still are. It seems that a lot of the groups in the top 10 right now started the same way. I think it might be more accurate to say that we make pop music that you can dance to."

In the meantime, Exposé continues to churn out hit after hit—with seemingly no end in sight, Gioia's commitment to the group is any indication of its future.

"I hope this goes far. It's exhausting, hard work, but I'm having a great time—we all are. We plan on staying together for a long time."



by Bill Coleman

project, tentatively titled "Ford Fairlane," which stars funnyman Andrew "Dice" Clay as a rock'n'roll detective. Sheila is reported to be featured in two scenes with her band and has written and produced two songs for the film with her brother, Peto Escovedo. Expect the film out sometime next summer with an accompanying soundtrack on Elektra. Also, Sheila is currently preparing material for a new album project due out next year.

**L'I'L PIECES:** WNJR-AM Newark, N.J., has recently begun its "Saturday Night Dance Party" hosted by Carlos DeJesus (WKTU, "Hot Tracks") and Mike "T." The program will feature mixes by local DJs as well as celebrity interviews. The station is looking to establish label contacts for possible club music service. They can be reached at 600 North Union Ave., Hillside, N.J. 07205; or phone 201-688-5000 . . . Fave E.S.G. is currently working on new demos for a possible album. For further information call 212-292-6321 . . . Ex-Cure member, former solo artist ("Listen"), and pro-

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Reese—Rock To The Beat  
Frankie Knuckles—Tears  
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## ONE TO ONE

**Geffen Records' Tom Zutaut talks about his amazing string of successes**

*Credited by many as "the hottest A&R man in the business" in recent years, Geffen Records' Tom Zutaut has been responsible for signing many of the '80s' most successful artists—including, but not limited to, Mötley Crüe and Dokken while at Elektra, and Guns N' Roses, Edie Brickell & the New Bohemians, Enya, and Tesla, among others, at Geffen. In a recent conversation with Billboard's Los Angeles bureau chief, Dave DiMartino, Zutaut discussed his past successes, his hopes for the future, and his views of the state of A&R today.*

**Q: So what's your reaction to being called the hottest A&R man out there?**

**A:** It's like the culmination of years and years of hard work. It makes me think back to when I started a work-study program in a WEA mailroom at 17, and said, "What I really want to do with my life is help artists get their music out to people in the world." And I've been able to do that. I'm a vinyl junkie and a music lover first, and a businessman second. I guess, as the Beatles said, it's better than selling shoes.

**Q: From Kitaro and Enya to Mötley Crüe and Guns N' Roses, your signings have been extremely diverse. How do you feel about labels utilizing separate A&R people solely for specific genres—like metal or rap—at the expense of a more broad-based perspective?**

**A:** I love all kinds of music, from Beethoven's Fifth to Mozart to Metallica to the New Bohemians to Enya. It's a funny thing. I meet people like me, that love all kinds of music. I think that being musically open and aware is an important part of being an A&R person for a record company. On the other hand—and I think the industry would bear this to be true right now, and you can see it evidenced as A&R people shuffle around companies—there aren't a lot of people like this. So the few that there are seem to be offered jobs by everybody. When I find someone who's well-rounded musically and loves all kind of music, the first thing you do when you know they have good taste is offer them a job. I think well-rounded people have a better perspective—but if someone is an expert in their area of music, whether it's hip-hop, heavy metal, or classical, if they have great taste and vision, why not bring them in to do that? I think that both things are good.

**Q: What recent project of yours**

**hasn't worked out as well as you would have wished?**

**A:** The biggest disappointment I faced recently was the Rock City Angels. Rolling Stone and Billboard gave it great reviews. Everyone I know who has great taste in music loves this record, and you know, to this day I'm still getting phone calls from people saying, "Tom, you didn't do enough for this record, how could you let it slip through the cracks? Keep fighting for this record." Meanwhile, the company promoted the record last fall and it's out of the marketing peoples' consciousness now.

I think maybe it was my fault. I was the one who decided to make it a three-sided album. Maybe I should have put out an EP, created a buzz for the band with the

EP, and then delivered the album. There's one thing that's changed in the business; it now takes a year to break a record. There are very few promotion, sales, and marketing departments in general—with the product flow as extensive as it is—that have time to work a new band for a year. But if you go down the list, with a few minor exceptions, it's the records that have been worked for a year that are selling platinum and multiplatinum. It becomes a real Catch-22.

**Q: On an A&R level, do you feel pressured to repeat yourself?**

**A:** One of the things I have in my head is that I never want to do the same thing twice. I don't want to do another Guns N' Roses. I'm not interested in a GN'R clone, and I wasn't interested in a Mötley Crüe clone. I guess the two things I've done that come the closest musically would be Tesla and Dokken. Both are pretty right-on-the-money rock bands with good songs. But it's almost like if something's too much—I passed on Poison, which was probably a stupid thing to do, but I saw them play and the lead singer looked like a dead ringer for Vince Neil. And I thought, "This is like a Mötley Crüe Part Two," even though I thought that they might sell some records. Maybe that was a problem. Maybe I shouldn't be like that—maybe if I see something good, even if it does remind me of a Mötley Crüe, on a business level I should do it.

**Q: Who are you working with now?**

**A:** Right now with this group Shadowland, who are working with Pat Moran, who did the New Bohemians record. And I have Salty Dog in the studio working with

*(Continued on page 30)*

## No Radio Silence For Comrade Grebenshikov Boris The Soviet Crawls Up Charts

BY MELINDA NEWMAN

NEW YORK "I have too high an opinion of myself to think I'm a token Russian," jokes Soviet rocker Boris Grebenshikov.

Grebenshikov's "Radio Silence," produced by Dave Stewart, has been released on Columbia and is one of the first albums of Soviet rock recorded on a major Western label. The title track is doing well on both the Modern Rock and Album Rock Tracks charts, and a second single, "The Postcard," is ready for release.

Grebenshikov, well-known in his native country as the leader of rock group Aquarium, was brought to the label's attention by Kenny

Schaffer and Marina Albee, partners in Belka International, a company that handles U.S.-U.S.S.R. ventures.

Despite this living example of *perestroika* in action, label execs do not want to pigeonhole Grebenshikov as "that Russian singer."

Says Jack Krugman, associate director of marketing for Columbia, "The Russian issue is one we discussed prior to putting a campaign together. It was certainly to everyone's advantage not to hide from that angle, but after that we wanted to move the focus to the music itself and Boris' vision."

According to Grebenshikov, that "vision" was simply to make an album for Western release. "The

achievement of recording it is enough for me; my own curiosity and inner urge is satisfied. It's gratifying to see it done the way it's supposed to be and if it's heard, great, but my first target was just to make it happen."

Grebenshikov wrote the songs over a period of six months before going into studios in London, Montreal, New York, and Los Angeles with Stewart. The producer brought in his Eurythmics partner Annie Lennox, as well as Pretenders' singer Chrissie Hynde, for vocals.

"I liked playing within the limitations of Western rock'n'roll," Grebenshikov says. "Dave was keeping in mind the commercial potential

*(Continued on next page)*

## Billy Joel's 'Storm Front' Approaches; Gamble & Huff Celebrate; Lenons Sing

"I WAS HAVING a discussion with someone in their 20s," Billy Joel was saying, "and they were talking about the difficulties of growing up and dealing with all the things that had happened in their lifetime, in the late '60s, '70s, and '80s. And they said, 'You know, you grew up in the '50s and nothing happened in the '50s.' I said, 'What do you mean?'"

With that, Joel cued up a digital audiotape of "We Didn't Start The Fire" and from the speakers came a headlong rush of historical images of the past four decades, a compelling collage set to an escalating rock'n'roll melody line. The song is from "Storm Front," Joel's first studio album in three years, due from Columbia Records in October (Billboard Aug. 12).

However, Joel's audience for this sneak preview and discussion of his songwriting wasn't a bunch of label execs but some 450 fans lucky enough to get tickets to Joel's master-class seminar at the Altec Lansing Music Festival in Southampton, N.Y.

Sponsored by Altec and organized by Eddie Simon, founder of New York's Guitar Study Center and president of Hampton Bays, N.Y., top 40 outlet WWHB (HB107), the event, July 27-Aug. 4, was a music fest with a difference. Along with shows by B.B. King, Toots & the Maytals, David Bromberg, Arlo Guthrie, and others, it featured remarkable discussions by Joel and Dion DiMucci on the art and business of pop music. Proceeds from the two sessions will help fund an Altec Lansing Scholarship at the Guitar Study Center.

While most artists of his stature insulate themselves from their fans, Joel has participated in several such seminars—and it was clear why at this session. As Newsday pop music critic Wayne Robins put it: "What could have been a dry classroom lecture was elevated to autobiographical performance art."

Not all musicians would feel as comfortable in such a setting, or prove as informative and entertaining as did Joel. And by their very intimate nature, such seminars could never accommodate very many fans. But the concept, nurtured by Simon and bolstered by Altec Lansing, ought to spread to other settings and sponsors.

"There's a great deal of information that artists have that they're never really called upon to talk about or share," Joel said afterward. "I found that people were asking me questions not out of prurient interest or just because they wanted to talk to Billy Joel, but because the right answer would be meaningful to their lives."

"I've raved about this to other musicians, other writers, other producers, and people in the industry," says Joel. "You've got to do this."

**ON THE ROAD:** Look for Billy Joel to hit the road in the late fall for an arena tour to support "Storm Front" ... After the William Morris Agency announced last month that the company had signed Soul II Soul, the act's manager, Don Taylor, reported the deal had not gone down. Jazzie B and his group will open a 25-city tour in Seattle Sept. 19, booked by Famous Music ... Famous also recently signed Third World and Redhead to its booking roster ... Edgar Winter, on a bill with Leon Russell and La Toya Jackson, played a multinational music fest in Moscow Aug. 5 and 6 and sang his new single, "Cry Out"—in Russian. The track is from Winter's new Rhino release, "Mission Earth," a science-fiction concept album based on the environmental writings of L. Ron Hubbard

... Julian Lennon had family drop in on his New York concert at the Beacon Theater show in New York when half-brother Sean Lennon walked on stage to sing their father's version of "Stand By Me."



by Thom Duffy

**ON THE BEAT:** When the members of Scotland's Deacon Blue hit the Bottom Line stage in New York on their U.S. showcase tour, they wore their influences—and ambition—on their sleeves. Here was a band whose buoyant but still-evolving pop vision managed to embrace Arthur Conley, Gram Parsons, Tennessee Williams, and more; whose stagecraft already fits the larger halls it plays back home; and whose sense of purpose was even clearer live than on its current Columbia Records release, "When The World Knows Your Name." Along with industry movers and such fellow artists as Paul Young and Tommy Conwell, the club audience included a wildly enthusiastic core of Deacon Blue followers obviously eager to say, "I saw them when ..." BMI held a bash for Philly soul song masters Kenneth Gamble & Leon Huff to celebrate the No. 1 remake of "If You Don't Know Me By Now" by Simply Red. Among the guests was Harold Melvin of the Blue Notes, whose group, with Teddy Pendergrass on lead vocals, first scored with the song 17 years ago ... Joining Atco's Enuff Z'Nuff on the management roster of McGhee Entertainment is The Front, out of Kansas City, Mo., whose Columbia debut is due in the fall.

**SERIOUS HONESTY:** Warner Bros. artist Carole Davis was accompanied by producer Nile Rodgers at a recent label soiree to mark her debut disk, "Heart Of Gold." Davis proved a quick wit as well as a glamorous talent when asked why the track chosen as the album's first single is the sharp dance tune "Serious Money." "Because," she said, "it's what I want to make."

## ARTIST DEVELOPMENTS

### SUMMER'S LONG RISE

Henry Lee Summer's manager, Jim Bogard, likes to call his client's career a "cottage industry." This is because he has taken the hotel lounge singer he stumbled upon in 1982 to national success by way of fliers, posters, mailing lists, and "all the little things anybody can do. But if you follow through, they really work!"

Not to mention the gigs, gigs, and more gigs—first in clubs, then at high schools, county fairs, radio promotions, city festivals, and then—after the success of his 1988 debut album on CBS Associated Records and the hit single "I Wish I Had A Girl"—a national tour. A native of Indianapolis, Summer has reached the top 20 on the Hot 100 Singles chart again this summer with "Hey Baby" from his sophomore effort, "I've Got Everything."

Prior to that debut album, however, Bogard and Summer learned the music business ropes by putting out Summer's first record themselves, landing video exposure on a campaign clip for Indiana Gov. Robert Orr and suffering a few false starts before signing with CBS in 1986.

Their do-it-yourself approach, which began with Summer's 1982 debut single, "Sweet Love"/"Fool" on First Step Records, called for self-production on home studio equipment. While the CBS debut, "Henry Lee Summer," was produced by Michael Frondelli, the singer himself produced "Don't Leave," the first song completed for his new album. That convinced label executives he could do the rest of the record at his 24-track home studio.

"There's no better vibe than your own home," says Summer. "I wanted to get the spirit I have when I play live, because with only three chords, if the spirit's not there, it's not worth listening to. So I recorded with my band live, at home, only when I felt like it. It was all first takes."

As the singer's career grows, Bogard sees no need to pack up and pitch a new cottage in New York or Los Angeles. "You can do anything out of the home now because of computers and fax machines and cellular phones, as long as you live close to an airport. The business end is still grass roots."

JIM BESSMAN

### LEO'S PRIVATE VOCALS

Leo Kottke's third album for Private Music, "My Father's Face," is his first vocal work in eight years—and his first vocal record for the mostly instrumental label. Why did the renowned acoustic guitarist wait so long to take his notorious baritone out of mothballs?

"I'd had nothing but instrumentals lying around," he says, "and I wanted to pile up some instrumental-only albums first—if two can be called a pile."

"Then I remembered ways to play guitar that I can only get away with if someone's mouthing the words," Kottke adds.

Private Music president Ron Goldstein says "My Father's Face," which he notes is 60-to-40 instrumental-to-vocals, "happened to coincide with the label getting into vocal product. It was his choice and our support."

Private Music's first vocal release was Bill Gable's debut album, "There Were Signs." The label is also presenting the latest effort by Nona Hendryx, "Skin Diver," and a new album from pop/rock artist Jim Klein.

"No doubt we're moving in that area," Goldstein continues. "And we've hired Jamie Cohen, who's worked at CBS, EMI, and Arista, as head of A&R. Eventually, our roster will be an equal balance between vocals and instrumental product—we've no intention of doing away with contemporary instrumental music."

"My Father's Face" was produced by Kottke's longtime friend T-Bone Burnett, and features appearances by David Hidalgo of Los Lobos, Michael Blair of Tom Waits' band, and veteran session drummer Jim Keltner, among others. "T-Bone's the first guy I met in Hollywood, 20 years ago," says Kottke. "He was being yelled at by Delbert McClinton in a production session... The last thing we ever talked about was music."

Kottke's favorite vocal cut, he says, is "Jack Gets Up," which he describes as a "grouchy anthem—it has a lot to do with the fact that whatever you're running away from, you're running toward." The eternally boyish-looking Kottke adds: "It's about how youthfulness is a curse, until you're old enough to know better."

MOIRA McCORMICK

### DIESEL LAYS TEX TRACKS

There are no Australian kangaroos running free in the Texas prairies, but there have been some other Australians hopping all over the state making a name for themselves this summer. The Aussie band Johnny Diesel & the Injectors served as something of a house band for the Lone Star State recently, going from major city to major city.

After arriving in Austin June 7, the band embarked on an unorthodox marketing/promotion tour that took the four members to Houston, San Antonio, Dallas, Fort Worth, Corpus Christi, Lubbock, and back again. The multicity, multiday tour had the band going in circles around the state in an effort to drum up support and publicity for its debut release on Chrysalis Records.

"Returning four or five times [in a short period] to each market is a new concept," says Michael Stotter, Chrysalis VP of marketing. "But with Diesel's strong, live performances and charisma, we felt it was a sure thing."

Diesel, who will play U.S. dates

with his band until Christmas, was a perfect match for Texas music lovers with his bluesy rock; he sounds like he could have come from the same Austin clubs as Charlie Sexton and the Vaughan brothers.

Sound Warehouse, a major retailer in Texas, jumped on the promotional bandwagon by offering special prices on "Johnny Diesel & the Injectors" in its 120 stores, selling CDs for \$10.99, and LPs and cassettes for \$5.99. The album was also featured in the retailer's monthly publication, Soundcheck.

"Although we don't have any definite figures yet, early returns look good promotionwise," says Stotter. "We're getting great [local] radio support, and that's filtering back into retail and video markets as well."

Chrysalis subsidized the massive advertising attack in each market with radio and print ads, as well as posters at each venue declaring Diesel as "the band with the album that's taking Texas by storm."

With the completion of the Texas blitz, Stotter says Chrysalis is looking at taking the band and the concept into other regions of the country.

CHARLENE ORR

## TALENT IN ACTION

RINGO STARR  
AND HIS ALL-STARR BAND  
MASON RUFFNER

Pine Knob Musical Theater  
Clarkston, Mich.

**A** MORE APPROPRIATE billing for this show would have been "Ringo's Rock'n'Roll Revue." More than a concert, it was the ex-Beatle presenting more than two hours of rock hits from three decades, with a little help from his friends.

And what friends they were: Joe Walsh; Dr. John; Billy Preston; E Street band mates Clarence Clemons and Nils Lofgren; Levon Helm and Rick Danko of The Band; and session stalwart Jim Keltner. In the fifth show of this, Starr's first solo tour—the first outing by a Beatle since Paul McCartney brought Wings to America in 1976—they were a loose and sometimes ragged ensemble, but were bound together by a tangible sense of fellowship and good humor that made it easy to forgive the show's musical shortcomings.

At this July 30 show, following

guitarist Mason Ruffner's half-hour set of Jimi Hendrix-style rock'n'-blues, Starr proved an affable band leader, displaying the same cheeky presence that made him the Beatles' version of a Cabbage Patch doll during the '60s. Bopping along the front of the stage, he shouted "What's my name?" to a crowd of 6,500 in the 16,600-capacity venue. The fans were only too happy to belittle "Ringo!" in return. The 49-year-old singer/drummer was clearly having fun.

But with his wife, actress Barbara Bach, watching from the wings, he was also guilty of the most errors, muffing his parts on "It Don't Come Easy," "Honey Don't," and "With A Little Help From My Friends."

The crowd covered the mistakes, of course, singing along to those and other favorites Starr sang—"Boys," "Yellow Submarine," "Sixteen," "Photograph," and "Act Naturally." But the star also gave a generous portion of the show to his musical mates, with generally favorable results. Walsh, particularly, was a crowd pleaser, roaring through "Rocky Mountain Way" and "Life In The Fast Lane" and delivering a tender version of the Ea-

gles' "Desperado." Preston scored boogie points with "Will It Go Round In Circles" and "Nothing From Nothing," while Clemons' "You're A Friend Of Mine" took on a more soulful edge with Preston taking Jackson Browne's vocal part.

Helm and Danko earned standing ovations for Band hits like "The Weight," "Up On Cripple Creek," and "The Shape I'm In," while Dr. John was exemplary on "Such A Night" and "Right Place, Wrong Time." And though his tunes were not as familiar, Lofgren made a respectable showing with "Shine On" and the new rocker, "Angry."

So it was a night of fun, not finesse, and Ringo & the All-Starr Band were up to the task. With a bit more care paid to the arrangements, this show has killer potential.

GARY GRAFF

MAHLATHINI & THE MAHOTELLA QUEENS  
The Music Machine  
Los Angeles

**W**ALL-TO-WALL DANCING was the order of the night as these veteran South African "township jive" stars tore apart this club in their local debut.

Gravel-voiced lead vocalist Mah-

lathini and the three Mahotella Queens (Hilda Thoubatla, Nobesuthu Shawe, and Mildred Faith Mangxola) have gained recognition in the U.S. via album releases on Virgin's Earthworks imprint. Their Music Machine appearance, one of a handful of U.S. performances on their first tour here, represented a rare chance to see these premier artists in full concert flight.

The star performers, who sang in their native tongue and were backed by a tight, springy four-piece band (which was augmented on a couple of numbers by an accordionist and saxophonist/band leader West Nkosi), put on a compulsively rhythmic show. Although Mahlathini was the nominal star, it was the Queens who stole the show with their prancing, unison dance steps and sweet, almost Supremes-like vocal harmonies. The singers' leopard-printed, feather-bedecked native garb contributed to the gaiety of the evening.

The packed house, primed for the South African sound by Paul Simon's "Graceland" album (which featured Nkosi among its band

(Continued on next page)

### BORIS GREBENSHIKOV GETS WESTERN EXPOSURE

(Continued from preceding page)

and I was happy to play within that. I knew we couldn't do an 80-minute sitar improvisation, but I didn't want to."

Krugman says, "Working with Dave gives Boris tremendous credibility. It has nothing to do with why Dave did the record; the point is Dave Stewart producing the record can be seen as a stamp of approval because he doesn't produce every Tom, Dick, or Harry."

"Radio Silence," which will be released in Russia by Mezhnigra, con-

tains two songs in Russian. "The Russian songs were an afterthought," Grebenshikov says. "And we made the choice to make this accessible to English people. It was definitely much easier to write in English than I ever expected," he says. "It's just a matter of placing the right words together." Some of the lilting melodies and thoughtful lyrics have brought comparison to '60s pop. "I think the music has the same spirit of the late '60s," he notes. "It's got that innocent joy."

Grebenshikov is headlining a club tour through August to promote the record. Despite his fondness for the U.S., he has no plans to make it his permanent home.

"I don't want to leave Russia. Things are much more interesting there. I'm just part of that country, I can't see myself separately. For me, the U.S. is an exotic adventure."

After the tour, Grebenshikov will return to Russia to begin working on the new Aquarium album and

bask in his increasing, if sometimes overwhelming, international fame.

"Boris Grebenshikov is a trade name," he says. "I'm sitting here, but people are selling the product. People in Russia treat me as some kind of savior or prophet, and after a while I decided I'm not taking this responsibility. The way I'm acting responsible is by writing and recording. When I'm writing songs, that's the best part of me; the other side deals with the rest, the other side that's a little bit gross."

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## TALENT IN ACTION

(Continued from preceding page)

members), never stopped moving during the group's 90-minute set. The music may be exotic on the surface, but its soulful pulse and robust flavor transcends any language barrier.

CHRIS MORRIS

### LOUDON WAINWRIGHT III Nightstage Cambridge, Mass.

LOUDON WAINWRIGHT III has become one of our most consistent performers. The not-so-sensitive folk singer's sold-out concert was peppered with the same sort of love-torn tales of self-pity he has been spinning for three decades. He even continues to contort his face and swing his arms wildly as he sings.

Occasionally, Wainwright dipped into his rich songbook. But nine selections came from his new RCA/Silvertone album, "Therapy." The highlights—and laughs—were plentiful, especially during music-video sendup "T.S.D.H.A.V."—which stands for "this song don't have a video."

Just when Wainwright seemed to be nothing more than a precursor to the equally goofy Mojo Nixon, he exposed his serious side in poignant songs about family, homelessness, and his own coming of age.

It is that balance—between the zany and the zen—that makes Wainwright's records and concerts appealing.

GREG REIBMAN

### CHARMAIN NEVILLE Delta 88, New York

YES, SHE IS INDEED one of those Nevilles, if you must ask: As daughter of saxman Charles and niece to Aaron, Charmain Neville's musical pedigree is obviously the product of champion bloodlines. She makes no bones about it, either, what with both father and uncle joining her for a rousing set finale during one night of a two-day stand at this relaxed, down-home version of a New York nightspot.

At the moment, despite a very active club career (she plays pretty much constantly in the U.S. and is about to embark on a tour of Europe and Asia as well), Neville remains without a label deal. This, however, may change: A&R scouts from several major record companies were spotted in the audience at her appearances here.

What does she have to offer besides the name? Plenty, including great stage presence and exotic looks, a strong sense of humor, and powerful—albeit a bit raw—vocal and percussion chops. Her club set ran from straight-ahead jazz ballads ("Lush Life"), to gritty New Orleans honky-tonk, to Latin-inflected original tunes. Good stuff—and entertaining in this setting—but perhaps the only problem with the show was that while the material is great for a club date, it failed to



**Down By The River.** Opening for Little Feat at the Reebok Riverstage in New York recently, Island Records artist Melissa Etheridge previewed songs from her sophomore album "Brave And Crazy," due from the label next month. (Photo: Chuck Pulin)

indicate what a Charmain Neville album of original tracks might sound like.

Neville and her manager mentioned afterward that she does indeed have demos of strong album material composed by herself and members of her band. It would have been nice if some of this had been incorporated into her live show; perhaps it will be in the future.

Overall, Neville is an artist with extremely strong potential, whose album debut should be something to look forward to.

STEVEN DUPLER

## ONE TO ONE

(Continued from page 28)

Peter Collins. Salty Dog is kind of like a blues hard rock band, but not in the vein of, say, bands that copy Led Zeppelin—more in the way of how Led Zeppelin did it, copying the originators. Shadowland are kind of hard to describe, except that anyone who's caught an acoustic set at Molly Malone's would know how great they are. Four piece—singer, acoustic guitar, lead, bass, and drums. I think they came from Miami. These are my first two new starts since Enya and Tesla; I also have a band called King Of Kings playing around town now, and I'm just starting to work with a new group called the Nymphs.

**Q: Because of your track record, do you find yourself having carte blanche at the label? Do people there ever really say no to you?**

**A:** That's one of the things that's important about coming from a good company. If everyone around you is a yes-man, you lose total perspective. I would rather have a team of people around me that were honest. I wouldn't even want carte blanche. When you're on top, there ain't no place to go but the bottom. Hopefully, the people who are truly your friends and associates and part of your team will be honest with you so that you won't lose your perspective. And one of the reasons you do well is because you have the best promotion people, the best sales people, the best president and chairman at your company. And it's their job, and mine, to always keep the right perspective on things.



**TORA TORA.** Pictured from left are Patrick Francis, Anthony Corder, John Patterson and Keith Douglas.

## NEW ON THE CHARTS

Taking its name from a Van Halen song, Tora Tora, a four-member rock band from Memphis, struts onto the Hot 100 Singles chart with "Walkin' Shoes," the first cut from its A&M debut album, "Surprise Attack."


The quartet—composed of singer Anthony Corder, guitarist Keith Douglas, bassist Patrick Francis, and drummer John Patterson—began practicing in a glue factory owned by Douglas' father. Later, they moved over to a warehouse and performed concerts there. "When my dad found out what we were doing, he was ready to kick us out," Douglas says. "But we'd been charging admission, and when we pulled out this stack of money, he said, 'Hey, you

guys are doing pretty good!' In fact, he went out and got us a sound system for the place."

Those endless nights at the warehouse eventually paid off. Having honed his skills, the group entered a Memphis music contest and used its winnings to record an EP that was locally released. The attention it gained in its hometown created a stir at A&M, which signed the group earlier this year and featured one of its cuts on the soundtrack to "Bill & Ted's Excellent Adventure."

With Tora Tora and Extreme, A&M has entered the metal marathon and plans to promote two additional acts of the genre in early fall—Soundgarden and Giant.

JIM RICHLIANO

 <b>BOXSCORE TOP CONCERT GROSSES</b>						
AMUSEMENT BUSINESS®						
ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter	
NEIL DIAMOND	Capital Centre Landover, Md.	July 29-31	\$1,103,820 \$20/\$18	55,491 sellout	Cellar Door Prods.	
NEIL DIAMOND	The Omni Atlanta	July 26-27	\$546,818 \$20/\$18	27,456 sellout	Concert Promotions/ Southern Promotions	
JIMMY BUFFETT & THE CORAL REEFER BAND THE NEVILLE BROTHERS	American Legion Memorial Stadium Charlotte, N.C.	July 29	\$508,518 \$22.50/\$20	26,530 sellout	C & C Entertainment	
JIMMY BUFFETT & THE CORAL REEFER BAND THE NEVILLE BROTHERS	Cary Field William & Mary College Williamsburg, Va.	July 30	\$387,875 \$22.50/\$20	20,000 sellout	C & C Entertainment	
CHICAGO/THE BEACH BOYS	Starplex Amphitheatre Dallas	Aug. 4	\$324,827 \$26.50/\$19.50	15,417 18,000	MCA Concerts PACE Concerts	
L.L. COOL J EAZY E./N.W.A. DE LA SOUL	Oakland-Alameda Co. Coliseum Oakland, Calif.	July 29	\$282,958 \$19.50	14,253 sellout	Bill Graham Presents Bay Area Prods.	
METALLICA THE CULT	Capital Centre Landover, Md.	July 28	\$262,811 \$18.50	14,206 15,000	Cellar Door Prods.	
ENGELBERT HUMPERDINCK DICK CAPRI	Westbury Music Fair Westbury, N.Y.	Aug. 3-6	\$258,673 \$22.50	13,094 14,350 sellout	Music Fair Prods.	
JIMMY BUFFETT & THE CORAL REEFER BAND THE NEVILLE BROTHERS	Orlando Centroplex Orlando, Fla.	Aug. 6	\$236,338 \$18.50	12,775 sellout	Cellar Door Prods. ACI Magic Prods.	
JIMMY BUFFETT & THE CORAL REEFER BAND THE NEVILLE BROTHERS	Miami Arena Miami	Aug. 5	\$234,393 \$19.75	11,868 12,000	Cellar Door Prods.	
CHICAGO/THE BEACH BOYS	Sandstone Amphitheatre Bonner Springs, Kan.	Aug. 3	\$225,181 \$22/\$19	11,190 18,000	World Entertainment Services in-house	
OZZY OSBOURNE WHITE LION VIXEN	Irvine Meadows Amphitheatre Laguna Hills, Calif.	Aug. 3	\$223,499 \$22.50/\$18.50/ \$16.50	12,914 15,000	Avalon Attractions	
B-52'S ROYAL CRESCENT MOB	Irvine Meadows Amphitheatre Laguna Hills, Calif.	Aug. 4	\$221,839 \$20/\$18.50	12,618 sellout	Avalon Attractions	
DEBBIE GIBSON JUDSON SPENCE	Spectrum Philadelphia	Aug. 1	\$220,298 \$18.50	12,690 13,294	Electric Factory Concerts The Concert Co.	
ANDERSON, BRUFORD, WAKEMAN, HOWE	Nassau Veterans Memorial Coliseum Uniondale, N.Y.	Aug. 4	\$220,000 \$20	11,000 14,500	Ron Delsener Enterprises	
THE DOOBIE BROTHERS THE FABULOUS THUNDERBIRDS	Spectrum Philadelphia	July 29	\$205,071 \$18.50/\$16.50	11,510 14,769	Electric Factory Concerts	
CLUB MTV TOUR: WAS (NOT WAS) INFORMATION SOCIETY MILLI VANILLI PAULA ABDUL, TONE LOC DOWNTOWN JULIE BROWN & THE MTV DANCERS	Starplex Amphitheatre Dallas	Aug. 3	\$199,983 \$16.50/\$11.50	16,089 18,000	MCA Concerts PACE Concerts	
WINTER PARK JAZZ FEST: SHADOWFAX, DIANE SCHLURR, LEE RITENOUR DIANE REEVES, DAVID BENOIT & TIM WEISSBERG MICHAEL HEDGES, THE PERSUASIONS THE RIPPINGTONS FEATURING RUSS FREEMAN RICHARD THOMPSON, ROB MULLINS, THE BOBS	Winter Park Ski Resort Winter Park, Colo.	July 22-23	\$187,671 \$22.50/\$20.50	8,475 10,000	Fey Concert Co.	
ZIGGY MARLEY & THE MELODY MAKERS PATO BANTON WITH RANKING ROGER	Irvine Meadows Amphitheatre Laguna Hills, Calif.	Aug. 5	\$162,572 \$22.50/\$18.50/ \$17.50	9,262 10,418	Avalon Attractions	
THE DOOBIE BROTHERS THE FABULOUS THUNDERBIRDS	Exhibition Place Toronto	Aug. 2	\$155,418 (\$181,839 Canadian) \$25/\$22	7,422 10,000	Concert Prods. International	
CLUB MTV TOUR: WAS (NOT WAS) MILLI VANILLI PAULA ABDUL INFORMATION SOCIETY, TONE LOC DOWNTOWN JULIE BROWN & THE MTV DANCERS	The Summitt Houston	Aug. 4	\$150,547 \$17.50/\$10.75	11,243 12,600	PACE Concerts	
THE JUDDOS CARL PERKINS	Oakdale Theatre Wallingford, Conn.	July 28	\$141,293 \$22.63	6,356 sellout	in-house	
CAROLE KING WAYNE TOUPE & THE ZYDECAJUNS	Jones Beach Theatre Wantagh, N.Y.	Aug. 3	\$140,000 \$25	7,000 10,000	Ron Delsener Enterprises	
RINGO STARR & HIS ALL STARR BAND MASON RUFFNER	Deer Creek Music Center Indianapolis	July 26	\$129,404 \$21/\$16	6,463 10,000	Sunshine Promotions	
OZZY OSBOURNE WHITE LION VIXEN	Red Rocks Amphitheatre Morrison, Colo.	July 29	\$129,402 \$21.45/\$20.35	6,324 9,000	Fey Concert Co.	

Copyrighted and compiled by Amusement Business, A Billboard Publications, Inc. publication. Boxscores are compiled every Tuesday and should be submitted to Desi Smith in Nashville at 615-321-4276; Ray Waddell in Los Angeles at 213-859-5338; Louise Zepp in Chicago at 312-236-2085. For research information and cost contact Laura Stroh in Nashville at 615-321-4250.

## Fred Reiser Is Pegged For President's Post ACM Elects New Officers, Board

NASHVILLE Voting results of the Academy of Country Music's officers and board of directors elections have been released and an installation dinner held, July 23 at the Silver Bullet Saloon in Long Beach, Calif.

ACM's officers and board of directors for the 1989-90 term, listed by office and category, are as follows:

Executive director: Bill Boyd  
Executive secretary: Fran Boyd  
President: Fred Reiser  
VP: Lacy J. Dalton  
Secretary: Marge Meoli  
Treasurer: Selma Williams

Artist: Juice Newton and Mayf Nutter; affiliated: Gaynelle Pitts and Al Konow; club operator: Bill Bachand and Wayne Scruggs; composer: B.B. Good; DJ: Chris Lane and Don Sinclair; manager: Chuck Morris and Dave Douds; musician: Al Bruno and Charlie Daniels; promotion: George Collier and Carson Schreiber; publications: John Sturdivant and Gerry Wood; public relations: Paul Shefrin; publisher: Janice Jackson and Michelle Kay; radio: Don Langford and Buddy Owens; record company: Toi Moritomo and Harold Shedd; TV/motion picture: Gene Weed and Ron Weed.

## Murray And Rogers To Host Awards Show; Finalists Named For CMA Radio Prizes

NASHVILLE The Country Music Assn. has selected Anne Murray and Kenny Rogers as co-hosts of the 23rd annual CMA Awards Show, Oct. 9. The organization has also named the finalists for the third annual CMA Radio Broadcast Awards.

The finalists for station of the year are as follows: **Large Market:** KIKK Houston; KNIX Phoenix; KPLX Dallas; WMZQ Washington, D.C. **Medium Market:** CHAM Hamilton, Ontario; KASE Austin, Texas; KSSN Little Rock, Ark.; WTCR Huntington, W.Va. **Small Market:** KLLL Lubbock, Texas; KYKZ Lake Charles, La.; WAXX Eau Claire, Wis.

GM of the year nominees: **Large Market:** Craig Magee, KIKK Houston; Paul Wilensky, WMZQ

### The winners will be announced in late September

Washington, D.C. **Medium Market:** Keith James, CHAM Hamilton; Jerry Atchley, KSSN Little Rock; Jerdan Bullard, WZZK Birmingham, Ala. **Small Market:** Dick Maynard, KEKB Grand Junction, Colo.; Henry Lazarone, KRRV Alexandria, La.; Sherrell Jackson, WKDX, Hamlet, N.C.

Vying for PD of the year: **Large Market:** Bill Bradley, KUPL Portland, Ore.; Robert Moody, WPOC Baltimore; Barry Mardit, WWWW Detroit. **Medium Market:** Doug Shane, KFMS Las Vegas, Nev.; Jim Murphy, WOKQ Dover, N.H.; Jim Tice, WZZK Birmingham. **Small Market:** Red Allen, KLAD Klamath Falls, Ore.; Rick Mize, WKNN Biloxi, Miss.; Randy Chapman, KALF Red Bluff, Calif.

For Music Director of the year: **Large Market:** Mac Daniels, KPLX Dallas; Greg Cole, WPOC Baltimore; Sharon Foster, WWWW Detroit. **Medium Market:** Steve Gary, KASE Austin; Ron Dini, WSIX Nashville; Bob

Sterling, WZZK Birmingham. **Small Market:** Rudy Fernandez, KEAN Abilene, Texas; Don Gilbert, KSTC Sterling, Colo.; Bill Kelly, WTNT Tallahassee, Fla.

Winners will be announced in late September and receive their awards at the annual CMA Nashville membership meeting Oct. 10.

## Robbins Opry Show Released On Home Video

NASHVILLE One of the late Marty Robbins' 1980 Grand Ole Opry shows is now available on home video. Titled "A Man And His Music," the 55-minute tape includes performances of such Robbins hits as "Singing The Blues," "Ribbon Of Darkness," "A White Sport Coat," "Devil Woman," "Big Iron," "El Paso," and "My Woman, My Woman, My Wife."

Available in VHS and Beta, the tape is being sold through direct mail by Marty Robbins Enterprises here for \$29.95 each, plus \$3 for postage and handling. The contact number is 800-727-0777.

## Event Will Be Night Of Song From Cream Of Country Crop Harlan Howard Unwraps B'Day Bash Plans

HERE COMES HARLAN: One of Nashville's most enjoyable events is slated for Sept. 7 at the BMI parking lot on Music Row. The sixth annual Harlan Howard Birthday Bash and Guitar Pullin' starts at 6:30 p.m. (with a rain date of Sept. 8). Hosted by Howard, one of Nashville's legendary songwriters, the bash is co-hosted by his songwriting buddies, Nanci Griffith and Mike Reid.

It will be a night of Music Row camaraderie and song from the cream of the Nashville's writing crop.

Besides the hosts, other writer/performers include Guy Clark, Suzanna Clark, Jack Clement, Dean Dillon, Paul Craft, Holly Dunn, Thom Schuyler, John D. Loudermilk, Larry Henley, Danielle Alexander, Pat Alger, Matraca Berg, Robert Earl Keene, Dave Mallett, Jim Rooney, Whitey

Shafer, and Pam Tillis. Other tunesmiths and thumbslingers will undoubtedly take the stage to make this, once again, a night of memorable music. It's a musical tip of the hat to the composer of such songs as "Busted," "Pick Me Up On Your Way Down," "Heartaches By The Number," "I Fall To Pieces," and "I've Got A Tiger By The Tail." A native of Harlan County, Ky., Howard grew up in the Detroit area, listened to the Grand Ole Opry over WSM, and idolized Ernest Tubb. Now a generation or two of songwriters idolize him. He'll be 60 on his birthday and he's still going strong, whether penning hit country songs or belting down Key Lime Shooters. He has guided many writers to success and continues to do so. That's why this night of song has such a warm, loving, and creative feel to it.

Proceeds from the \$15 ticket sales will go to the Nashville Entertainment Assn. and the Songwriters Hall of Fame building fund for the Nashville Songwriters Assn. International. Advance ticket purchases can be made at ASCAP, BMI, NEA, NSAI, SESAC, and Centratik outlets. Any remaining tickets will be available at the gate. The event is co-sponsored by BMI, NEA, NSAI, and WSIX radio.

Happy Birthday, Harlan.

DUBBERS DELIGHT: Moe Bandy will host the seventh annual Academy of Country Music Celebrity Golf Classic on Oct. 16. To be played on Burbank, Calif.'s De Bell Golf Course, the tourney benefits from corporate sponsors George Dickel "Tennessee Sippin' Whiskey" and Trans World Airlines. Special hotel rates are available to participants from the host hotel, the Burbank Holiday Inn. Proceeds again go to

the T.J. Martell Foundation for leukemia, cancer, and AIDS research, and its West Coast division, the Neil Bogart Memorial Laboratory, which has received more than \$100,000 from this event. The entry fee runs \$250 per person or \$900 a foursome for the Texas-style scrambles format tournament. Each team consists of a celebrity and four paying players. For further information, contact the ACM office at 213-462-2351.



by Gerry Wood

ranged from rock to country, and included such numbers as Doug Sahm's Sir Douglas Quintet evergreen "She's About A Mover" and the Bill Monroe/ Jake Landers plea "Walk Softly On This Heart Of Mine." Some members of the group come from Kentucky, some come from Arkansas, and all come from left field. Brothers Richard and Fred Young, their cousin Greg Martin, and brothers Doug and Ricky Lee Phelps comprise the group. Fred just might be the world's only nude drummer. Well, it just seemed that way—he didn't have a shirt on, and the drum set in front of him kept the audience guessing. PolyGram/Nashville chief Harold Shedd says the first Kentucky Headhunters record is soon to be released.

NEWS NOTES: Bib, an audio/video care product leader, sponsored Acoustic Alchemy's 15-city summer tour. The sponsorship was coordinated through Walt Wilson at MCA/Nashville, and the company is discussing with Wilson the possibility of similar support for the MCA Master Series act's upcoming fall tour. . . . The second annual Hager Twins Celebrity Magnum Musky Hunt For Charity will be held in Cable, Wis., Sept. 28-Oct. 1. Some of the participants include Sheb Wooley, Jim Varney, the Sanders, Juli Maners, Little Jimmy Dickens, and Larry Henley. By the way, a musky is a fish, not a senator. . . . Speaking of Henley, congratulations for his No. 1 pop hit—"Wind Beneath My Wings" by Bette Midler. Nashville Scene is conducting research on how many women Henley and co-writer Jeff Silbar have told that they wrote the song for. We've had to order a new calculator. The song remains one of the best ever to come out of Nashville.

KENTUCKY HEADHUNTERS ON RAMPAGE: A recent enjoyable Exit/In showcase in Nashville brought the wild Kentucky Headhunters to Music City for a classic culture shock of hard-rock-meets-down-home-country. The group scorched the room with a high-energy, high-volume, high-talent set that



TRADER-PRICE Pictured, from left, are Dan and Chris Trader-Price, Don Bell, and Erick Trader-Price.

## NEW ON THE CHARTS

Trader-Price, a quartet from Burns Flat, Okla., lands its first song on Billboard's Hot Country Singles chart with "Sad Eyes," a song Robert John Pendrick wrote and took to No. 1 on the pop singles chart in 1979.

The group's name is the surname of Dan, Chris, and Erick, three brothers who began singing together 18 years ago; a mutual friend, Don Bell, later joined the group, which moved to Nashville in 1976. There it gained the attention of the late legend, Roy Orbison, who helped the band members develop their songwriting skills. Of their relationship with Orbison, Dan Trader-Price says, "We spent weeks at Roy's house, and he taught us that writing isn't

just inspiration but a craft. He taught us to look carefully at every word and note to see if it can be made better." Orbison later invited the foursome to tour with him and wrote the 1980 smash, "That Lovin' You Feelin' Again," with Chris, a Grammy Award-winning song he sang with Emmylou Harris.

A fan of Trader-Price by the name of Reba McEntire followed the group from its earlier days and is responsible for urging Universal Records president Jimmy Bowen to sign them. Bowen not only handed the group a record contract, but is set to produce its debut album, due early next year.

JIM RICHLIANO

# Country Music An Original American Art Form



In this issue Billboard views the timeless World of Country Music from a comprehensive pulse-check on what's hot and what's not to a complete label survey. Other features include: The Wave of Rising New Artists...Songwriting and Publishing...Alternative Marketing and Radio.

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FOR WEEK ENDING AUGUST 19, 1989

# Billboard TOP COUNTRY ALBUMS™

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THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
Compiled from a national sample of retail store and one-stop sales reports.					
★ ★ No. 1 ★ ★					
1	1	1	13	REBA MCENTIRE MCA 6294 (8.98) (CD)	SWEET SIXTEEN
2	5	7	14	CLINT BLACK RCA 9668-1 (8.98) (CD)	KILLIN' TIME
3	3	3	25	GEORGE STRAIT ● MCA 42266 (8.98) (CD)	BEYOND THE BLUE NEON
4	2	2	25	HANK WILLIAMS, JR. ● WARNER/CURB 25834/WARNER BROS. (8.98) (CD)	GREATEST HITS III
5	4	4	17	THE JUDDS ● CURB/RCA 9595/RCA (8.98) (CD)	RIVER OF TIME
6	6	5	9	DOLLY PARTON COLUMBIA 44384/CBS (CD)	WHITE LIMOZEEN
7	7	8	55	RANDY TRAVIS ▲ WARNER BROS. 25738 (8.98) (CD)	OLD 8 X 10
8	12	12	45	PATTY LOVELESS MCA 42223 (8.98) (CD)	HONKY TONK ANGEL
9	8	10	48	K.T. OSLIN ● RCA 8369 (8.98) (CD)	THIS WOMAN
10	11	11	13	KENNY ROGERS REPRISE 1-25792 (8.98) (CD)	SOMETHING INSIDE SO STRONG
11	9	6	44	RICKY VAN SHELTON ● COLUMBIA 44221/CBS (CD)	LOVING PROOF
12	13	13	68	RODNEY CROWELL COLUMBIA 44076/CBS (CD)	DIAMONDS & DIRT
13	10	9	13	NITTY GRITTY DIRT BAND UNIVERSAL 12500/MCA (10.98) (CD)	WILL THE CIRCLE BE UNBROKEN, VOL. II
14	14	14	61	KEITH WHITLEY ● RCA 6494-1 (8.98) (CD)	DON'T CLOSE YOUR EYES
15	16	16	26	SHENANDOAH COLUMBIA 44468/CBS (CD)	THE ROAD NOT TAKEN
16	15	15	10	K.D. LANG & THE RECLINES SIRE 25877/WARNER BROS. (8.98) (CD)	ABSOLUTE TORCH AND TWANG
17	17	17	26	ALABAMA ● RCA 8587-1 (8.98) (CD)	SOUTHERN STAR
18	23	24	24	BILLY JOE ROYAL ATLANTIC AMERICA 91064/ATLANTIC (8.98) (CD)	TELL IT LIKE IT IS
19	21	21	117	RANDY TRAVIS ▲ <sup>3</sup> WARNER BROS. 25568-1 (8.98) (CD)	ALWAYS & FOREVER
20	18	19	6	RICKY SKAGGS EPIC 45027/CBS (CD)	KENTUCKY THUNDER
21	19	20	17	KATHY MATTEA MERCURY 836 950 1 (CD)	WILLOW IN THE WIND
22	22	22	52	THE JUDDS ▲ RCA/CURB 8318-1/RCA (8.98) (CD)	GREATEST HITS
23	20	18	22	ROSANNE CASH COLUMBIA 45054/CBS (CD)	HITS 1979 - 1989
24	30	32	4	VERN GOSDIN COLUMBIA 45104/CBS (CD)	ALONE
25	NEW ▶	1	1	WILLIE NELSON COLUMBIA 45046 (CD)	A HORSE CALLED MUSIC
26	24	23	13	THE OAK RIDGE BOYS MCA 42294 (8.98) (CD)	GREATEST HITS, VOL. III
27	27	25	107	K.T. OSLIN ▲ RCA 5924-1 (8.98) (CD)	80'S LADIES
28	31	29	9	LORRIE MORGAN RCA 9594-1 (8.98) (CD)	LEAVE THE LIGHT ON
29	29	30	14	GARTH BROOKS CAPITOL 90897 (8.98) (CD)	GARTH BROOKS
30	26	26	22	GEORGE JONES EPIC 44078/CBS (CD)	ONE WOMAN MAN
31	28	28	6	MERLE HAGGARD EPIC 44283/CBS (CD)	5:01 BLUES
32	25	27	52	DWIGHT YOAKAM ● REPRISE 25749/WARNER BROS. (8.98) (CD)	BUENAS NOCHES FROM A LONELY ROOM
33	39	42	3	HOLLY DUNN WARNER BROS. 25939 (8.98) (CD)	THE BLUE ROSE OF TEXAS
34	32	33	182	ALABAMA ▲ RCA AHL-1-7170 (8.98) (CD)	GREATEST HITS
35	33	36	42	THE STATLER BROTHERS MERCURY 834 626 (CD)	THE STATLERS GREATEST HITS
36	36	39	6	MICHAEL MARTIN MURPHEY WARNER BROS. 25894 (8.98) (CD)	LAND OF ENCHANTMENT
37	41	38	22	RONNIE MILSAP RCA 9587 (8.98) (CD)	STRANGER THINGS HAVE HAPPENED
38	35	34	165	RANDY TRAVIS ▲ <sup>2</sup> WARNER BROS. 1-25435 (8.98) (CD)	STORMS OF LIFE

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
39	40	35	105	PATSY CLINE ▲ <sup>2</sup> MCA 12 (8.98) (CD)	GREATEST HITS
40	42	41	18	STEVE WARINER MCA 42272 (8.98) (CD)	I GOT DREAMS
41	37	31	27	LYLE LOVETT MCA/CURB 42263/MCA (8.98) (CD)	LYLE LOVETT AND HIS LARGE BAND
42	34	37	9	EDDY RAVEN UNIVERSAL 76003/MCA (8.98) (CD)	TEMPORARY SANITY
43	43	45	99	GEORGE STRAIT ▲ MCA 42035 (8.98) (CD)	GREATEST HITS, VOL. 2
44	45	48	6	LIONEL CARTWRIGHT MCA 42276 (8.98) (CD)	LIONEL CARTWRIGHT
45	38	40	128	RICKY VAN SHELTON ▲ COLUMBIA 40602/CBS (CD)	WILD EYED DREAM
46	44	43	8	SUZY BOGGUSS CAPITOL 90237 (8.98) (CD)	SOMEWHERE BETWEEN
47	47	49	7	CONWAY TWITTY MCA 42297 (8.98) (CD)	HOUSE ON OLD LONESOME ROAD
48	55	52	65	SKIP EWING MCA 42128 (8.98) (CD)	THE COAST OF COLORADO
49	46	44	11	GARY MORRIS UNIVERSAL 76005/MCA (8.98) (CD)	STONES
50	51	53	6	THE BELLAMY BROTHERS MCA/CURB 42298/MCA (8.98) (CD)	GREATEST HITS, VOL. III
51	56	60	5	RAY STEVENS MCA 42303 (8.98) (CD)	BESIDE MYSELF
52	50	51	23	ROY ORBISON VIRGIN 90158 (9.98) (CD)	MYSTERY GIRL
53	54	57	119	REBA MCENTIRE ▲ MCA 5979 (8.98) (CD)	GREATEST HITS
54	52	55	6	THE FORESTER SISTERS WARNER BROS. 25897 (8.98) (CD)	GREATEST HITS
55	62	66	62	ALABAMA ● RCA 6825-R (9.98) (CD)	ALABAMA LIVE
56	49	54	8	MOE BANDY CURB 10609 (8.98) (CD)	MANY MANSIONS
57	53	58	249	HANK WILLIAMS, JR. ▲ <sup>2</sup> WARNER/CURB 60193/WARNER BROS. (8.98) (CD)	GREATEST HITS, VOLUME I
58	48	47	66	REBA MCENTIRE ● MCA 42134 (8.98) (CD)	REBA
59	64	59	23	LARRY BOONE MERCURY 636 710 1 (CD)	SWINGIN' DOORS, SAWDUST FLOORS
60	60	67	15	THE SHOOTERS EPIC 44326/CBS (CD)	SOLID AS A ROCK
61	65	65	196	GEORGE STRAIT ▲ MCA 5567 (8.98) (CD)	GEORGE STRAIT'S GREATEST HITS
62	63	56	80	VERN GOSDIN COLUMBIA 40982/CBS (CD)	CHISELED IN STONE
63	58	62	55	KEITH WHITLEY RCA CPL1-7043 (8.98) (CD)	L.A. TO MIAMI
64	68	75	43	THE CHARLIE DANIELS BAND EPIC 44324/CBS (CD)	HOMESICK HEROES
65	RE-ENTRY	5	5	DON WILLIAMS RCA 9656-1 (8.98) (CD)	ONE GOOD WELL
66	61	61	8	CANYON 16TH AVENUE 70556 (8.98) (CD)	RADIO ROMANCE
67	72	72	3	BILLY HILL REPRISE 25915/WARNER BROS. (8.98) (CD)	I AM JUST A REBEL
68	66	68	4	LEE GREENWOOD MCA 42300 (8.98) (CD)	IF ONLY FOR ONE NIGHT
69	59	63	55	DAN SEALS CAPITOL 46976 (8.98) (CD)	RAGE ON
70	67	74	20	TAMMY WYNETTE EPIC 44498/CBS (CD)	NEXT TO YOU
71	NEW ▶	1	1	MARY CHAPIN CARPENTER COLUMBIA 44228 (CD)	STATE OF THE HEART
72	57	46	29	EMMYLOU HARRIS WARNER BROS. 25776 (8.98) (CD)	BLUEBIRD
73	71	71	22	BAILLIE AND THE BOYS RCA 8454 (8.98) (CD)	TURN THE TIDE
74	69	—	46	HIGHWAY 101 WARNER BROS. 25742 (8.98) (CD)	101 2
75	70	—	15	JOHN CONLEE 16TH AVENUE 70555 (8.98) (CD)	FELLOW TRAVELERS

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

# Billboard® HOT COUNTRY SINGLES™

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THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
1	2	3	14	<b>SUNDAY IN THE SOUTH</b> R.HALL,R.BYRNE (J.BOOKER)	◆ SHENANDOAH COLUMBIA 38 68892/CBS
2	3	7	13	<b>ARE YOU EVER GONNA LOVE ME</b> C.WATERS,H.DUNN (C.WATERS, T.SHAPIRO, H.DUNN)	HOLLY DUNN WARNER BROS. 7-22957
3	1	2	13	<b>TIMBER I'M FALLING IN LOVE</b> T.BROWN (KOSTAS)	PATTY LOVELESS MCA 53641
4	4	8	14	<b>LOVE HAS NO RIGHT</b> N.LARKIN (R.SCRUGGS, B.J.ROYAL, N.LARKIN)	◆ BILLY JOE ROYAL ATLANTIC 7-99217/ATLANTIC
5	5	9	13	<b>ANY WAY THE WIND BLOWS</b> SOUTHERN PACIFIC,J.E.NORMAN (J.MCFEE, A.PESSIS)	◆ SOUTHERN PACIFIC WARNER BROS. 7-22965
6	6	11	13	<b>I'M STILL CRAZY</b> B.MONTGOMERY (V.GOSDIN, S.GOSDIN, B.CANNON)	VERN GOSDIN COLUMBIA 38 68888/CBS
7	7	13	9	<b>I WONDER DO YOU THINK OF ME</b> G.FUNDIS,K.WHITLEY (S.D.SHAFFER)	KEITH WHITLEY RCA 8940-7
8	9	12	11	<b>THIS WOMAN</b> H.SHEDD (K.T.OSLIN)	K.T.OSLIN RCA 8943-7
9	10	14	14	<b>NEVER GIVIN' UP ON LOVE</b> S.GIBSON,J.E.NORMAN (M.SMOTHERMAN)	◆ MICHAEL MARTIN MURPHEY WARNER BROS. 7-22970
10	12	16	11	<b>NOTHING I CAN DO ABOUT IT NOW</b> F.FOSTER (B.N.CHAPMAN)	WILLIE NELSON COLUMBIA 38 68923/CBS
11	13	18	8	<b>ABOVE AND BEYOND</b> T.BROWN,R.CROWELL (H.HOWARD)	RODNEY CROWELL COLUMBIA 38 68948/CBS
12	14	17	10	<b>HONKY TONK HEART</b> P.WORLEY,E.SEAY (J.PHOTOGL, R.SMITH)	◆ HIGHWAY 101 WARNER BROS. 7-22955
13	15	19	10	<b>GIVE ME HIS LAST CHANCE</b> T.BROWN,S.SMITH (L.CARTWRIGHT)	◆ LIONEL CARTWRIGHT MCA 53651
14	16	21	7	<b>LET ME TELL YOU ABOUT LOVE</b> B.MAHER (C.PERKINS, P.KENNERLEY, B.MAHER)	THE JUDDS CURB/RCA 8947-7/RCA
15	17	20	13	<b>AND SO IT GOES</b> R.SCRUGGS,NITTY GRITTY DIRT BAND (P.OVERSTREET, D.SCHLITZ)	JOHN DENVER/NITTY GRITTY DIRT BAND UNIVERSAL 66008
16	20	24	8	<b>I GOT DREAMS</b> J.BOWEN,S.WARINER (S.WARINER, B.LABOUNTY)	STEVE WARINER MCA 53665
17	18	23	8	<b>PROMISES</b> K.LEHNING (R.TRAVIS, J.LINDLEY)	◆ RANDY TRAVIS WARNER BROS. 7-22917
18	22	27	6	<b>KILLIN' TIME</b> J.STROUD,M.WRIGHT (C.BLACK, H.NICHOLAS)	◆ CLINT BLACK RCA 8945-7
19	21	26	9	<b>DON'T YOU</b> W.WALDMAN (O.YOUNG, J.PIERCE)	THE FORESTER SISTERS WARNER BROS. 7-22943
20	25	29	8	<b>(I WISH I HAD A) HEART OF STONE</b> K.LEHNING (W.HOLYFIELD, R.LEIGH)	◆ BAILLIE AND THE BOYS RCA 8944-7
21	27	31	12	<b>CROSS MY BROKEN HEART</b> W.WALDMAN (V.THOMPSON, K.FLEMING)	SUZY BOGGUSS CAPITOL 44399
22	28	33	7	<b>HELLO TROUBLE</b> P.WORLEY,E.SEAY (E.MCDOUFF, O.COUCH)	◆ THE DESERT ROSE BAND MCA/CURB 53671/MCA
23	29	32	7	<b>FINDERS ARE KEEPERS</b> H.WILLIAMS,JR.,B.BECKETT,J.E.NORMAN (H.WILLIAMS,JR.)	HANK WILLIAMS, JR. WARNER/CURB 7-22945/WARNER BROS.
24	8	6	15	<b>MORE THAN A NAME ON A WALL</b> J.KENNEDY (J.FORTUNE, J.RIMEL)	THE STATLER BROTHERS MERCURY 874 196-7
25	30	34	9	<b>THE COAST OF COLORADO</b> J.BOWEN,S.EWING (S.EWING, M.D.BARNES)	SKIP EWING MCA 53663
26	31	37	5	<b>LIVING PROOF</b> S.BUCKINGHAM (J.MACRAE, S.CLARK)	RICKY VAN SHELTON COLUMBIA 38 68994/CBS
27	11	1	16	<b>WHY'D YOU COME IN HERE LOOKIN' LIKE THAT</b> R.SKAGGS (B.CARLISLE, R.THOMAS)	◆ DOLLY PARTON COLUMBIA 38-68760/CBS
28	32	35	6	<b>ACT NATURALLY</b> J.CRUTCHFIELD,J.SHAW (V.MORRISON, J.RUSSELL)	◆ BUCK OWENS AND RINGO STARR CAPITOL 44409
29	34	39	4	<b>SAY WHAT'S IN YOUR HEART</b> T.DUBOIS,S.HENDRICKS,RESTLESS HEART (D.SCHLITZ, D.LOWERY)	RESTLESS HEART RCA 9034-7
30	19	5	18	<b>ONE GOOD WELL</b> D.WILLIAMS,G.FUNDIS (K.ROBBINS, M.REID)	DON WILLIAMS RCA 8867-7
31	35	38	8	<b>YOU'LL NEVER BE SORRY</b> T.BROWN (H.BELLAMY, D.BELLAMY, D.SCHLITZ)	◆ THE BELLAMY BROTHERS MCA/CURB 53672/MCA
★★★ POWER PICK/AIRPLAY ★★★					
32	46	—	2	<b>HIGH COTTON</b> J.LEO,ALABAMA (R.MURRAH, S.ANDERS)	◆ ALABAMA RCA 8948-7
33	41	50	5	<b>A BETTER LOVE NEXT TIME</b> M.HAGGARD,M.YEARY (J.CHRISTOPHER, B.WOOD)	MERLE HAGGARD EPIC 34 68979/CBS
34	24	10	15	<b>CATHY'S CLOWN</b> J.BOWEN,R.MCENTIRE (D.EVERLY)	◆ REBA MCENTIRE MCA 53638
35	40	45	8	<b>FULL MOON FULL OF LOVE</b> G.PENNY,B.MINK,K.D.LANG (L.PRESTON, J.SMITH)	K.D.LANG & THE RECLINES SIRE 7-22932/WARNER BROS.
36	51	—	2	<b>ACE IN THE HOLE</b> J.BOWEN,G.STRAIT (D.ADKINS)	GEORGE STRAIT MCA 53693
37	42	46	7	<b>TOO MUCH MONTH AT THE END OF THE MONEY</b> B.HILL (J.S.SHERILL, D.ROBBINS, B.DIPIERO)	BILLY HILL REPRISE 7-22942/WARNER BROS.
38	43	47	5	<b>THE JUKEBOX PLAYED ALONG</b> P.WORLEY,E.SEAY,G.BROWN (K.BELL, C.QUILLEN)	GENE WATSON WARNER BROS. 7-22912
39	45	49	5	<b>DADDY AND HOME</b> J.CRUTCHFIELD (J.RODGERS, E.MCWILLIAMS)	◆ TANYA TUCKER CAPITOL 44401
40	26	15	17	<b>YOU AIN'T GOING NOWHERE</b> R.SCRUGGS,NITTY GRITTY DIRT BAND (B.DYLAN)	CHRIS HILLMAN & ROGER MCGUINN UNIVERSAL 66006
41	23	4	18	<b>SHE'S GOT A SINGLE THING IN MIND</b> J.BOWEN,C.TWITTY,D.HENRY (W.ALDRIE)	CONWAY TWITTY MCA 53633
42	48	54	6	<b>YOU JUST CAN'T LOSE 'EM ALL</b> W.ALDRIE (W.ALDRIE, J.JARRARD, L.PALAS)	THE SHOOTERS EPIC 34-68955/CBS
43	50	53	8	<b>YOU AIN'T DOWN HOME</b> S.FISHELL (J.O'HARA)	JANN BROWNE CURB 10530
44	47	52	5	<b>HARD LUCK ACE</b> J.BOWEN,J.STROUD,L.J.DALTON (L.J.DALTON, A.ANDERSON)	LACY J. DALTON UNIVERSAL 66015
45	36	28	22	<b>MUCH TOO YOUNG (TO FEEL THIS DAMN OLD)</b> A.REYNOLDS (R.TAYLOR, G.BROOKS)	GARTH BROOKS CAPITOL 44342
46	33	22	19	<b>DEAR ME</b> B.BECKETT (C.WHITSETT, S.MATEER)	◆ LORRIE MORGAN RCA 8866-7
47	53	63	4	<b>WRITING ON THE WALL</b> B.SHERILL (B.FISCHER, F.WELLER)	GEORGE JONES EPIC 34-68991/CBS
★★★ HOT SHOT DEBUT ★★★					
48	NEW	1	1	<b>BURNIN' OLD MEMORIES</b> A.REYNOLDS (L.BOONE, G.NELSON, P.NELSON)	KATHY MATTEA MERCURY 874 672 7
49	54	62	5	<b>SHE'S THERE</b> H.SHEDD (D.ALEXANDER)	◆ DANIELE ALEXANDER MERCURY 874 330-7

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
50	37	25	17	<b>WHAT'S GOING ON IN YOUR WORLD</b> J.BOWEN,G.STRAIT (D.CHAMBERLAIN, R.PORTER)	GEORGE STRAIT MCA 53648
51	38	40	9	<b>THE HURTIN' SIDE</b> B.MONTGOMERY (M.REID, R.BOURKE)	◆ SHELBY LYNNE EPIC 34-68942/CBS
52	64	81	3	<b>LET IT BE YOU</b> R.SKAGGS,S.BUCKINGHAM (K.WELCH, H.STINSON)	◆ RICKY SKAGGS EPIC 34 68995/CBS
53	60	71	3	<b>DO YOU FEEL THE SAME WAY TOO?</b> R.BENNETT (B.HOBBS)	◆ BECKY HOBBS RCA 8974-7
54	55	61	6	<b>THERE I'VE SAID IT AGAIN</b> L.BUTLER (R.EVANS, D.MANN)	MICKEY GILLEY AIRBORNE 75740
55	57	64	5	<b>BENEATH THE TEXAS MOON</b> J.LEO,L.MLEE (J.C.CROWLEY, J.WESLEY ROUTH)	◆ J.C. CROWLEY RCA 9012-7
56	NEW	1	1	<b>AN AMERICAN FAMILY</b> J.BOWEN (B.CORBIN)	THE OAK RIDGE BOYS MCA 53705
57	NEW	1	1	<b>BAYOU BOYS</b> B.BECKETT (F.J.MEYERS, T.SEALS, E.RAVEN)	EDDY RAVEN UNIVERSAL 66016
58	44	30	17	<b>HOUSTON SOLUTION</b> R.MILSAP,R.GALBRAITH,T.COLLINS (P.OVERSTREET, D.SCHLITZ)	◆ RONNIE MILSAP RCA 8868-7
59	68	75	3	<b>IF YOU HAD A HEART</b> J.STROUD,J.RUTENSCHEIDER,T.MALCHAK (T.MALCHAK, B.NELSON)	TIM MALCHAK UNIVERSAL 66013
60	39	41	7	<b>FOOL'S PARADISE</b> R.BAKER (G.NELSON, P.NELSON)	◆ LARRY BOONE MERCURY 874 538-7
61	67	73	3	<b>TWIST OF FATE</b> A.ROBERTS,C.BLACK,B.FISCHER (B.FISCHER, C.BLACK, A.ROBERTS)	◆ CEE CEE CHAPMAN CURB 10547
62	61	65	5	<b>ANGER AND TEARS</b> S.BUCKINGHAM (R.SMITH, C.CHASE)	◆ RUSSELL SMITH EPIC 34 68964/CBS
63	66	69	4	<b>WHEN WILL THE FIRES END</b> R.PENNINGTON (R.BALL, J.SHOFFNER)	◆ MATT BENSON STEP ONE 406
64	56	48	19	<b>COME FROM THE HEART</b> A.REYNOLDS (S.CLARK, R.LEIGH)	◆ KATHY MATTEA MERCURY 872 766-7
65	65	66	4	<b>YOU GOT THE JOB</b> W.MASSEY,J.COTTON (L.MARTINE,JR.)	CHARLY MCCLAIN MERCURY 872 998-7
66	59	44	20	<b>LOVIN' ONLY ME</b> R.SKAGGS,S.BUCKINGHAM (E.STEVENS, H.KANTER)	RICKY SKAGGS EPIC 34-68693/CBS
67	49	36	18	<b>IN A LETTER TO YOU</b> B.BECKETT (D.LINDE)	EDDY RAVEN UNIVERSAL 66003
68	79	—	2	<b>HOT NIGHTS</b> R.CHANCEY (J.F.KNOBLOCH, J.WEATHERLY)	◆ CANYON 16TH AVENUE 70433
69	73	79	4	<b>NOT FADE AWAY</b> COCHISE PROD. (C.HARDIN, N.PETTY)	TRISH LYNN OAK 1062
70	77	—	2	<b>HONKY TONK AMNESIA</b> J.BOWEN,S.MCQUAIG (A.L.OWENS, S.D.SHAFFER)	◆ SCOTT MCQUAIG UNIVERSAL 66001
71	80	—	2	<b>SAD EYES</b> J.BOWEN (R.J.PEDRICK)	TRADER-PRICE UNIVERSAL 66022
72	52	55	6	<b>THAT'LL BE THE LAST THING</b> T.BROWN (J.HOUSE, D.GIBSON, C.KARP)	JAMES HOUSE MCA 53669
73	70	74	5	<b>PLEASE TELL HER THAT I SAID HELLO</b> J.KENNEDY (M.SHEPSTONE, P.DIBBENS)	BOBBY VINTON CURB 10541
74	62	51	9	<b>CALIFORNIA BLUE</b> J.LYNN (R.ORBISON, J.LYNN, T.PETTY)	ROY ORBISON VIRGIN 7-99202
75	63	42	19	<b>HOW DO</b> J.JENNINGS,M.C.CARPENTER (M.C.CARPENTER)	MARY CHAPIN CARPENTER COLUMBIA 38 68677/CBS
76	58	56	6	<b>YOUR OLD FLAME'S GOIN' OUT TONITE</b> J.BOWEN,C.HARDY (W.PERRY)	JOE BARNHILL UNIVERSAL 66014
77	86	87	3	<b>JUST ANOTHER MISERABLE DAY</b> N.LARKIN (C.BROWDER, E.ROUSSELL, T.SMITH, E.KAHANAK, N.LARKIN)	◆ BILLY "CRASH" CRADDOCK ATLANTIC 7-88851
78	NEW	1	1	<b>SUZETTE</b> B.LLOYD,R.FOSTER,R.WILL (B.LLOYD)	FOSTER & LLOYD RCA 9028-7
79	93	—	2	<b>IF YOU DON'T KNOW ME BY NOW</b> R.CHANCEY (K.GAMBLE, L.HUFF)	JOE STAMPLEY EVERGREEN 1100
80	NEW	1	1	<b>CRY CRY CRY</b> R.BENNETT,T.BROWN (J.R.CASH)	◆ MARTY STUART MCA 53687
81	75	76	4	<b>BABY DON'T GO</b> N.WILSON,M.WOOD (K.BONOFF, K.EDWARDS)	DIANNE DAVIS 16TH AVENUE 70430
82	83	—	2	<b>JACKIE BROWN</b> J.MELLENCAMP (J.MELLENCAMP)	◆ JOHN COUGAR MELLENCAMP MERCURY 874 644-7
83	92	—	2	<b>IF IT WASN'T FOR THE HEARTACHE</b> R.ADCOCK,C.WATERS (C.WATERS, K.BROOKS)	JILL HOLLIER WARNER BROS. 7-22966
84	81	96	3	<b>ANCIENT HISTORY</b> J.COOK,C.DAVIS,B.ROWAN (I.STANTON, W.P.WALKER)	SUSAN LEDFORD PROJECT ONE 6189
85	78	83	3	<b>BACK TO STAY</b> T.COLLINS (K.STEGALL, J.RODRIGUEZ)	JOHNNY RODRIGUEZ CAPITOL 44403
86	84	77	23	<b>THEY RAGE ON</b> K.LEHNING (B.MCDILL, D.SEALS)	◆ DAN SEALS CAPITOL 44345
87	NEW	1	1	<b>I'M NOT OVER YOU</b> M.LLOYD,M.DANIEL (S.NEELY)	JOHNNY LEE CURB 10552
88	NEW	1	1	<b>STONE BY STONE</b> B.MONTGOMERY (T.MENSY, G.DOBBS, G.RAY)	◆ TIM MENSY COLUMBIA 38 69007/CBS
89	69	57	19	<b>UP AND GONE</b> P.WORLEY,E.SEAY (B.CASWELL, V.THOMPSON)	THE MCCARTERS WARNER BROS. 7-22991
90	85	78	20	<b>SOWIN' LOVE</b> J.STROUD (P.OVERSTREET, D.SCHLITZ)	PAUL OVERSTREET RCA 8919-7
91	NEW	1	1	<b>ROLL OVER</b> J.HOLDER (R.BURNETTE, S.CROPPER)	STEVEN WAYNE HORTON CAPITOL 44350
92	NEW	1	1	<b>HOW I LOVE YOU IN THE MORNING</b> G.KENNEDY (E.JONES, E.JONES)	JOANN WINTERMUTE DOOR KNOB 330
93	NEW	1	1	<b>HOPELESSLY YOURS</b> B.LOGAN (K.WHITLEY, C.PUTMAN, D.COOK)	◆ JOHN CONLEE 16TH AVENUE 70432
94	74	43	17	<b>HEAVEN ONLY KNOWS</b> R.BENNETT,E.HARRIS (P.KENNERLEY)	EMMYLOU HARRIS REPRISE 7-22999/WARNER BROS.
95	89	67	21	<b>BEYOND THOSE YEARS</b> J.BOWEN (T.SEALS, E.SETSER)	◆ THE OAK RIDGE BOYS MCA 53625
96	72	58	13	<b>CALLIN' BATON ROUGE</b> W.WALDMAN (D.LINDE)	◆ NEW GRASS REVIVAL CAPITOL 44357
97	82	88	3	<b>I GUESS BY NOW</b> G.KENNEDY,A.DOWNING (A.DOWNING)	BIG AL DOWNING DOOR KNOB 328
98	71	60	8	<b>MIRROR MIRROR</b> T.COLLINS (P.THOMAS, B.BARKER)	BARBARA MANDRELL CAPITOL 44383
99	87	72	15	<b>TURN OF THE CENTURY</b> R.SCRUGGS,NITTY GRITTY DIRT BAND (J.F.KNOBLOCH, D.TYLER)	◆ NITTY GRITTY DIRT BAND UNIVERSAL 66009
100	76	59	8	<b>THE WAY I WANT TO GO</b> D.JOHNSON (C.RAINS)	BURCH SISTERS MERCURY 874 560-7

○ 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

**ALABAMA STROLLS IN "HIGH COTTON":** WHEW Fort Myers, Fla., listeners gave Alabama's "High Cotton" (RCA) an 87% hit potential rating on the station's "Star Wars Country Style" daily feature. "This is the highest rating a record has received [in a tie with Becky Hobbs' "Do You Feel The Same Way Too," also on RCA] since we began the segment," says MD Kathleen Hecksher, "a definite hit in our market."

"It's the hottest new record we have," says PD Ed Chandler, KAJA San Antonio, Texas. "Alabama has gone back to what they used to do and it's really working for them." "High Cotton" moves to No. 32 and captures the Power Pick/Airplay honors in its second chart week.

Chandler is also seeing a lot of action on Eddy Raven's "Bayou Boys" (Universal). "It just seems like he's a music machine, pumping the hits out one right after the other," he says. Raven debuts on the Hot Country Singles chart at No. 57.

**"HONKY TONK AMNESIA,"** Scott McQuaig's first release on Universal, is attracting a good bit of attention with WDAF Kansas City, Mo., listeners, says MD David Bryan. "We're getting some pretty strong early response on this one."

"This is a good country swing tune," says MD Jeff Michaels, KXEL Waterloo, Iowa, "and it's starting to move really well for us." McQuaig's song goes to No. 70 in its second week on the chart.

Michaels is enthusiastic, too, about "Let It Be You" by Ricky Skaggs (Epic), charted at No. 52. "It's a real good follow-up to 'Lovin' Only Me' and is doing great here. If there's anybody out there who hasn't added it yet, they'd better get on it, because it's a hit."

**NOTES ON NEWCOMERS:** WSIX Nashville MD Ron Dini, in a move to counteract what he felt was a shortage of good female-artist records on his playlist, added Jann Browne's "You Ain't Down Home" (Curb) and Cee Cee Chapman's "Twist Of Fate" (Curb), and is seeing good results. "These new female artists are bouncing on our playlist very well and sound real nice on the air."

Showing up on WNWN Kalamazoo, Mich., is Steven Wayne Horton's initial Capitol release, "Roll Over." Says PD Denny Bice, "We're starting to pick up some real good phone action on it." Horton debuts on this week's chart at No. 91.

A cover of "Sad Eyes," which was a No. 1 pop hit for Robert John in 1979, is making some waves for the new group Trader-Price on Universal. "The harmonies and arrangement on this song are so good," says MD Dennis Lee Pitmon, WICO Salisbury, Md., "and it's already beginning to generate phone response. I look for big things out of this one." Trader-Price moves to No. 71 on the Hot Country Singles chart.

Another record doing well at WICO, says Pitmon, is Big Al Downing's "I Guess By Now" (Door Knob). "I don't think a lot of people realized that he had been out of recording for a while and didn't know they missed him 'til he was back. We're getting a lot of calls for it and it really sounds good on the radio." Downing's greatest chart success to date was "Touch Me (I'll Be Your Fool Once More)" in 1979.

## HOT COUNTRY SINGLES ACTION

### RADIO MOST ADDED

	GOLD ADDS 31 REPORTERS	SILVER ADDS 65 REPORTERS	BRONZE/SECONDARY ADDS 63 REPORTERS	TOTAL ADDS 159 REPORTERS	TOTAL ON
<b>BURNIN' OLD MEMORIES</b>					
KATHY MATTEA MERCURY	8	30	35	73	79
<b>HIGH COTTON</b>					
ALABAMA RCA	8	24	21	53	137
<b>BAYOU BOYS</b>					
EDDY RAVEN UNIVERSAL	6	20	25	51	53
<b>AN AMERICAN FAMILY</b>					
THE OAK RIDGE BOYS MCA	10	15	22	47	48
<b>ACE IN THE HOLE</b>					
GEORGE STRAIT MCA	4	25	13	42	123
<b>LET IT BE YOU</b>					
RICKY SKAGGS EPIC	4	6	17	27	68
<b>SUZETTE</b>					
FOSTER & LLOYD RCA	1	7	15	23	23
<b>A BETTER LOVE NEXT TIME</b>					
MERLE HAGGARD EPIC	5	8	7	20	119
<b>CRY CRY CRY</b>					
MARTY STUART MCA	0	4	16	20	24
<b>DO YOU FEEL THE SAME...</b>					
BECKY HOBBS RCA	1	8	7	16	70

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 AUGUST 19, 1989

# Billboard POWER PLAYLISTS

Sample Playlists of the Nation's Largest Country Radio Stations

## Y106FM

Atlanta P.D.: Dave Foster

- 1 Shenandoah, Sunday In The South
- 2 Patty Loveless, Timber I'm Falling In Love
- 3 Billy Joe Royal, Love Has No Right
- 4 Dolly Parton, Why'd You Come In Here Lookin' Li
- 5 Don Williams, One Good Well
- 6 Reba McEntire, Cathy's Clown
- 7 Holly Dunn, Are You Ever Gonna Love Me
- 8 Conway Twitty, She's Got A Single Thing In Mind
- 9 Vern Gosdin, I'm Still Crazy
- 10 Southern Pacific, Any Way The Wind Blows
- 11 Michael Martin Murphey, Never Givin' Up On Love
- 12 Willie Nelson, Nothing I Can Do About It Now
- 13 K.T. Oslin, This Woman
- 14 Keith Whitley, I Wonder Do You Think Of Me
- 15 Garth Brooks, Much Too Young (To Feel This Damn)
- 16 George Strait, What's Going On In Your World
- 17 Randy Travis, Promises
- 18 Highway 101, Honky Tonk Heart
- 19 Ronnie Milsap, Houston Solution
- 20 Rodney Crowell, Above And Beyond
- 21 The Judds, Let Me Tell You About Love
- 22 Chris Hillman & Roger McGuinn, You Ain't Going
- 23 Steve Warner, I Got Dreams
- 24 Clint Black, Killin' Time
- 25 John Denver/Nitty Gritty Dirt Band, And So It G
- 26 Lionel Cartwright, Give Me His Last Chance
- 27 The Forester Sisters, Don't You
- 28 EX Bailie And The Boys, (I Wish I Had A) Heart Of
- 29 EX Hank Williams, Jr., Finders Are Keepers
- 30 EX Ricky Van Shelton, Living Proof
- 31 EX Suzy Bogguss, Cross My Broken Heart
- 32 EX Alabama, High Cotton
- 33 EX Skip Ewing, The Coast Of Colorado
- 34 EX The Desert Rose Band, Hello Trouble
- 35 EX Buck Owens And Ringo Starr, Act Naturally

## K92FM

Orlando P.D.: Steve Holbrook

- 1 Shenandoah, Sunday In The South
- 2 Patty Loveless, Timber I'm Falling In Love
- 3 Billy Joe Royal, Love Has No Right
- 4 Southern Pacific, Any Way The Wind Blows
- 5 The Statter Brothers, More Than A Name On A Wal
- 6 K.T. Oslin, This Woman
- 7 John Denver/Nitty Gritty Dirt Band, And So It G
- 8 Lionel Cartwright, Give Me His Last Chance
- 9 Vern Gosdin, I'm Still Crazy
- 10 Highway 101, Honky Tonk Heart
- 11 Keith Whitley, I Wonder Do You Think Of Me
- 12 Willie Nelson, Nothing I Can Do About It Now
- 13 Michael Martin Murphey, Never Givin' Up On Love
- 14 Suzy Bogguss, Cross My Broken Heart
- 15 Randy Travis, Promises
- 16 Rodney Crowell, Above And Beyond
- 17 The Forester Sisters, Don't You
- 18 Skip Ewing, The Coast Of Colorado
- 19 The Judds, Let Me Tell You About Love
- 20 Steve Warner, I Got Dreams
- 21 Buck Owens And Ringo Starr, Act Naturally
- 22 Bailie And The Boys, (I Wish I Had A) Heart Of
- 23 Clint Black, Killin' Time
- 24 Hank Williams, Jr., Finders Are Keepers
- 25 The Bellamy Brothers, You'll Never Be Sorry
- 26 Ricky Van Shelton, Living Proof

- 28 George Strait, Ace In The Hole
- 29 Alabama, High Cotton
- 30 EX The Oak Ridge Boys, American Family
- 31 EX Tanya Tucker, Daddy And Home
- 32 EX Shelby Lynne, The Hurtin' Side
- 33 EX Restless Heart, Say What's In Your Heart
- 34 EX Ricky Skaggs, Lovin' Only Me
- 35 EX Billy Hill, Too Much Month At The End Of The Mo

## 106.7 FM

Detroit P.D.: Barry Mardit

- 1 Reba McEntire, Cathy's Clown
- 2 Patty Loveless, Timber I'm Falling In Love
- 3 Don Williams, One Good Well
- 4 Ricky Skaggs, Lovin' Only Me
- 5 Billy Joe Royal, Love Has No Right
- 6 Randy Travis, Promises
- 7 The Desert Rose Band, She Don't Love Nobody
- 8 Keith Whitley, I Wonder Do You Think Of Me
- 9 Emmylou Harris, Heaven Only Knows
- 10 Dolly Parton, Why'd You Come In Here Lookin' Li
- 11 Shenandoah, Sunday In The South
- 12 Rodney Crowell, Above And Beyond
- 13 Merle Haggard, 501 Blues
- 14 Willie Nelson, Nothing I Can Do About It Now
- 15 Highway 101, Honky Tonk Heart
- 16 Steve Warner, Where Did I Go Wrong
- 17 George Strait, What's Going On In Your World
- 18 Suzy Bogguss, Cross My Broken Heart
- 19 Conway Twitty, She's Got A Single Thing In Mind
- 20 Clint Black, Killin' Time
- 21 Ronnie Milsap, Houston Solution
- 22 The Judds, Let Me Tell You About Love
- 23 Tanya Tucker, Call On Me
- 24 Lorrie Morgan, Dear Me
- 25 EX John Denver/Nitty Gritty Dirt Band, And So It G
- 26 EX The Forester Sisters, Don't You
- 27 EX Bailie And The Boys, (I Wish I Had A) Heart Of
- 28 EX Alabama, High Cotton

## 61 Country WDAF-AM

Kansas City P.D.: Don Crawley

- 1 Shenandoah, Sunday In The South
- 2 Holly Dunn, Are You Ever Gonna Love Me
- 3 Keith Whitley, I Wonder Do You Think Of Me
- 4 Vern Gosdin, I'm Still Crazy
- 5 Patty Loveless, Timber I'm Falling In Love
- 6 Don Williams, One Good Well
- 7 The Statter Brothers, More Than A Name On A Wal
- 8 John Denver/Nitty Gritty Dirt Band, And So It G
- 9 The Judds, Let Me Tell You About Love
- 10 Willie Nelson, Nothing I Can Do About It Now
- 11 Dolly Parton, Why'd You Come In Here Lookin' Li
- 12 Southern Pacific, Any Way The Wind Blows

- 15 Rodney Crowell, Above And Beyond
- 16 Randy Travis, Promises
- 17 Suzy Bogguss, Cross My Broken Heart
- 18 The Forester Sisters, Don't You
- 19 Clint Black, Killin' Time
- 20 Hank Williams, Jr., Finders Are Keepers
- 21 Billy Hill, Too Much Month At The End Of The Mo
- 22 Highway 101, Honky Tonk Heart
- 23 K.D. Lang & The Reclines, Full Moon Full Of Lov
- 24 The Desert Rose Band, Hello Trouble
- 25 Tanya Tucker, Daddy And Home
- 26 Michael Martin Murphey, Never Givin' Up On Love
- 27 Skip Ewing, The Coast Of Colorado
- 28 The Bellamy Brothers, You'll Never Be Sorry
- 29 Buck Owens And Ringo Starr, Act Naturally
- 30 Restless Heart, Say What's In Your Heart
- 31 Billy Joe Royal, Love Has No Right
- 32 Scott McQuaig, Honky Tonk Amnesia
- 33 J.C. Crowley, Beneath The Texas Moon
- 34 Gene Watson, The Jukebox Played Along
- 35 Ray Stevens, There's A Star Spangled Banner
- 36 Alabama, High Cotton
- 37 Merle Haggard, A Better Love Next Time
- 38 George Strait, Ace In The Hole
- 39 Becky Hobbs, Do You Feel The Same Way Too?
- 40 Danielle Alexander, She's There
- 41 Johnny Lee, I'm Not Over You
- 42 Ricky Van Shelton, Living Proof
- 43 Shelby Lynne, The Hurtin' Side
- 44 Larry Boone, Fool's Paradise
- 45 George Jones, Writing On The Wall
- 46 Kathy Mattea, Burnin' Old Memories
- 47 The Oak Ridge Boys, American Family
- 48 Steve Warner, I Got Dreams
- 49 Bailie And The Boys, (I Wish I Had A) Heart Of

## 94 COUNTRY KMPS FM

Seattle P.D.: Tim Murphy

- 1 Patty Loveless, Timber I'm Falling In Love
- 2 K.T. Oslin, This Woman
- 3 Holly Dunn, Are You Ever Gonna Love Me
- 4 Vern Gosdin, I'm Still Crazy
- 5 Willie Nelson, Nothing I Can Do About It Now
- 6 Shenandoah, Sunday In The South
- 7 Southern Pacific, Any Way The Wind Blows
- 8 Steve Warner, I Got Dreams
- 9 Lionel Cartwright, Give Me His Last Chance
- 10 The Judds, Let Me Tell You About Love
- 11 Rodney Crowell, Above And Beyond
- 12 Highway 101, Honky Tonk Heart
- 13 Randy Travis, Promises
- 14 Michael Martin Murphey, Never Givin' Up On Love
- 15 Keith Whitley, I Wonder Do You Think Of Me
- 16 Don Williams, One Good Well
- 17 Clint Black, Killin' Time
- 18 The Forester Sisters, Don't You
- 19 J.C. Crowley, Beneath The Texas Moon
- 20 Restless Heart, Say What's In Your Heart
- 21 The Desert Rose Band, Hello Trouble
- 22 Ricky Van Shelton, Living Proof
- 23 Buck Owens And Ringo Starr, Act Naturally
- 24 George Strait, Ace In The Hole
- 25 Alabama, High Cotton
- 26 Lorrie Morgan, Dear Me
- 27 Ricky Skaggs, Let It Be You
- 28 Hank Williams, Jr., Finders Are Keepers
- 29 Merle Haggard, A Better Love Next Time
- 30 Becky Hobbs, Do You Feel The Same Way Too?

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

TITLE (Publisher - Licensing Org.) Sheet Music Dist.		
11 ABOVE AND BEYOND (Tree, BMI) HL	94 HEAVEN ONLY KNOWS (Irving, BMI) CPP	(Major Bob, ASCAP)
36 ACE IN THE HOLE (Sweet Tater Tunes, ASCAP)	22 HELLO TROUBLE (Tree, BMI) HL	9 NEVER GIVIN' UP ON LOVE (Unicity, ASCAP/Rowdy Boy, ASCAP) HL
28 ACT NATURALLY (Tree, BMI) HL	32 HIGH COTTON (Shobi, BMI)	69 NOT FADE AWAY (Wren, BMI/MPL, ASCAP)
56 AMERICAN FAMILY (Famous, ASCAP/Bob Corbin, ASCAP)	70 HONKY TONK AMNESIA (Hill & Range, BMI/Acuff-Rose, BMI)	10 NOTHING I CAN DO ABOUT IT NOW (WB, ASCAP/Refuge, ASCAP/Macy Place, ASCAP) WBM
84 ANCIENT HISTORY (Cedarwood, BMI)	12 HONKY TONK HEART (Berger Bits, ASCAP/MCA, ASCAP) HL	30 ONE GOOD WELL (Irving, BMI/Coller Bay, BMI/Almo, ASCAP/Brio Blues, ASCAP) CPP
15 AND SO IT GOES (Screen Gems-EMI, BMI/Scarlet Moon, BMI/MCA, ASCAP/Don Schlitz, ASCAP) HL/CLM	93 HOPELESSLY YOURS (Tree, BMI/Cross Keys, ASCAP)	73 PLEASE TELL HER THAT I SAID HELLO (September, ASCAP)
62 ANGER AND TEARS (MCA, ASCAP) HL	68 HOT NIGHTS (Colgems-EMI, ASCAP/Bright Sky, ASCAP/Milene, ASCAP)	17 PROMISES (Three Story, ASCAP/Tennessee Hills, BMI)
5 ANY WAY THE WIND BLOWS (Backlash, ASCAP/Bob A-Lew, ASCAP/Endless Frogs, ASCAP/Long Tooth, BMI)	58 HOUSTON SOLUTION (Screen Gems-EMI, BMI/Scarlet Moon, BMI/MCA, ASCAP/Don Schlitz, ASCAP) HL/WBM	91 ROLL ON (Billy Bear, ASCAP/Tapadero, BMI)
2 ARE YOU EVER GONNA LOVE ME (Cross Keys, ASCAP/Terrace, ASCAP/Lawyer's Daughter, BMI) HL/CLM	75 HOW OO (Getareajob, ASCAP/EMI April, ASCAP) HL	71 SAD EYES (Unichappell, BMI/Careers, BMI)
81 BABY DON'T GO (Seagrape, BMI/Valgovind, BMI)	92 HOW I LOVE YOU IN THE MORNING (Lodestar, sesac)	29 SAY WHAT'S IN YOUR HEART (Don Schlitz, ASCAP/Sheedhouse, ASCAP/PolyGram International, ASCAP)
85 BACK TO STAY (Tom Collins, BMI/Johanny Rodriguez, BMI)	51 THE HURTIN' SIDE (Almo, ASCAP/Brio Blues, ASCAP/Songs De Burgo, ASCAP/PolyGram International, ASCAP) CPP/HL	41 SHE'S GOT A SINGLE THING IN MIND (Rick Hall, ASCAP)
57 BAYOU BOYS (Morganactive, ASCAP/You & I, ASCAP/WB, ASCAP/Two Sons, ASCAP/RavenSong, ASCAP)	16 I GOT DREAMS (Steve Warner, BMI/Screen Gems-EMI, BMI/Irving, BMI) CPP	49 SHE'S THERE (Lodge Hall, ASCAP) HL
55 BENEATH THE TEXAS MOON (Crownman, ASCAP/Warner-Elektra-Asylum, BMI/Kansas By The Sea, ASCAP/Mighty Nice, BMI)	97 I GUESS BY NOW (Door Knob, BMI/Checkmate, BMI)	90 SOWIN' LOVE (MCA, ASCAP/Don Schlitz, ASCAP/Scarlet Moon, BMI/Screen Gems-EMI, BMI) HL/WBM
33 A BETTER LOVE NEXT TIME (Johnny Christopher, BMI/Chris Wood, BMI)	20 (I WISH I HAD A) HEART OF STONE (EMI April, ASCAP/Ideas Of March, ASCAP/Lion Heated, ASCAP) HL	88 STONE BY STONE (EMI April, ASCAP/Music City, ASCAP/EMI April, ASCAP)
95 BEYOND THOSE YEARS (WB, ASCAP/Two Sons, ASCAP/Warner-Tamerlane, BMI) WBM	7 I WONDER DO YOU THINK OF ME (Acuff-Rose, BMI) CPP	1 SUNDAY IN THE SOUTH (Screen Gems-EMI, BMI)
48 BURNIN' OLD MEMORIES (BMG, ASCAP/Warner-Tamerlane, BMI/Believus Or Not, ASCAP/Screen Gems-EMI, BMI)	83 IF IT WASN'T FOR THE HEARTACHE (Cross Keys, ASCAP/Tree, BMI)	78 SUZETTE (Careers, BMI)
74 CALIFORNIA BLUE (Orbisongs, ASCAP/EMI April, ASCAP/Gone Gator, ASCAP) HL/CLM	79 IF YOU DON'T KNOW ME BY NOW (Mighty Three, BMI)	72 THAT'LL BE THE LAST THING (Texascity, BMI/Ah Rollins, BMI/Maypop, BMI) HL
96 CALLIN' BATON ROUGE (Dennis Linde, BMI/EMI April, ASCAP) HL	59 IF YOU HAD A HEART (Life Of The Record, ASCAP/Malchac, ASCAP/Colgems-EMI, ASCAP)	54 THERE I'VE SAID IT AGAIN (Jefferson, ASCAP)
34 CATHY'S CLOWN (Acuff-Rose, BMI) CPP	87 I'M NOT OVER YOU (Sam's Place, BMI/Ancient Springs, BMI/Southern Reign, BMI/Second Serve, ASCAP)	86 THEY RAGE ON (PolyGram International, ASCAP/Ranger Bob, ASCAP/Pink Pig, BMI) HL
25 THE COAST OF COLORADO (Acuff-Rose, BMI/Hidden Lake, BMI) CPP	6 I'M STILL CRAZY (Hooker, ASCAP/PolyGram International, ASCAP/Buddy Cannon, ASCAP) CPP	8 THIS WOMAN (Wooden Wonder, SESAC) HL
64 COME FROM THE HEART (EMI April, ASCAP/GSC, ASCAP/Lion Heated, ASCAP) HL	67 IN A LETTER TO YOU (EMI Blackwood, BMI/Dennis Linde, BMI) HL	3 TIMBER I'M FALLING IN LOVE (Songs Of PolyGram, BMI) HL
21 CROSS MY BROKEN HEART (EMI April, ASCAP/Ideas Of March, ASCAP/Irving, BMI/Eaglewood, BMI) HL/CLM	82 JACKIE BROWN (Riva, ASCAP)	37 TOO MUCH MONTH AT THE END OF THE MONEY (Little Big Town, BMI/American Made, BMI/Old Wolf, BMI/Corey Rock, ASCAP/Wee B, ASCAP)
80 CRY CRY CRY (Slapich, BMI)	77 JUST ANOTHER MISERABLE DAY (Noted, ASCAP/Lust-4-Fun, ASCAP/Joynz, ASCAP/Spider Jive, BMI)	61 TWIST OF FATE (Bobby Fischer, ASCAP/Five Bar-B, ASCAP/Chriswald, ASCAP/Hopi Sound, ASCAP/Chappell & Co., ASCAP) HL
39 DADDY AND HOME (Peer International, BMI) CPP	12 KILLIN' TIME (Howlin' Hts, ASCAP)	89 UP AND GONE (Farm Hand, ASCAP/Deberis, ASCAP/EMI April, ASCAP/Ideas Of March, ASCAP) HL
46 DEAR ME (Acuff-Rose, BMI/Artin, BMI) CPP	52 LET IT BE YOU (Cross Keys, ASCAP/Silverline, BMI) HL	50 WHAT'S GOING ON IN YOUR WORLD (Milene, ASCAP/Ha-Deb, ASCAP) CPP
53 DO YOU FEEL THE SAME WAY TOO? (Careers, BMI/Beckaroo, BMI)	14 LET ME TELL YOU ABOUT LOVE (Brick Hitthouse, BMI/Irving, BMI/EMI April, ASCAP/Welbeck, ASCAP/Blue Quill, ASCAP) CPP/HL	63 WHEN WILL THE FIRES END (Almarie, BMI)
19 DON'T YOU (Little Big Town, BMI/Oh The Music, BMI/Pierce, ASCAP)	26 LIVING PROOF (Intersong-USA, ASCAP/Hide-A-Bone, ASCAP) HL	27 WHY'D YOU COME IN HERE LOOKIN' LIKE THAT (Benny Hester, ASCAP)
23 FINDERS ARE KEEPERS (Bocephus, BMI) CPP	4 LOVE HAS NO RIGHT (Labor Of Love, BMI/Boondocks, ASCAP/Jis/Fun, ASCAP)	47 WRITING ON THE WALL (Bobby Fischer, ASCAP/Young World, BMI)
60 FOOL'S PARADISE (Warner-Tamerlane, BMI/Hear No Evil, BMI/Tioga Street, BMI)	66 LOVIN' ONLY ME (ESP, BMI) CPP	43 YOU AIN'T DOWN HOME (Cross Keys, ASCAP/Tree, BMI) HL
35 FULL MOON FULL OF LOVE (Bug, BMI/Whiskey Drinkin'/Miss Kitty, ASCAP) CLM	98 MIRROR MIRROR (Songs Of PolyGram, BMI/Partner, BMI/Tom Collins, BMI) HL/CLM	40 YOU AIN'T GOING NOWHERE (Dwarf, ASCAP) WBM
13 GIVE ME HIS LAST CHANCE (Silverline, BMI/Long Run, BMI)	24 MORE THAN A NAME ON A WALL (Statter Brothers, BMI) CPP	65 YOU GOT THE JOB (Watch Hill, BMI/Unichappell, BMI)
44 HARD LUCK ACE (Blue Piggie, BMI)	45 MUCH TOO YOUNG (TO FEEL THIS DAMN OLD)	42 YOU JUST CAN'T LOSE 'EM ALL (Rick Hall, ASCAP/WB, ASCAP/New Crew, ASCAP/New John, ASCAP/Alabama Band, BMI)
		31 YOU'LL NEVER BE SORRY (Bellamy Bros., ASCAP/Don Schlitz, ASCAP/Almo, ASCAP)
		76 YOUR OLD FLAME'S GOIN' OUT TONITE (Triage, BMI/Surespin, BMI)

## 8mm Is Carving Out A Market Niche Fledgling Format Keyed To 'Personal Video' Trend

BY KEN JOY

LOS ANGELES In the face of some pretty stiff competition from VHS and VHS-C, 8mm may finally be coming into its own, say industry analysts.

Most observers predict the fledgling format will finally carve a niche in the home video market in the '90s and spur an entirely new concept known as "personal video" or "lap-top video."

Sony, understandably as chief architect of the format, is leading the 8mm software push in order to stimulate interest in hardware sales. A recent joint promotion with Tower Records highlights the company's commitment to releasing feature films—which it licenses directly from Paramount, Warner, and Nelson—into the retail marketplace, in addition to its Cinema 8 mail-order operation.

"We purchase three to four new titles per month from the studios," says Sony's Jay Sato, "and make about 200 titles available to retailers altogether." Sony's Cinema 8 mail-order operation carries about 1,400 8mm titles, according to Sato, but he admits that retailers usually "cherry pick" the hot A features for in-store display, and those titles are the ones being highlighted in co-op advertising.

Tower Records calls its 8mm promotion an "experiment" to determine consumer acceptance for 8mm, and to find the best way to position the product on the sales floor.

"Eight-millimeter cassettes don't fit on normal VHS shelves," says John Thrasher, product manager, video division, for Tower. "Sony helped us design a little modular unit that fits into our existing shelves and puts live product on the floor for customers to browse."

Tower's promotion also includes the display of Sony's GV-8 Watch-

man, where customers can actually play demo tapes to see how they look and get a feel for the hardware.

"This is the second test we've done with Sony," says Thrasher. "The first one in May of this year proved to be very encouraging about consumer acceptance of the format. Eight-millimeter has done exceptionally well at our Sunset Boulevard store in Hollywood, and at several New York locations."

Thrasher says Tower agreed to do a second promotional test based on research that showed there are three times the number of 8mm camcorders—units actually capable of recording and playing back pre-recorded tapes—than there are laserdiscs.

"There's a much bigger penetration of 8mm hardware than laserdisk, and there's much more available in prerecorded software than even two years ago, when all you could get was Japanese cartoons," he says.

Thrasher says it is a matter of education. "I would hope that consumers realize that they can play 8mm tapes through their camcorder and TV. If they do, they should realize the benefit of being able to buy the same title in 8mm for \$29.95 that is priced at \$89.95 in VHS." Thrasher says that 8mm software, for now, will remain strictly a sell-through item. "We don't rent laserdiscs and we don't rent 8mm," he says. "We don't want to see the two-tiered pricing like there is on VHS. We hope 8mm stays at \$29."

From the studio's vantage point, Sony is the "research and development" arm of the still-unproven format. By licensing product to Sony for distribution, the studios eliminate financial exposure in promoting yet another format, but have the option of going into the business themselves at some future point

should it look profitable.

"Like laserdisk, we feel that a specialty format needs special handling," says Paramount senior VP/GM Eric Doctorow. "The video retailer is so entrenched with VHS that garnering support for a new video format requires a close working relationship with the hardware manufacturer."

"The hardware and software need to be marketed and sold side by side," continues Doctorow, "and Sony is paying extraordinary attention to develop what is, for the present, a very small market for us." Doctorow does foresee a day, should 8mm become a viable profit center, of taking over the distribution of its features in the 8mm format from Sony, but says there is no timetable for that type of move.

"We have a great relationship with the people at Sony," he says. "Right now they're doing every-

(Continued on next page)



**Kids At Heart.** Supervising the film-to-video transfer recently at Los Angeles' AME, a postproduction facility, of Walt Disney's "Bambi" are, front to back, retired Disney animator Ollie Johnston, Jan Yarbrough, VP of technical operations at AME, retired Disney animator Frank Thomas, and Lee Bertram, Disney's director of video services. "Bambi" is the first Disney animated classic to be transferred from film to video in consultation with members of the original team of supervising animators.

FOR WEEK ENDING AUGUST 19, 1989

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## TOP MUSIC VIDEOCASSETTES™

Compiled from a national sample of retail store sales reports.

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Type	Suggested List Price
				★ ★ NO. 1 ★ ★				
1	1	7	DELICATE SOUND OF THUNDER	CBS Music Video Enterprises 24V-49019	Pink Floyd	1989	C	24.98
2	3	5	2 OF ONE	Elektra Records Elektra Entertainment 40109-3	Metallica	1989	SF	9.98
3	4	85	\$19.98 HOME VID CLIFF'EM ALL! ▲ <sup>1</sup>	Elektra Records Elektra Entertainment 40106-3	Metallica	1987	C	19.98
4	2	11	MICHAEL JACKSON: THE LEGEND CONTINUES ...	Motown Prod./Optimum Prod. Vestron Musicvideo 5358	Michael Jackson	1989	D	15.98
5	NEW ▶		HANGIN' TOUGH	CBS Music Video Enterprises 14V-49028	New Kids On The Block	1989	SF	14.95
6	5	29	MOONWALKER ▲ <sup>8</sup>	Ultimate Production CBS Music Video Enterprises 49009	Michael Jackson	1988	LF	24.98
7	6	17	OIDIVNIKUFESIN N.F.V. ●	Megaforce Worldwide Island Visual Arts 50135-3	Anthrax	1988	C	19.98
8	7	23	A SHOW OF HANDS ▲	PolyGram Music Video 041760-3	Rush	1989	LF	24.95
9	8	5	SUBSTANCE 1989	Warner Reprise Video 38152	New Order	1989	LF	16.98
10	15	3	HARD N' HEAVY VOLUME 2	MPI Home Entertainment MP 1677	Various Artists	1989	D	19.95
11	9	19	LIVE IN CONCERT-THE 'OUT OF THE BLUE' TOUR ▲	Atlantic Records Inc. Atlantic Video 50133-3	Debbie Gibson	1989	C	19.98
12	11	11	HOMECOMING CONCERT ●	CBS Music Video Enterprises 19V-49017	Gloria Estefan/Miami Sound Machine	1989	C	19.98
13	17	3	FIGHT THE POWER-LIVE	CBS Music Video Enterprises 19V-49020	Public Enemy	1989	C	19.98
14	16	15	NEIL DIAMOND'S GREATEST HITS-LIVE ▲	CBS Music Video Enterprises 19V-49014	Neil Diamond	1988	C	19.98
15	13	27	BRUCE SPRINGSTEEN ANTHOLOGY: 1978-1988 ▲ <sup>3</sup>	CBS Music Video Enterprises 49010	Bruce Springsteen	1989	LF	24.98
16	10	55	DEF LEPPARD: HISTORIA ▲ <sup>2</sup>	Bludgeon Riffola, LTD. PolyGram Music Video 080359-3	Def Leppard	1988	LF	24.95
17	12	11	PRIMER ●	CBS Music Video Enterprises 16V-49018	Living Colour	1989	SF	16.98
18	14	11	JIMI HENDRIX: LIVE IN MONTEREY	HBO Video 0251	Jimi Hendrix	1989	C	19.99
19	20	15	WHO'S BETTER, WHO'S BEST	PolyGram Music Video 080345-3	The Who	1988	LF	24.95
20	18	19	JANE'S ADDICTION: THE FAN'S VIDEO	Warner Bros. Records Warner Reprise Video 38151	Jane's Addiction	1989	SF	9.98

● RIAA gold certification for theatrical films, sales of 75,000 units or suggested list price income of \$3 million (30,000 or \$1.2 million for nontheatrical made-for-home-video product; 25,000 or \$1 million for music video product). ▲ RIAA platinum certification for theatrical films, sales of 150,000 units or suggested list price income of \$6 million (60,000 or \$2.4 million for nontheatrical made-for-home-video product; 50,000 units or a value of \$2 million for music video product). Titles certified prior to Oct. 1, 1985, were certified under different criteria. SF short-form. LF long-form. C concert. D documentary.

## Says Industry To Increase 45% In '88 8mm Council Predicts Growth

LOS ANGELES The 8mm video industry will experience a 45% increase over last year's hardware sales by year's end, according to a recently published report by the 8mm Video Council, a coalition of the format's hardware and software proponents.

Based on a confidential survey of its members, the council's information relates to changes in the number of companies marketing 8mm equipment, the number of models available, equipment prices, and market share.

In releasing the findings, the council says that the 45% growth predicted in unit sales compares to a 31% increase in 1988 and a 34% increase in 1987. The camcorder market, it says, is expected to post annual growth rates somewhere near 26%.

Other key projections include an expected increase to 17 companies

from today's base of 13 companies marketing 8mm equipment, with each of those companies marketing four models of camcorders. Pricing of 8mm equipment over the last three years has broadened as companies have expanded their "high-end" and "low-end" lines in hopes of reaching a wide range of consumer budgets. Just two years ago, the average 8mm camcorder carried a suggested retail price upward of \$1,800. Today, prices start as low as \$899 and can top the \$2,000 mark for the upgraded versions of 8mm video known as Hi 8.

Ted Cott, executive director of the 8mm Council, says the 8mm format has "clearly established itself" in the consumer marketplace and—although it won't displace VHS—will continue to carve a healthy market share. KEN JOY

## 8mm CARVING OUT NICHE

(Continued from preceding page)

thing and working with us on what titles to release each month. Sony's move to expand the retailing of 8mm is good news for 8mm," Doctorow says. "We've been hearing for some time that the retailing activities for 8mm would be broader and there would be a renewed emphasis on retail. The recent promotions with Tower and Musicland, who are extraordinary merchandisers, should accomplish great things for the format."

The key to real growth in the 8mm market appears to be the development of the concept known as "personal video." Japanese consumers have already embraced 8mm as a personal medium, using the format to view "video magazines" while riding commuter transportation. The trend is beginning to show a glimmer of life in the U.S., according to Sony's Sato, who says there are producers beginning to release travel and how-to videos expressly for 8mm, although the number is still "quite small."

According to Sato, how-to tapes will lead the growth in the personal video area.

"It makes more sense to have a cooking tape on 8mm so you can keep the unit right next to where you're working, instead of having to run into the living room each time you want to advance the tape." Sato says that Reader's Digest, Golf Digest, and Tennis Magazine are all planning entries—or have already entered—into the 8mm instructional market, and the list is growing.

"We're aware of talks that might bring highlights from Forbes magazine into 8mm for commuting executives," he says, adding that Sony is being regularly approached by book publishers on how to get their products transformed into 8mm titles.

"We're seeing the largest area of growth in the business market," says Sato, "where companies are providing their sales people with Sony Watchmans to take into the field to demonstrate products without the need to lug heavy VCRs and televisions to various locations."

Sato claims that the Watchman is selling by the "thousands" to large corporations, which are using them as sales promotion tools, and predicts that Sony will sell 2.4 million units by the end of 1990.

"Squibb is using the Watchman to promo new medicines to doctors through a video they've produced in-house," he says. "It's a matter of education to gain widespread acceptance for the format, but we feel it's going to become a significant format because of its compact size."

Sato says Sony views 8mm as an "application-oriented" format, and is aggressively marketing the hardware and software in a variety of areas in the hopes of developing lucrative niche markets.

"We're targeting the travel and advertising industries in a major way," he says, "because they can greatly benefit from a compact technology that delivers quality color and sound presentations."

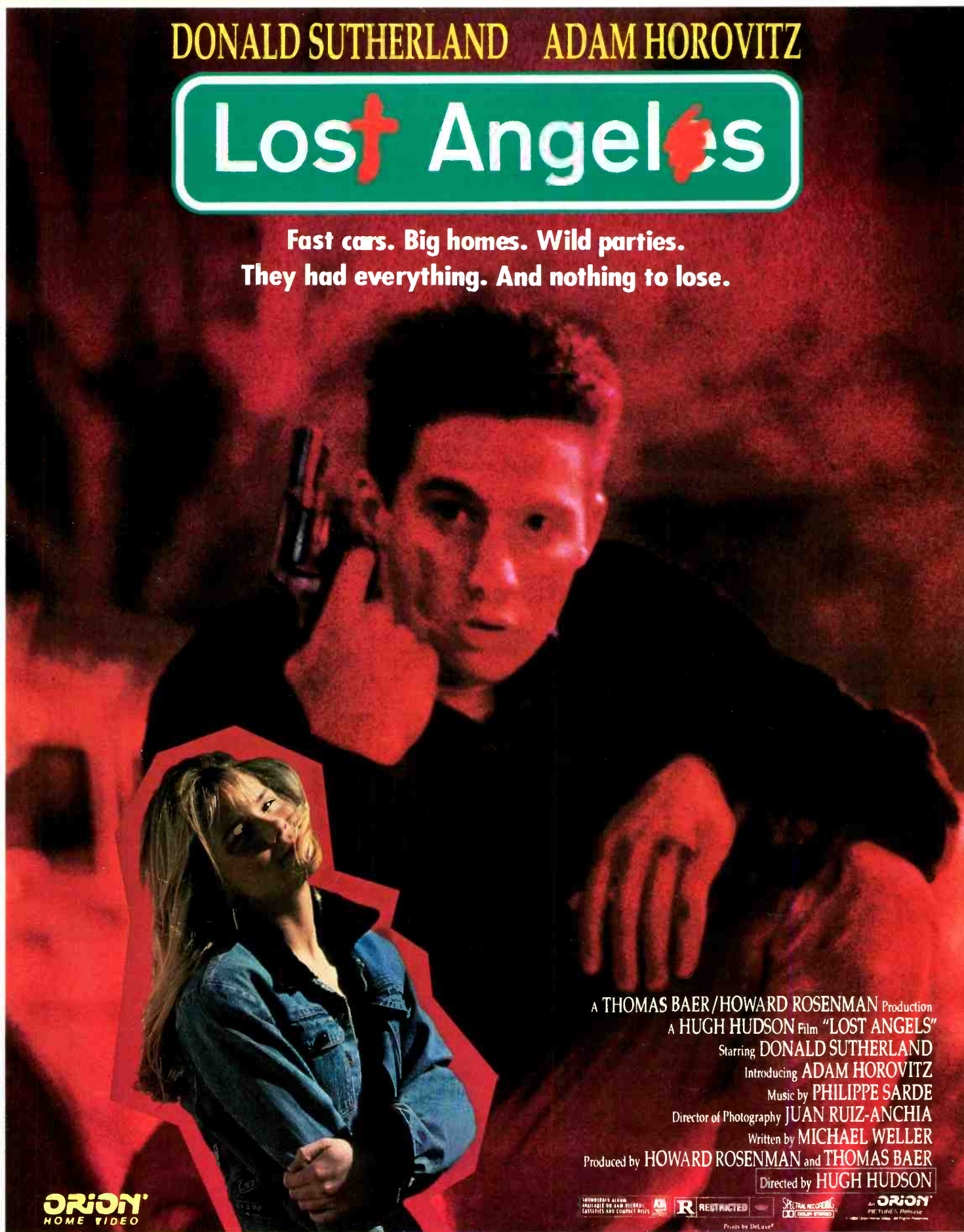
Japan Airlines, according to Sato, has purchased a large number of GV-8 Watchmans for rental to first-class passengers.

"Using the Watchman, first-class  
(Continued on page 39)

DONALD SUTHERLAND ADAM HOROVITZ

# Lost Angeles

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They had everything. And nothing to lose.



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A HUGH HUDSON Film "LOST ANGELS"  
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Introducing ADAM HOROVITZ  
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Director of Photography JUAN RUIZ-ANCHIA  
Written by MICHAEL WELLER  
Produced by HOWARD ROSENMAN and THOMAS BAER  
Directed by HUGH HUDSON

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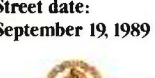
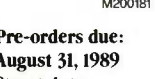
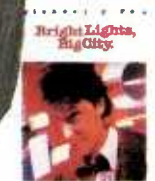
Frank Sinatra  
Laurence Harvey  
Janet Leigh  
The Manchurian Candidate



M801369



M901134



Pre-orders due:  
August 31, 1989  
Street date:  
September 19, 1989



FOR WEEK ENDING AUGUST 19, 1989

Billboard

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TOP VIDEOCASSETTES SALES

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THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating	Suggested List Price
1	1	7	<b>PINK FLOYD: DELICATE SOUND OF THUNDER</b>	CBS Music Video Enterprises 24V-49019	Pink Floyd	1989	NR	24.98
2	3	56	<b>LETHAL WEAPON</b>	Warner Bros. Inc. Warner Home Video 11 709	Mel Gibson Danny Glover	1987	R	19.98
3	4	29	<b>JANE FONDA'S COMPLETE WORKOUT</b>	Jane Fonda Warner Home Video 650	Jane Fonda	1989	NR	29.98
4	2	13	<b>MICHAEL JACKSON: THE LEGEND CONTINUES...</b>	Motown Prod./Optimum Prod. Vestron Musicvideo 5358	Michael Jackson	1989	NR	15.98
5	6	6	<b>METALLICA: 2 OF ONE</b>	Elektra Records Elektra Entertainment 40109-3	Metallica	1989	NR	9.98
6	10	12	<b>PLAYBOY WET AND WILD</b>	HBO Video 0277	Various Artists	1989	NR	19.99
7	8	135	<b>CALLANETICS</b> ▲ ◇	Callan Productions Corp. MCA Home Video 80429	Callan Pinckney	1986	NR	24.95
8	7	44	<b>CINDERELLA</b>	Walt Disney Home Video 410	Animated	1950	G	26.99
9	9	151	<b>RAIDERS OF THE LOST ARK</b>	Paramount Pictures Paramount Home Video 1 376	Harrison Ford	1981	PG	19.95
10	5	30	<b>MOONWALKER</b> ▲ <sup>B</sup>	Ultimate Production CBS Music Video Enterprises 49009	Michael Jackson	1988	NR	24.98
11	19	21	<b>PLAYBOY'S SEXY LINGERIE</b>	HBO Video 0156	Various Artists	1989	NR	19.99
12	20	10	<b>DISNEY'S SING ALONG SONGS: FUN WITH MUSIC</b>	Walt Disney Home Video 451	Animated	1989	NR	14.95
13	RE-ENTRY		<b>BEETLEJUICE</b>	Warner Bros. Inc. Warner Home Video 11 785	Michael Keaton	1988	PG	19.95
14	14	40	<b>GHOSTBUSTERS</b> ▲	RCA/Columbia Pictures Home Video 6-20413	Bill Murray Dan Aykroyd	1984	PG	29.95
15	17	25	<b>MICHAEL JORDAN: COME FLY WITH ME</b>	CBS-Fox Video 2173	Michael Jordan	1989	NR	19.98
16	13	82	<b>DIRTY DANCING</b>	Vestron Pictures Inc. Vestron Video 6013	Patrick Swayze Jennifer Grey	1987	PG-13	24.98
17	15	4	<b>I LOVE LUCY: VOLUME 1</b>	CBS-Fox Video 2301	Lucille Ball Desi Arnaz	1952	NR	14.98
18	16	15	<b>DAZZLING DUNKS AND BASKETBALL BLOOPERS</b>	CBS-Fox Video 2229	Marv Albert Frank Layden	1989	NR	14.98
19	18	6	<b>THE BEST OF GILDA RADNER</b>	Broadway Video Warner Home Video 35 148	Gilda Radner	1989	NR	19.98
20	12	72	<b>INDIANA JONES AND THE TEMPLE OF DOOM</b>	Paramount Pictures Paramount Home Video 1643	Harrison Ford Kate Capshaw	1984	PG	19.95
21	11	24	<b>U2 RATTLE AND HUM</b>	Paramount Pictures Paramount Home Video 32228	U2	1988	PG-13	24.95
22	25	11	<b>PLAYMATE OF THE YEAR VIDEO CENTERFOLD 1989</b>	HBO Video 0065	Kimberley Conrad	1989	NR	19.99
23	22	41	<b>E.T. THE EXTRA-TERRESTRIAL</b>	Amblin Entertainment MCA Home Video 77012	Henry Thomas Dee Wallace	1982	PG	24.95
24	27	19	<b>SHIRLEY MACLAINE'S INNER WORKOUT</b>	Vestron Video 5270	Shirley MacLaine	1989	NR	29.98
25	28	8	<b>\$19.98 HOME VID CLIFF'EM ALL!</b> ▲	Elektra Records Elektra Entertainment 40106-3	Metallica	1987	NR	19.98
26	24	10	<b>NUTS ABOUT CHIP 'N' DALE</b>	Walt Disney Home Video 447	Animated	1989	NR	14.95
27	21	14	<b>FULL METAL JACKET</b>	Warner Bros. Inc. Warner Home Video 11 760	Matthew Modine Adam Baldwin	1987	R	19.98
28	26	10	<b>THE LOST BOYS</b>	Warner Bros. Inc. Warner Home Video 11 748	Jason Patric Dianne Wiest	1987	R	19.98
29	23	5	<b>NEW ORDER: SUBSTANCE 1989</b>	Warner Reprise Video 38152	New Order	1989	NR	16.98
30	39	36	<b>PLAYMATE VIDEO CALENDAR 1989</b>	HBO Video 0510	Various Artists	1988	NR	19.99
31	<b>NEW</b> ▶		<b>HANGIN' TOUGH</b>	CBS Music Video Enterprises 14V-49022	New Kids On The Block	1989	NR	14.95
32	35	2	<b>PUBLIC ENEMY</b>	MGM/UA Home Video M201586	James Cagney	1931	NR	19.95
33	40	3	<b>LEONARD/HEARNS SAGA</b>	CBS-Fox Video 2287	Sugar Ray Leonard Thomas Hearns	1989	NR	19.98
34	32	148	<b>JANE FONDA'S LOW IMPACT AEROBIC WORKOUT</b> ▲ ◇	Jane Fonda Warner Home Video 070	Jane Fonda	1986	NR	29.98
35	33	9	<b>DUCKTALES: LOST WORLD WANDERERS</b>	Walt Disney Home Video 450	Animated	1989	NR	14.95
36	31	22	<b>RUSH: A SHOW OF HANDS</b> ▲	PolyGram Music Video 041760-3	Rush	1989	NR	24.95
37	30	17	<b>ANTHRAX: OI DIVNIKUFESIN N.F.V.</b> ●	Megaforce Worldwide Island Visual Arts 50 135-3	Anthrax	1988	NR	19.98
38	37	2	<b>DAFFY DUCK'S QUACKBUSTERS</b>	Warner Bros. Inc. Warner Home Video 11 807	Animated	1988	G	19.95
39	29	7	<b>DUCKTALES: DUCK TO THE FUTURE</b>	Walt Disney Home Video 449	Animated	1989	NR	14.95
40	36	2	<b>FIRST MEN IN THE MOON</b>	RCA/Columbia Pictures Home Video 6-20958	Edward Judd Martha Hyer	1964	NR	19.95

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



**Rite Of Passage.** Kelly McGillis and Kurt Russell team up in "Winter People," a romantic drama due from Nelson Entertainment Oct. 26. Suggested list is \$89.98.

## Disney Cuts Cost Of 'Toon Tapes

LOS ANGELES Walt Disney Home Video is cutting the price of its "Cartoon Classics," "Mini-Classics," "Ducktales," and "Sing Along Songs" to \$12.99 from \$14.95.

The move is effective Sept. 28, which is the street date for "Bambi" and the kickoff date for the company's fall \$60 million umbrella marketing campaign.

The reduction, says the company, was the result of market tests with several major retail accounts, which indicated that sales volume increased when prices were cut.

Forty-four titles—including eight titles never before available on videocassette and two new series, "Chip N' Dale Rescue Rangers" and "The New Adventures Of Winnie The Pooh"—will be available at \$12.99.

The company's \$14.95 summer promotion, which features a Chip N' Dale plush-toy offer, has exceeded expectations, according to the studio, selling more than 3.2 million units.

## 8mm FINDING AUDIENCE

(Continued from page 37)

passengers have a choice of several movies to watch in relative privacy, and aren't restricted to just one feature being projected in the cabin."

Sato expects 8mm to be the growth medium of the next few years in light of statistics, he claims, that show flat sales of VHS VCRs and actual decreasing sales of the compact VHS-C format, which utilizes a smaller cassette holding half-inch tape.

According to Thrasher, "We're going to re-evaluate our commitment to 8mm after the first of the year. I'm not sure every market area is going to be successful with 8mm, but that doesn't mean it's not a viable format."

He says he has fielded calls from Disney and other home video companies that have not entered the 8mm market to see how the promotion was going and to get a pulse on the level of consumer interest.

"There's interest out there," he says. "We just have to decide if this is going to be a 'hit only' format or one in which we carry the entire catalog."

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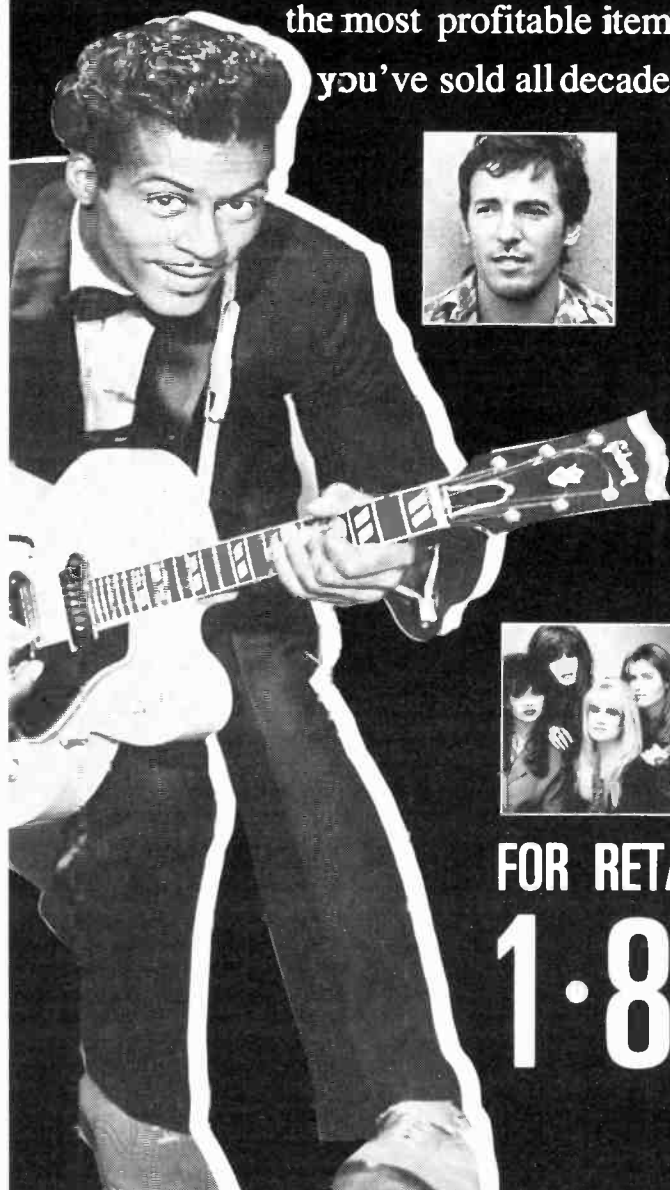
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MUSICIAN Billboard

## Program Is Modeled After Book-Of-The-Month Operations Rent-By-Mail Video Club Launched In Calif.

BY DEBBIE ROSENBLUM

LOS ANGELES It's not a novel idea but its time has come, say proponents of what's claimed to be the first rent-by-mail video club.

Launched last April here in suburban Westlake Village by 30-year direct marketing professional Alan Livingston, American Video Clearinghouse's marketing program is modeled after the immensely successful record/book/videotape-of-the-month clubs, with the exception that AVC members never need to buy, and they receive only those titles they've chosen and pre-ordered.

"We're providing . . . three things—convenience, selectivity, and price," says Livingston.

With more than 20,000 titles in its library, AVC claims that virtually every VHS video on the market can be rented by club members, except adult, foreign language, how-to, and kidvid specialty tapes.

When joining, members simply sign up for one of three annual rental plans: Plan 4—four tapes per month at \$14.95 per month; Plan 6—six tapes per month at \$19.95 per month; and Plan 8—eight tapes at \$24.95 per month.

The charge excludes shipping and handling, which is financed by United Parcel Service. Every 30 days, the courier delivers the tapes to the member's home or workplace and picks up the previous month's selections.

"If UPS comes and nobody is there, they come back two more times. If after three attempts, UPS doesn't make the delivery/pickup, then it's the consumer's responsibility to get the tapes back to us. They have 10 days from the first UPS attempt. If we still don't receive them, then they own the tapes and we charge their credit card," he says. All payments are

made with MasterCard or Visa.

Shipping is simple, according to Livingston. "Tapes are returned in the same box [in which] they were delivered. We supply all the necessary packing materials—the tape, the labels, and so forth."

At the end of the year, members

**'We're providing convenience, selectivity, and price—at about \$3.50 per month for each tape'**

can choose to either renew their current plan or change to another. The only other time they can switch is with their second month's shipment. In that case, it must be an upgrade, which would be in effect for the last nine months of their membership year, he says.

In addition to the tape rental charges, members incur a one-year lifetime membership fee of \$50. This entitles them to the club's bi-monthly updates; to purchase any tape at 70%-80% off the suggested retail price, depending on the plan in which they've enrolled; to buy specialty tapes on a special purchase basis; and to get such audio/visual equipment as VCRs and TVs at substantial member discounts.

There's no question AVC has its selling points, says Livingston. At \$1 a day from a video store, a consumer would pay \$30 for one movie for one month. Through AVC, members pay approximately \$3.50 per tape for the whole month.

Compared to other clubs, he adds, the consumer is never coerced into a sale. "People don't

usually realize that when they join other clubs, they're committing to buy six tapes, for example, within three years. On top of that, the club sends you a tape every other month of their selection. If you don't want it you can send it back, but most people don't. Consequently, the average person buying today from a video club is spending about \$500 a year.

"What we're saying is the only thing which you're committing to is renting 48, 72, or 96 tapes a year of your choosing, not ours. And you can keep them for 30 days and view them as many times as you like. You never have to worry about getting tapes back the next day to avoid late charges."

Another plus for AVC, claims Livingston, is that it eliminates the need for a consumer to physically look for a specific film.

"When you go into a store, they won't necessarily have the title you want, especially if it's a current favorite. Because you are, in essence, pre-ordering from us, you get the title you want at the time requested."

When it comes to buying a used tape, Livingston claims members get a better deal here, too. Although not brand new, "the tape has been in far fewer hands and viewed much less. It's not like a video store situation where 15 copies of 'A Fish Called Wanda' were played 40 times each," he says.

Livingston says AVC is not in competition with video stores, but rather, "complements" them much the same way record clubs and record stores coexist.

To introduce the public to the club, AVC ran a full-color advertisement in the April 22 edition of TV Guide. A nationwide direct-mail campaign soon followed.

A consumer can sign up in one of two ways: calling the toll-free number 1-800-828-3233, or mailing an enrollment form that is appearing in magazines and direct-mail fliers. Members are also being solicited via telemarketing campaigns and even in video stores.

"Direct mail has been the most effective means of garnering members," he says. "We're very satisfied with the return rate thus far."

As an added incentive to entice people to join, AVC is offering four free classics: "Till The Clouds Roll By," "Snows Of Kilimanjaro," "Africa Screams," and "Under The California Stars."

To make membership even more appealing, AVC is looking to give consumers a choice of four free classics from a list of 10 to 20.

"We realize that you can't please all the people all the time. Our current selection might be attractive to one person but not to another," he says. Another future possibility is adding a laserdisk selection.

**Paul McCartney video due Sept. 4 . . . see page 67**

FOR WEEK ENDING AUGUST 19, 1989

Billboard®

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## TOP SPECIAL INTEREST VIDEOCASSETTES™ SALES

Compiled from a national sample of retail store sales reports.					
THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE	Program Supplier, Catalog Number	Suggested List Price
<b>RECREATIONAL SPORTS™</b>					
				★★ NO. 1 ★★	
1	3	115	THE BEST OF THE FOOTBALL FOLLIES	Fox Hills Video	19.95
2	1	25	SPORTS ILLUSTRATED'S 25TH ANNIVERSARY SWIMSUIT VIDEO	HBO Video 0234	19.99
3	5	21	MICHAEL JORDAN: COME FLY WITH ME	CBS-Fox Video 2173	19.98
4	2	37	THE ALL NEW NOT-SO-GREAT MOMENTS IN SPORTS	HBO Video 0025	14.99
5	11	3	MICKEY MANTLE: THE AMERICAN DREAM COMES TO LIFE	Fox Hills Video MO92453	19.95
6	4	109	DORF ON GOLF ♦	J2 Communications J2-0009	29.95
7	6	9	SPORTS ILLUSTRATED-GET THE FEELING WINNING	HBO Video 0092	14.99
8	14	13	DORF'S GOLF BIBLE	J2 Communications J2-0042	29.95
9	7	137	AUTOMATIC GOLF ▲ ◇	Similar Entertainment, Inc. VA 39	14.95
10	12	9	MUHAMMAD ALI BOXING'S BEST	HBO Video 069	19.99
11	15	75	NFL CRUNCH COURSE	Fox Hills Video	19.95
12	18	109	ARNOLD PALMER: PLAY GREAT GOLF VOLUME 1	Vestron Video 2038	39.98
13	NEW ▶		BASEBALL THE RIGHT WAY: HITTING FOR KIDS	Parade Video	14.95
14	17	35	MIKE TYSON'S GREATEST HITS	HBO Video 0088	19.99
15	9	15	DAZZLING DUNKS AND BASKETBALL BLOOPERS	CBS-Fox Video 2229	14.98
16	16	53	LEE TREVINO'S PRICELESS GOLF TIPS VOLUME 1	Paramount Home Video 12623	19.95
17	NEW ▶		PELE, THE MASTER AND HIS METHOD	Vidcrest	19.95
18	20	3	LEONARD/HEARNS SAGA	CBS-Fox Video 2287	19.98
19	10	45	NFL TV FOLLIES	Fox Hills Video	19.95
20	8	63	WINNING BASKETBALL WITH LARRY BIRD	Kodak Video Programs 8118770	19.95
<b>SELF IMPROVEMENT™</b>					
				★★ NO. 1 ★★	
1	1	9	SWAYZE DANCING	First Run Video FRV-130	No listing
2	2	9	RAND MCNALLY VIDEOTRIPS: A GUIDE TO HAWAII	Best Film & Video Corp.	19.95
3	3	7	LAURA MCKENZIE'S TRAVEL TIPS-HAWAII	Republic Pictures Corp. H-7352-1	24.95
4	6	9	RAND MCNALLY'S VIDEOTRIPS: A GUIDE TO SAN FRANCISCO	Best Film & Video Corp.	19.95
5	9	9	RAND MCNALLY VIDEOTRIPS: A GUIDE TO BERMUDA	Best Film & Video Corp.	19.95
6	4	9	WEIGHT WATCHER MAGAZINE: GUIDE TO A HEALTHY LIFESTYLE	Vestron Video 2028	29.98
7	RE-ENTRY		JULIA CHILD: VEGETABLES	Random House Home Video	29.95
8	10	5	CONSUMER REPORTS: HOUSES AND CONDOS	Warner Home Video 079	19.95
9	11	9	PREVENTION MAGAZINE: SMART HEART	Best Film & Video Corp.	19.95
10	12	9	PREVENTION MAGAZINE: POUNDS OFF	Best Film & Video Corp.	19.95
11	5	7	FODOR'S HAWAII	Random House Home Video	19.95
12	14	9	MONTESSORI IN YOUR HOME	Best Film & Video Corp.	19.95
13	8	7	PLAY BRIDGE WITH OMAR SHARIF	Best Film & Video Corp.	29.95
14	13	3	HOT COUNTRY DANCIN'	Bookshelf Video	29.95
15	15	9	MONEY MAGAZINE: MAKING YOUR MONEY COUNT	HBO Video 011	19.99

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## VIDEO PEOPLE

Video People is a weekly column spotlighting personnel changes and promotions announced by prerecorded video suppliers, distributors, duplicators, retailers, and hardware manufacturers. Announcements should be sent to Video People, Billboard, 1515 Broadway, New York, N.Y., 10036.



PIERCE

**David Pierce** is named VP of sales for RCA/Columbia Pictures Home Video, Burbank, Calif. He had been senior VP of sales and marketing for New World Video.

**Tracy Dolgin** is upped to senior VP of marketing for HBO Video, New York. He had been VP of marketing.

**Mark D. Ramer** is promoted to VP of business development, Commtron, Des Moines, Iowa. At the same time, **Arthur R. Strauss Jr.** moves to VP of distribution services and **Frank M. Mattson** assumes the position of VP

of operations.

**Mark Gilula** is appointed senior VP of sales and marketing for Wood Knapp Video, Los Angeles. He has held executive positions at Kartes Video Communications, Media Home Entertainment, and Fox Hills Video.

**Celia Reilly** joins the public affairs department at Orion Home Video, New York. She had been a production assistant with Peter Wallach Enterprises.

**Larry Griffin** joins Raedon Entertainment Group, Los Angeles, as director of regional distribution. He had been marketing director of VP Enterprises.



**The Women Behind The Man.** John Ritter gets some support from the distaff side in the Blake Edwards comedy "Skin Deep." The title will arrive in video stores Sept. 6 from Media Home Entertainment.

# THE *Hollywood* REPORTER BOX OFFICE

THIS WEEK	PICTURE / (STUDIO)	WEEKEND GROSS (\$)	NO. OF SCRNS PER SCRNS AVG (\$)	WKS IN REL	TOTAL GROSS TO DATE (\$)
1	<b>Parenthood</b> (Universal)	10,506,450	1,262 8,325	—	14,055,066
2	<b>Turner &amp; Hooch</b> (Buena Vista)	8,519,476	1,888 4,512	1	27,649,024
3	<b>Lethal Weapon 2</b> (Warner Bros.)	8,040,033	1,830 4,394	4	102,164,563
4	<b>When Harry Met Sally ...</b> (Columbia)	7,308,491	1,133 6,451	3	35,693,448
5	<b>Batman</b> (Warner Bros.)	6,702,916	2072 3,235	6	214,353,921
6	<b>Lock Up</b> (Tri-Star)	6,025,520	1,382 4,360	—	6,025,520
7	<b>Honey, I Shrunk the Kids</b> (Buena Vista)	4,012,184	1,436 2,794	6	102,489,209
8	<b>Young Einstein</b> (Warner Bros.)	3,094,581	1,217 2,545	—	3,094,581
9	<b>Friday 13th: Part VIII</b> (Paramount)	2,598,830	1,683 1,544	1	11,084,640
10	<b>Dead Poets Society</b> (Buena Vista)	2,110,905	902 2,340	9	78,307,755
11	<b>Licence to Kill</b> (MGM/UA)	2,049,095	1,108 1,849	3	28,023,683
12	<b>Indiana Jones &amp; Last Crusade</b> (Paramount)	2,020,975	1,002 2,017	10	180,503,281
13	<b>Peter Pan</b> (Buena Vista re-issue)	1,337,702	1,211 1,105	3	22,456,373
14	<b>Ghostbusters II</b> (Columbia)	1,326,216	1,052 1,261	7	104,556,383
15	<b>Do the Right Thing</b> (Universal)	1,064,650	398 2,675	4	21,203,891
16	<b>Weekend at Bernie's</b> (20th Century Fox)	873,246	689 1,267	4	23,544,425
17	<b>Karate Kid III</b> (Columbia)	854,514	883 968	5	34,799,430
18	<b>Shag: The Movie</b> (Hemdale)	426,677	533 801	2	5,537,034
19	<b>Field of Dreams</b> (Universal)	383,282	350 1,095	15	58,257,168
20	<b>UHF</b> (Orion)	247,837	376 659	2	5,241,754
21	<b>Great Balls of Fire</b> (Orion)	212,528	377 564	5	13,125,643
22	<b>Star Trek V: The Final Frontier</b> (Paramount)	199,768	233 857	8	49,234,042
23	<b>Babar: The Movie</b> (New Line)	195,655	415 471	1	879,174
24	<b>sex, lies and videotape</b> (Miramax)	155,982	4 38,996	5	155,982
25	<b>Pet Sematary</b> (Paramount)	99,420	146 681	15	56,788,854
26	<b>Rain Man</b> (MGM/UA)	94,990	153 621	33	171,188,895
27	<b>Major League</b> (Paramount)	82,413	101 816	17	49,582,065
28	<b>Scenes From Class Struggle</b> (Cinecom)	55,843	30 1,861	9	1,949,695
29	<b>Beaches</b> (Buena Vista)	50,339	71 709	31	56,444,103
30	<b>2nd Animation Celebration</b> (Expanded)	47,214	6 7,869	1	143,986
31	<b>The Music Teacher</b> (Orion Classics)	42,165	6 7,027	4	190,149
32	<b>No Holds Barred</b> (New Line Cinema)	42,020	78 539	9	16,093,651
33	<b>Women on the Verge</b> (Orion Classics)	30,798	19 1,621	38	6,755,362
34	<b>Chocolat</b> (Orion Classics)	26,553	16 1,660	21	1,994,215
35	<b>Lawrence of Arabia</b> (Columbia)	26,512	15 1,768	25	6,675,359
36	<b>Little Vera</b> (Int'l Film Ex.)	25,694	16 1,606	16	1,043,175
37	<b>La Lectrice</b> (Orion Classics)	24,023	8 3,003	14	475,933
38	<b>Wuthering Heights</b> (Samuel Goldwyn)	18,861	6 3,144	17	431,208
39	<b>Eat a Bowl of Tea</b> (Columbia)	17,570	2 8,785	2	71,282
40	<b>Scandal</b> (Miramax)	16,057	24 669	14	8,340,809

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Sept 30	Sept 15	212-536-5275	

## VIDEO REVIEWS

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

**"Carnaval 89," Globo Video, 90 minutes, \$70.**

The spectacular parades of Rio de Janeiro, Brazil's "samba schools" during the four days of carnival are among the world's great spectator events. The presentation of each samba school (a neighborhood organization) includes 3,000-5,000 participants. Costumed according to particular themes, they dance and sing the school's samba for the year.

Shot by Brazil's leading network, TV Globo, this tape documents Rio's carnival celebrations of 1989. Subtitles have been added for each samba, which greatly add to viewer enjoyment, and an English-speaking narrator explains the themes.

With the propulsive samba music, the glittering floats and costumes, and the thousands of beautiful, sensuously dressed (or undressed) women who samba past, "Carnaval 89" is an attention-grabber, a party in itself, and a must for in-store play. Information: 718-784-5544.

CHRIS MCGOWAN

**"Living Colour, Primer," CMV, 30 minutes, \$19.95.**

With a platinum album ("Vivid") and the opening slot on the Rolling Stones' tour, Living Colour is well on its way to genuine and lasting stardom to go with its across-the-board critical praise. Appropriately, its first video compilation is both flashy and intelligent, entertaining and thought-provoking. Unlike the usual filler dreck, Corey Glover, Vernon Reid, and company's off-stage comments are articulate and genuine (the lyrics for "Middle Man," Glover explains, grew out of a suicidal poem). Musically, this compilation spans a wide range, from a ballad ("Broken Hearts"), to a funky, biting commentary on racial stereotypes ("Funny Vibe"), to some just plain old great rock'n'roll. Tape includes the heavily rotated, high-velocity MTV hits, "Cult Of Personality" and "Open Letter (To A Landlord)." Highly recommended.

LEE BLACK

**"Metallica, 2 Of One," Elektra Entertainment, 20 minutes, \$9.95.**

Metallica's single and video "One" was groundbreaking in several respects: It was the first clip from the critically acclaimed and previously anti-video group, and it was the first speed-metal single to crack the top 40.

It's also one of the best videos ever, in any musical genre—stark, harrowing, very moving, its anti-war statement emphasized through intercut clips from the film of Dalton Trumbo's "Johnny Got His Gun."

Metallica's home offering consists of an interview segment with

(Continued on next page)

# Sweet 15

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## ...Going On 30!

30 Great Video Gifts  
Under \$15



The Best Movies.  
The Best Quality.  
All At The Sweetest Price Ever.



## Spiffed-Up 'Lawrence' Vid Due In October

LOS ANGELES The restored videocassette version of "Lawrence Of Arabia" will be issued Oct. 19 by RCA/Columbia Pictures Home Video at a sell-through \$29.95 list price.

Winner of the 1952 Oscar for best picture, the title will feature a letterbox format to more fully highlight its panoramic scope. In addition, the cassette will feature Dolby Surround Sound.

Robert A. Harris, in conjunction with director David Lean, reconstructed the four-hour epic, which now contains 35 minutes of never-before-seen footage. Columbia Pictures put the restored version in limited theatrical release six months ago and, thus far, the film has grossed more than \$6 million at the box office, according to Billboard reporter publication The Hollywood Reporter.

Criterion will be issuing the letterbox laserdisk version (Billboard, July 29).

## VIDEO REVIEWS

(Continued from preceding page)

drummer/spokesman Lars Ulrich about the making of the clip, and two versions—the 7½-minute original and a shorter "jamming" version, which doesn't contain the film excerpts. A masterpiece, a classic, and, judging from the sales of the band's previous "Cliff 'Em All" concert cassette, a retailer's dream.

L.B.

"L.A. Guns, One More Reason," PolyGram Music Video, 30 minutes, \$12.95.

Often overshadowed by the vastly more famous Guns N' Roses, L.A. Guns is among the more spirited and interesting grunge-metal groups from the West Coast.

Ironically, the biker footage "Electric Gypsy," which had a fair run on MTV, is the least interesting clip in this compilation. The others capture L.A.'s white-trash-clubbie atmosphere with considerable grit, velocity, and humor. Standouts include the rather violent "One More Reason To Die" (banned by MTV); the wildly edited National Enquirer-inspired "Sex Action"; a ballad, "One Way Ticket," whose accompanying grainy black-and-white video suggests the downward path of a drug addict; and a rip-'em-up live version of "Show No Mercy," which highlights the group's chops, particularly those of guitarist/founder Tracii Guns.

L.B.

## ACTIONMART

The results are fast. The reach is vast. And the call is free! To place a Billboard Classified ad, call Jeff Serrette at (800) 223-7524.



**Business Liaisons.** Mark Ramer, left, VP of business development, Commtron, and a costumed Michael McLeod, director of national accounts, were two of the revelers recently at a posh L.A. eatery to toast the release of Warner Home Video's "Dangerous Liaisons." WHV held a series of 18th-century costume balls in key cities for the trade, with prizes given away for best costumes.

## Cable Opened Sales 'Doors' For HBO's Video

BY DEBORAH RUSSELL

LOS ANGELES Twenty years ago Jim Morrison and the Doors enjoyed the soaring success wrought by phenomenal record sales and devoted fans. When Morrison died in 1971, the mystique that had always enveloped the eclectic poet only intensified.

Proof of that timeless appeal has manifested itself recently in the Doors' success in the home video medium. HBO Home Video's "The Doors Live In Europe 1968," priced at \$19.99, has already sold more than 25,000 copies since its release in April. And in June 1989, the Doors' MCA video longforms, "Live At The Hollywood Bowl" and "Dance On Fire," received platinum certification.

At this rate, says Steve Zales, HBO Video's director of marketing for nontheatrical programming, "Live In Europe 1968" can't be far behind.

"Summer is traditionally our slowest month for sell-through," Zales says. "The prospects are very promising for Christmas. We're looking to do around 50,000 units with [this tape]."

The Doors' appeal aside, the Cinemax broadcast of "Live In Europe 1968" may be largely responsible for the tape's success, suggests Zales. He estimates that 50% of the channel's 6 million subscribers were exposed to the promotional spots that aired last year, and he figures that at least 4% saw the show during its one-time-only broadcast.

"Having the show on Cinemax definitely helped sales," he says. "If a person saw the promotional spots on Cinemax and later walks into a video store, the tape is immediately recognizable. They may have missed the special on cable, and realizing it was a one-time thing, might pick it up. For \$20, it's a good buy."

Zales was never cowed by the specter of losing sales to home taping. "Contrary to popular belief, only about 2% of cable viewers actually  
(Continued on next page)

## THE ENSEMBLE CAST OF THE YEAR...



## THE JANUARY MAN

METRO-GOLDWYN-MAYER Presents A NORMAN JEWISON Production A PAT O'CONNOR Film KEVIN KLINE SUSAN SARANDON MARY ELIZABETH MASTRANTONIO HARVEY KEITEL DANNY AIELLO and ROD STEIGER "THE JANUARY MAN"

Music by MARVIN HAMLISCH Editor LOU LOMBARDO Production Designer PHILIP ROSENBERG Director of Photography JERZY ZIELINSKI

Produced by NORMAN JEWISON and EZRA SWERDLOW Written by JOHN PATRICK SHANLEY Directed by PAT O'CONNOR

MGMUS R CBS FOX

## HBO RELEASES DOORS VID

(Continued from preceding page)

tape programs off the air," he says. "People generally want to have the actual program in its package for their home video library. They want the real thing."

Much of the program contains previously unreleased footage taken during the Doors' first European tour, a bill they shared with the Jefferson Airplane. The 58-minute special documents gigs in London, Stockholm, Frankfurt, and Amsterdam.

"We were aware of the Beatles and the Stones, and they were aware of us," says Doors drummer John Densmore, who helped select material used in the video, and had a hand in its direction. "But this was the first time the '60s West Coast psychedelic sound went to Europe. Music was the new language of one world, closing the gaps between us."

Today, it is video that may close the gaps between a new set of rockers—those who came of age with the Doors, and those who weren't even alive when this footage was filmed.

"Seeing the Doors when I was 13 changed my life," says Doors spokesman Danny Sugerman. "My job is to introduce as many people to the Doors who haven't seen or heard them—who haven't become fans."

Sugerman, who produced the tape with Stephanie Bennett, appears to be doing just that. When HBO Video approached him to release a Doors video as part of its Four-Star Legend series (featuring such artists as John Lennon, Otis Redding, and Jimi Hendrix), Sugerman jumped at the chance. With the airing of the program on Cinemax and the subsequent home video release, Sugerman foresaw the chance to reach a huge audience in less time than previous release arrangements would have allowed.

Generally, a six-month "window" keeps a company-sponsored home video off the air, and then "cable isn't interested in showing anything that's already been out for six months," says Sugerman. "To do the two together was ideal, and the only way to do it was through HBO, which has its own video line and cable outlet."

Sugerman says he plans to pursue similar home arrangements in the future. He has Doors footage stockpiled for a potential project featuring tunes from the "Soft Parade" album—a sort of "best of the rest" compilation, he says. "We have several brilliant performances of songs the Doors usually didn't perform live that we couldn't fit into the formats of previous releases," says Sugerman. The production is still in the tentative stages.

Sugerman and Densmore say the "Soft Parade" project could signal the end of the band's collection of "previously unreleased" footage. Sugerman notes, however, that he is always looking for material that may have been bootlegged, mislabeled, or lost.

Densmore says he's not worried that today's sophisticated videophiles, accustomed to computer graphics and hi-tech special effects, will be unimpressed by the no-frills production of these clips. "Technology is only a tool. The songs are what move people," he says. With access to the home video market, Sugerman is convinced the Doors will continue to move people for a long, long time.

## ...IN A TALE OF MURDER CORRUPTION AND COMEDY!

Kevin Kline (1988 Academy Award® winner for best supporting actor in *A FISH CALLED WANDA*) is a detective as unconventional as the serial killer he's hunting down in this winning combination of chilling police suspense and big city comedy.

Scripted by John Patrick Shanley (the 1987 Academy Award® winning writer for best original screenplay for *MOONSTRUCK*) and boasting an incredible ensemble cast that includes Susan Sarandon, Mary Elizabeth Mastrantonio, Harvey Keitel, Danny Aiello and Rod Steiger, *THE JANUARY MAN* is a year's worth of murderously enjoyable entertainment!



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(Contact your distributor rep for details)

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- Mini movie available (contact your distributor rep for your copy!)

Dealer Order Date: August 22, 1989  
Street Date: September 7, 1989  
Suggested Retail Price: \$89.98

## Large-Chain Chiefs Get The Nod From Trade Group

BY GEOFF MAYFIELD

LAS VEGAS Commtron Corp. president Gary Rockhold, Video Channels head Paul Pasquarelli,

and Wherehouse Entertainment president Scott Young were appointed to the Video Software Dealers' Assn. 15-member board here Aug. 4 at a meeting held by

the trade group's elected directors.

Rockhold and Pasquarelli were named to two-year terms, with Young receiving a one-year term. Young's spot will become a two-year term when the next appointment is made in 1990. The staggered term was arranged to enable the board to name new members each year.

The three appointed slots replace the three spots that were originally filled by directors who were named by the board of VSDA's affiliated trade group, the National Assn. of Recording Merchandisers.

Those NARM appointments first came about as acknowledgement of the fact that VSDA was founded by the older trade group. The NARM-appointment system was scrapped as a provision of the August 1988 agreement that saw VSDA and NARM preserve ties to one another.

Rockhold, Pasquarelli, and Young fit the profile that VSDA insiders had anticipated since the new appointment system was an-

nounced earlier this year. Each represents large member companies—a faction not represented on the elected board. Most of VSDA's elected seats are held by smaller retailers. All five of the 1989 winners, in fact, hail from chains of four stores or less (Billboard, Aug. 12).

In recent years, it has become increasingly difficult for executives from large chains or distributors to win spots through VSDA's mail-ballot election, a fact which many attribute to the smaller dealer profile of the trade group's typical rank and file. Last year, for example, Lou Fogelman, president of Show Industries/Music Plus, and Dick Kerin, then a VP at Erol's, were passed over in favor of representatives from smaller companies.

The new appointed positions are seen as a way to ensure that VSDA's board represents its overall membership, and the first three appointees fit that bill. Rockhold

heads the industry's largest distributor. Pasquarelli's company, a division of Rank Video Services, is a sell-through-oriented rackjobber. Young, a member of the NARM board, heads a music chain of more than 200 stores with a heavy commitment to video.

Without Rockhold, the board would be void of distributors, since Metro Video president Arthur Morowitz and Schwartz Brothers Inc. president Jim Schwartz both rotated off the board. Morowitz ended his second consecutive term this year and was therefore ineligible to run for re-election. Schwartz had been one of NARM's three appointees.

Likewise, Young is the only retailer on the board who operates more than 60 locations, and Pasquarelli is the board's sole rack representative.

Besides Schwartz, the other NARM appointees who stepped down from the board were Russ Solomon, president of Tower Records/Tower Video, and Fogelman.

### COMING SOON

A WEEKLY PREVIEW OF UPCOMING VIDEO RELEASES\*

TITLE (MPAA RATING) STARS STUDIO/LIST PRICE	PREBOOK CUTOFF (STREET DATE)	BOX OFFICE IN MILLIONS (# OF SCREENS)	P-O-P AVAIL- ABILITY
<b>COUSINS (PG-13)</b> Ted Danson, Sean Young Paramount/NA	8/30/89 (9/14/89)	\$22 (757)	Poster
<b>FAREWELL TO THE KING (PG-13)</b> Nick Nolte, Nigel Havers Orion/\$89.98	8/15/89 (9/28/89)	\$2.4 (668)	Poster
<b>FAST FOOD (PG-13)</b> Jim Varney, Traci Lords Fries/\$89.95	8/29/89 (9/20/89)	\$0.7166 (200)	Stickers, Mobile, Poster
<b>THE JANUARY MAN (R)</b> Kevin Kline, Susan Sarandon CBS/Fox/\$89.98	8/22/89 (9/7/89)	\$4.6 (883)	Poster
<b>ONE MAN FORCE (R)</b> John Matuszak Academy/\$89.95	8/24/89 (9/14/89)	NA (NA)	Poster
<b>SKIN DEEP (R)</b> John Ritter, Julianne Phillips Media/\$89.95	8/23/89 (9/6/89)	\$19.7 (1,062)	Stande, Mobile, Poster

\* INFORMATION FURNISHED BY VIDEO FORECASTER.

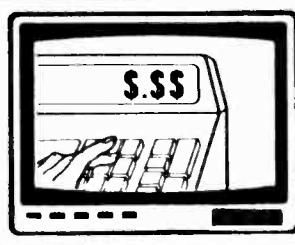
#### OTHER TITLES

<b>ALTERED STATES</b> William Hurt, Blair Brown Warner/\$19.98 Prebook cutoff: 8/17/89; Street: 9/6/89	<b>LETHAL PURSUIT</b> Miltzi Kapture, John Stuart Wildman South Gate/\$79.95 Prebook cutoff: 8/21/89; Street: 9/7/89
<b>BENNY HILL'S CRAZY WORLD</b> Benny Hill HBO/\$19.99 Prebook cutoff: none; Street: 8/16/89	<b>LITTLE SHOP OF HORRORS</b> Rick Moranis, Ellen Greene Warner/\$19.98 Prebook cutoff: 8/17/89; Street: 9/6/89
<b>A CLOCKWORK ORANGE</b> Malcolm McDowell, Patrick Magee Warner/\$19.98 Prebook cutoff: 8/17/89; Street: 9/6/89	<b>MAXIMUM OVERDRIVE</b> Emilio Estevez Warner/\$19.98 Prebook cutoff: 8/17/89; Street: 9/6/89
<b>CREEPSHOW</b> Hal Holbrook, Ted Danson Warner/\$19.98 Prebook cutoff: 8/17/89; Street: 9/6/89	<b>THE MUMMY</b> Peter Cushing, Christopher Lee Warner/\$19.98 Prebook cutoff: 8/17/89; Street: 9/6/89
<b>CUJO</b> Dee Wallace Warner/\$19.98 Prebook cutoff: 8/17/89; Street: 9/6/89	<b>PERSONAL EXEMPTIONS</b> Nanette Fabray, John Cotton South Gate/\$79.95 Prebook cutoff: 8/21/89; Street: 9/7/89
<b>ECHOES</b> Mercedes McCambridge, Ruth Roman VidAmerica/\$19.98 Prebook cutoff: 8/17/89; Street: 9/13/89	<b>A RETURN TO SALEM'S LOT</b> Michael Moriarty Warner/\$19.98 Prebook cutoff: 8/17/89; Street: 9/6/89
<b>THE EXORCIST</b> Ellen Burstyn, Linda Blair Warner/\$19.98 Prebook cutoff: 8/17/89; Street: 9/6/89	<b>SALEM'S LOT: THE MOVIE</b> David Soul, James Mason Warner/\$19.98 Prebook cutoff: 8/17/89; Street: 9/6/89
<b>EXORCIST II: THE HERETIC</b> Richard Burton, Linda Blair Warner/\$19.98 Prebook cutoff: 8/17/89; Street: 9/6/89	<b>THE SHINING</b> Jack Nicholson, Shelley Duvall Warner/\$19.98 Prebook cutoff: 8/17/89; Street: 9/6/89
<b>GREMLINS</b> Zach Galligan, Phoebe Cates Warner/\$19.98 Prebook cutoff: 8/17/89; Street: 9/6/89	<b>TWILIGHT ZONE—THE MOVIE</b> Dan Aykroyd, John Lithgow Warner/\$19.98 Prebook cutoff: 8/17/89; Street: 9/6/89
<b>HANDS OF THE RIPPER</b> Eric Porter VidAmerica/\$19.98 Prebook cutoff: 8/17/89; Street: 9/13/89	<b>THE UNSEEN</b> Barbara Bach, Stephen Furst VidAmerica/\$19.98 Prebook cutoff: 8/17/89; Street: 9/13/89

To get your company's new video releases listed, send the following information—title, performers, distributor/manufacturer, format(s), prebook cutoff, ship date, box-office gross, and suggested list price (if available)—to Video Releases, Billboard, 1515 Broadway, New York, N.Y. 10036.

### VSDA REPORT

### STORE MONITOR



by Earl Paige

**BITING BULLETS:** Election procedures were a hot topic during the Video Software Dealers' Assn. convention Aug. 6-9 in Las Vegas. Almost any huddle of members close to the trade group's election process debated and berated so-called "bullet voting," that is, the practice of not marking for any candidates except

### VSDA REPORT

the voter's No. 1 choice. "We could wind up with one candidate elected," said Bob Smith, owner of The Color Shop, Mobile, Ala., and a member of VSDA's election review and nominating committees. Both Smith and Bill Patterson, head of Columbus Tape & Video, Columbus, Ga., are touting a voting concept "that would guarantee representation from the various regions," said Patterson.

What brought all this on was the wipe-out for all three candidates from the deep South, two of whom were named to the slate by VSDA's nominating committee—Steven Rosenburg, Premiere Video, Marietta, Ga., and Ed Chamblee, Star Video, Mobile. Martin Zbosnik, Jr., Home Video, Duluth, Ga., running as an independent, was also eliminated. Of particular concern was the showing of Canadian candidate Bill Acheson, Bill's Video, Winnipeg, Manitoba, who allegedly benefitted from a wave of Canadian members voting only for him. "What we could do is require at least a minimum number of candidates marked, otherwise the ballot isn't counted or is sent back," suggested Smith. "It has to change."

**WHEREHOUSE GOES BOX:** It's not something the giant West Coast web is trumpeting, but shrinkage more or less has forced the chain in key locations to put new releases in empties and live copies "in the pit," as one staffer puts it, behind the counter.

Similarly, Wherehouse Entertainment is initiating a new release section—totally novel for the giant rental firm. New releases were previously placed in top rows in genre sections. (Until a year ago, Wherehouse was not using genre compartments, instead display-

ing all product alphabetically.)

The chain is offering such merchandising programs as Screen Test and Split Decisions, whereby customers are offered free coupons toward their next rental if they didn't like a particular tape. Wherehouse Recommends, another promotion, involves 264 titles, mostly catalog, which are shelf-talked via a thumbs-up sign. In the same vein, some boxes now carry a short list of recommended viewing keyed to the particular title (an idea similar to that of Erol's, which prints this suggested viewing on the back of receipts).

**MUSIC PLUS PLUS:** The Los Angeles-based Shamrock Holdings web has launched its first central terminal concept in a Westwood unit and in the small store acquired from Musicland in the Torrance Sepulveda/Hawthorne intersection area. Each terminal handles all transactions, freeing up lines and moving traffic along.

**BERG ADDS STORE:** Lou Berg has moved his second store to larger quarters and is identifying it as Audio/Video Plus (the same name as his original store), dropping the Annex idea that the second store utilized when it was opened initially as a Beta- and sell-through-only outlet. The second store, which will run rentals, will be exactly like the first, opened in Houston as a full-line video specialty store in 1981 after years as an audio firm.

**SAN DIEGO HEATS UP:** Dealers in San Diego are watching now as Video Products Distributors adds a will-call branch, joining the Ingram Video outlet it acquired from Metro Video Distributing, and the East Texas Distributing branch.

**COLORADO CAMPAIGN:** It's almost nostalgic now for VSDA chapters to lock horns in a classic pornography battle, what with all the action on violence and R-rated product. John Heim, head of J&J Video, Denver, and president of the Rocky Mountain Chapter, however, reports just that: a fight underway on adult video.

**LONELY VIGIL:** In the debate over the defectives issue, Jay Gruenwald, who with LaRita, his wife, operates the Prime Time Video chain in Apple Valley, Calif., recalls the attitude dealers have about duplicating tapes. He says: "I raised my hand at a meeting and I was the only one who said this is strictly illegal. I felt sort of funny, but that's the way I feel. I know the

(Continued on next page)

## STORE MONITOR

(Continued from preceding page)

temptation." Gruenwald adds that "too many dealers believe they bought and paid for the tape that became defective and they have the right to duplicate one copy and besides, no one will ever know." Gruenwald is also a director of **American Video Assn.** and chairman of **CBS/Fox's Retail Council.**

**NAME GAME:** As video retailers add audio, drop video hardware, or otherwise adjust their product lines to the onslaught of competition, they scramble to come up with store names that preserve their identity. **Michael Salomon**, veteran operator of **Camera Video Showplace**, Howell, N.J., is lucky. "I just dropped the 'camera' and now it's Video Showplace," he says of an expanded superstore concept that includes audio products. Gruenwald, about to launch superstores, is considering **Prime Time Video Plus Music**, as he will also add audio.

**NINTENDO NEXUS:** Amid the talk about the leveling off of video game rentals, **Ronald Kuntz**, head of **Randall Drug** in Aurora, Ill., echoes many in insisting the problem is largely the massive influx of competition. Kuntz was one of the first to jump into the tangly issue of Nintendo rental, speaking at the AVA convention in Palm Springs, Fla., in 1988.

**YOGURT TO GO:** **Howard Breg-**

**stein**, owner of **Cafe Video**, San Diego, and head of the VSDA chapter there, has sold his interest in the yogurt store next door but is still upbeat about the combination of video with the popular food. Plans were to bring the concept to VSDA with talk of cutting a door between Cafe Video and the yogurt store. Bregstein, however, is increasingly involved with **Video Channels**, traveling the U.S.

**VIDEO CHANNELS GAME PLAN:** There's no official word yet, but **Video Channels**, the fast-growing sell-through racker, is on hold regarding the addition of Nintendo. According to Bregstein, a better possibility is **Sega**. The **Rank Video Services** subsidiary is adding audio racking and blank tape, "and looking at some other additions," Bregstein hinted.

**MAJOR ATTRACTION:** Look for continuing identification of **Major Video** as an active chain despite the widely publicized merger with **Blockbuster**. In fact, it was too widely publicized, said **Mark Feinstein**, president of the Lincoln, R.I. franchise **Northeast Management**. "We're trying to get across to the studios that just because they've made a proposal or worked on a promotion with [Blockbuster], that doesn't mean they shouldn't see us," said Feinstein. "We have 157 Major Video stores around the country and are a separate entity in many ways," he added, "and Blockbuster realizes

this." Feinstein and VP partner **Fred Kilsey** operate 12 Major Video stores and are part of an association representing nearly 30.

**BY WAY OF CONVENIENCE:** Quietly making the rounds at VSDA, in contrast to more flamboyant notice in years past, were representatives of **CEVAXS Corp.** and **Stars To Go**, the two pioneer rackers of convenience stores. Word is that following consolidations and trimming out less profitable accounts, both are rebuilding in a segment of the market that saw maturation arriving with an unexpected jolt.

**DEFECTIVES UPDATE:** Now that key VSDA members are logging individual examples of defectives, the horror stories mount. **Carol Pough**, co-owner of **Video Cassettes Unlimited** in the Los Angeles suburb of Santa Ana, says the first three items when she commenced logging July 8 were "a 'Last Temptation Of Christ' that was blank except for the commercial, a copy of 'Torch Song Trilogy' with poor sound, and the 'Samurai Trilogy'—a three-tape set which was especially ordered—that the customer brought back in a bag. All the parts from the cassettes fell out."

It's not just the small-size chains and single-store operators that are up in arms about defectives, note several VSDA sources. Many submit that larger chains are simply not involved, at least at the local chapter level,

where a lot of the defectives action is occurring.

Speaking to this is **Joyce Woodward**, rental buying manager at **Erol's Inc.**, now at nearly 200 stores. "It's a concern for any retail business. The problem is that defectives hurt us at that peak rental period during the first weeks of release. I don't buy 25-30 copies per store with even the idea of one being defective. We have to work and deal with [defectives]." Erol's also periodically runs promotions on head cleaners "at very reasonable prices," adds Woodward. But in terms of the proposed consumer-education campaign to inspire better maintenance of VCRs, Woodward says, "Unfortunately the VCR is associated in the public mind as an appliance requiring minimal upkeep; there is a very low motivational level. Considering how VCRs have gone down in price, it's almost regarded now as a disposable item" not worth all the investment in maintenance.

**MORE DEFECTIVES:** How far can retailers go in repairing a defective tape? The official word is not very far, according to **Crossan Anderson**, U.S. legal director, anti-piracy, for the **Motion Picture Assn. Of America**. "Any electronic duplication" is illegal, Anderson says, noting that anything other than a splice can become "a derivative work," as would be the case even if a commercial were spliced out of a prerecorded videocassette.

**AND MORE:** JVC is stepping up its VHS patent enforcement efforts as yet another aspect of the defectives issue, the latest move being the hiring of **James Bouras** as special counsel. Bouras is well known to many in VSDA through his work at MPAA. Another name familiar to veterans in the industry is **Larry Finley**, whose firm now represents JVC's patent department in its drive to enforce the VHS patent and the stringent requirements and standards involved. In announcing Bouras' employment, Finley says the defectives problem "currently plaguing video dealers is proof of the extent to which quality has become a major issue." Finley and Bouras will be at the VSDA convention.

**SHELL GAME:** **Sid Spinik**, head of **Video Zone**, a store in Newport Beach, Calif., welcomes the JVC action. A director of the VSDA chapter in southern California, Spinik is drafting a policy letter on the defectives issue. "One of the problems is the many manufacturers of shells. It's gotten out of hand," he says.

Of particular concern are the many doors and flaps on videocassettes, echoes **Myra Bartfeld**, secretary-treasurer of **American Video Transfer**, one of the apparently growing number of firms specializing in defective-tape repair. "There are about 10 different doors and they are not compatible," says Bartfeld.



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## TOP VIDEOCASSETTES RENTALS

Compiled from a national sample of retail store rental reports.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating
			<b>★ ★ NO. 1 ★ ★</b>				
1	1	7	TWINS	Universal City Studios MCA Home Video 80873	A. Schwarzenegger Danny DeVito	1988	PG
2	2	6	DIRTY ROTTEN SCOUNDRELS	Orion Pictures Orion Home Video 8725	Steve Martin Michael Caine	1988	PG
3	3	5	THE ACCIDENTAL TOURIST	Warner Bros. Inc. Warner Home Video 11825	William Hurt Kathleen Turner	1988	PG
4	4	11	COMING TO AMERICA	Paramount Pictures Paramount Home Video 32157	Eddie Murphy Arsenio Hall	1988	R
5	5	3	DANGEROUS LIAISONS	Warner Bros. Inc. Warner Home Video 11872	Glenn Close John Malkovich	1988	R
6	6	4	COCOON: THE RETURN	CBS-Fox Video 1710	Don Ameche Wilford Brimley	1988	PG
7	8	7	ALIEN NATION	CBS-Fox Video 1585	James Caan Mandy Patinkin	1988	R
8	9	8	MY STEPMOTHER IS AN ALIEN	Weintraub Ent. Group RCA/Columbia Home Video 6-21028	Dan Aykroyd Kim Basinger	1988	PG-13
9	7	13	THE ACCUSED	Paramount Pictures Paramount Home Video 32149	Kelly McGillis Jodie Foster	1988	R
10	<b>NEW</b>		MISSISSIPPI BURNING	Orion Pictures Orion Home Video 8730	Gene Hackman Willem DaFoe	1988	R
11	10	5	THE LAST TEMPTATION OF CHRIST	Universal City Studios MCA Home Video 80885	Willem DaFoe Barbara Hershey	1988	PG
12	11	19	BIG	CBS-Fox Video 4754	Tom Hanks	1988	PG
13	29	2	TRUE BELIEVER	RCA/Columbia Pictures Home Video 6-25012	James Woods Robert Downey, Jr.	1989	R
14	31	2	WHO'S HARRY CRUMB?	Tri-Star Pictures RCA/Columbia Home Video 6-27013	John Candy	1989	PG-13
15	13	8	DEEPSTAR SIX	IVE 61700	Greg Evigan Taurean Blacque	1989	R
16	12	16	COCKTAIL	Touchstone Pictures Touchstone Home Video 606	Tom Cruise Bryan Brown	1988	R
17	17	3	THE BOOST	Hemdale Film Corp. HBO Video 0230	James Woods Sean Young	1989	R
18	19	3	PHYSICAL EVIDENCE	Columbia Pictures Vestron Video 5284	Burt Reynolds Theresa Russell	1988	R
19	14	8	A CRY IN THE DARK	Cannon Films Inc. Warner Home Video 11868	Meryl Streep Sam Neill	1988	PG-13
20	15	5	I'M GONNA GIT YOU SUCKA	MGM/UA Home Video M901641	Isaac Hayes Bernie Casey	1988	R
21	20	16	GORILLAS IN THE MIST	Universal City Studios MCA Home Video 80851	Sigourney Weaver Bryan Brown	1988	PG
22	18	10	EVERYBODY'S ALL-AMERICAN	Warner Bros. Inc. Warner Home Video 11827	Jessica Lange Dennis Quaid	1988	R
23	16	4	TORCH SONG TRILOGY	New Line Cinema RCA/Columbia Home Video 6-22829	Harvey Fierstein Anne Bancroft	1988	R
24	24	20	CROCODILE DUNDEE II	Paramount Pictures Paramount Home Video 32147	Paul Hogan Linda Kozlowski	1988	PG
25	22	7	KINJITE: FORBIDDEN SUBJECTS	Cannon Films Inc. Cannon Video 31036	Charles Bronson	1988	R
26	23	5	HEARTBREAK HOTEL	Touchstone Pictures Touchstone Home Video 609	Charlie Schlatter David Keith	1988	PG-13
27	21	10	HIGH SPIRITS	Media Home Entertainment M012009	Peter O'Toole Daryl Hannah	1988	PG-13
28	25	23	A FISH CALLED WANDA	CBS-Fox Video 4752	John Cleese Jamie Lee Curtis	1988	R
29	<b>NEW</b>		POLICE ACADEMY 6: CITY UNDER SIEGE	Warner Bros. Inc. Warner Home Video 11873	Bubba Smith Michael Winslow	1989	PG
30	<b>NEW</b>		HEATHERS	New World Entertainment New World Video A88041	Winona Ryder Christian Slater	1988	R
31	27	15	CHILD'S PLAY	MGM/UA Home Video M800951	Catherine Hicks Chris Sarandon	1988	R
32	28	16	TUCKER: THE MAN AND HIS DREAMS	Paramount Pictures Paramount Home Video 32144	Jeff Bridges Martin Landau	1988	PG
33	33	27	DIE HARD	CBS-Fox Video 1666	Bruce Willis Bonnie Bedelia	1988	R
34	30	17	MYSTIC PIZZA	Samuel Goldwyn Virgin Vision 70035	Annabeth Gish Julia Roberts	1988	R
35	32	23	BIG BUSINESS	Touchstone Pictures Touchstone Home Video 605	Bette Midler Lily Tomlin	1988	PG
36	26	6	BIRD	Warner Bros. Inc. Warner Home Video 11820	Forest Whitaker Diane Venora	1988	R
37	34	7	PARENTS	Vestron Pictures Inc. Vestron Video 5278	Randy Quaid Mary Beth Hurt	1989	R
38	36	16	CROSSING DELANCY	Warner Bros. Inc. Warner Home Video 11826	Amy Irving Peter Riegert	1988	PG
39	39	6	BUSTER	Hemdale Film Corp. HBO Video 0290	Phil Collins	1988	R
40	37	19	BETRAYED	MGM/UA Home Video M800945	Debra Winger Tom Berenger	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.

## Innovation Is The Spice Of Jim Salzer's Video Life

BY EARL PAIGE

VENTURA, Calif. Jim Salzer never stops experimenting with merchandising concepts and special promotions at Salzer's Video here. Most recently, he added a 24-hour-a-day window and began

### Salzer is busy with such new ideas as a video vending machine and the racking of eight area hotels

racking hotels for pay-per-view. The three-level, 7,000-square-foot store, opened in 1985 in an unusually shaped building, is likely the Southern California outlet most frequently visited by leaders of the Video Software Dealers' Assn. The often-controversial Salzer, who was just re-elected to his second VSDA board term, shrugs off the attention.

For him, nothing comes easier than merchandising. He grew up in Chicago working in a hardware store. In his spare time, he is restoring a '30s-era soda fountain in his sprawling suburban home.

His wife, Nancy, is similarly inclined, operating Salzer's Merchandise, a prerecorded audio and gift store across the street from her husband's video outlet. A two-story affair opened in 1972, the outlet is crammed with gift items. But, Nancy Salzer says, "We're really a rock'n'roll record store; we have everything," including a large used-record section.

The uniqueness of Salzer's Video is apparent upon entering. A walkway leads directly to the adult video annex, where a sign reads "Adult," with a second line that reads "Training Films." After that, there is an admonition that no one under age 18 will be admitted.

Salzer says he deliberately hopes to obscure the adult section, and he says a strong anti-obscenity movement is growing in the area.

The heartbeat of the store is the broad premium, or A-title, section, which accounts for 47% of all rentals. Returns are made at a downstairs counter, and customers must walk past the \$2.99-nightly-rate premiums to get to it. "Our whole idea is to inspire another rental when they're making a return," Salzer says.

After customers pay for a movie, they are upstairs again, inside what looks like a convenience store, offering everything from frozen dinners and beer to case lots of soft drinks and an assortment of candy and snacks.

About the only disappointment is the third floor. Salzer admits it is dull, although there are 9,000 tapes there—about half the stock—including such hot genres as action/adventure. But the floor's unattended information booth and small number of shoppers are in marked contrast to the bustle below.

Salzer is concentrating on such new ideas as the 24-hour-a-day service via a vending machine in the wall. (The store is open 10 a.m. to 10 p.m. daily.) The machine is available to club members, who pay a yearly \$14.95 fee.

Another new venture is racking eight hotels, with the Salzers receiving \$2 of the \$4 rental fee. The hotel developer installed the players. Aside from holding off potential pay-per-view competition, Salzer says, "it allows us to buy 10-15 more premium titles."

Salzer is perhaps best known for his hard line against pay-per-transaction, insisting that any split with suppliers eventually will drift overwhelmingly in their favor.

His own campaign statement in the VSDA candidate review included a tough criticism of VSDA's affiliated trade group, the National Assn. Of Recording Merchandisers, which he says has come to be "dominated by chains" during his 23 years as a member.

Salzer, who is ending a three-year term on VSDA's board, was not nominated by the group and ran as an independent.

Nancy Salzer says her husband was not nominated because "he is too outspoken." Indeed, in Salzer's campaign statement, he took VSDA to task for having its manufacturers advisory committee "dominated" by chain representatives.

As for his store, Salzer believes in special fee offerings, to the point of possible customer confusion, he acknowledges. All titles are \$1 for seniors (age 50 and over) on Wednesdays. On Tuesdays, the rental rate is two for \$2.99, with a limit of two premium titles. Coupon books offering 27 or 50 rentals at \$59.95 and \$99.95, respectively, are another fee option.

Salzer's Video is increasingly emphasizing sell-through. One offer requires sign-up before release date and a deposit of \$29.95. He sees this as another way to invest in more premium titles. "After we rent it six Saturdays, it's theirs," he says.

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## Telental Targets Vacationers Via Special Services

BY DAVID WYKOFF

**BOSTON** While most retailers scramble to bring customers into their stores during the summer season, Cape Cod's Telental looks to take its stores out to its customers.

Telental racks many kinds of retail locations—pizza parlors, groceries, and liquor stores—as well as offering a wide range of delivery services to capitalize on the vacation trade.

"It would be foolhardy to ignore the huge influx of people to the area," says Mark Ferro, GM of the seven-store, Hyannis, Mass.-based chain, noting that the Cape's population swells tenfold during the prime vacation season.

Telental currently racks five outlets, with another seven to roll in before the summer ends. "What we've discovered is that, during a busy time like summer, many people would just as soon pick up movies while they're doing their other shopping than having to make an extra stop," says Ferro.

In previous years, Telental had set up small concessions in many of the Cape's larger hotels. "We had a sense that we were on to something, but they didn't work out to be cost-effective," says Ferro. Instead, Telental sets up displays—which include point-of-purchase materials, monitors, and product information—in six large hotel lobbies, as well as placing ordering information in each room. If customers call in by 3 p.m., Telental will deliver movies and/or VCRs to their rooms by 5 p.m.

Telental does a strong year-round trade in both video and audio hardware, and Ferro finds that VCR and television rentals can be important in the summer. "Once you let people know that they can rent the whole package, and that it will be delivered to them, they're much more willing. Also, when somebody's renting a place for a week and they discover that there's no TV or VCR, they're an easy sell," he says, noting that the web has approximately 150 televisions and VCRs for rental use.





Ferro has investigated vending machines, though he hasn't yet found a system or revenue relationship that will work. "Vending machines would be a perfect outgrowth of our business, but they're still too expensive on a purchase basis," he says.

Telental begins gearing up as early as March for the summer surge. Business begins to pick up in April and the next appreciable jump occurs, unsurprisingly, around Memorial Day. "However, business doesn't really take off until around the Fourth of July, and then it's all that anyone can handle through well past Labor Day," he says. Over the past few years, he has seen seasonal trade expand earlier and later.

Ferro estimates that the summer and Christmas trade totals ap-

(Continued on next page)

# THE HOTTEST HOSTESS IN HORROR IS COMING HOME FOR HALLOWEEN!

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## VSDA Chapters From Sea To Shining Sea To Great White North

The following is a comprehensive list of local Video Software Dealers' Assn. chapters, including the five new units that were opened since last year's VSDA convention. Listings include each chapter's officers and directors, and, where available, the group's meeting schedule. The information was compiled by Billboard editorial assistant Larry Flick, with the assistance of Jane Certo, VSDA regional assistant.

### ALABAMA

**Mobile**  
Robert C. Smith, The Color Shop, 4624 Springhill Ave., Mobile, Ala. 36608; 205-342-5225.  
Meets every three months on Wednesdays at the Hilton Hotel, Spring Fling every year in May in Gulf Shores, Ala.  
**Officers/Directors:** Smith, president; Jeanie Cotton, Cotton's TV, Appliance & Video, VP; Pam G. Miller, Pro Video, secretary; Ed Chamblee, Star Video, director; Clint Freeman, Video-To-Go, director; Nick Mitchell, National Video, director; Jim Rush, Gulf Shores Video, director; Frank Thomas, Commtron Corporation, director.

### Northern Alabama

David Earle, The Video Station, 2019 Southland Plaza, Decatur, Ala. 35601; 205-350-4443.  
**Officers/Directors:** Earle, president; Larry Harris, Video "2" Go, VP; Pam Bailey, Video Village Inc., secretary; Brad Taylor, Video Exchange, treasurer; Ray Burkholder, Jr., Premiere Video, director; David Norwood, Videotech, director; Lane Roland, director; Darlene Watts, Major Video Concepts, director.

### ARIZONA

**Phoenix**  
Bill Chew, Act One Video, 13651 N. 32 St., Phoenix, Ariz. 85032; 602-992-8881.  
**Officers/Directors:** Chew, president; Bob Mulvihill, Video Cove, secretary/treasurer; Robert G. Brown, Video + V, director; Michelle Gibson, New Hits Video, director; Joe Meo, Commtron Corporation, director; Carole Palmer, Video Viewing Magazine, director; Tony Rankin, General Video of America, director; Ted Sarandos, ETD, director.

### Southern Arizona

Katherine Meisenburg, The Critic's Choice, 7012 E. Golf Links Road, Tucson, Ariz. 85730; 602-745-0319.  
Meets every two months on Thursday evenings at Hotel Park, 5151 E. Grant Road, Tucson, Ariz.  
**Officers/Directors:** Meisenburg, president; Virginia M. Barkulis, Home Video Square Inc., secretary; Charles

Ambrose, Home Video Square Inc., director; Kenneth David, Koramco Inc., director; Todd Doty, Video Station, director; Edward Hoffman, Movie Shack, director; Joe Maruschek, Commtron Corporation, director.

### ARKANSAS

Vincent Insalaco, Family Video Centers Inc., 2001 E. Kiehl, Sherwood, Ark. 72116; 501-835-6290.  
**Officers/Directors:** Insalaco, president; William D. Belknap, Arkansas Video Exchange, director; Robert Campbell, National Video, director; Lloyd Howerton, Otter Creek Video Inc., director; Henry Turner, National Video, director; Larry White, Look Video, director; Wayne Young, Sight and Sound Distributors, director.

### CALIFORNIA

**Central California**  
Peggy Lake, Country Home Video, 2015 N. Academy, Sanger, Calif. 93657; 209-875-8102.  
**Officers/Directors:** Lake, president; Irene Nielsen, Fresno TV, VP; Michael Foxen, CVR Video, secretary; Margery A. Largent, Jensen TV & Video, treasurer; Gerald Dillman, San Joaquin Valley Video, director; Cindy Gibson, Video Trend, director; Mike Lepore, Reel Video, director; Chester Neville, Video Zone, director; Linda Schmidt, Video Products Dist. Inc., director; David Yep, Valley Home Video, director.

### Los Angeles

Fina Damian, Dafi Video, 12710 Sanford St., W. Los Angeles, Calif. 90066; 213-823-4121.  
Meets quarterly at the Sheraton Universal Hotel.  
**Officers/Directors:** Damian, president; Hal Eisenberg, Key Pharmacy Video, VP; Linda C. Plaks, Moorpark Video Shoppe, secretary; Dan Damian, Dafi Video, treasurer; Ronald Lehman, Commtron Corporation, director; Jeffrey Leyton, L&L Video Inc., director; Bear Racoff, Baker & Taylor, director; Carol Vogel, International Video, director; Mary Greiner, Video Gems, alternate director; Jim Netteville, Walt Disney Home Video, alternate director.

### Northern California

Mitch Lowe, Video Droid, 215 Shoreline Highway, Mill Valley, Calif. 94941; 415-381-9315.  
**Officers/Directors:** Lowe, president; Bill Hohl, Pleasanton Video Inc., VP; Robert Hendrix, The Movie Place, secretary; Barbara Sinnerman, Virginia Hills Video, treasurer; Issie Borenstein, Warner Home Video, director; William Bradley, Bradley Video, director; Ken Dorrance, Video Station, director; Eugene Lemon, Video Network, director; Valice Raffi, Video Products Dist. Inc., director; Alfred Robbins, The Video Station of Campbell, director; Don Road, Video Products Dist. Inc., director.

### Sacramento

Dennis Brajkovich, Video Products Dist. Inc., 2428

Glendale Lane, Sacramento, Calif. 95825; 916-971-1809.

**Officers/Directors:** Brajkovich, president; Diane G. Strong-Miller, Take Three Video, VP; M. Barry Weiser, Cinemedia, secretary; John Simmons, Penn Valley Video, treasurer; Jack Middleton, Movietime Video, director; Pat Murphy, Video Factory, director; Bernard Rawitch, Sierra Amusement Corporation, director; James Symcox, Reel Video, director; Jack Vaughan, Video Movies Library, director.

### San Diego

Howard Bregstein, Video Cafe, 5575 Baltimore Drive, La Mesa, Calif. 92041; 619-698-4336.  
**Officers/Directors:** Bregstein, president; Reitha Canty, Video City & Copy Qwik, VP; John Eplett, ETD, secretary; N. Karen Polk, Video Allstars, treasurer; Stephen Cohen, Video Gallery, director; Thomas, Egelhoff, D-Tech, director; Rick Simon, Ashford Video, director.

### Southern California

John English, Multi Video, 10268 Rosecrans, Bellflower, Calif. 90706; 213-866-1731.  
Meets quarterly at Griswold's in Fullerton, Calif.  
**Officers/Directors:** English, president; David Nay, Carmen Video, VP; Bruce Anderson, Video Experience, secretary; Glen Powers, The Video Station, treasurer; Rupe Ault, Commtron Corporation, director; Joe LoBue, Video Products Dist. Inc., director; Sidney Spinak, Video Zone, director; Jeani Adams, Multi Video, appointed director; John Maioriello, JD Store Equipment, appointed director; Carol Pough, Video Cassettes Unlimited Inc., associate director.

### COLORADO

#### Denver

John W. Heim, J&J Video Inc., 11068 W. Jewell Ave., C6, Lakewood, Colo. 80226; 303-986-0027.  
Meets every three months on the third Wednesday at the Denver Airport Sheraton. Annual tape swap.  
**Officers/Directors:** Heim, president; Paula J. Thompson, Video Variations, VP; Richard Solomon, Westgate Video, secretary/treasurer; Richie Bakove, Baker & Taylor Video/Audio, director; Herb De Haas, Alpine Video, director; Robert L. Jurkofsky, Kingdom of Video, director; Rene LaBelle, Commtron Corporation, director; Barbara J. Lovisone, Video One, director; Craig Warnimont, East Texas Distributing, director.

### CONNECTICUT

Ron Maslowski, Take 1 Video Inc., 690 E. Main St., Meriden, Conn. 06450; 203-238-0012.  
**Officers/Directors:** Maslowski, president; George Sauer, Movietyme Video, VP; Robert F. Vander Wiede, Video Library, secretary; Joel G. Jacobson, Cinema Concepts Video, treasurer; Ronald Davis, Video Box Office Inc., director; Roger F. Gould Jr., director; William Stone, House of Video, director.

### FLORIDA

#### Northeastern Florida

Barry Freilich, Granada Video Inc., 219 E. Granada Blvd., Ormond Beach, Fla. 32704; 904-672-5113.  
Meets every three months on the third Tuesday at the Inn At Indigo in Daytona Beach, Fla.  
**Officers/Directors:** Freilich, president; Kevin J. Kilroy, Kilroy Was Here Entertainment, VP; Bernice Pollack Fronstein, Budget Video, secretary; Bennett J. Bach, Bach's Office Video, treasurer; Jerry Cooper, Jerry's General Store, director; Bo Dunn, Dunn Phillips & Holtsma Inc., director; Harold Milstead Jr., Box Office Movies Inc., director; Bob Mosca, Jackson Supply Company, director; Peter Patel, Movie Gallery, director.

#### Suncoast

Mary C. Chase, Northside Video, 5500 Fourth St. N., St. Petersburg, Fla. 33703; 813-525-4224.  
Meets every two months on the second Wednesday at the Tampa Airport Hilton, Tampa, Fla. Will host video

retailers and distributors and related industry personnel from Germany in late September.

**Officers/Directors:** Chase, president; Colin Wood-Bradley, Major Video Concepts, VP; Karen Almendares, Rent A Movie Inc., secretary/treasurer; Steve Becker, Network Video, director; Rich W. Whittle, R&L Video, director; Tim Wiley, Video Trend Inc., director.

#### Southern Florida

Rick Veingrad, Video Connection, 2450 Sheridan St., Hollywood, Fla. 33020; 305-921-0411.  
**Officers/Directors:** Veingrad, president; Richard Zeeman, Video South Distribution, VP; Barry Lindauer, American Dollar Video, secretary; Ernest Tornabelli III, Astro Video, Inc., treasurer; James K. Broman, Tropic Video Pix Inc., director; Rene Curbelo, Video Pursuit, director; Ed Larochelle, Video Connection director; Robert Sandler, Video Corner Inc., director; Teena Jones, American Video Express, alternate director; Kit Kitchens, Commtron Corporation, alternate director.

(Continued on next page)

### FOR WEEK ENDING AUGUST 19, 1989

**Billboard**

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## TOP KID VIDEO SALES

THIS WEEK	LAST WEEK	WKS. ON CHART	Compiled from a national sample of retail store sales reports.		Year of Release	Suggested List Price
			TITLE	Copyright Owner, Manufacturer, Catalog Number		
			★ ★ NO. 1 ★ ★			
1	1	44	CINDERELLA	Walt Disney Home Video 410	1950	26.99
2	2	12	TEEN MUTANT NINJA TURTLES: THE SHREDDER ...	Family Home Entertainment 23981	1987	14.95
3	3	12	NUTS ABOUT CHIP 'N' DALE	Walt Disney Home Video 447	1989	14.95
4	6	12	DISNEY'S SING ALONG SONGS: FUN WITH MUSIC	Walt Disney Home Video 451	1989	14.95
5	5	27	TEEN MUTANT NINJA TURTLES: HOT RODDING ...	Family Home Entertainment 23980	1989	14.95
6	7	96	LADY AND THE TRAMP	Walt Disney Home Video 582	1955	29.95
7	4	12	MICKEY AND THE GANG	Walt Disney Home Video 445	1989	14.95
8	11	12	BONGO	Walt Disney Home Video 546	1989	14.95
9	15	166	WINNIE THE POOH AND TIGGER TOO ♦	Walt Disney Home Video 64	1974	14.95
10	12	42	TEEN MUTANT NINJA TURTLES: HEROES ...	Family Home Entertainment 23978	1988	14.95
11	8	12	DUCKTALES: DUCK TO THE FUTURE	Walt Disney Home Video 449	1989	14.95
12	9	12	DUCKTALES: LOST WORLD WANDERERS	Walt Disney Home Video 450	1989	14.95
13	20	152	WINNIE THE POOH AND THE HONEY TREE ♦	Walt Disney Home Video 49	1965	14.95
14	10	11	BEN AND ME	Walt Disney Home Video 460	1989	14.95
15	13	147	SLEEPING BEAUTY ♦	Walt Disney Home Video 476	1959	29.95
16	18	162	WINNIE THE POOH AND THE BLUSTERY DAY ♦	Walt Disney Home Video 63	1968	14.95
17	14	2	DAFFY DUCK'S QUACKBUSTERS	Warner Bros. Inc./Warner Home Video 11807	1988	19.95
18	16	203	DUMBO ▲ ♦	Walt Disney Home Video 24	1941	29.95
19	21	41	RAFFI IN CONCERT WITH THE RISE & SHINE BAND ◇	Troubadour Records Ltd./A&M Video VC61719	1988	19.98
20	23	48	DISNEY'S SING ALONG SONGS: YOU CAN FLY!	Walt Disney Home Video 662	1988	14.95
21	22	93	DISNEY'S SING ALONG SONGS: ZIP-A-DEE-DOO-DAH ◇	Walt Disney Home Video 480	1986	14.95
22	25	61	MICKEY COMMEMORATIVE EDITION	Walt Disney Home Video 690	1988	14.95
23	24	115	DISNEY'S SING ALONG SONGS: HEIGH-HO!	Walt Disney Home Video 531	1987	14.95
24	17	166	ALICE IN WONDERLAND ▲ ♦	Walt Disney Home Video 36	1951	29.95
25	19	100	AN AMERICAN TAIL ◇	Amblin Entertainment/MCA Home Video 80536	1986	29.95

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

### TELERENTAL TARGETS CAPE COD VACATIONERS WITH ITS SPECIAL SERVICES

(Continued from preceding page)

proximately 75% of Telerental's revenues, with the remainder of the year covering the other quarter. "I'd say that our figures are very much the reverse of the usual industry one," he says.

Winter business, the staple portion of most video retailers' trade,

was very soft for Telerental this last year. "There has been a slow-down in building here after a number of very prosperous years, and it's been felt by retailers of all kinds," Ferro says.

Customer demographics make a marked change for Telerental once the summer ends. Though Cape Cod's overall population is growing, it remains substantially a retirement region, which poses a challenge for video dealers.

"A good 50% of the population here is 60 years old or above, and it's one that can be overwhelmed by the technological aspects of the business. We work hard being able to offer all kinds of services along the lines of installations and deliveries to make it all-the-less imposing," says Ferro.

Telerental, which has operated a television sales and service operation since 1958, started renting movies back in 1980, and Ferro believes that the inventory of titles accumulated over the years gives the firm a real advantage over competitors.

"I was looking over our catalog recently and noticed that many of the movies that we have are no longer in print from the vendors. They're definitely the kinds of

things that people who've recently come into the business won't have," he says.

Ferro notes that the Cape is as yet untapped by the larger national video chains. "Our competition is primarily the mom-and-pops, and what they have that we sometimes don't is the local convenience factor. But very few of them will do the kinds of deliveries that we are set up for," he says.

A growth in competition, however, comes from the supermarkets, which, according to Ferro, "are all in the video rental business these days. The Stop 'N' Shop stores with separate video departments can compete with us on selection because they're looking to video rentals as a profit center," he says. He adds that many supermarket chains offer overnight rentals for less than a dollar "to sell as much soda and potato chips as they can."

One further area of growth for Telerental is the audio market, especially used CDs. "We're doing very well with used CDs and I think that the market is still in its infancy. I think that we'll begin moving into other audio products over the next couple of years as well," he says.

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## VSDA CHAPTERS

(Continued from preceding page)

### GEORGIA

**Atlanta**  
William V. Patterson, Columbus Tape & Video, 1931 Auburn Ave., Columbus, Ga. 31906; 404-568-7475. Meets every two months, various sites.  
**Officers/Directors:** Patterson, president; Steven A. Rosenberg, Premiere Video, president emeritus; Sheila Znosnik, Home Video, VP; Terry Bissell, Popcorn's Video Inc., secretary; Bill Duckwall, Hall & Duckwall, Inc., treasurer; J. Randall Botnick, Mobile Movies Inc., director; Lawrence Goldberg, VBI Entertainment, director; Walter Morris, Commtron Corporation, director; Barbara Myers, Shows To Go, director; Jack Pepper, Ingram Video, director; Bing Sisk, Video Sources Unlimited, director.

### IDAHO

Lorna Gillette, House of Video, 519 Overland Ave., Burley, Idaho 83318; 208-678-8219.  
**Officers/Directors:** Gillette, president; Bob Watts, House of Video, honorary member & VP; Judy House, Video West, secretary; Carrie Barnes, TV Video, director; Ina Kay Bradford, Video Place Inc., director; Dale Durbin, Video Flicks, director; Bobbie Hamilton, Idaho Video, Inc., director; Kaye Perkins, Video Express, director; Verla Valentine, Premiere Video, director; Young Harvey Walker, Walker Video, director; Shawn Mulholland, Best Video, honorary board member.

### ILLINOIS

**Chicago**  
Elaine J. Zizas, Movies In Motion, 8752 W. 159th St., Orland Park, Ill. 60462; 312-460-0958. Meets four to six times a year.  
**Officers/Directors:** Zizas, president; Sanford Goldman, The Video Advantage, VP; Lee Goldstein, Video Trend, Inc., secretary; Stanley Banaszak, Take-One Video, treasurer; Lee Gimbel, Baker & Taylor Video/Audio, director; James Jackson, Video Inc., director; William Mattingly, Your Video Store, director; William Shanko, Commtron Corporation, director.

### INDIANA

Frank Mazelin, Video Trax, 6515 N. College, Indianapolis, Ind. 46220; 317-257-4005. Meets on the third Thursday in January, April, July, and October at the Indianapolis Holiday Inn. Casino Night every July.  
**Officers/Directors:** Mazelin, president; Winifred Dove, Video Carnival, VP; Karen Girton, Plainfield Video, secretary; Pete Roberts, Major Video Concepts Inc.,

treasurer; Mary Bender, Bender's Video Best, director; Dorit Blubaugh, Adventureland Video, director; William Denton, B&J Countryside Video, director; James Ibaugh, Four Star Video, director; Dolores S. Smith, Tinker's World Video, director.

### KENTUCKY

William Crouch, Video Village, Inc., 1455 Jamke Drive, Suite #1, Erlanger, Ky. 41018; 606-283-1611.  
**Officers/Directors:** Crouch, president; Jerome Hutchinson Jr., Movies Plus, Inc., VP; Marsha Mulcahy, Video Attractions, secretary; Jim Jones, WK Video, Inc., treasurer; Charles Epstein, Major Video Concepts Inc., director; Christopher E. Klapheke, Premier Video, director; Ray Martin, Wax Works/Video Works, Inc., director; Terry W. Schneider, Roadrunner Video Ent. Inc., director; Stephen Spero, Movies To Go, director.

### MARYLAND

**Baltimore**  
Kathy Hurley, Shows To Go, P.O. Box 465, Federalsburg, Md. 21632; 310-754-8184.  
**Officers/Directors:** Hurley, president; Cherie Glaser, Barry's Video, secretary; Gary R. Boyd, Countryside Video, treasurer; Michael Bereson, MSV Distributors, director; Leslie Fisher, A&M Video, director; George Henderson, Reel Time Video, director; Al Johnson, All-Star Video, Inc., director; Alan Rosofsky, Budget Video, director; Robert H. White, USA Video Clubs, Inc., director.

### MICHIGAN

James B. Bevak, Video Vista, 33266 W. Seven Mile Road, Livonia, Mich. 48152; 313-474-5484. Meets every three months on the second or third week at the Novi Hilton Hotel in Novi, Mich.  
**Officers/Directors:** Bevak, president; Thomas Leach, Projection Plus Inc., VP; Nancy A. Hill, Stage & Screen Video Inc., treasurer; Karen Black, Showtime TV Sales, director; Dennis Dowdoin, Movieland Inc., director; Gerald Dervish, Troy Video Inc., director; Jay B. Shah, Video Showcase Inc., director; Michael White, Commtron Corporation, director.

### MINNESOTA

Thomas Houle, Broadway Video, 168 S. Lake St., Forest Lake, Minn. 55025; 612-464-8231. Meets every three months on either Tuesdays or Wednesdays at the Minneapolis Hilton.  
**Officers/Directors:** Houle, president; Carmen Kerr, Valley Video, VP; George Olmstead, Viking Video, treasurer; David Ballstadt, Adventures In Video, director; Debbie Colberg, C.L. Video Vault, director; Michael Ellis, Ingram Video, director; Dave Olsen, Commtron Corporation, director.

### MISSOURI

**Kansas City**  
Sheila Soptick, JXJ Inc., 8001 Conser, Overland Park, Kan. 66204; 913-381-1414.  
**Officers/Directors:** Soptick, president; David Sidor, Movie Gallery, VP; Don Cahail, Video Express Inc., director; Don Marchi, Movies At Home, director; Roy D. Ragland, R.C. Entertainment, director; Richard Rostenberg, Hollywood At Home, director; Susan Williams, Commtron Corporation, director.

### St. Louis

Johnny Beck, The Movie Depot, 2335 Weldon Parkway, St. Louis, Mo. 63146; 314-993-9330. Meets six times a year in different places.  
**Officers/Directors:** Beck, president; Jane A. Brewer, J. Video, director; Edward L. Campbell, OYM Enterprises Inc., director; Dave Dawson, Sight & Sound Distributors, director; Ruth M. Elledge, Plaza Video, director; Jim Liles, Rent 'N Go Video, director; Donald McNutt, Premier Movie Rental, director; Debra Bailey, C&C Ent., director; Reid Forrester, Videos To Go, director.

### NEW HAMPSHIRE (New England)

Jan DeMasse, Video Place, 85 Water St., Exeter, N.H. 03833; 603-778-8112.  
**Officers/Directors:** DeMasse, president; Richard Russack, Video Revolution, VP; Sal Perisano, Videosmith Inc., secretary; Frank R. Lucca, Flagship Entertainment Centers, treasurer; Robert Hamalian, Home Entertainment, director; Thomas Manuel, Cagney's Video, director; Wayne Mogel, Star Video Entertainment, director; Francis O'Keefe, WEA Corp., director; Tom Welch, Artec Distributors, Inc., director.

### NEW MEXICO

Lynne Landers, Video Plus, 2906 Juan Tabo, Albuquerque, N.M. 87198; 505-298-7705. Meets five times a year on Tuesdays. Third annual miniconvention February-March in Albuquerque. Tacy Seminar Sept. 20.  
**Officers/Directors:** Landers, president; Sue Baylor, Baker & Taylor Video/Audio, VP; Jim Costa, Pussycat Video, secretary; Ray Cerillo, Home Movies II, treasurer; John Babcock, Edgewood Video Center,

director; Freda Martinez, Movietime!, director; Albert Moore, Smith Sales Co., director; John C. Morelock, Family Video, director; Roy Streit, Hollywood At Home Inc., director.

### NEW YORK/NEW JERSEY

Michael Benedetto, Video Room West, 2165 Broadway, New York, N.Y. 10024; 212-799-2100.  
**Officers/Directors:** Benedetto, president; Richard J. Lotti, Rijn Corp., VP; Rich Thorward, Home Video Plus Inc., secretary; Richard Kunis, Manhattan Video Inc., treasurer; Jonathan Coffino, Home & Industrial Video, director; Felicia S. Fierdowicz, Rijn Corp., director; James T. Fisher, Baker & Taylor Video/Audio, director; Rick Holman, Prime Video, director; Maureen Rooney-Javier, Screen Memory Inc., director.

### NORTH CAROLINA

Harold Chamberlain, That's Entertainment Video, 1700 Sandhills Blvd., Aberdeen, N.C. 28315; 919-944-1814.  
**Officers/Directors:** Chamberlain, president; Ronda Widner, Major Video Concepts Inc., VP; Nancy L. Lackey, Custom Video Specialties Inc., secretary; Curtis Cartner, Major Video Concepts Inc., treasurer; Vicki Dodson, Sunshine Video Inc., director; Thomas E. Fox, Broadway Movies, director; Bill Laws, director; Marty Parsons, Discount Video, director; Ed Tomolinski, North American Video Ltd., director; Butch Lucas, The Video Station, nonvoting member.

### OHIO

#### Northern Ohio

Paul Hellstern, Brightstar Home Video, 1124 W. Pleasant Valley, Parma, Ohio 44134; 513-489-2208.  
**Officers/Directors:** Hellstern, president; Ronald Chiancone, Video Den, VP; Peggy Del Brocco, ZBS Industries, secretary; Dominic Mihalik, Today's Video, treasurer; Robert Doeringer, Home Video Theatre Inc., director; John Horn, SBI Video/Schwartz Bros., director; Roger Horwitz, General Video Of America, director; Darby Savage, Commtron Corporation, director.

#### Cincinnati

George Stewart, Video Village, Inc., 1455 Jamke Drive, Suite #1, Erlanger, Ky. 41018; 606-283-1611. Meets every four months.  
**Officers/Directors:** Stewart, president; Jim LaBarbara, Video Sound Stage, VP; Shirley Bacigalupo, Video Plus, secretary; Louis A. Epstein, Video Showplace, Inc., treasurer; Carol Campbell, Commtron Corporation, director; Rob Eikenbary, Wax Works/Video Works Inc., director; Kathi Reed, West Chester Video, director; Janice Williams, Video Towne Inc., director; Sandy G. Williams, Home Video Center, director.

### OREGON

Tom Keenan, Everybody's Records, Tapes & Videos, 5279 N. Lombard, Portland, Ore. 97203; 503-636-3723.  
**Officers/Directors:** Keenan, president; Andrew C. Lasky, Lasky's Video Library, VP; Vaughna Cochenour, Ingram Video, secretary; Don Cianci, Video Warehouse, treasurer; Bruce Franszen, Video Promotions Ltd., director; James Lodwick, National Video, director; Gil Millett, Mt. Tabor Video, director; Patrick Ployer, The Video Outlet, director; Bill Wright, Captain Video Inc., director.

### SOUTH CAROLINA

Henry Goodwin, Henry's Bamberg Video, 761 Edisto Drive, Orangeburg, S.C. 29115; 803-534-5877.  
**Officers/Directors:** Goodwin, president; Brian Taylor, Baker & Taylor Video/Audio, VP; Sarah Blackman, Hollywood At Home, secretary; J.D. Finklea, De Leon Finklea Inc., director; Doug Irwin, Major Video Concepts Inc., director; Jack Krauss, National Home Video, director; George H. Long Jr., The Video Store Inc., director; Terry O'Quinn, Video House, director; Robert Phillips, National Home Video, director.

### SOUTH DAKOTA (Siouxland Chapter)

Joseph Johnson, Midcontinent Video Inc., 309 S. Menlo, Sioux Falls, S.D. 57104; 605-333-4850. Meets every three months, usually on Tuesdays, at the Town House in Sioux City.  
**Officers/Directors:** Johnson, president; Jeff Logan, Showbiz Video, VP; Gerald Clough, Ace Video, director; Terry Koch, Flick Video, director; Roger Storm, South Sanborn Video, director; Richard Tiede, Video Junction, director; Rex L. Wagener, Star Video, director; John Weber, Regal Video, director.



**Thumpin' On Applause.** Applause Video in Omaha, Neb., displays this "Bambi" scene—complete with the butterfly's wings moving and Thumper's foot thumpin'—atop its store. The Bambi display is Applause's fifth large-scale billboard in five years; all have involved sell-through movies.

### TEXAS

#### Central Texas

Dawn K. Wiener, Home Video Plus, Inc., 3301 Northland Drive, Suite 320, Austin, Texas 78731; 512-454-4663.  
**Officers/Directors:** Wiener, president; Ross Flint, Video Station Supreme, VP; William Roberts Jr., Box Office Videos, secretary; Robert W. McDonald III, The Movie Shop Inc., treasurer; Glenn Chase, Encore Video Inc., director; Sidney B. Grief, Grief Enterprises, director; Joe Kittle, Commtron Corporation, director; Peter Seesselberg, Best Video, director.

#### Houston

John Fudge, Latest & Greatest Inc., 12777 Jones Road, Suite 400, Houston, Texas 77070; 713-894-0400.  
**Officers/Directors:** Fudge, president; Albert Zarzana, Garden Oaks Video, secretary; Jane Hagest, Age Of Video, treasurer; Kendra Ehnott, Latest & Greatest, director; Barry Mandel, Nationwide Video, director; Alinda Martin, Prime Time Video, director; Rajni R. Patel, Video Rodeo, director; Ned Ratner, H.W. Daily Inc., director.

### VIRGINIA

Cindy Mackey, Videorama, 535 Birdneck Road, Virginia Beach, Va. 23451; 804-428-5651.  
**Officers/Directors:** Mackey, president; Arthur Greeder III, Parr-Four Inc., VP; John Porter, Video World, secretary; Mark Evans, C.R.E. Corporation, treasurer; Danny Ciccone, Full Feature Video, director; Bill Dubois, Major Video Concepts Inc., director; W.R. Hammer, Video Circus, director; Roy A. James, Beyond Video Assn., director; Mike Newton, Schwartz Bros. Inc., director.

### WASHINGTON

#### Spokane

Tom Dougherty, North of Hollywood Home Video, 285 W. Hayden Ave., Hayden Lake, Idaho 83835; 208-772-4041.  
**Officers/Directors:** Dougherty, president; Don Jamison, Don's Goodtime Video, VP; Steve Shawley, Stephen Shawley, secretary; Gary Reeves, Video Excitement, treasurer; Gary Akers, Sight 'N Sound Video, director; Jennifer Dougherty, Empire Video, director; Roger Kruse, Video Trend, director; Randall Skiles, Randalls Inc., director.

#### Washington State

James Louer, Premier Video, 1430 E. Main St., Puyallup, Wash. 98372; 206-845-9595. Meets every three months.  
**Officers/Directors:** Louer, president; John A. Smistad, Video West, secretary; Alan Ligda, City Lights Video Inc., treasurer; Dale Chapman, Movie Time, director; Ed Empey, T.H. Software Inc., director; Jim Weiss, Video Trend, director.

### WISCONSIN

Joe Bertucci, Paradise Video, 227 N. Water St., Milwaukee, Wis. 53202; 414-278-7671.  
**Officers/Directors:** Bertucci, president; Robb Heilmann, M.S. Distributing, treasurer; Donald E. Bohatka, Video Adventures, directors; Jerold Deitchsel, Waupun Video, director; Dean Kohnke, Bucky's Super Video, director; Linda Mergener, A.H. Anderson Enterprises, director; John Otto, Galaxy Video Ltd, director; Bill Smith, Plymouth Video, director.

### CANADA

#### ATLANTIC CANADA

Greg Boudreau, Video Villa Ltd., 30 Farnham Gate Road, Halifax, Nova Scotia, B3M 3W8; 902-445-3060.  
**Officers/Directors:** Boudreau, president; Kathy Day, Video One Canada, VP; Jack MacNeil, C&L Video Ltd., secretary; Grant Morgan, Video Biz, treasurer; Jacinthe Boudreau, Venus Video, director; Byron Brown, Video One Canada, director; Thomas Michael, Video Difference, director; Barbara Sullivan, Bellevue Home Entertainment, director; Brian White, Sobey's Inc., director.

#### BRITISH COLUMBIA

William C. Shellard, Varsity Video, 4542 W. 10th Ave., Vancouver, British Columbia V6R 2J1; 604-228-8255.  
**Officers/Directors:** Shellard, president; Byron Hill, Mel's Video Emporium Ltd., VP; Harry Michael, Video Dreams, secretary; Deidree Ellingham, 20th Street Video, treasurer; Ernie Chan, Shannock Marketing Assoc., Inc., director; Avtar Deol, Multi-Video, director; Tim Lilley, Meadows Video Ltd., director; Niedy MacNutt, Wildwood Video, Inc., director; Andrew Skerratt, Video One Canada, director; David Veller, Bellevue Home Entertainment, director.

#### MANITOBA

Sheldon Gale, Startime Foto Video, P.O. Box 3000, Winnipeg, Manitoba R3C 3A3; 204-633-1395.  
**Officers/Directors:** Gale, president; Dennis Bedard, Windsor Video, VP; Linda Pociuk, Regent Park Video, secretary; Dave Spender, Video Flix, treasurer; Linda Morris, Bellevue Home Entertainment, director; Verna Shelley, Bill's Video, director; Gord Stewart, We-R-Video Ltd, director; Frances Taylor, Video 1001, director; Gerry Ward, Video One Canada, director.

#### OTTAWA

Derek Crosley, Movie Movie-Kanata, 2 Beaverbrook Road, Kanata, Ontario K2K 1L1; 613-592-1871.  
**Officers/Directors:** Crosley, president; Pierre Amyotte, Video To Go, VP; Ronald Chapman, Outland Video, secretary; Barry Thompson, Movies 'N Stuff Inc., treasurer; Bih Yun Chin, Videoflicks, director; Bill Kinsman, Video Station, director; Pierre Madore, Zap and Zoom Inc., director; Jacques Mageau, Videobiz, director; Howard McCann, Video One Canada, director.

#### ONTARIO

**Southern Ontario**  
Brian Parton, The Video Station, 6255 Huggins St., Niagara Falls, Ontario L2J 1H2; 416-354-5616.  
**Officers/Directors:** Parton, president; James R. Head, Head's Video Center, VP; Arnold Broeders, Video Terminal, secretary/treasurer; Ernest Janzen, Circus Video, director; Steve Martin, Video One Canada, director; John Miller, JKM Video Productions, director; Ted Pierrepont, Nelson Entertainment, director; Rick Walker, Video Station, director; Bob Wing, National Home Video, director.

**Quebec**  
Michael Foisy, Foisy & Freres Inc., 8672 De Groisbois, Montreal, Quebec H1K 2G5; 514-354-8323.  
**Officers/Directors:** Foisy, president; Bruno Tousignant, Club Video Fantastique Inc., VP; Pierre Cardin, Satellivision Video Club, director; Andre Grondin, Passe Port Video Ste-Agathe, director; Claude Nadeau, Ent. A.L. Pacha Inc., director; Yves Troalen, 137573 Canada Inc., director.

## 'InterTainment' Conference Set

BY BRUCE HARING

**NEW YORK** Record and video outlets interested in the business applications of interactive entertainment should make plans for an October conference in New York.

InterTainment '89 is the second interactive-entertainment conference sponsored by Alexander & Associates, and will be held this year from Oct. 30 to Nov. 1 at the Marriott Marquis hotel in New York. The event will be co-sponsored by NYNEX, the New York telephone company.

Among the industries that will be represented at the conference are firms dealing in computer software, cable television, home video, toys and games, motion pictures, telecommunications, venture capital/Wall Street, video-disks, CD interactive, CD-ROM, publishing, advertising and market research, theater, and others.

The conference will feature 25 panel sessions. Topics to be covered include interactive television, interactive entertainment in theme and amusement parks, interactive children's toys and programming, and experiments with fiber-optic systems.

**Paul McCartney  
video due Sept. 4  
... see page 67**

# HDTV Awareness Grows As Vid Conference Nears

BY JIM BESSMAN

NEW YORK While media attention continues to focus on the forthcoming high-definition television revolution, few have had the opportunity to experience the equipment which the Electronic Industries Association predicts will penetrate the home video universe faster than both color TVs and

## 'Very few people have seen HDTV'

VCRs, and be in 25% of U.S. homes by the year 2000.

Even in the music industry—which will certainly be a major supplier of HDTV software—there has been little firsthand viewing of the new technology. But there are growing indications that HDTV-think is spreading among foresightful music video folk and executives at MTV. What's more, HDTV pioneer Barry Rebo is readying the industry's first major demonstration of the apparatus at the upcoming American Video Conference, presented Nov. 16-17 in Los Angeles by Billboard, the Hollywood Reporter, and the American Film Institute.

Rebo—whose Rebo High Definition Studio has created groundbreaking high-def video clips for

the likes of Nona Hendryx, Herb Alpert, and John Lennon, as well as the film "Performance Pieces," which took the prize for best short subject at this year's Cannes Film Festival—will offer an assortment of high-definition music video programs for exhibit on HDTV monitors.

The show will be the technology's first music industry showcase en masse, and Rebo feels it will provide the needed stimulus to increase high-def music video production.

"So many have heard about it, but so few have seen it," says Rebo. "Up to now, we've only been able to invite people down to the studio to see it. But at the Billboard conference we can reach an audience which is already involved in HDTV in a whole different context, and show how it can readily be incorporated into their industry."

Aside from HDTV's obvious visual attributes as a music video medium, and the cost and time saving (particularly in terms of post-production) it allows over the use of film, Rebo especially wants to drive home the technology's potential as a music video software medium, in the professional as well as consumer arenas.

He notes that Rebo Studio is now negotiating with a Japanese concern to create HDTV music

software for use in nightclubs and bars as a sort of "electronic opening act" via hi-def laser disks carrying CD-quality audio.

"Some promoters foresee using the high-definition programming as 'opening acts,'" says Rebo. "The quality of the image is so good, it's almost as if it were live anyway, like seeing something through a window."

Rebo is further exploring high-definition laserdisk development in its current production of a laser-

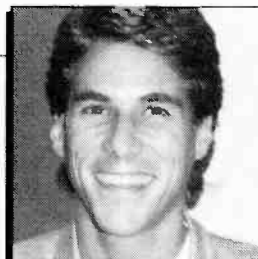
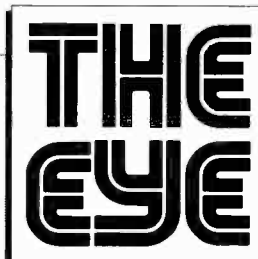
disk promotional piece for Pioneer, to be presented in September at a consumer electronics show in Osaka, Japan.

Rebo says he hopes that November's Billboard conference demonstration of HDTV videos will "challenge" domestic record companies to greater HDTV involvement. Still, Japan will be the most likely immediate exposure outlet: the studio now has a deal pending with Japan's national NHK TV network, in which Rebo will ser-

vice the Japanese broadcaster with high definition music videos for play on NHK's one-hour daily HDTV programming.

Label video reps familiar with HDTV share Rebo's enthusiasm. Jeff Gold, A&M's VP of marketing and creative services, says he was "blown away" at a smaller Rebo demonstration two years ago, and immediately commissioned Rebo's production of Herb Alpert's award-winning "Keep Your Eyes

(Continued on next page)



by Steven Dupler

THE MUSIC TELEVISION market in Japan can be a tough nut to crack, as those who work in that area can attest. For one thing, there's not a whole lot of music on TV in Japan—at least, not compared to the U.S. or Europe. Certainly, there are several major prime-time, mainstream broadcast TV shows, but there is a distinct lack of television exposure for alternative acts or for breaking and developing bands.

Because TV is considered by many the most important primary means of exposure for artists in Japan (far more important than radio, which, according to Jeff Murray, director of domestic A&R for Epic/Sony Records, ranks at the bottom of the priority list, behind magazines, concerts, and other forms of print media), it is very difficult to get new and developing acts any prime-time exposure.

The top-rated music television outlets in Japan are "Yoru No Hit Studio," which airs Wednesdays from 9-10 p.m.; "The Best 10," Thursdays, 9-10 p.m.; "Top 10," Mondays, 8-9 p.m.; and "Music Station," Fridays, 8-9 p.m. According to Murray, these shows are produced live, with no lip-syncing. They feature a mix of performances and interviews.

As far as accessibility, Murray says that getting baby artists booked on these programs is as, or more, difficult than, say, getting a booking on "Top Of The Pops."

On the videoclip side, despite the existence of a Japanese MTV operation, there is still no 24-hour-per-day clip outlet on Japanese TV. Further, what clip shows there are tend to be relegated, as Murray says, to the "viewing-for-vampires" time slots. To make a poor situation worse, videoclip production techniques tend not to be up to the same creative standards as those of clips made in the West. "If you couple the poor time slots with weak storyboarding, you come up with, well—not a lot."

But Murray says Epic/Sony is not taking any of this lying down. Last spring, the label began its own in-house music television programming division, which turns out its own show called "eZ Video." Each monthly installment of "eZ" features four to five Epic/Sony artists in either a live studio, conceptual, or live concert setting.

Late-night music television stations and shows, starved for programming, are eating up the new series, says Murray, noting that "eZ" now airs on 34 stations around Japan, running between midnight and 2 a.m., depending upon the channel. In Tokyo, for instance, Television Tokyo airs the program on the fourth Monday of each month, from 1:10 a.m.-1:50 a.m.

The only U.S. label we know of that is doing something close to this innovative Epic/Sony concept is MCA, which is currently involved in a similarly self-promoting production effort with the Movietime cable channel (The Eye, Aug. 15). Of course, that series, dubbed "Reel Music," features segments only

about five minutes long, which air only on Movie-time, and is thus not nearly as ambitious as the Epic/Sony program.

CANADA'S ANSWER TO MTV, **MuchMusic**, is gearing up to celebrate its fifth anniversary with a long-awaited move to basic/expanded basic cable delivery service that will see the 24-hour-per-day channel reaching close to 12 million Canadians. Incidentally, for those U.S. readers with satellite dishes, try to tune in to Much at 10:30 p.m. EST on Saturday (19), when the channel airs "Crowded House: Live At The Sydney State Theatre." The concert special is highly worthwhile.

SPEAKING OUT: "South Africa Now," a weekly television newsmagazine covering events in South Africa, was originally launched in response to the blanket censorship of the media in that troubled region. The show, which has been airing since 1987 in a number of U.S. markets on such public television stations as WNET and WNYC in New York; WETA and WHMM in Washington, D.C.; WHYY in Philadelphia; and KBDI in Denver, and internationally in Zambia and Mozambique, is about to receive much wider distribution in this country through the **Inter-regional Program Service**, which will carry the show across the country via the PBS satellite.

According to the show's producers, a number of prominent music stars are helping to provide funding for the program, including **Bruce Springsteen** and **U2**. The U2 support, says a "South Africa Now" representative, was "channeled through fellow musician **Little Steven's** Solidarity Foundation," the organization that administers **Artists United Against Apartheid**. Other artists either backing the show or involved in it include **George Clinton**, **James Taylor**, **Johnny Clegg**, **Public Enemy**, **Lady-smith Black Mambazo**, **Ossie Davis**, and **Richard Pryor**.

"South Africa Now" is produced on a nonprofit basis by **Globalvision Inc.** Contact them at 212-941-0255 to find out more about the program, and how you or your program or label can get involved in this extremely important presentation.

IF SOMEONE HAD told you last year that Alice Cooper would be tearing up the MTV request lines this summer, your reaction might have been... skeptical. But that is exactly the case, according to both the channel and **Epic Records**, the venerable shock artist's label. His new clip for the single "Poison" could prove to be Cooper's ticket to ride with MTV viewers, most of whom are likely far too young to remember all his previous hits and visual incarnations. No snakes in this clip, but plenty of requisite pneumatic young women, chains, leather, black lace, bondage gear... you get the picture. The album is strong stuff, with Cooper backed by the likes of **Richie Sambora**, **Steven Tyler**, **Joe Perry**, **Joey Kramer**, **Jon Bon Jovi**, and **Kip Winger** (coincidentally, a former bassist for Cooper.)

## VIDEO TRACK

### LOS ANGELES

GERALD ALSTON'S VIDEO, "I Can't Tell You Why," features one of the song's writers—former Eagle, **Timothy Schmidt**—as a street musician. Director of photography **Rolf Kestermann** lensed 16mm footage of multiple locations in Venice Beach, Calif., intercutting Alston's performance with a loose storyline. **Jane Simpson** directed, while **Joan Weidman** and **Tina Silvey** produced for **Silvey/Co.**

**N. Lee Lacy** director **Michael Oblowitz** directed **Natalie Cole's** "Rest Of The Night," mixing performance footage shot at **Apricot Stage** with location shots of Cole at a mansion near Santa Barbara, Calif. **Liz Silver** produced the clip with executive producer **Luke Thornton**. The video comes from Cole's EMI album, "Good To Be Back."

**Michael Damian's** "Cover Of Love" is a **Squeak Pictures** production, directed by **Dick Buckley** and produced by **Pam Tarr**. Tarr also produced **E.G. Daily's** "Some People" with director **David Kellogg**.

### NEW YORK

KOOL MOE DEE RAPS his way into a James Bond takeoff with "I Go To Work." Director **Scott Kalvert** shot the stylized video on location at the 79th Street boat basin in Central Park, using a cast comprised of ninjas, beautiful women, and the ever-essential evil scientist. **Anne Mullen** of **Calhoun Productions** produced the "007"-inspired

clip from the Jive album "Knowledge Is King."

**Def Jam's Slick Rick** reeled "Hey Young World" with **Siren Pictures** director **Peter Lauer**. **Lesley Ferri** produced the video, which illustrates "Ruler Rick's" versatility in melding rap with reggae.

### OTHER CITIES


LISA LISA & CULT JAM "Just Git It Together" in their latest clip, shot in Stamford, Conn.'s **Palace Theatre** of the Performing Arts. Cameos by **UTFO**, scratchmaster **DJ Mixmaster Ice**, **Full Force**, and **Cheryl "Pepsi" Riley** highlight the stylized concert performance, directed by **Claude Borenzweig** and shot by **Paul Cameron**. **Michael Owen** produced the clip for **Flash Frame Inc.** **Kris P.** executive-produced for **Columbia Records**. The video supports the band's latest release, "Straight To The Sky."

Director **Drew Carolan** went on the road with **The Godfathers** to lens their latest clip, "I'm Lost And Then I'm Found," from the **Epic** album "More Songs About Love & Hate." Much of the footage was shot in Austin, Texas. **Steven Brandman** and **Lyn Healy** produced for **Vivid Productions**.

**Mark Rezyka** directed **Island Records' Vain** in "Beat The Bullet," from the band's album, "No Respect." **Craig Fanning** produced the San Francisco-based shoot for **Mark Fredman Productions Inc.** **Bernard Aurox** directed photog-

# Billboard THE CLIP LIST™

A SAMPLING OF PLAYLISTS AT NATIONAL VIDEO MUSIC OUTLETS. Lists do not include videos in recurrent or oldies rotation.



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**ADDS**

Blue Murder, Jelly Roll  
Fine Young Cannibals, Don't Look Back  
Allman Brothers Band, Statesboro Blues  
Kevin Paige, Don't Shut Me Out  
Tom Petty, Runnin' Down A Dream  
Replacements, Achin' To Be  
Starship, It's Not Enough

**HIP CLIP**

The Graces, Lay Down Your Arms

**BUZZ BIN**

9-5's, Channel Z  
The Call, Let The Day Begin  
Pixies, Here Comes Your Man

**SNEAK PREVIEW**

Hench Cherry, Kisses On The Wind  
Alice Cooper, Poison  
Living Colour, Glamour Boys

**HEAVY**

Paula Abdul, Cold Hearted  
Bon Jovi, Lay Your Hands On Me  
Bobby Brown, On Our Own  
Great White, Once Bitten Twice Shy  
Don Henley, The End Of The Innocence  
Love & Rockets, So Alive  
Richard Marx, Right Here Waiting  
Milli Vanilli, Baby Don't Forget My Number  
New Kids On The Block, Hangin' Tough  
Skid Row, 18 And Life  
Warrant, Heaven  
White Lion, Little Fighter  
Winger, Headed For A Heartbreak

**ACTIVE**

10,000 Maniacs, Trouble Me  
Bad English, Forget Me Not  
Beastie Boys, Hey Ladies  
Cher, If I Could Turn Back Time  
Carole King, City Streets  
Dino, I Like It  
Indigo Girls, Closer To Fine  
Howard Jones, The Prisoner  
Junkyard, Hollywood  
L.L. Cool J, I'm That Type Of Guy  
Cyndi Lauper, My First Night Without You  
Queensryche, I Don't Believe In Love  
Eilly Squier, Don't Say You Love Me  
Tangier, On The Line  
Jody Watley W/Eric B., Friends

**MEDIUM**

Bang Tango, No One Like You  
The Bodeans, You Don't Get Much  
BulletBoys, Smooth Up  
Cangerous Toys, Teasin' Pleas'n  
Gorky Park, Bang  
Jeff Healey Band, Angel Eyes  
Heavy D. And The Boyz, We Got Our Own Thang  
Katrina & The Waves, That's The Way  
John Cougar Mellencamp, Jackie Brown  
Mr. Big, Addicted To That Rush  
Robert Palmer, Tell Me I'm Not Dreaming  
Trevor Rabin, Something To Hold On To  
Saraya, Love Has Taken Its Toll  
Stage Dolls, Love Cries  
Stevie Ray Vaughan/Double Trouble, Crossfire  
Tora Tora, Walkin' Shoes

**BREAKDUTS**

Alman Brothers Band, Statesboro Blues  
Edie Brickell & New Bohemians, Love Like We Do  
Boris Grebenshikov, Radio Silence  
King's X, Over My Head  
The Outfield, My Paradise




The Nashville Network

13 Hours Weekly  
2306 Opryland Dr., Nashville, TN 37214

**CURRENT**

New Grass Revival, Callin' Baton Rouge  
Kathy Mattea, Come From The Heart  
Larrie Morgan, Dear Me  
Sawyer Brown, The Race Is On  
Dolly Parton, Why'd You Come In Here...  
Shenandoah, Sunday In The South  
Clint Black, Killin' Time  
Alabama, High Cotton  
Oak Ridge Boys, Beyond Those Years  
J.C. Crowley, Beneath The Texas Moon  
Reba McEntire, Cathy's Clown  
Marty Stuart, Cry Cry Cry  
Billy Joe Royal, Love Has No Right  
The Lonesome Strangers, Just Can't Cry No More  
Tanya Tucker, Daddy And Home  
Linda Davis, Weak Nights  
Baillie And The Boys, Wish I Had A Heart Of Stone  
Michael Martin Murphy, Never Givin' Up On Love  
Shelby Lynne, The Hurtin' Side  
Lionel Cartwright, Give Me His Last Chance



**Continuous programming**  
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**ADDS**

Nancy Griffith, It's A Hard Life  
Poco, Call It Love  
Mick Jones, Just Wanna Hold  
Paul McCartney, This Time

**FIVE STAR VIDE**


Beach Boys, Still Cruisin'  
Bee Gees, One  
Harry Connick Jr., It Had To Be You  
Chris Isaak, Don't Make Me Dream About You  
Little Feat, Rad Gumbo  
Bonnie Raitt, Nick Of Time

**HEAVY**

Paula Abdul, Cold Hearted  
Michael Bolton, Soul Provider  
Gloria Estefan, Don't Wanna Lose You  
Fine Young Cannibals, Good Thing  
Jeff Healey Band, Angel Eyes  
Don Henley, The End Of The Innocence  
Grayson Hugh, Talk It Over  
Love & Rockets, So Alive  
Richard Marx, Right Here Waiting  
John Cougar Mellencamp, Jackie Brown  
Donny Osmond, Sacred Emotion  
Simply Red, If You Don't Know Me By Now  
Soul II Soul, Keep On Movin'

**MEDIUM**


Edie Brickell & New Bohemians, Love Like We Do  
Jimmy Buffett, Take Another Road  
Dion, And The Night Stood Still  
Doobie Brothers, Need A Little Taste Of Love  
Tim Finn, How'm I Gonna Sleep  
Indigo Girls, Closer To Fine  
Van Morrison, Haven't I Told You Lately  
Eddie Murphy, Put Your Mouth On Me  
Chris Rea, On The Beach  
Surface, Shower Me With Your Love  
Waterfront, Nature Of Love



Five 1/2-hour shows weekly  
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**CURRENT**

House Of Freaks, Sun Gone Down  
R.E.M., Turn You Inside Out  
Indigo Girls, Closer To Fine  
Lucinda Williams, Passionate Kisses  
The Men They Couldn't Hang, Rain, Steam And Speed  
Crazyhead, Time Has Taken Its Toll  
Was (Not Was), Walk The Dinosaur  
Roachford, Cuddly Toy (Feel For Me)  
Fine Young Cannibals, Good Thing  
Shakespeare's Sister, You're History  
Kevin Paige, Don't Shut Me Out  
Roxette, Dressed For Success  
Kid-N-Play, 2 Hype  
Run-D.M.C., Ghostbusters  
Queen Latifah, Dance For Me  
Slick Rick, Hey Young World  
Too Nice, I Git Minze  
Gloria Estefan, Don't Wanna Lose You  
Debbie Gibson, No More Rhyme  
Tom Petty, I Won't Back Down  
Stevie Ray Vaughan/Double Trouble, Crossfire  
The Fabulous Thunderbirds, Knock Yourself Out




14 hours weekly  
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**ADDS**

Doobie Brothers, Need A Little Taste Of Love  
Mike + The Mechanics, Revolution  
Babyface, It's No Crime  
Tesla, Love Song  
Bandera, Cruisin' Down Collins  
Edgar Winter, Cry Out  
B-52's, Channel Z

**HEAVY**

Jeff Healey Band, Angel Eyes  
Winger, Headed For A Heartbreak  
Great White, Once Bitten Twice Shy  
Martika, Toy Soldiers  
L.L. Cool J, I'm That Type Of Guy  
Richard Marx, Right Here Waiting



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**ADDS**


BeBe & CeCe Winans, Celebrate New Life  
Ziggy Marley, Look Who's Dancing  
Miles Jaye, I'll Be There  
Isley Brothers, Spend The Night  
Big Daddy Kane, Smooth Operator  
Mama Do & She, Can We Take You Higher  
Whodini, Anyway I Gotta Swing It  
Inner City, Do You Love What You Feel  
Little Richard, Grand Slam  
M.C. Hammer, They Put Me In The Mix

**HEAVY**

Vesta, Congratulations  
Babyface, It's No Crime  
Stephanie Mills, Something In The Way...  
Prince, Batdance  
Guy Featuring Teddy Riley, My Fantasy  
Sharon Bryant, Let Go  
Jonathan Butler, Sara Sara  
Kool Moe Dee, They Want Money  
Heavy D. And The Boyz, We Got Our Own Thang  
New Edition, N.E. Heartbreak  
E.U., Taste Of Your Love  
Eddie Murphy, Put Your Mouth On Me

**MEDIUM**

Eric Gable, Remember The First Time  
Patti Labelle, If You Ask Me To  
Paula Abdul, Cold Hearted  
Alyson Williams, My Love Is So Raw  
Bobby Brown, On Our Own  
David Peaston, Two Wrongs Don't Make It Right  
Lisa Lisa & Cult Jam, Just Git It Together  
L.L. Cool J, I'm That Type Of Guy  
D'Attra Hicks, Sweet Talk  
George Clinton, Why Should I Dog U Out  
Darryl Tookes, Lifeguard  
Perri, Feels So Good  
Maze Featuring Frankie Beverly, Can't Get Over You




10 hours daily  
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**ADDS**

Starship, It's Not Enough  
"Weird Al" Yankovic, Money For Nothing/Beverly Hill  
Stevie B., In My Eyes  
Chuckii Booker, Turned Away  
The Bodeans, You Don't Get Much  
Tesla, Love Song

**POWER**


Richard Marx, Right Here Waiting  
Paula Abdul, Cold Hearted  
New Kids On The Block, Hangin' Tough  
Dino, I Like It  
Prince, Batdance  
Great White, Once Bitten Twice Shy  
Gloria Estefan, Don't Wanna Lose You  
Surface, Shower Me With Your Love  
Sweet Sensation, Hooked On You  
Martika, Toy Soldiers  
Karyn White, Secret Rendezvous  
Simply Red, If You Don't Know Me By Now  
Madonna, Express Yourself



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**HEAVY**

Michael Martin Murphy, Never Givin' Up On Love  
Clint Black, Killin' Time  
Shenandoah, Sunday In The South  
The Wagoners, Sit A Little Closer  
Randy Travis, Promises  
Billy Joe Royal, Love Has No Right  
New Grass Revival, Callin' Baton Rouge  
Highway 101, Honky Tonk Heart  
Dolly Parton, Why'd You Come In Here...  
Southern Pacific, Any Way The Wind Blows  
Buck Owens/Ringo Starr, Act Naturally  
Keith Whitley, I'm No Stranger To The Rain  
Nitty Gritty Dirt Band, Will The Circle Be Unbroken...  
Reba McEntire, Cathy's Clown  
Lorrie Morgan, Dear Me  
Alabama, High Cotton  
Ricky Skaggs, Let It Be You  
Ronnie Milsap, Houston Solution  
Soul II Soul, Back To Life  
Shane Barmby, Ridin' And Ropin'



## 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.*

**JOE JACKSON**  
Down To London  
Blaze Of Glory/A&M  
Amanda Temple/Limelight  
Julien Temple

**MAMADO & SHE**  
Can We Take You Higher  
Wild/WTG  
Amy Raskin/Calhoun Productions  
Fab Five Freddie

**MALCOLM McLAREN**  
Deep In Vogue  
Waltz Darling/Epic  
Carol Ann Blinken  
Malcolm McLaren

**TIM MENSY**  
Stone By Stone  
Stone By Stone/Columbia  
George Flanigen/Deaton Flanigen  
Robert Deaton

**MOTLEY CRUE**  
Dr. Feelgood  
Dr. Feelgood/Elektra  
Kurt Marvis, Joey Plewa/The Company  
Wayne Isham

**RICKY SKAGGS**  
Let It Be You  
Kentucky Thunder/Epic  
Tammara Wells/One Heart Productions  
Jack Cole

**WILLIAM AURA AND FRIENDS**  
Alpha Rock  
World Keeps Turning/Higher Octave  
Richard Buxton/Lightning Video  
Ed Keys

**JOHN CAFFERTY & THE BEAVER BROWN BAND**  
Pride & Passion  
Eddie & The Cruisers II soundtrack/Scotti Bros./Epic  
Jeffrey Obrow  
Chris Painter

**E.G. DAILY**  
Some People  
Lace Around The World/A&M  
Pam Tarr/Squeak Pictures  
David Kellogg

**THE GODFATHERS**  
I'm Lost And Then I'm Found  
More Songs About Love & Hate/Epic  
Steve Brandman/VIVID Productions  
Drew Carolan

### HDTV AWARENESS GROWS

*(Continued from preceding page)*

On Me" clip. While no other hi-def clips have followed at A&M, Gold remains a firm believer in the technology, the potential of which, he feels, has only been "grazed upon."

Gold says that as HDTV production becomes less expensive and more user-familiar, A&M will "absolutely" increase its involvement.

While Arista's director of video production Scott Spanjich would "love to get involved" with HDTV music video productions, he also points to what he says are current high costs as a prohibiting factor, as well as a still uncertain picture as to if, when, and how HDTV hardware and transmission ability will become available.

For now, says Spanjich, it's a matter of matching the right hi-def concept with the right artist, "not just 'this is great, let's go use it,' or using the effect just for the sake of using the effect."

Addressing the cost issue, Rebo says that although many people have the impression that HDTV is an inherently expensive medium in which to shoot, the fact is, it can often cut as much as 15%-20% from a production budget. "People have this idea that an HD video automatically has to cost a couple of hundred thousand bucks," says Rebo. "In reality, we've shot beautiful stuff for less than half that amount. The point is, if you shoot a \$100,000 video in hi-def, it will look as if you've spent a lot more. You can't always say that about film."

The most immediately felt advantage, Rebo continues, is the director's ability "to see exactly what he or she is getting down, right on the set. With film, you have to cross your fingers, and hope that, by the time you get into post, you've gotten everything down the way you wanted it."

While film studios and the major TV networks are all investigating involvement in HDTV, Abby Terkuhle, MTV's VP of on-air promotion, says that the network is

"committed to being on the edge of the new technology to keep [its innovative] tradition going."

Terkuhle says that not only is MTV in contact with Rebo Studio and 1125 Productions (another New York high-definition production facility), it has instituted a bi-weekly high-def "task force" chaired by executive VP/GM Lee Masters' executive assistant, Bill Battle, and staffed by members from all MTV departments.

The task force's purpose, continues Terkuhle, is to "brainstorm" ideas for future HDTV applications, which could involve HDTV monitors in MTV's Museum Of Unnatural History traveling shopping mall presentation. Another possible use is in Rockplex, an in-development MTV project that seeks to create the "physical embodiment" of the channel by means of the latest technology.

While Terkuhle joins Spanjich in noting HDTV's "transmission standards roadblock," he adds that MTV is "not waiting around" and is considering other "creative ideas" regarding special programming such as an MTV "High Definition Weekend" involving special HDTV promos, VJ segments, and other programming—even without the bonus of optimal transmission.

Already MTV has shot a theatrical short which was shown in a movie theater chain last year. According to Terkuhle, it had a "no smoking" message with subtle MTV identification, and used the high-definition process because a sophisticated composite image was required.

This all fits in with what Rebo calls "electronic cinema." Says Rebo: "Music industry people have to recognize that we're going into high-resolution, wide-screen electronic software. The ability to have programming that's compatible with these two aspects is very important, and will become more so."

A Billboard Spotlight

# AUDIO 2000

## AES '89

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• Studio Engineers Tell All Concerning Artist's Recording And Mixing Preferences

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## But On The Industrial Side, '88 Volume Was Up ITA Report: Consumer Tape Sales Flat

BY STEVEN DUPLER

**NEW YORK** Strong bulk tape sales to professional audio and video duplicators helped brighten the picture for 1988, a year that, according to the most recent figures from the International Tape/Disc Assn., saw almost flat sales of consumer audio and videocassettes.

The latest International Tape/Disc Assn. report states that unit sales of blank VHS videocassettes were about 330 million, an increase of only 5% over 1987, and dollar value was down 8% to just more than \$1 billion. Audiocassettes rose only 2% over 1987, in both unit and dollar volume, to about 4 million units and \$370 million in sales.

On the industrial side, however, videotape pancake unit sales rose 34%, to 168 million units, with a corresponding 19% increase in dollar volume, to \$115 million.

Not unexpectedly, the biggest loser in the ITA survey was Beta videotape, down from 1987 by 29% in units and 38% in dollars, for a total of \$16 million in units and \$46 million in sales.

According to Henry Brief, president of ITA, the slowdown in blank consumer audiocassette sales (and corresponding growth in bulk audio-tape sales) can be attributed mostly to the fact that prerecorded cassette

quality is continuing to improve radically, and cassettes are continuing to sell better than ever.

"The improvement in analog cassettes has been so dramatic that people are simply not copying to the extent they used to," he says. "It used to be, not so long ago, that people would rather copy an album or CD, but commercial tapes are so much better now, it's cheaper to buy the finished cassette."

Regarding the consumer videocassette slowdown, Brief says, "The business is plateauing. The feeling in the industry is that a hefty percentage of the VCRs being sold today are second or even third sets for the home, and less time-shifting is being

done now than in earlier days."

The decline in dollar volume on the videocassette side, he adds, is likely the result of heavy price wars between the various manufacturers, many of which cut their prices by as much as 20% last year to stay competitive.

At the same time, Brief says, bulk, or pancake, sales are keeping the tape business healthy. "On the video side, both sell-through and rental business is up, and more tapes are being produced by duplicators," he says. "And as for audio, it's obvious that the analog cassette is now the best-selling configuration in the record store, and the duplication business is extremely healthy."



**Idol Chatter.** Chrysalis recording artist Billy Idol appears to be telling producer Keith Forsey, center, and engineer Tommy Vicari just how he wants to hear it during recent sessions at the Record Plant in Los Angeles. Idol's new album, "Charmed Life," is due this fall.

### AUDIO TRACK

**NEW YORK**

**AT RIGHT TRACK**, singer/songwriter Fred Stark mixed tracks with producer Stephen Stone of Film & Music Ventures. Scott Mabuuchi ran the board.

Producer Justin Strauss was in at I.N.S. cutting overdubs for the remix of "Mas Que Nada" by Sergio Mendez for A&M. Eric Kupper was on keys and Gary Clugston ran

the console. Kupper produced tracks for the remix of "People Hold On" by Tommy Boy act Coldcut. Clugston was at the board. Total Science worked on basic tracks for their new Catch A Groove Records 12-inch, "Freedom."

Freddie Jackson was in at Giant Sound cutting vocals with David Kennedy at the console. Jeff Redd was in tracking his new Uptown/MCA release. Timmy Allen and Carl Birelli produced separate tracks. Michael Alaïre and Steve

Goldman were at the board.

**LOS ANGELES**

**THE REPLACEMENTS** WERE in at the Enterprise with engineer Toby Scott working on mixes of recent live performances for Warner Bros. Fred Kelly Jr. assisted. In studio A, Norwegian singer Sissel overdubbed vocals and bass guitar for her upcoming Noah Records release. Bill Maxwell produced with Bill Schnee at the desk. Dave Radin assisted.

"Weird Al" Yankovic was in at Westlake Audio tracking new material for Scotti Bros. with producer Rick Derringer. Tony Papa and Darryl Dobson were at the board, assisted by Rick Butz and Bill Malina. Bob Ezrin produced cuts on Jason Bonham for CBS. Brian Christian engineered with Scott Pontius assisting. Brazilian act Roberto Carlos was in tracking new material for CBS International.

Sheena Easton was in at Elumbra to remix her 12-inch release of "No Deposit, No Return." Jon Gass produced and engineered with Donnell Sullivan assisting.

Paisley Park/Warner Bros. act Tony LeMans completed tracks at Summa. David Gamson produced with Ray Bardani at the board. Ryan Dorn assisted. Faster Pussycat was in recording vocals and overdubs for an Elektra album. John Jansen produced and engineered, assisted by Kyle Bess. MCA's Jody Watley was in with producer Andre Cymone. Bobby Brooks was at the console, assisted by Paul "Mac" Garcia.

Michael Jay was in at Ground Control mixing "All The Way To Heaven," a tune he produced on CBS act Seiko Matsuda. Michael McDonald was at the board.

Carl Wilson was in at Alpha Studios recording "Run Don't Walk," a track from his upcoming album. Phil Galston produced with Jay Rifkin at the board. Sandra Bernhard worked on vocals for her starring role in the feature film "Without You I'm Nothing." Morgan Ames produced with Hank Cicalo at the board. Joe Schwartz assisted. The Temptations tracked vocals for a new project. Michael Sembello produced with Frank La Rosa

at the desk. Schwartz assisted.

**NASHVILLE**

**JACK GALE AND JIM PIERCE** were in at Reflections producing album tracks on Sammi Smith and Bonnie Guitar for release on the Playback label.

**OTHER CITIES**

**PIMPINELA WAS IN** at Criteria, Miami, mixing an upcoming release for CBS International. Fernando Adour produced with Ted Stein at the board. Carlos Nieto assisted. The Miami Sound Machine wrapped up mixing on its latest album. Emilio Estefan, Jorge Casas, and Clay Ostwald produced. Eric Schilling engineered, assisted by Andy Roshberg. And, Connie Francis was in cutting string tracks with producers Jimmy Johnson and Mike Lewis. Dennis Hetzen-dorfer engineered with Nieto and Keith Anderson assisting.

Magic Moreno was in at Quadradial Studios, Miami, mixing tracks for Venezuelan artist Ilan Chester's album.

At Ardent Studios in Memphis, the Georgia Satellites tracked an album for Elektra Records. Joe Hardy produced and engineered, assisted by Tom Laune. Law and Order worked on an album for MCA. Joe Hardy produced and engineered. Alvin Lee and Ten Years After worked on a new album for Chrysalis Records. Terry Manning produced and engineered.

Engineer/producer Dave Jerden was in at Royal Recorders, Lake Geneva, Wis. mixing tracks for The Red Hot Chili Peppers' fourth album. The album, titled "Mother's Milk," is scheduled for release on EMI-Manhattan this month.

Jive/RCA act Too Short was in at One Little Indian, Richmond, Calif., working with producer/engineer Al Eaton. The remix of "I Ain't Trippin'" was completed. Also in were Jive/RCA act Kool Rock J and D.J. Slice. Eaton engineered.

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

### NEW PRODUCTS & SERVICES

**THE WINNER** OF the best recording school/program at the fifth annual Technical Excellence and Creativity awards Oct. 19 in New York will be doubly blessed: Agfa Magnetic Tape has pledged a \$5,000 matching contribution, which will be provided to the school or institution in the form of the company's PEM 469 audio mastering tape. This year's TEC nominees for the award are Berklee College of Music in Boston; Full Sail Center for the Recording Arts, Altamonte Springs, Fla.;

Middle Tennessee State Univ., Murfreesboro, Tenn.; Montreal-based Trebas Institute; and Univ. of Miami, Coral Gables, Fla.

**PROMOTIONAL TOOLS:** Sony Magnetic Products is offering two promotions through its dealer network to users of the company's professional-grade blank-tape products. In one promotion, customers purchasing 10 Premier Grade pro VHS videocassettes receive a free Sony VHS head cleaner, while the second promotion offers a Sony Tape T-shirt to users who purchase 10 Sony U-matic or Betacam tape shippers from authorized Sony dealers. Contact Sony at 201-930-1000 for details.

**NEW PANCAKE:** SKC America's new video pancake can be used with both high-speed Sony Sprinter and real-time video duplication gear, according to the Korean tape giant. Further, the new tape costs about the same as standard-loading pancakes for real-time use, according to SKC. Contact the firm for more information at 201-347-7000.

**ROCKER JON BON JOVI** recently opted for a Soundcraft 6000 console for his home studio. The board will be used for future album preproduction work and various recording projects at home. Contact Soundcraft USA/JBL for details on the 6000 at 818-893-8411.

**DISC MAKERS**, the Philadelphia-

and New York-based audio duplication company, has branched out into the video duplication field as well, opening an in-house real-time facility complete with art department and typesetting capabilities for label and packaging production. Contact Disc Makers at 215-232-4140, or 212-265-6662.

**TASCAM HAS LOWERED** the price of its ATR-80 24-track analog recorder—from \$40,000 to \$35,000—in preparation for the market introduction of its new digital multitrack machine, the DA-800. The digital deck was shown at the National Assn. of Music Merchants convention earlier this summer. Contact TASCAM for information at 213-726-0303.

**A NUMBER OF** recent and upcoming films incorporate the new B.A.S.E. (Bedini Audio Spacial Environment) psychoacoustic processing system. The technology, which is claimed to produce an extremely lifelike three-dimensional quality to a traditional stereo soundfield (without the use of any home or theater decoding gear), has already been used by the producers of the recently released "Star Trek V," and "Halloween 5," due out in October. A number of musical artists have also used the B.A.S.E. system, including Steve Lukather, Fleetwood Mac, and James Taylor. Contact Gamma Electronic Systems for more information at 213-392-3493.

EDITED BY STEVEN DUPLER



**Golden Smile.** Profile recording artist Dana Dane, left, receives his Ampex Golden Reel award from Ed Stevenson, Ampex regional sales manager, for the album "Dana Dane With Fame," recorded and mastered exclusively on Ampex tape.

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*The 1990 edition of IRES will feature the latest brand usage survey consisting of 17 categories of equipment and tape products used by major recording studios in the USA.*

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ISSUE DATE: October 18, 1989

ADVERTISING CLOSES: August 21, 1989

## Box Set Full Of 'Sound + Vision', Signifying Bowie

BY DAVID WYKOFF

**BOSTON** In the first step of its ambitious reissue series of David Bowie's out-of-print RCA catalog, Rykodisc is building a retail base for its unique "Sound + Vision" boxed set.

"We're looking at this as a retail-driven project," says Ryko marketing director John Hammond. "The plan is to work as closely as we can with retail because that's the primary area of demand for Bowie," he says.

Street date for "Sound + Vision" is Sept. 25. Ryko plans to ship directly from its manufacturers' plants to distributors on Sept. 15.

The Salem, Mass.-based label has quietly visited its top distributor and dealer accounts over the past two weeks for sales meetings and showings of a prototype of the release's highly distinctive package.

At a recent Aug. 3 meeting here, Ryko sales manager Jim Bradt made a sales presentation to area distributor Rounder and many of New England's important music retailers, including Lechmere, the Harvard Coop, and Tower. Similar meetings have been held with retail

and distributor groups in Minneapolis, Washington, D.C., southern and northern California, and Seattle.

"We couldn't be much happier with it," says Duncan Browne, GM of Rounder and host to the presentation.

"I have little doubt that it will be the biggest item for us and many of our accounts over the next several months, and certainly one of the big Christmas purchases. Moreover, it shows a real commitment to independent distribution, something that's been waning in the rock market, and I think that it will prove quite worthwhile," says Browne, noting that the boxed set could be "the rock equivalent of Tone Loc when it comes to press and industry interest."

"We've found that retail interest in the LP, even with the higher price, is much higher than we had expected for a release that is primarily CD-driven... Our estimates were somewhat low for initial orders across the board," he says.

Rob Simonds, Ryko's chief financial officer and VP of sales and distribution, estimates the label will initially ship between 120,000 and 150,000 units—split roughly 60%-

30%-10% between CDs, cassettes, and LPs. He notes that Ryko's initial LP pressing was upped by approximately 50% in reaction to retail response to Bradt's sales meetings. However, says Simonds, "I anticipate that our first round of shipment on LPs will be all that go out for quite some time."

Another focal point of Ryko's early interaction with retail is to set realistic orders, as Bradt is wary of the overshipping problems associated with the Springsteen boxed set. "The product has cost a lot to manufacture, and the prices are going to be more than modest all the way down the line from here to the consumer. We've all got to make sure that we'll be able to sell what we have," he says.

Jeff Davis, advertising director of distributor Precision Sound, one of Ryko's largest accounts, reports "exceptional" retailer response.

"Though we all knew that this was going to be a very strong release, we've been surprised by the dealer interest," says Davis. "It appears to us that it's going to be the holiday gift item come Christmas. The overall quality of contents and the package will put this in a whole new ballpark. It's an incredible package," says Davis, noting that independent distributors have never really worked with a product of this kind in the scope of the Bowie release.

The set will contain more than 45 songs—three hours of music—spanning Bowie's career from demos that preceded the release of "Space Oddity" in 1969 to material

from "Scary Monsters," Bowie's final RCA album, which was released in 1980. Much of the music is previously unreleased, including a cover of Bruce Springsteen's "It's Hard To Be A Saint In The City."

The package, unlike any used for any previous boxed album set, was designed by Roger Gorman of the New York-based Reiner Design company and supervised by Bowie himself.

The set will be available in all three formats—three CDs, three double-play cassettes, and three double-record LPs. The CD version will contain an extra CD video disk (with the videoclip for the song "Ashes To Ashes" and three previously unreleased live audio tracks from Bowie's "Ziggy Stardust" tour in 1972), which will not be available in the cassette or LP packages.

The CD and tape packages also include a 72-page booklet of photos and liner notes from writer Kurt Loder; the LP will include the notes but not all of the photographs, according to Bradt.

Retail pricing for the package will also fly in the face of industry norms as the LP package will carry the highest list (\$69.98) of the three formats. The CD package will list at \$59.98 and the cassette at \$49.98. According to Bradt, Ryko has endured some resistance to the higher LP list.

"It's not something that we didn't expect. Our LP packages for all our releases are done with the highest possible audio quality in mind, not really designed to go head-to-head with your standard LP release. We use clear vinyl, direct metal mastering, and rice paper sleeves. We've done our best to hold the price down as much as possible, but there was only so far that we could go without sacrificing the overall integrity of

the package," says Bradt, noting that many retailers are anticipating that fervid Bowie collectors will purchase the boxed set in two or three of the configurations.

Says Browne, "Many of our accounts are very, very price conscious, and they're telling us that this is in line with the upcoming Rolling Stones boxed set and within their price-point and margin requirements."

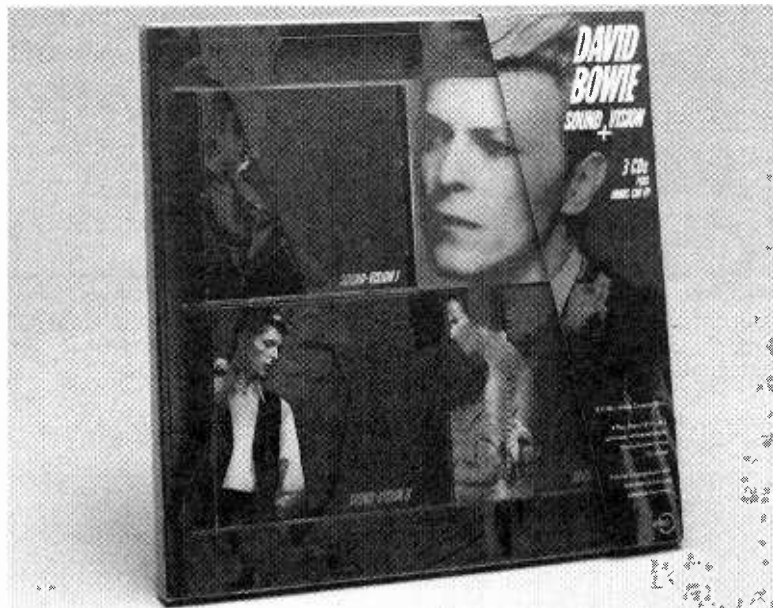
Browne also notes that the higher LP price "is a neat statement about what the actual costs should be if the record companies were committed to putting out quality vinyl product. When you do everything first-class, CDs can cost less than vinyl," he says.

The label expects widespread coverage from the press. Hammond says Bowie has told Ryko "that he will do his best to make himself available and wants to do as much as he can." Bowie is currently on tour with his latest project, the band Tin Machine, in support of its EMI/Manhattan album.

According to Bradt, no firm release schedule has been set for the individual titles in the Bowie catalog, though he anticipates that Ryko will release "Space Oddity," "The Man Who Stole The World," and "Hunky Dory" early next year. "It's all conjecture and will have something to do with the success of 'Sound + Vision,'" he says.

Albums will be released by Rykodisc over the next few years in their original order, he notes, adding that titles with great stylistic similarities may be released in groups.

"The releases should include substantial extra material wherever the recordings are of studio quality. Also, we'll be returning to the original artwork and design," says Bradt.



An innovative package design is one of the selling points for the CD version of Rykodisc's David Bowie boxed set, "Sound + Vision." The photo of Bowie on the plastic lid, above, is picked up on the interior of the box as well. With the CDs and booklet in place, along with the gold cardboard slip cover to the right of the package, the result, below, is a multi-image presentation.



## Daily Press Is Behind Times In Rock Coverage

BY BRUCE HARING

FORGET FOR THE MOMENT the



eternal squawking about what radio does and doesn't do. There's an even bigger culprit lurking in the media when it comes to alternative coverage.

Pick up your local daily newspaper this morning. Chances are it contains nothing relevant to a music-buyer under age 25, particularly if their interests are outside the mainstream. Rap? Folk? Blues? Maybe if there's a riot at the next concert. Otherwise, forget it.

The peculiar institution known as the consumer daily press is 25 years behind the times when it comes to coverage of the rock and pop world. The independent scene is particularly shunted aside, lucky to get a two-line review in a bimonthly roundup.

Who's to blame? One can argue that it's the fault of the editors, (Continued on page 60)



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## RETAIL TRACK



by Geoff Mayfield

**HOW TO DO IT:** Most of the artists who attended National Record Mart's July convention at Seven Springs Resort in Champion, Pa., set marvelous examples of how to earn good will at retail.

Performances by a balance of the featured acts were as smooth and professional as one finds at a paid gig, but more important than that was the demeanor with which the artists carried themselves. For example, when a breathless manager continually mangled the identities of Bill Lloyd and Radney Foster—the partners in RCA's Foster & Lloyd—the two handled the occasion with a diplomat's kind patience, rather than the frosty attack one might expect from a musician's affronted ego.

There was Epic star Cyndi Lauper, shaking hands and signing autographs for NRMers at a late-night party until well past 1 a.m., the night after she took a red-eye flight from Los Angeles. Much to the surprise and delight of kids who were playing in the resort's game room when she walked by, Lauper even took time to sign her name for those young guests. There was Patty Loveless, whose polite manner and easygoing attitude made her a perfect ambassador for MCA Nashville throughout her 2 1/2-day stay.

And, there was Wing's Michael Morales, who earned a soft spot in the store managers' hearts with a thoughtful speech—in which he said that the store manager can play as important a role in an artist's development as the artist himself—during PolyGram's product presentation. "The music is just the first step," said Morales. "The more I learn about the business, the more I realize that there's no such thing as great music without great retail."

**HOW NOT TO DO IT:** On the other end of the spectrum was In-Effect/Relativity Records' black rock quartet 24-7 SPYZ. The group has admirable energy, but it managed to wear out its welcome at NRM's meet in short order, when early during its outdoor, after-lunch set, lead singer P. Fluid shouted out, "Can you hear us, assholes?"

To be fair, SPYZ were playing in a difficult situation. Their hard, thrashing sounds are more suited to the dark of night than to a sunny picnic atmosphere, but prior to Fluid's verbal flogging, NRM's managers were giving the band a fair and attentive hearing. The band went on to blow past its allotted 20-minute slot with a set that clocked in at close to an hour, which backed up NRM's agenda for the rest of the day.

NRM management eventually gave their crew permission to leave before the act finished playing. And even though the crowd dwindled from more than 150 people to less than 30, the band seemed oblivious to the fact that it was losing their audience, blasting out one song on top of another.

The bottom line is, labels arrange to bring their artists to these chains' meets to garner support at the retail level—the very people who can place an act's album in the consumer's hand. At this meet, 24-7 SPYZ missed the mark.

**LEFTOVERS FROM NRM:** No surprise at all that One-Way Records president David Schlang won NRM's pre-convention golf tournament. NRM VP of advertising George Balicky presented Jeff Brody, PolyGram VP of national accounts, with a toy golf set for posting the worst score in that same match, but Brody also teed off one of the convention's best one-liners during his company's product presentation. The chain gave attendees NRM watches, to which Brody responded, "George, why does my watch say it's time to give advertising dollars?" . . . During the meet, Gary Noftz, Pittsburgh sales rep for BMG Distribution, landed a hole-in-one on Seven Springs' tough course. And to prove it's a tough course, he shot sevens on the holes before and after his ace . . . Fran Alberte, senior VP/director of sales at WEA, offered wise music-biz advice during his company's NRM product session with the old saw, "Dress British; Think Yiddish."

**CONVENTION SEASON UPDATE:** Camelot Music, which has disdained product presentations at its conventions throughout the '80s, added an extra day to its Sept. 22-24 schedule to provide each of the six majors with a session. On the other hand, Spec's Music & Video, which saw vendors run well past time limits at its past two conventions, has eliminated product sessions from its Oct. 3-6 gathering . . . The Musicland Group huddles its forces Sept. 6-9 at the Marriott City Center in downtown Minneapolis. Music on the agenda: Indigo Girls, Warrant, Jason D. Williams, Jo-el Sonnier, Richard Marx, and Saraya.

**NEW KID:** The Chicago area just saw its largest local chain, 34-store Yorktown Music Shops, become part of the Minneapolis-based Musicland Group (Billboard, Aug. 12). But the Windy City is home to a fledgling web called The Compact Disc Store, which has two locations operating, with a third due to open this month.

**HALL OF FAME:** Two National Football League defensive standouts who were in the 1989 Football Hall of Fame class took time to visit the offices of Camelot Music in North Canton, Ohio, during the week they were inducted into the Canton sports shrine. Making the rounds were Mel Blount of the Pittsburgh Steelers and Willie Wood of the Green Bay Packers. Larry "L.J." Hodgson, Camelot's Northern division VP and the company's resident Steelers fanatic, has become personally acquainted with Blount this past year.

*Has your summer business gotten hotter? Retail Track wants to know! Call Geoff Mayfield at 212-536-5240, or fax him at 212-536-5358.*

FOR WEEK ENDING AUGUST 19, 1989

Billboard®

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## TOP COMPACT DISKS™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	POP™	
				ARTIST TITLE	LABEL & NUMBER/DISTRIBUTING LABEL
				★★ NO. 1 ★★	
1	1	3	15	TOM PETTY FULL MOON FEVER	MCA MCAD 6253
2	3	4	5	DON HENLEY THE END OF THE INNOCENCE	GEFFEN GHS 2-24217
3	2	1	7	PRINCE SOUNDTRACK: BATMAN	WARNER BROS. 25936
4	4	2	24	FINE YOUNG CANNIBALS THE RAW & THE COOKED	(R.S. D-6273/MCA
5	5	5	14	RICHARD MARX REPEAT OFFENDER	EMI E2-90380
6	6	7	4	GLORIA ESTEFAN CUTS BOTH WAYS	EPIC EK 45217/E.P.A.
7	12	—	2	BEASTIE BOYS PAUL'S BOUTIQUE	CAPITOL C2-91743
8	9	8	27	PAULA ABDUL FOREVER YOUR GIRL	VIRGIN 2-90943
9	7	6	12	10,000 MANIACS BLIND MAN'S ZOO	ELEKTRA 60815-2
10	8	15	15	GREAT WHITE TWICE SHY	CAPITOL C2-90640
11	11	9	19	MILLI VANILLI GIRL YOU KNOW IT'S TRUE	ARISTA ARCD 8592
12	10	13	8	STEVIE RAY VAUGHAN & DOUBLE TROUBLE IN STEP	EPIC EK 45024/E.P.A.
13	16	16	10	INDIGO GIRLS INDIGO GIRLS	EPIC EK 45044/E.P.A.
14	<b>NEW</b> ▶		1	ZIGGY MARLEY & THE MELODY MAKERS ONE BRIGHT DAY	VIRGIN 2-91256
15	14	28	3	SKID ROW SKID ROW	ATLANTIC 2-81936
16	13	12	45	BOBBY BROWN DON'T BE CRUEL	MCA MCAD 42185
17	23	24	5	PAT METHENY LETTER FROM HOME	GEFFEN 2-24245
18	18	20	4	NEW KIDS ON THE BLOCK HANGIN' TOUGH	COLUMBIA CK 40985
19	15	11	20	MADONNA LIKE A PRAYER	SIRE 2-25844/WARNER BROS.
20	17	14	7	LOVE & ROCKETS LOVE & ROCKETS	RCA 9715-2R
21	24	—	2	SOUL II SOUL KEEP ON MOVIN'	VIRGIN 91267-2
22	22	23	4	VARIOUS ARTISTS GREENPEACE: RAINBOW WARRIORS	GEFFEN 2-24236
23	19	18	11	SIMPLY RED A NEW FLAME	ELEKTRA 2-60828
24	27	—	2	MARTIKA MARTIKA	COLUMBIA CK 44290
25	21	10	8	ANDERSON, BRUFORD, WAKEMAN, HOWE ANDERSON, BRUFORD, WAKEMAN, HOWE	ARISTA ARCD85-90126
26	29	17	13	JOHN COUGAR MELLENCAMP BIG DADDY	MERCURY 838 220-2/POLYGRAM
27	28	22	5	PETE TOWNSHEND THE IRON MAN	ATLANTIC 2-81996
28	25	21	11	THE DOOBIE BROTHERS CYCLES	CAPITOL CDP 90371
29	26	25	5	BODEANS HOME	SLASH 2-25876/REPRISE
30	20	19	19	BONNIE RAITT NICK OF TIME	CAPITOL C2-91268

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## ALBUM RELEASES

The following configuration abbreviations are used: LP—album; EP—extended play; CA—cassette; NA—price not available. Multiple records and/or tapes in a set appear within parentheses following the manufacturer number. ▲=Simultaneous release on CD.

### POP/ROCK

#### BANDERA

Bandera  
▲ LP Island 91276/NA  
CA 91276/NA

#### BANKSTATEMENT

Bankstatement  
▲ LP Atlantic 82007/NA  
CA 82007/NA

#### HARRY BELAFONTE

Belafonte '89  
▲ LP EMI E1-92247/NA  
CA E4-92247/NA

#### COMPANY B

Gotta Dance  
▲ LP Atlantic 81983/NA  
CA 81983/NA

#### MICHAEL COOPER

Just What I Like

▲ LP Reprise 1-25923/NA  
CA 4-25923/NA

#### DELTA REBELS

Down In The Dirt  
▲ LP PolyGram 837765-1/NA  
CA 837765-4/

#### PAUL KELLY & THE MESSENGERS

So Much Water So Close To Home  
▲ LP A&M SP-5266/NA  
CA SC-5266/NA

#### NANCY MARTINEZ

Unpredictable  
▲ LP A&M SP-5267/NA  
CA SC-5267/

#### EDDIE MURPHY

So Happy  
▲ LP Columbia OC-40970/NA  
CA OCT-40970/NA

#### PIECES OF A DREAM

'Bout That Time  
▲ LP EMI E1-92050/NA  
CA E4-92050/NA

#### POINTER SISTERS

Greatest Hits  
▲ LP RCA 9816-1-R9/NA  
CA 9816-4-R9/NA

#### RED HOT CHILI PEPPERS

Mother's Milk  
▲ LP EMI E1-92152/NA  
CA E4-92152/NA

#### CE CE ROGERS

Ce Ce Rogers  
▲ LP Atlantic 82021/NA  
CA 82021/NA

#### PAUL SHAFFER

Coast To Coast  
▲ LP Capitol C1-48288/NA  
CA C4-48288/NA

#### SHAKATAK

Manic And Cool  
▲ LP PolyGram 839578-1/NA  
CA 839578-4/NA

#### SOUNDGARDEN

Louder Than Love  
▲ LP A&M SP-5252/NA  
CA SC-5252/NA

#### B.J. THOMAS

Midnight Minute  
▲ LP Reprise 1-25898/NA

CA 4-25898/NA

#### UNDERWORLD

Change The Weather  
▲ LP Warner/Sire 1-25945/NA  
CA 4-25945/NA

#### WEBB WILDER

Hybrid Vigor  
▲ LP Island 91280/NA  
CA 91280/NA

### JAZZ/NEW AGE

#### BILLY CHILDS

Twilight Is Upon Us  
▲ LP Windham Hill WH-0118/NA  
CA WT-0118/NA

#### THE JIM HALL QUARTET

All Across The City  
▲ LP Concord Jazz CJ-384/NA  
CA CJ-384-C/NA

#### THE GENE HARRIS QUARTET

Listen Here!  
▲ LP Concord Jazz CJ-385/NA  
CA CJ-385-C/NA

#### MOON AUGUST

Potion  
▲ CD Syntax SXCD-1001/NA  
CA SXCA-1001/NA

### SOUNDTRACKS

#### ERIC CLAPTON/VARIOUS ARTISTS

Homeboy, Original Motion Picture Soundtrack  
▲ LP Virgin Movie Music 91241-1/\$9.98  
CA 91241-4/\$9.98

#### VARIOUS ARTISTS

Heart Of Dixie, Original Motion Picture Soundtrack  
▲ LP A&M SP-3930/NA  
CA SC-3930/NA

#### VARIOUS ARTISTS

Nightmare On Elm Street 5, Original Motion Picture Soundtrack  
▲ LP Jive 1258-1-J8/NA  
CA 1258-4-J8/NA

To get your company's new releases listed, send release sheets or type the information in the above format on your letterhead. Please include suggested list price whenever possible. Send to New Releases, Billboard, 91.07 Wilshire, #700, Beverly Hills, CA 90210.

### GRASS ROUTE

(Continued from page 57)

most of whom are over 35 and stopped actively listening to music around 1974. They get excited about the Rolling Stones and the Who, you may have noticed.

But the blame lies mostly—and here's where you'll likely disagree—with the labels that are trying to obtain coverage in the local paper. Yes, you, the one holding this magazine, because you're the reader who forks over the quarter or half-dollar. When was the last time you did more than grouse among

colleagues about coverage in your paper? Did you make a phone call? Write a letter?

Today's lecture asks you to take off those headphones and stop waiting for your local paper to suddenly turn hip and begin covering music with the same degree of sophistication it applies to the news. Make it happen. If you're a retailer, musician, or label editors know that the paper is out of touch with a cultural experience that's important to its readers. Write letters, make calls, let your voice be heard!

It's time for the independent music community to take an aggressive position on its lack of representation in the consumer press. And Grass Route believes you'll be surprised at the results.

**ADVANCE WORD:** With *Love & Rockets* nestled comfortably in the upper ranks of the Top Pop Albums chart, it's for a Bauhaus retrospective. Enter "Swing The Heartache: The BBC Sessions," a compilation of the band's British radio appearances. The two-record, one-CD, one-cassette work is available on *Beggars Banquet* (212-889-9595)... The *Restless Records Performance Series* has issued two more releases in its "live" series. CD and cassette versions of live shows by the *Dream Syndicate* and *45 Graves* join previous issues by the *Smithereens*, *Don Dixon*, *TSOL*, and the *Surf Punks*.

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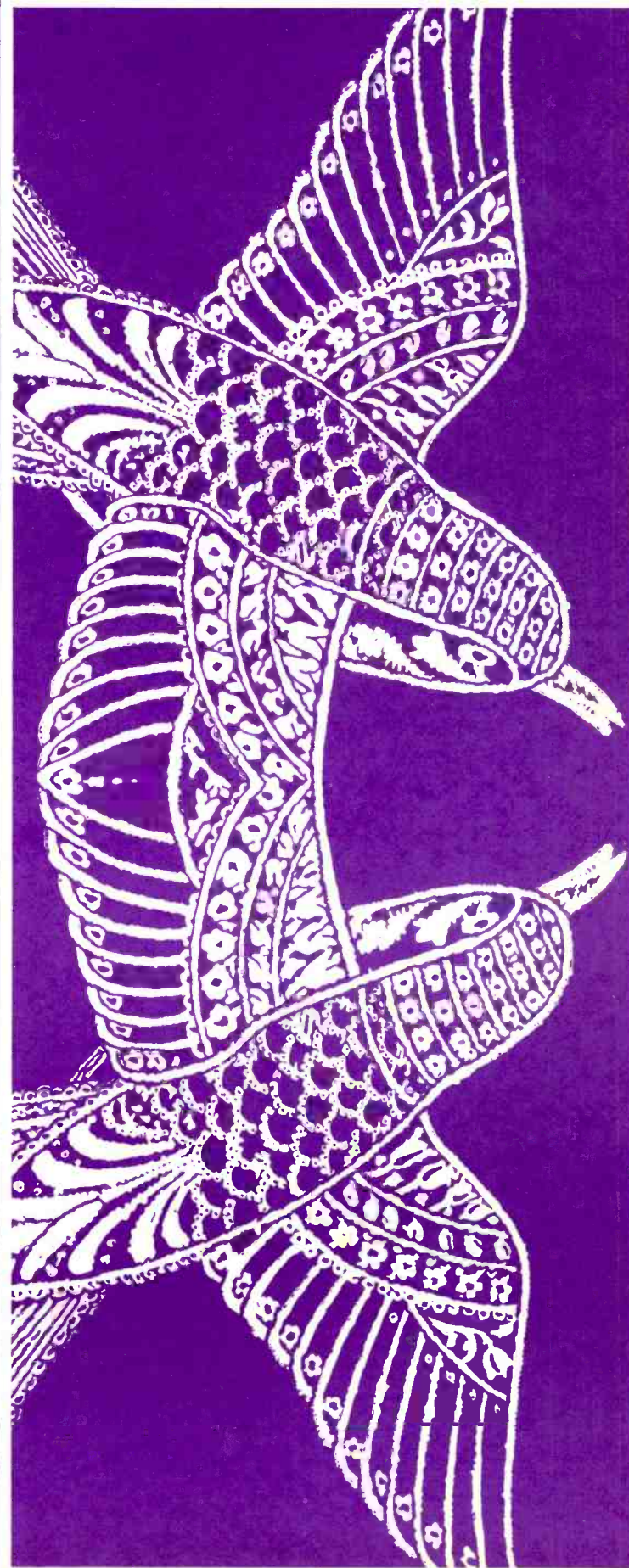
# GOSPEL

Issue Date: October 7 / Ad Closing: September 12

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(3 Column Format)



# Latin Notas



by Carlos Agudelo

**W**ELCOME TO THE CROSSOVER MARKET. A string of new releases with versions in Spanish and English, and even in Spanglish, as well as instrumentals and other types of music geared toward the twilight zone of Latin music fans, whether Hispanics or Anglos, are confirming the definite trend toward the formation of a crossover market with its own characteristics and public.

Let's start with Martika, the Cuban-American singer who has soared to the top of the charts with her song, "Toy Soldiers." Her company has just released the Spanish version of the song, a wonderful production that is certain to serve as a point of reference for those who want to make it in both the Spanish- and English-language markets. Martika, who is perfectly bilingual, has plans to do an album in Spanish and make it big in Latin America. For now, four Spanish-version tracks for the album are expected to be released within the next four months by Elektra Records.

Another group trying to inject Latin heat into its music is **Bandera**. In this case, first came the concept, then the music began to take shape, and then came the group. The group, composed of **Paquito Hechevarria** on piano, **LaGaylia**, female vocalist, and **Rosco Martinez**, creates what can be called the quintessential Miami sound, with its hype and its contribution, sometimes more, sometimes less, of Latin flavor. Its creators are the **Jerks**, the production team of **Lawrence Dermer**, **Joe Galdo**, and **Rafael Vigil**, who are responsible for the last two albums of **Miami Sound Machine**. **Bandera** makes high-powered Latin-oriented dance/pop/rock music. It is also promising to come out with Spanish-language versions of its music in the near future. The

group has the full backing and enthusiasm of Island Records, according to Martinez.

The next on the crossover list is **Nestor Torres**, a well-known Latin flutist who is releasing his first Latin jazz album for the Verve Forecast label. It is much more Latin than albums by the aforementioned groups and, as sound goes, is very sophisticated in its own right. His excellent music has all the flavor of its salsa roots. Torres is very well known among salsa musicians across the country. Just before leaving for Miami at the beginning of the '80s, Torres played for Many Oquendo's Libre in New York. Along with Torres, other musicians who have just released music veering toward jazz include **Eddie Palmieri** and **Justo Almarie**. Palmieri, along with noted salsa master **Willie Colon**, has also been co-

## The Estefans paved the way for the new crossover crop

operating with **David Byrne** and **Paul Simon** in what seems to be a definite exploratory track toward the production of Afro-Cuban music by the aforementioned pop artists. Both Byrne and Simon, whose recent projects include a Brazilian music compilation and the "Graceland" album, respectively, seem to have found the Latin music experience refreshing and innovative enough to have gotten the mainstream public interested in it. Also, **Linda Ronstadt** is working on an Afro-Cuban album with Latin trombonist **Barry Rodgers**.

Such a crossover market did not exist a few years ago. Its consolidation signals the emergence of a public, mainly young and more assimilated than its forebears, which, while listening to mainstream pop, rock, or dance music, still remains sensitive to the Latin roots that now are being recycled into new, innovative, and quite good American-Latin music. In this sense, there cannot be enough praise for **Emilio & Gloria Estefan**, who opened the way and are the quintessential examples of this breed of crossover searchers and creative innovators.

# Gospel LECTERN



by Bob Darden

*This is the second half of an interview with the Rev. James Cleveland and the Rev. Milton Biggum on the new Savoy release, "The Rev. James Cleveland And The Northern And Southern California Chapters Of The Gospel Workshop Of America Choir."*

**THE REV. MILTON BIGGUM**, who is the head of Savoy Records, says that unlike pop or even contemporary Christian music, gospel labels don't release singles to radio.

"We just let the whole album go out," he says. "We've found that black gospel radio stations want the whole thing. It doesn't help to release a single just for airplay. If gospel stations can't get the songs they want right then, they won't come back to that release later."

"This particular project [**The Rev. James Cleveland And The Northern And Southern California Chapters Of The Gospel Workshop Of America Choir**] was recorded at the end of November. We tried to get it out before now, but a lot of things happened between now and then. For one thing, Savoy is not releasing the number of albums like we used to. Now we try to get the most we can out of each album. Secondly, we wanted to time its release in conjunction with the 1989 Workshop." Biggum says that the release turned out so well that he is contemplating asking chapters from different cities or states to record together.

"What's the difference between, say, the Chicago and Detroit chapters?" he asks. "Or it might be interesting to get a national worship album together, a compilation of everybody from everywhere." Still, for

all of Cleveland's successes with mass choirs, it has been many years since he released a solo album. He says that is intentional.

"I prefer a live session because so much more heart and expression comes through," he says. "A well-arranged studio album is always good. But as a missionary, many times the people who hear a live album respond to it as if they were there."

"Secondly, when you put a gospel artist in a church with a supporting choir that he or she works with 52 Sundays each year, you get a much more relaxed sound. You get something when people sing with the support of their church members, friends, and families you could not get in the studio." Biggum says he

## The Rev. James Cleveland prefers live work to studios

has been "pulling" at Cleveland for years to go back into the studio and do another "The Soul Of The Rev. James Cleveland" album.

"Maybe he could do a little narration over an organ instrumental," Biggum says. "It would be interesting to do some of his prayers; maybe he could just sing some of his favorite songs at the piano. I think the country is ready for a James-Cleveland-at-the-piano solo album." But Cleveland gracefully disagrees. "There are many instances where an album like that is something musicians would rush out and buy—but the general public wouldn't," he says. "If **Thomas Whitfield** did that tomorrow, I'd be the first in line. But, then, I'm into song styling, uncluttered organ and background arrangements—just pure Whitfield. And I think some artists and choirs are crippled by orchestras and support musicians. I like albums where artists just sit down and let the project be what's on their hearts and minds."

"I just don't think the public in general will support a project like that," he continues. "Especially not from me."

But, then, there are those of us who disagree.

FOR WEEK ENDING AUGUST 19, 1989

Billboard

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# HOT LATIN TRACKS™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL	Compiled from national Latin radio airplay reports.	TITLE
				★★ NO. 1 ★★		
1	1	1	17	JOSE LUIS RODRIGUEZ MERCURY	◆ BAILA MI RUMBA 6 weeks at No. One	
2	2	2	19	LUIS MIGUEL WEA LATINA	◆ LA INCONDICIONAL	
3	4	4	6	LOS BUKIS MELODY		A DONDE VAYAS
4	3	3	14	FRANCO DE VITA CBS	◆ TE AMO	
5	5	5	9	R. CARLOS/V. FERNANDEZ CBS	AUNQUE MAL PAGUEN ELLAS	
6	6	6	14	ANA GABRIEL CBS	◆ SIMPLEMENTE AMIGOS	
7	9	18	3	GLORIA ESTEFAN EPIC		SI VOY A PERDERTE
8	7	7	9	ENMANUEL CBS		QUISIERA
9	8	9	8	MARISELA ARIOLA		Y VOY HACER FELIZ
10	10	8	20	CHAYANNE CBS	◆ ESTE RITMO SE BAILA ASI	
11	12	10	8	PABLO RUIZ CAPITOL-EMI LATIN	◆ ORGULLOSA NENA	
12	14	14	11	JULIO IGLESIAS CBS	◆ BAMBOLEO/CABALLO VIEJO	
13	18	16	7	JOSE JOSE ARIOLA		EL
14	13	12	8	EL GRAN COMBO COMBO		AGUACERO
15	11	11	10	ROCIO DURCAL ARIOLA		EXTRANANDOTE
16	29	—	2	RICARDO MONTANER TH-RODVEN		A DONDE VA EL AMOR
17	19	27	11	ROCIO JURADO EMI-CAPITOL LATIN		AMOR DE NOCHE
18	17	17	7	DAVID PABON TH-RODVEN		AQUEL VIEJO MOTEL
19	26	28	14	VIKKI CARR CBS		HAY OTRO EN TU LUGAR
20	23	23	6	PANDORA CAPITOL-EMI LATIN		NO PUEDO DEJAR DE PENSAR EN TI
21	20	24	14	JOSE JOSE RCA		PIEL DE AZUCAR
22	16	13	18	BRAULIO CBS		AMANDOTE Y SONANDOTE
23	24	20	12	LOS YONICS FONOVISA		PERDON POR TUS LAGRIMAS
24	15	19	6	MIGUEL GALLARDO POLYGRAM		YO FUI EL SEGUNDO EN TU VIDA
				★★★ HOT SHOT DEBUT ★★★		
25	NEW ▶		1	LUCERITO MELODY		CUENTAME
26	28	22	31	VIKKI CARR CBS	◆ MALA SUERTE	
27	25	21	24	ROCIO DURCAL ARIOLA		EL AMOR MAS BONITO
28	NEW ▶		1	CHANTELLE WEA LATINA		QUERIENDO Y NO
29	30	25	6	GRUPO EL TIEMPO LUNA		DE A POQUITO
30	NEW ▶		1	TONY VEGA RMM		TU PRENDA TENDIDA
31	NEW ▶		1	SUZY GONZALES WEA LATINA		UNA PRUEBA DE AMOR
				★★★ POWER PICK ★★★		
32	37	35	3	PABLO RUIZ CAPITOL-EMI LATIN	OH MAMA ELLA ME HA BESADO	
33	NEW ▶		1	MARISELA VERENA GAD		SON DE LAS TRES DECADAS
34	34	30	6	YURI CBS		ISLA DEL SOL
35	31	29	3	MAX TORRES CAPITOL-EMI LATIN		APRENDERE
36	21	32	28	RICARDO MONTANER TH-RODVEN	◆ SOLO CON UN BESO	
37	22	15	10	LOURDES ROBLES CBS		CORAZON EN BLANCO
38	27	—	17	ROBERTO CARLOS CBS	◆ MIS AMORES	
39	35	31	5	LAS NENAS DE RINGO Y JOSSIE RINGO		VENENO PARA DOS
40	32	37	13	EDDIE SANTIAGO TH-RODVEN	◆ ME FALLASTE	

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

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# TOP JAZZ ALBUMS™

THIS WEEK	2 WKS. AGO	WKS. ON CHART	Compiled from a national sample of retail store and one-stop sales reports.	
			ARTIST	TITLE
			LABEL & NUMBER/DISTRIBUTING LABEL	
			★ ★ NO. 1 ★ ★	
1	1	13	<b>DR. JOHN</b> WARNER BROS. 25889 (CD)	3 weeks at No. 1 IN A SENTIMENTAL MOOD
2	6	3	<b>GEORGE BENSON</b> WARNER BROS. 25907 (CD)	TENDERLY
3	3	7	<b>WYNTON MARSALIS</b> COLUMBIA OC 45091 (CD)	THE MAJESTY OF THE BLUES
4	5	7	<b>BRANFORD MARSALIS</b> COLUMBIA CX2 44199 (CD)	TRIO JEEPY
5	2	15	<b>CHET BAKER</b> NOVUS 3054/RCA (CD)	CHET BAKER SINGS AND PLAYS (FROM "LET'S GET LOST")
6	8	7	<b>JOE WILLIAMS</b> VERVE DIGITAL 837 932/POLYGRAM (CD)	IN GOOD COMPANY
7	10	9	<b>DAVID NEWMAN</b> ATLANTIC JAZZ 81965/ATLANTIC (CD)	FIRE!
8	4	21	<b>CHICK COREA AKOUSTIC BAND</b> GRP 9582 (CD)	CHICK COREA AKOUSTIC BAND
9	12	5	<b>DON CHERRY</b> A&M 5258 (CD)	ART DECO
10	11	5	<b>DIANE SCHUUR</b> GRP 9591 (CD)	DIANE SCHUUR COLLECTION
11	9	11	<b>SHIRLEY HORN</b> VERVE DIGITAL 837 933/POLYGRAM (CD)	CLOSE ENOUGH FOR LOVE
12	7	25	<b>MARCUS ROBERTS</b> NOVUS 3051/RCA (CD)	THE TRUTH IS SPOKEN HERE
13	14	3	<b>SUN RA</b> A&M 5260 (CD)	BLUE DELIGHT
14	15	3	<b>PHIL WOODS</b> CHESKY 3 (CD)	HERE'S TO MY LADY
15	NEW		<b>JOEY DEFRANCESCO</b> COLUMBIA FC 44463 (CD)	ALL OF ME

## TOP CONTEMPORARY JAZZ ALBUMS™

THIS WEEK	2 WKS. AGO	WKS. ON CHART	Compiled from a national sample of retail store and one-stop sales reports.	
			ARTIST	TITLE
			LABEL & NUMBER/DISTRIBUTING LABEL	
			★ ★ NO. 1 ★ ★	
1	2	5	<b>PAT METHENY</b> GEFEN 24245 (CD)	1 week at No. 1 LETTER FROM HOME
2	1	9	<b>MILES DAVIS</b> WARNER BROS. 25873 (CD)	AMANDLA
3	3	19	<b>JOE SAMPLE</b> WARNER BROS. 25781 (CD)	SPELLBOUND
4	6	7	<b>SPYRO GYRA</b> MCA 6309 (CD)	POINT OF VIEW
5	5	11	<b>RIPPINGTONS FEATURING RUSS FREEMAN</b> GRP 9588 (CD)	TOURIST IN PARADISE
6	4	21	<b>HIROSHIMA</b> EPIC OE 45022/E.P.A. (CD)	EAST
7	14	3	<b>LOU RAWLS</b> BLUE NOTE 91937/CAPITOL (CD)	AT LAST
8	8	9	<b>TUCK &amp; PATTI</b> WINDHAM HILL 0116/A&M (CD)	LOVE WARRIORS
9	9	13	<b>EARL KLUGH</b> WARNER BROS. 25902 (CD)	WHISPERS AND PROMISES
10	7	13	<b>LARRY CARLTON</b> MCA 6237 (CD)	ON SOLID GROUND
11	12	7	<b>ELIANE ELIAS</b> BLUE NOTE 91411/CAPITOL (CD)	SO FAR SO CLOSE
12	10	11	<b>KIRK WHALUM</b> COLUMBIA FC 45215 (CD)	THE PROMISE
13	15	5	<b>NEW YORK VOICES</b> GRP 9589 (CD)	NEW YORK VOICES
14	11	15	<b>DAVID BENOIT</b> GRP 9587 (CD)	URBAN DAYDREAMS
15	20	3	<b>RICHARD ELLIOT</b> INTIMA 73348/ENIGMA (CD)	TAKE TO THE SKIES
16	17	3	<b>T LAVITZ</b> INTIMA 73512/ENIGMA (CD)	T LAVITZ AND THE BAD HABITZ
17	13	21	<b>TERRI LYNE CARRINGTON</b> VERVE FORECAST 837 697/POLYGRAM (CD)	REAL LIFE STORY
18	18	11	<b>RICARDO SILVEIRA</b> VERVE FORECAST 837 696/POLYGRAM (CD)	SKY LIGHT
19	22	43	<b>KENNY G</b> ARISTA 8457 (CD)	SILHOUETTE
20	NEW		<b>DAN SIEGEL</b> CBS ASSOCIATED 44490/E.P.A. (C/D)	LATE ONE NIGHT
21	21	33	<b>TAKE 6</b> REPRIS 25670/WARNER BROS. (CD)	TAKE 6
22	19	7	<b>FREDDIE HUBBARD</b> BLUE NOTE 90905/CAPITOL (CD)	TIMES ARE CHANGING
23	NEW		<b>TOM COSTER</b> HEADFIRST 604/K.TEL (CD)	DID JAH MISS ME?!
24	NEW		<b>CLIFF SARDE</b> PROJAZZ 685 (CD)	HONEST AND TRUE
25	NEW		<b>MAX GROOVE</b> OPTIMISM 3216 (CD)	MIDNIGHT RAIN

Albms with the greatest sales gains during the last two weeks. (CD) Compact disk available.  
 ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units.



by Jeff Levenson

**BLUE NOTE RECORDS** HAS BEEN celebrating its 50th anniversary all year long. Live tributes and a pointed promotion campaign have underscored the label's half-century of service to jazz.

With its recent batch of reissues—highlighting historical works by **Fats Navarro**, **Joe Henderson**, **John Patton**, **Sheila Jordan**, **Kenny Burrell**, and **Donald Byrd**—the company that **Alfred Lion** founded is just three titles shy of converting its entire current catalog to CD. (Jordan's "Portrait Of Sheila" is particularly satisfying because not only is it the singer's finest recorded effort, it represents the rare instance when Blue Note documented a vocalist. Over the years the album has been nearly impossible to find—a true collectible.)

In keeping with its retrospective ways, the label has raided its vaults and prepared five volumes of choice material (available on all three formats) that offer a chronological reading of jazz's maturation; the series is titled, "The 50th Anniversary Collection." Volume one, subtitled "From Boogie To Bop," covers the years 1936-59, spotlighting such "hot jazz" artists as **Albert Ammons**, **Meade Lux Lewis**, **Edmund Hall**, and **Sidney Bechet**; volume two is "The Jazz Message," from 1956-65, featuring the postbop forays of **Dexter Gordon**, **Art Blakey**, **Herbie Hancock**, and **Jackie MacLean**, among others; three is "Funk & Blues," from 1956-67 (a period that saw the label enjoying its greatest commercial success) with representative artists **Horace Silver**, **Jimmy Smith**, **Lee Morgan**, and **Joe Henderson**; four, covering the years 1964-89, is "Outside In," featuring forward-thinking contributions by **Eric Dolphy**, **Andrew Hill**, **Tony Williams**, and **Ornette Coleman**; and five brings the label up to date—at least stylistically—with "Light-

ing The Fuse," from 1979-89, focusing on **Stanley Jordan**, **Noel Pointer**, **Ronnie Laws**, **Bobbi Humphrey**, and **Diane Reeves**, along with other purveyors of contemporary fare.

**AIR LORE:** **Howard Mandel**, a fellow jazz scribe who doubles as a producer for **National Public Radio's** "Morning Edition," has fashioned a series of half-hour programs titled "Improvisers Unlimited." The shows include on-location recordings by some of downtown New York's most distinguished free-thinkers—**Butch Morris**, **John Zorn**, **Henry Threadgill**, **William Parker**, **Shelley Hirsch**, and **Jason Hwang**, among others—coupled with commentary and interviews that shed considerable light on their jazz-inspired (though boundary-stretching) activities. The programs, which will be uplinked to the NPR satellite on Sept. 12, are available

## A Blue Note series offers a historical retrospective

for broadcast to all qualified radio stations. For information call 212-533-4952.

**STUFF:** **The Count Basie Orchestra**, which is about to release its first album in three years (this one on **Denon**), enters the recording studio in October with guest guitarist **George Benson**... **Kenny Burrell** has recorded a live album for **Contemporary** at New York's Village Vanguard. Band mates include vibist **Jay Hoggard**, bassist **Yoron Israel**, and drummer **Marcus McClarine**... Engineer **Jim Anderson** was presented with a gold record from **Toshiba-EMI** for his work on drummer **Ralph Peterson's** "V" (released in the U.S. on Blue Note). The album won a host of honors in Japan... The American Federation of Musicians reports that 12 members of **Lionel Hampton's** orchestra went on strike moments before departing for a gig in Japan. Fueling the walkout were complaints about money, benefits, and traveling conditions.

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# TOP CLASSICAL 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	69	★ ★ NO. 1 ★ ★ <b>VERDI &amp; PUCCINI: ARIAS</b> CBS MK-37298	21 weeks at No. 1 KIRI TE KANAWA
2	2	61	<b>THE MOVIES GO TO THE OPERA</b> ANGEL CDM-69596	VARIOUS ARTISTS
3	3	19	<b>BERLIOZ: SYMPHONIE FANTASTIQUE</b> ANGEL CDC-49541 LONDON CLASSICAL PLAYERS (NORRINGTON)	
4	4	7	<b>LIVE IN TOKYO 1988</b> DG 427-686 KATHLEEN BATTLE, PLACIDO DOMINGO	
5	7	5	<b>BARBER: KNOXVILLE SUMMER OF 1915</b> NONESUCH 79187 DAWN UPSHAW	
6	12	3	<b>HANSON: SYMPHONIES 1 &amp; 2</b> DELOS CD-3073 SEATTLE SYMPHONY (SCHWARZ)	
7	5	15	<b>MAHLER: SYMPHONY NO. 1</b> DG 427-303 CONCERTGEBOUW ORCHESTRA (BERNSTEIN)	
8	6	19	<b>REICH: DIFFERENT TRAINS</b> NONESUCH 79176	KRONOS QUARTET
9	13	5	<b>NEW YEAR'S CONCERT 1989</b> CBS MK2-45564 VIENNA PHILHARMONIC (KLEIBER)	
10	8	19	<b>BEETHOVEN: SYMPHONY NO. 3</b> ANGEL CDC-49101 LONDON CLASSICAL PLAYERS (NORRINGTON)	
11	9	23	<b>BARBER/BRITTEN: CELLO CONCERTO</b> CBS MK-44900	YO-YO MA
12	11	59	<b>WAGNER: THE "RING" WITHOUT WORDS</b> TELARC CD-80154 BERLIN PHILHARMONIC (MAAZEL)	
13	10	41	<b>PAVAROTTI AT CARNEGIE HALL</b> LONDON 421-526	LUCIANO PAVAROTTI
14	14	9	<b>STRESS BUSTERS</b> RCA 60011-RG	VARIOUS ARTISTS
15	24	3	<b>COPLAND: APPALACHIAN SPRING</b> DG 427-335 ORPHEUS CHAMBER ORCHESTRA	
16	15	17	<b>BARBER: SYMPHONY NO. 2</b> STRADAVARI SCD-8012 NEW ZEALAND SYMPHONY (SCHENCK)	
17	20	7	<b>PORTRAIT OF YO-YO MA</b> CBS MK-44796	YO-YO MA
18	17	63	<b>VERDI: REQUIEM</b> TELARC CD-80152 DUNN, CURRY, HADLEY, PLISHKA (SHAW)	
19	16	37	<b>PART: PASSIO</b> ECM 837-109	HILLIARD ENSEMBLE
20	21	5	<b>BEETHOVEN/WAGNER/VERDI</b> LONDON 421-420	SUSAN DUNN
21	18	17	<b>MUSIC OF SAMUEL BARBER</b> ANGEL CDC-49463 SAINT LOUIS SYMPHONY (SLATKIN)	
22	NEW ▶		<b>GERSHWIN: PORGY AND BESS</b> ANGEL CDS-49568 WHITE, HAYMON, EVANS (RATTLE)	
23	22	13	<b>FIVE CENTURIES OF THE SPANISH GUITAR</b> MCA MCAD-42071	ANDRES SEGOVIA
24	19	37	<b>MAHLER: SYMPHONY NO. 2</b> MCA MCAD2-11011 LONDON SYMPHONY (KAPLAN)	
25	23	5	<b>BRAHMS: SYMPHONY NO. 4</b> PHILIPS 422-337 PHILADELPHIA ORCHESTRA (MUTI)	

## TOP CROSSOVER 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	19	★ ★ NO. 1 ★ ★ <b>VICTORY AT SEA</b> TELARC CD-80175	11 weeks at No. 1 CINCINNATI POPS (KUNZEL)
2	3	5	<b>1712 OVERTURE</b> TELARC CD-80210	P.D.Q. BACH
3	2	9	<b>A DISNEY SPECTACULAR</b> TELARC CD-80196	CINCINNATI POPS (KUNZEL)
4	4	25	<b>UTE LEMPER SINGS KURT WEILL</b> LONDON 425-204	UTE LEMPER
5	7	7	<b>THE FRENCH COLLECTION</b> ANGEL CDC-49561	VARIOUS ARTISTS
6	8	5	<b>RODGERS &amp; HAMMERSTEIN</b> ANGEL CDC-49581	SAMUEL RAMEY
7	5	17	<b>POPS BRITANNIA</b> PHILIPS 420-946	BOSTON POPS (WILLIAMS)
8	NEW ▶		<b>THE SEA HAWK</b> RCA 7890-RG	NATIONAL PHILHARMONIC (GERHARDT)
9	13	3	<b>BERNSTEIN: WEST SIDE STORY</b> CBS MK-45531 KATIA & MARIELLE LABEQUE	
10	6	23	<b>MANCINI'S GREATEST HITS</b> TELARC CD-80183 CINCINNATI POPS (KUNZEL)	
11	9	55	<b>JAMES GALWAY'S GREATEST HITS</b> RCA 7778-RC	JAMES GALWAY
12	10	45	<b>SHOW BOAT</b> ANGEL A2-49108 VON STADE, HADLEY, STRATAS (MCGLINN)	
13	12	77	<b>BY REQUEST... THE BEST OF JOHN WILLIAMS</b> PHILIPS 420-178 BOSTON POPS (WILLIAMS)	
14	11	37	<b>BIG BAND HIT PARADE</b> TELARC CD-80177	CINCINNATI POPS (KUNZEL)
15	14	3	<b>THE ELECTRIC V. SPRING &amp; SUMMER</b> LONDON 425-206	THOMAS WILBRANDT

● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units.

## Classical KEEPING SCORE



by Is Horowitz

**EXPERIENCE TELLS:** Roger Norrington is on a roll. With relatively few recordings thus far, but many more on the way, he has left such veterans as Christopher Hogwood and Trevor Pinnock some laps behind in the classical/early Romantic era authentic-instrument sweeps.

Nowhere was this more evident than at Norrington's "Beethoven Experience" marathon at Purchase, N.Y., the weekend of Aug. 5-6, a repeat, more or less, of a similar event in London two years ago that first focused international attention on the conductor and his London Classical Players.

More than 1,200 people paid up to \$112 to attend a rapid-fire sequence of lectures and performances that illuminated aspects of the composer's life and music, particularly as they related to his 9th Symphony. Highlights were an open rehearsal of the 9th the first evening, and a performance the closing night that brought this sophisticated audience, to its feet.

All this spells continuing and, perhaps, increasing Norrington CD sales, and Angel was there to make sure no opportunity was missed. Posters displayed the Norrington catalog, the on-site shop did a brisk business with his recordings, and the label primed the pump by distributing gratis a preview CD of upcoming titles.

There was even an inadvertent plug by Newport Classic, whose CD of the Beethoven "Choral Fantasy" was used to illustrate a talk before a performance of the work by Norrington and his orchestra, fortepianist Melvyn Tan and Joseph Flummerfelt's New York Choral Artists. That was certainly one unintended use of Newport Classic's bent for detailed indexing, which made its CD so useful for didactic exposition. The Norrington/

Angel recording of the "Choral Fantasy," with Tan, is due out shortly.

Norrington and his group didn't come from the U.K. just for this event. Their midsummer tour scheduled stop-offs at the Ravinia (Chicago), Blossom (Cleveland), Mostly Mozart (New York), and Great Woods (Boston) festivals, all slated for Angel supportive promotion. And next November, Norrington and the London Classical Players come to Ann Arbor, Mich., with the "Mozart Experience."

**PASSING NOTES:** When Luciano Pavarotti and the Genoa Opera Company traveled to mainland China two years ago, their performance of "La Traviata" in Beijing, with Fiamma Izzo d'Amico as Mimi, was filmed

## All this spells continuing CD sales for Norrington

live. Videocassette rights to that performance have now been acquired by Kultur. Release is scheduled for November. Other recent Kultur acquisitions include the comeback recital of José Carreras, following his bout with leukemia, in Peralada, Spain, and a performance by Zubin Mehta and the Israel Philharmonic of Mahler's Symphony No. 2, in Massada.

Riccardo Muti has been named honorary ambassador to the United Nations high commission for refugees. Among his activities in behalf of the organization will be major fund-raising concerts at La Scala and Philadelphia... The stateside tour of the Orchestre de la Suisse Romande this fall will be preceded by a series of broadcasts by the orchestra, produced and distributed by WCLV/Seaway Productions in cooperation with Inter-Continental Media.

The 50th anniversary of the Nazi invasion of Poland will be commemorated Sept. 1 by a concert in Warsaw that will draw on a distinguished roster of performers. Among those scheduled to appear are composer/conductors Leonard Bernstein and Lukas Foss.

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# IFPI Stands By DAT Royalty System Will Lobby Gov'ts For Blank Tape Levy

BY MIKE HENNESSEY

LONDON Following the agreement between the international record industry and the hardware manufacturers regarding future licensing of programming for the DAT cassette (Billboard, Aug. 5, Aug. 12), the International Federation of Phonogram & Videogram Producers (IFPI) has issued a statement reasserting its unaltered commitment to a royalty system on software and/or hardware.

In making the agreement with the hardware manufacturers, the IFPI says: "The recording industry has underlined that new advances in technology must be matched by equally sophisticated copyright legislation."

"It must be pointed out that the recording industry has not abandoned its commitment to the principle of royalties. The IFPI will continue to lobby governments and governmental bodies for remuneration for private copying in the form of a royalty on blank analog and digital tapes and/or recording equipment."

The IFPI sees one of the most important features of the Memorandum of Understanding as the accep-

tance by the Japanese consumer electronics industry of the importance of royalties to the recording industry. "The European consumer electronics industry has gone even further and stated that it will not oppose recording industry efforts to obtain such royalties," the statement says.

The commitment to a royalty principle is also emphasized in a joint declaration issued by the IFPI, the International Federation of Musicians (FIM), the International Federation of Actors (FIA), the international mechanical rights bureau (BIEM), and the International Confederation of Authors' Societies (CISAC).

The document calls for such a royalty to be introduced in each member state of the European Community without delay, and adds: "With regard to digital recording, this payment must be combined with a compulsory technical copying limitation system, with a view to reducing the copying capabilities provided by digital recording equipment."

And, in a provision drafted with erasable and recordable CDs in mind, the declaration urges that the introduction of any new digital re-

production technique "shall be accompanied by the adoption of appropriate measures to protect rights holders."

IFPI director general Ian Thomas says that the agreement with the hardware manufacturers "must be seen in the broader perspective of IFPI's concern over the problem of the copying of sound recordings."

"In addition to the recommendations to governments for the implementation of the Serial Copy Management System, the agreement permits us to seek governments' approval of royalties to remunerate rights owners for the use of works and recordings."

"The agreement must be seen as a first and welcome step in establishing a cooperative relationship between the international recording industry and the major consumer electronics manufacturers. It paves the way for further agreements on new technologies, notably [once-write CD] and [erasable CD]. Furthermore, other technological options, such as debit cards, which will provide an electronically accurate method of paying for copies when they are made, will be examined."

# W.H. Smith Says Execs Planned Rival Business

BY NIGEL HUNTER

LONDON W.H. Smith, the high street newspaper, books, and music retailing chain, has obtained a High Court injunction restraining five executives of its Our Price record stores subsidiary from setting up a rival business while still employed by Our Price.

Those named in the injunction are being sued for breach of contractual duties and damages. They are Garry Nesbitt, founder of Our Price Music; Michael Isaacs, co-founder and development director; Barry Hartog, managing director; David Cain, operations director; and Frank Daranjo, buying manager and the only nondirector accused.

The last three have already been served with their writs. Nesbitt and Isaacs, vacationing in Spain and Portugal, respectively, received fax copies of their writs, which will be formally served on their return. The four directors have been dismissed from their posts; Daranjo has been suspended pending further investigation.

The writs seek damages "for

the breach of their contracts or for procuring breaches by others." W.H. Smith has also secured a High Court order to recover confidential W.H. Smith and Our Price documents from the homes of Hartog, Cain, and Daranjo. Similar searches will be conducted at the homes of Nesbitt and Isaacs on their return.

Malcolm Field, managing director of W.H. Smith, alleges that the Our Price executives have been planning a rival operation since May and have been canvassing financial support from City institutions. Their scheme had been revealed by another Our Price executive who was approached to join the consortium but reported the matter to the W.H. Smith board instead.

Nesbitt and Isaacs began the Our Price story by selling pre-recorded cassettes in a small specialist music store in London's West End. They concentrated on offering good service to specialist music enthusiasts, and in 1980 bought the Harlequin chain of 41 music stores for \$2 million.

(Continued on next page)

# Morrison Gains Int'l Profile Aussie Jazz Artist Plans Tour

BY GLENN A. BAKER

SYDNEY, Australia While Australian jazz performers have always commanded considerable respect internationally, few practitioners have achieved the degree of global recognition and accomplishment of trumpet player James Morrison.

At home, he has achieved the household-name status normally associated with pop stars.

Morrison, Australia's bicentennial musician of the year, has been contracted for the 1989 Philip Morris Superband tour, which starts in September and visits Moscow; Istanbul, Turkey; Rome; New York; Tokyo; Berlin, West Germany; Amsterdam, the Netherlands; Manila, the Philippines; Seoul, Korea; Budapest, Hungary; Zurich, Switzerland; and Paris.

Morrison will perform in the company of such jazz legends as Ray Brown, Harry "Sweets" Edison, Herb Ellis, and James Moody. This trek takes place after his appearance with Dizzy Gillespie at the Montreux Jazz Festival.

Yet Morrison is just 26 years old. He formed his first band at nine and was actively playing nightclubs by 13. Three years later, he was first heard in the U.S. at the Monterey Jazz Festival. In 1987, he was invited by former Charlie Parker trumpet sideman Red Rodney to join his group, which he did for five months, playing major festivals.

Jazz writer Leonard Feather

noted: "Morrison is equally astonishing on both trumpet and trombone. He's as sure a bet for jazz superstardom as Wynton Marsalis was in 1981."

Morrison's international arena champion was the late Nesuhi Ertegün, who signed him to his private East/West label and recorded his Montreux appearance with Polish pianist Adam Makowicz and members of the Herbie Hancock band for the acclaimed "Swiss Encounter" album.

He has worked at festivals with George Benson, Chuck Mangione, Marsalis, and many others.

In Australia, Morrison has brought jazz to a mass audience almost singlehandedly. He worked with Frank Sinatra at the Sanctuary Cove resort opening here; played on the same bill as John Farnham, on whose "Age Of Reason" album he played; and showcased his own "Laserlights James Morrison Jazz Spectacular" at Sydney Opera House.

As the accolades mount, Morrison has preserved his ferocious capacity for work. He lectures in jazz studies at New South Wales Conservatorium of Music and has now hit the professional lecture circuit, his "musical lectures" featuring few words and much music. His tally of industry awards is almost beyond counting.

Now he is experimenting with synthesizers. "An instrument is an instrument," he says, "and it is the player who controls what is going on."

# His Stable Of Artists Led The First Wave Of U.K. Rock Music Mastermind Larry Parnes, 59, Dies

BY PETER JONES

LONDON Larry Parnes, who died here July 30 at age 59, was a wealthy refugee from the fashion trade who moved in on the excitement of the post-Presley and -Haley music business and masterminded Britain's rock retaliation—founding a stable of young male artists who changed forever the face and sound of U.K. pop.

His era started in 1956 when an enterprising publicist named John Kennedy enlisted Parnes (and his money) as partner to launch a then-unknown and generally unpaid coffee-bar skiffle act, Thomas Hicks.

Parnes promptly renamed the wide-grinning young merchant seaman Tommy Steele—"to give his image a cutting edge."

Steele's rise to fame was instant: a debut hit single, "Rock With The Caveman," and a No. 1, "Singing The Blues," by year's end in 1956. Steele was by no means cast in the Presley image. He was fair-haired, clean-cut, Cockney: He could rock, but with an unmistakably British approach in which happiness replaced sexual menace.

Kennedy provided the publicity ideas (not least by showcasing the rising rocker in London high-society circles) while Parnes provided the money and an intuitive sense of how to mold and dress up the Steele personality and style.

Cliff Richard was to arrive in the U.K. charts two years after Steele. Richard was a real Presley clone in those days, down to sneer, snarl,

sideburns, and hip-swiveling gymnastics.

Parnes was to get somewhere near that broody-moody performance image with Billy Fury (real name: Ronald Wycherly), signed in 1958 backstage at a concert in Liverpool. The bill that night was headed by Parnes' second major signing, Marty Wilde (real name: Reg Smith), who had already charted with top five U.K. hits "Endless Sleep," "Donna," and "A Teenager In Love."

Fury was soon to be topping bills in his own right, with his first hit, "Maybe Tomorrow," coming in February 1959.

Now there was no holding back Parnes. He was lavishly introducing new-discovery rockers every few weeks. Dickie Pride, alias "The Sheik of Shake," was originally Richard Knellar, Vince Eager was previously Roy Taylor. Johnny Gentle had been John Askew in his pre-Parnes days. Clive Powell, now highly rated in a quality pop-jazz field, remains somewhat miffed that he had to become Georgie Fame.

Guitar virtuoso Joe Brown did refuse to become Almer Twitch. But Parnes did add a Nelson Keene and a Duffy Power to his stable roster.

By 1964, Parnes' stable had been virtually wiped out by the emergent Merseyside bands, led by the Beatles. By 1967, his right to at least one full chapter in the story of British beat music established beyond argument, he decided he had "outgrown pop" and devoted his show business career to the

theater. He bought a 12-year lease on the Cambridge Theater in London's West End in 1972, staging various new musical shows and also managing the world skating champion John Currie.

He quit the entertainment world in 1981 after a reported brain hemorrhage. Friends say he never really recovered from that serious illness.

He always admitted he had no ear for music. By and large, his artists didn't write their own songs, but Parnes' web of trans-Atlantic contacts made sure they got first bite at any major hit from the U.S. top 10.

Larry Parnes made a lot of money from the U.K.'s first-wave rock industry. He could have made even more.

In 1961, his emergent young heartthrob Johnny Gentle was backed on tour by a Liverpool band called the Silver Beatles. The quartet's manager, one Brian Epstein, offered Parnes a partnership. Flush with his own nonstop success over several years, Parnes rejected the offer.

He could so easily have spearheaded the U.K.'s second-wave rock movement, too.

**Columbia artist  
Boris Grebenshikov  
climbs the modern  
rock charts with  
"Radio Silence"  
... see page 28**



## Japan Makes 'Room' For Karaoke Craze Gov't To Regulate Flimsy Boxcar Recording Booths

BY SHIG FUJITA

**TOKYO** One spinoff of the still-growing karaoke craze in Japan has been the mushrooming of nonpermanent "rooms" generally constructed outside main buildings in which customers can engage in their sing-along hobby.

There are at least 3,000 such "studios" nationwide, constructed from containers or boxcars. But now the government has clamped down and insisted they be officially designated as buildings and as such be subject to formal approval for use by karaoke operators.

The construction ministry's regulations include installation of mechanical air-conditioning facilities as well as setting the rooms on concrete bases to ensure safety.

The ministry says no serious acci-

dents have yet been reported but by opting for full approval and control it hopes to avoid trouble in the future. Some of the rooms have been made of aluminum, said by the government to be "not strong enough and easily corroded."

Fast off the mark in the wake of the government intervention is the firm Itoh Himex, which now offers a specially designed karaoke "house" that complies with all the structural regulations of the Japanese building standards law. This is a breakthrough in the karaoke field. Itoh Himex acts as sole agent for portable building manufacturer Omachi Motors, which developed the room with help from the Tohoku Engineering Univ.

The karaoke center contains a sofa, table, and recording equipment in a 15-square-meter space

that can accommodate four or five people at the same time. At a cost of some \$35,000, including air conditioning and equipment, Itoh Himex hopes to sell 1,000 units in the first year.

The karaoke rooms bowed some four years ago in Okayama, then spread nationwide. Daiichi Goshu, a karaoke equipment firm, is currently operating 800 of these rooms and expects to have about 4,500 by March. Daytime rental charges are about \$3.50, more at night, plus approximately \$1 per song.

The popularity of these rooms has been noted by parental and education groups, which have asked they be barred to teenagers because they could become "hangouts for motorcycle gangs."

## JVC System Throws Languages For A Loop

BY SHIG FUJITA

**TOKYO** The Victor Co. of Japan (JVC) released hardware and software July 21 for the Loophonic system of learning foreign languages.

The hardware is a headphone stereo, CX-L50 Loophonic, with auto loop, loop repeat, and repeat-replay functions. The list price is \$245.

The software includes two Loophonic tapes from JVC and a six-tape set from the English Educational Foundation of Japan.

One of the JVC tapes is "Talk About Japan" (three tapes, \$47), an introduction to Japan, while the other is "One Point English Conversation—Overseas Trip Edition" (one tape, \$16.50). The EEFJ six-tape set is listed at \$96 and called "Memorable English Conversation—Overseas Trip Edition."

With the CX-L50 Loophonic, a person studying English conversation can listen to English-only, Japanese-only, the same phrase or sentence repeated over and over, or check on the Japanese meaning of one sentence in a succession of sentences. Consequently, the headphone stereo has loop, repeat, and IC buttons in addition to the usual play, stop/eject, and fast-forward buttons.

JVC's Naoki Fukushima says the company decided to develop the Loophonic system because it found that anywhere from 15%-20% of headphone-stereo owners were using

them to study a foreign language while commuting to school or work.

He adds that patents have been applied for on the system not only in Japan but also in the U.S., U.K., France, and West Germany.

The Univ. of Alabama has already shown interest in the Loophonic system, as it believes it can be used by students in learning Japanese.

Three more titles are scheduled for release in September. One is from JVC, one from the Asuka Publishing Co., and the third from the Japan Travel Bureau's publishing division.

The JVC set (two tapes, \$33) is

ly basis, beginning July 15.

"The cassettes contain a hit compilation from current PolyGram repertoire," explains Turcksin, "and we hope to include other labels later on. There is no tobacco advertising at all."

"A survey has revealed that 80% of the Horeca network are using the cassettes," adds Deley. Philip Morris is spending about \$33,000 for each compilation release.

In the case of CDV, Turcksin believes it will need "a long introduction time" in Belgium. He is arranging for store proprietors to obtain CDV players at special rates from Philips in order to demonstrate the format to customers. A press campaign publicizing CDV is also planned.

## Alternative Radio Tune Out; Highlander High-Tails It East

**ALTERNATIVE** Opportunities: Despite receiving strong airplay support from Radio One for its previous singles, Liverpool duo **Alternative Radio** finds itself in the remarkable situation of self-financing its latest single, "Piece Of My Heart," which it has produced with **Chris Cousens**. Brothers Rob and Alan Fennah released their first single, "Valley Of Evergreen," in 1985 for EMI and supported **Orchestral Manoeuvres In The Dark** on tour. Their second single, "First Night," for the Cold Harbour label, logged more than 50 plays

ingrad, and even performed an impromptu jam session with a blind Russian blues harmonica player in the street. It also appeared at the White Nights Of Rock and Roll Festival in Leningrad alongside many of Russia's leading rock bands.

**NEW PRODUCT:** Watch out for the new single "In Liverpool" by rock band **Bradford**, released on the Foundation label through **Rough Trade**. The group was formed earlier this year by producer **Stephen Street**, radio promoter **Terry Hollingsworth**, and former rock journalist **Jerry Smith**. **Morrissey** collaborator **Street** has also been in the studios working with the **Psychedelic Furs** on their next CBS album... **John Moore & the Expressway**, who toured the U.K. in the fall with the **Ramones**, have released "Friends" from their debut album, "Expressway Rising"...

**China Records' Art Of Noise** has its most unusual collaboration yet with South Africa's acclaimed **Mahlathini & the Mahotella Queens**. The single, "Yebo," is taken from the forthcoming album, "Below The Waste"...

**Virgin Records' Danny Wilson** has released its second album, "Bebop Moptop," featuring the current hit, "The Second Summer Of Love"...

on Radio One and was followed by a well-received album of the same title, which was their music for a musical that opened in Liverpool and had a strong anti-drug theme. "Swing Out" in 1988 logged 30 Radio One plays, and "Change Of Heart" also received heavy independent radio airplay last year. Now, though, they are financing their fifth single in the hope that a major will pick up on it. Says Rob Fennah: "It's frustrating because we've had airplay from Radio One, more in fact that many bands signed to major labels, but our indie status has kept us from breaking into the Gallup Top 75. We play live every night and are very much a working band, with over 130 gigs this year."

**SCOTTISH GLASNOST:** Five-piece Scottish band **Highlander** has been such a hit on a sellout tour in the U.S.S.R. that it has been invited back for a month-long visit. The kilt-clad group played to 24,000 rock fans in Len-



by Chris White

## W.H. SMITH SAYS EXEGS PLANNED RIVAL BUSINESS

(Continued from preceding page)

The company went public four years later with a valuation of \$23 million. In 1986, W.H. Smith paid \$71 million for the 130 Our Price stores, with Nesbitt and Isaacs believed to have made about \$10 million each.

Field says that the two founders have been playing a smaller role in running the Our Price business over the last 18 months. Nesbitt's part had diminished following the arrival of David Clipsham, who is now director of W.H. Smith's specialist chains division and resumes day-to-day control of Our Price Music fol-

## McCartney Vid Deal Comes Together

**LONDON** Pickwick Video has set a licensing and distribution deal with MPL, Paul McCartney's company, to handle the ex-Beatle's "Put It There" videotape.

The latter, to be released on the MPL label Sept. 4, features new footage of McCartney performing such Beatles classics as "Let It Be," "Fool On The Hill," and "The Long And Winding Road."

It also focuses on the making of McCartney's new "Flowers In The Dirt" album, released in the U.K. in June. It features his new lineup (including Robbie MacIntosh and Hamish Stuart, formerly of the Pretenders and the Average White

Band, respectively), which will be accompanying him on his forthcoming world tour.

Another feature of the 70-minute video are shots of McCartney working with Elvis Costello and Trevor Horn, who produced some of the album tracks.

With a retail price of \$18, "Put It There" is McCartney's first videotape in more than two years. Pickwick is mounting a major promotional campaign behind it, including TV and national press advertising, and will release the video in Australia through its newly established subsidiary.

lowing the legal development. Isaacs has also been less involved following the acquisition last September of smaller outlets from Richard Branson's Virgin Group.

Nesbitt became chairman in March this year of Crockfords, the Mayfair casino where he once worked as a waiter, after leading an \$82 million management buyout from the Brent Walker group.

Our Price profits have increased fivefold since its acquisition by W.H. Smith in 1986. The gain in the year to May 1988 was 29%. A new video chain is projected, with six

sites to be ready by Christmas.

W.H. Smith chairman Sir Simon Hornby comments: "I am enormously disappointed that we have been forced to take such action against trusted directors and executives of one of our subsidiaries."

Cain and Hartog were dismissed Aug. 4. Hartog is reported as saying that events have been blown out of proportion, and he will be vigorously contesting the damages claim. Nesbitt, who was sacked with Isaacs Aug. 7, has promised a statement on his return from vacation.

## Glasnost In Action: Rock Exhibit Held In Moscow

BY VADIM YURCHENKOV

MOSCOW An unusual event in the Soviet rock scene recently was an exhibit of rock literature presented by Music Sales, the Anglo-American company, at the Central Foreign Literature Library here.

Titled "Rock Music And Its Place In Contemporary Culture," it comprised 304 book titles, including encyclopedias, full-color photo albums, directories, biographies, and memoirs.

It was the first exposition of its kind in Russia, and drew large crowds of rock fans. Despite an increasing number of rock festivals, concerts, and tours by foreign stars, printed matter on the genre is still scarce in the U.S.S.R.

Molodaya Gvardiya, a national book publishing company, recently issued "Rock In Several Faces," the first book on Soviet rock published here. The volume, which had a print

run of 100,000, contains a large number of photographs of Russian artists.

Interestingly enough, the first book on Russian rock, written by journalist and critic Artemi Troitsky, was published last year in the U.K.

Local press reports expressed disappointment that such an abundance of books as those exhibited at the library and covering the world's rock stars will not be available in Russian bookshops for a long time yet. One consolation for those who can read English is that Music Sales has donated all the books on show to the library.

The exhibition was supported by some rock lecturers—led by Vadim Avilov—and rock video shows at the Kosmos youth center.

The exhibition is a further sign of glasnost in action. Five years ago such an event would have been condemned as ideologically unsound.

### Slow Sales, Costly Setups Complicate Plans

## Soviet Tours By Western Acts Stalled

MOSCOW Plans to tour prominent Western artists in the U.S.S.R. have been encountering difficulties this year, and Goskoncert, the state agency, is finding some of its original objectives to be overly ambitious in reality.

Pink Floyd, Bob Dylan, and Paul Simon provide three cases in point. Pink Floyd visited Moscow before Christmas to discuss June concert appearances in the capital.

It was not financially beneficial for the band, and turned out to be a headache for Goskoncert, which had to arrange facilities for receiving and transporting 150 tons of stage equipment and 100 backup personnel.

To beef up the fiscal prospects of the Moscow dates, Goskoncert booked Willie Tokariev, a Russian singer/songwriter now resident in New York, as support for the Pink Floyd dates and a nationwide tour of his own. The fee for Tokariev for a total of 62 concerts was \$62,000.

Although Tokariev left the Soviet Union in 1974, his albums have become extremely popular over the last five years through purchase by Soviet tourists in New York and massive home copying.

In the event, his shows were very successful, playing SRO houses at

most dates for which he was accompanied by Anatoli Kroll's jazz band. This is an ironic contrast to his American visibility, which is limited to several small-run albums and gigs at New York's Odessa restaurant for the benefit of the Russian-speaking community there.

The projected tour by Dylan was canceled by mutual consent. It was a wise decision under the circumstances. Dylan as an artist and songwriter is relatively unknown in the U.S.S.R., and Goskoncert does not have the resources to mount promotional campaigns to rectify such situations.

The cancellation was prompted by box-office forecasts for main centers like Leningrad proving far too optimistic. The level of ticket prices necessary to sustain appearances of international artists is well beyond the reach of the pockets of most young Russian fans, irrespective of their enthusiasm.

Russian dates for Simon seem more unlikely as time goes by for exactly the same reasons. The most probable outcome is another extensive tour for Tokariev, whose absence has definitely made his countrymen's hearts grow fonder.

VADIM YURCHENKOV

## Filmtrax Acquires U.K.'s Anglo-Swiss Agency

LONDON Filmtrax has acquired Anglo-Swiss Artists' Management, a leading classical music agency here.

Founded in 1981 by Eleanor Hope and Fiona Eakins, Anglo-Swiss represents more than 100 classical musicians, including Sir Yehudi Menuhin (whose annual festival it manages in Gstaad), Justus Frantz, and conductor James Judd. It manages major musical events in the London concert halls and organizes international orchestral tours.

Says John Hall, Filmtrax chief ex-

ecutive: "Anglo-Swiss is an extremely dynamic company which we believe will spearhead our move into the areas of artist performance and representation, both natural extensions of our current business activities."

Filmtrax's subsidiaries already include the Trax Music record and video production company, and printed music publishers Novello & Co. and Orpheus Publications; it also publishes such classical periodicals as The Strad, Music & Musicians, The Musical Times, and Dance & Dancers.

## Group Prez Worries Home-Taping War May Stall CRIA Calls DAT Pact Only 'Step One'

BY KIRK LaPOINTE

OTTAWA The president of the Canadian Recording Industry Assn. worries that the federal government now assumes that home-taping problems have been solved by the recent international agreement concerning digital audiotape.

As a result, says Brian Robertson, much-needed copyright reforms that deal with home taping may not proceed. He says his industry now must take the offensive to ensure that the government sees the DAT deal as "simply step one to a solution, not a solution itself."

"We are concerned," Robertson

says. "We know that this phase of copyright reform is going to be the toughest politically to deal out."

The industry is hoping for a blank-tape levy and compensation for creators as part of the second phase of reforms to Canadian copyright legislation. The first bundle passed last year—the first revisions in 64 years—and a second wave was expected soon after.

But a federal election was called, a cabinet shuffle ensued, and the bill was pushed back. Now there are serious administrative delays involving the drafting of a bill, and Robertson believes it may be another year before plans are unfurled.

Making matters more difficult in imposing a levy is the political heat the federal government is taking in the scheduled 1991 implementation of a wide-ranging goods and services tax. A 9% tax will be imposed on virtually all products, with the exception of food and some services. The consumer backlash is expected to be fierce.

Robertson doesn't believe DAT will be a mass-acceptance product: "I think it's going to be a high-end format for the audiophile. As a result, any deal on DAT should not be perceived as all-encompassing."

"We still feel we have a big fight on our hands," he says.

## Veteran Revels In The Success Of His 'Rockland' Album Mitchell Right At Home Among Local Fans

OTTAWA American and European audiences may not yet have been witness to it, but there is something unique about the affinity Kim Mitchell has with concertgoers and record buyers in Canada.

The veteran Canadian rocker, with an eagerly awaited follow-up to his triple-platinum, Juno-winning album out now in Canada and released Aug. 4 on Atlantic in the U.S., says it's a matter of staying accessible and never playing down to his fans.

"I always like to say that I feel like I've come in the same pickup truck to the show as they do," says Mitchell, whose "Rockland" album on Alert Records in Canada is the hottest-selling domestic release of the year.

The album was produced by Mitchell in Los Angeles with engineer Paul DeVilliers (Yes, Mr. Mister), and critics are saying his album-rock style has never sounded better—or read better, either, with longtime lyrical collaborator Pye Dubois contributing what is arguably his strongest writing yet.

But Mitchell, who fronted fabled Canadian group Max Webster for roughly a decade and had six gold albums before launching his own multiplatinum solo career, isn't necessarily putting all his eggs in one basket this time around. Although more effort than ever has been put into "Rockland," and more teamwork with Atlantic was done than ever before on an American release, Mitchell understands the vicissitudes of the market and knows that "it's pretty much a lottery."

"I don't wrap myself up in game plans for America or Europe," he says. "I just keep playing where I'm wanted and hope for the best."

This time, however, the best is being expected for him. With a major Canadian tour slated for August, the period shortly thereafter should see him heading to other territories to consolidate his following.

He has played abroad before to acclaim, and his "Go For Soda" single a few years ago was a regional hit. The single was later used as the centerpiece of a conscientious anti-drunk-driving campaign by the international Mothers Against Drunk

Driving group.

But, for whatever reasons, the lanky, rather typical-looking rocker's massive acceptance at home has not been parlayed into the international success many believe he is owed. He is probably Canada's best-kept rock secret.

DeVilliers brought Mitchell a solid understanding of how to rework songs once in the studio. "If he were a renovator, he'd tear down his work five or six times," Mitchell jokes. The result is world-class work that clicks.

Already, the album's first single, "Rock 'N' Roll Duty," is hitching on to the Canadian charts and is way

out in front of the pack on Canadian album-oriented rock radio. Beyond that are other songs, harder and softer, that represent Mitchell's best work yet.

And, while a proud father of two who has been trying to balance the often competing demands of rock and parenthood, he knows some sacrifices will have to be made if the U.S. takes notice.

"You can wait a long time, so when you get a real chance, you have to make those one-time sacrifices," he says. "It's the rock wives of this world who deserve the medals. I mean, I'm just out there with the boys."

KIRK LaPOINTE

## MAPLE BRIEFS

**PAUL BERRY**, whose diligence no doubt helped pave the way for copyright improvements in Canada, will leave his post as president of the Canadian Musical Reproduction Rights Agency when his contract expires in September. He will move to France and "establish a permanent bridge between Canada and Europe for the music and other cultural industries as Europe moves toward a common market in 1992," a release from his office says. No replacement has yet been named.

**WILL ARMSTRONG** will assume the reins at the Canadian Broadcasting Corp. on an interim basis. CBC president Pierre Juneau's seven-year term ended July 31, but curiously, the federal government hasn't appointed a replacement. The radio and TV networks face budget cuts starting next April.

**J.P. GUILBERT** has moved into a new post at A&M Records of Canada as VP of artist development. He will continue to direct A&M's promotional efforts in music video, special projects, dance, and country. Promotion manager Randy Wells has been moved up to VP of promotion, where his focus will be radio.

**MUCHMUSIC NETWORK** will complete a half-finished move to basic cable service across Canada

starting Sept. 1, expanding the reach of the music-video network to nearly 12 million people.

**OVER TO CKFM-FM Toronto** from CHUM-AM goes Marty Forbes, who slides in as the new program director. Forbes had been CHUM's PD. Don Stevens, who had held down the PD and the morning on-air job, now is simply on-air.

**ADD TO THE** healthy list of Canadian dance-music magazines one from Toronto called Scope, which has profiles of Milli Vanilli and Apollonia in the first issue.

**ONCE AGAIN**, the Montreal International Jazz Festival flourished this year, with more than 1 million taking in some 35 shows, including 100,000 who took to the street for Pat Metheny's free show July 4.

*Note: After more than eight years at The Canadian Press, most recently as news editor in Ottawa, I'm leaving to join CBC as a host on its new 24-hour-a-day news channel, Newsworld, and as a reporter with The National. I'll still be based in Ottawa, and my Billboard address remains: Kirk LaPointe, 83 Hamilton Ave. N., Ottawa, K1Y 1B8. I'd appreciate if any mail or faxes headed for me at CP could be redirected. My home office number is 613-725-3552; I'm most easily reached on Mondays.*

# HITS of the WORLD

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## BRITAIN (Courtesy Music Week/Gallup) As of 8/12/89

This Week	Last Week	SINGLES	
1	1	SWING THE MOOD	JIVE BUNNY & THE MASTERMIXERS MUSIC FACTORY DANCE
2	2	WOULDN'T CHANGE A THING	KYLIE MINOGUE PWL
3	5	FRENCH KISS	LIL LOUIS FFRR/LONDON
4	3	YOU'LL NEVER STOP ME LOVING YOU	SONIA CHRYSALIS
5	13	POISON	ALICE COOPER EPIC
6	6	DON'T WANNA LOSE YOU	GLORIA ESTEFAN EPIC
7	4	TOO MUCH	BROS CBS
8	7	ON OUR OWN (FROM GHOSTBUSTERS 2)	BOBBY BROWN MCA
9	27	TOY SOLDIERS	MARTIKA CBS
10	9	AIN'T NOBODY	RUFUS & CHAKA KHAN WARNER BROS.
11	10	WIND BENEATH MY WINGS	BETTE MIDLER ATLANTIC
12	8	LONDON NIGHTS	LONDON BOYS TELDEC/WEA
13	26	YOU'RE HISTORY	SHAKESPEAR'S SISTER FFRR/LONDON
14	19	LANDSLIDE OF LOVE	TRANSVISION VAMP MCA
15	12	DAYS	KIRSTY MACCOLL VIRGIN
16	32	PURE	THE LIGHTNING SEEDS GHETTO
17	16	DO YOU LOVE WHAT YOU FEEL	INNER CITY 10/VIRGIN
18	30	THIS ONE	PAUL McCARTNEY PARLOPHONE
19	11	BACK TO LIFE (HOWEVER DO YOU WANT ME)	SOUL II SOUL/CARON WHEELER 10/VIRGIN
20	15	KICK IT IN	SIMPLE MINDS VIRGIN
21	17	A NEW FLAME	SIMPLY RED WEA
22	14	SUPERWOMAN	KARYN WHITE WARNER BROS.
23	36	DO THE RIGHT THING	REDHEAD KINGPIN & THE FBI 10/VIRGIN
24	NEW	LOSING MY MIND	LIZA MINNELLI EPIC
25	NEW	BLAME IT ON THE BOOGIE	BIG FUN JIVE
26	35	SATELLITE KID	THE DOGS D'AMOUR CHINA
27	34	SATISFACTION	WENDY & LISA VIRGIN
28	NEW	RIDE ON TIME	BLACK BOX deCONSTRUCTION/RCA
29	20	VOODOO RAY EP	A GUY CALLED GERALD RHAMI
30	22	CHOICE?	BLOW MONKEYS/SYLVIA TELLA RCA
31	23	BATDANCE	PRINCE WARNER BROS.
32	40	ON AND ON	ASWAD MANGO/ISLAND
33	18	LICENCE TO KILL	GLADYS KNIGHT MCA
34	33	BETTER DAYS	GUN A&M
35	NEW	HEY DJ I CAN'T .../SKA TRAIN	BEATMASTERS FEATURING BETTY BOO RHYTHM KING
36	24	SICK OF IT	THE PRIMITIVES LAZY/RCA
37	NEW	THIS IS THE RIGHT TIME	LISA STANSFIELD ARISTA
38	NEW	SELF!	FUZZBOX WEA
39	NEW	KISSES ON THE WIND	NENEH CHERRY CIRCA/VIRGIN
40	21	IT'S ALRIGHT	PET SHOP BOYS PARLOPHONE
		<b>ALBUMS</b>	
1	1	GLORIA ESTEFAN	CUTS BOTH WAYS EPIC
2	2	SIMPLY RED	A NEW FLAME ELEKTRA
3	4	JASON DONOVAN	TEN GOOD REASONS PWL
4	3	LONDON BOYS	THE TWELVE COMMANDMENTS OF DANCE WEA
5	5	BOBBY BROWN	DON'T BE CRUEL MCA
6	7	TRANSVISION VAMP	VELVETEEN MCA
7	6	SOUL II SOUL	CLUB CLASSICS VOL. ONE 10/VIRGIN
8	8	GUNS N' ROSES	APPETITE FOR DESTRUCTION GEFLEN
9	9	SIMPLE MINDS	STREET FIGHTING YEARS VIRGIN
10	10	PRINCE BATMAN (SOUNDTRACK)	WARNER BROS.
11	12	VANGELIS THEMES	POLYDOR
12	13	GLORIA ESTEFAN & MIAMI SOUND MACHINE	ANYTHING FOR YOU EPIC
13	19	PAUL McCARTNEY	FLOWERS IN THE DIRT PARLOPHONE
14	18	NENEH CHERRY	RAW LIKE SUSHI CIRCA/VIRGIN
15	16	INNER CITY	PARADISE 10/VIRGIN
16	15	DEACON BLUE	WHEN THE WORLD KNOWS YOUR NAME CBS
17	29	DON HENLEY	THE END OF THE INNOCENCE GEFLEN
18	17	CLANNAD	PAST PRESENT RCA
19	11	POGUE MAHONE	PEACE & LOVE WEA
20	14	QUEEN	THE MIRACLE PARLOPHONE
21	24	FINE YOUNG CANNIBALS	THE RAW AND THE COOKED LONDON
22	22	CYNDI LAUPER	A NIGHT TO REMEMBER EPIC
23	33	JOE LONGTHORNE	ESPECIALLY FOR YOU TELSTAR
24	32	KYLIE MINOGUE	KYLIE PWL
25	21	BETTE MIDLER	BEACHES (SOUNDTRACK) ATLANTIC
26	20	KARYN WHITE	KARYN WHITE WARNER BROS.
27	31	POINTER SISTERS	JUMP—THE BEST OF THE POINTER SISTERS RCA
28	23	MADONNA	LIKE A PRAYER SIRE
29	27	ENYA	WATERMARK WEA
30	26	TOM PETTY	FULL MOON FEVER MCA
31	28	CHAKA KHAN	LIFE IS A DANCE—THE REMIX PROJECT WARNER BROS.
32	25	BANGLES	EVERYTHING CBS
33	NEW	IMAGINATION	ALL THE HITS STYLUS
34	30	GUNS N' ROSES	GN'R LIES GEFLEN
35	34	KIRSTY MACCOLL	KITE VIRGIN
36	37	DE LA SOUL	3 FEET HIGH AND RISING BIG LIFE
37	35	MICHAEL JACKSON	BAD EPIC
38	NEW	STEVIE NICKS	THE OTHER SIDE OF THE MIRROR EMI
39	39	INXS	KICK MERCURY/PHONOGRAM
40	38	PET SHOP BOYS	INTROSPECTIVE PARLOPHONE

## CANADA (Courtesy The Record) As of 8/14/89

SINGLES	
1	2
2	1
3	7
4	4
5	6
6	8
7	5
8	9
9	3
10	13
11	15
12	11
13	17
14	10
15	12
16	14
17	NEW
18	18
19	20
20	19
<b>ALBUMS</b>	
1	1
2	2
3	3
4	4
5	5
6	9
7	6
8	8
9	10
10	7
11	14
12	11
13	13
14	12
15	17
16	15
17	19
18	NEW
19	18
20	NEW

## MUSIC & MEDIA PAN-EUROPEAN CHARTS 8/12/89

HOT 100 SINGLES	
1	6
2	14
3	11
4	3
5	10
6	5
7	17
8	13
9	9
10	12
11	2
12	NEW
13	1
14	4
15	8
16	7
17	20
18	19
19	NEW
20	15
<b>HOT 100 ALBUMS</b>	
1	2
2	4
3	1
4	3
5	5
6	7
7	6
8	NEW
9	9
10	8
11	10
12	11
13	14
14	12
15	13
16	NEW
17	15
18	16
19	NEW
20	17

## WEST GERMANY (Courtesy Der Musikmarkt) As of 7/31/89

SINGLES	
1	1
2	2
3	3
4	4
5	8
6	6
7	10
8	5
9	11
10	7
11	18
12	14
13	9
14	12
15	15
16	20
17	13
18	19
19	17
20	NEW
<b>ALBUMS</b>	
1	1
2	3
3	4
4	2
5	5
6	8
7	7
8	6
9	10
10	11
11	16
12	12
13	9
14	18
15	13
16	19
17	17
18	14
19	20
20	15

## AUSTRALIA (Courtesy Australian Record Industry Assn.) As of 8/6/89

SINGLES	
1	1
2	2
3	3
4	7
5	4
6	10
7	9
8	6
9	8
10	5
11	14
12	18
13	12
14	17
15	16
16	13
17	NEW
18	15
19	NEW
20	19
<b>ALBUMS</b>	
1	1
2	NEW
3	2
4	6
5	3
6	5
7	4
8	7
9	10
10	8
11	NEW
12	17
13	11
14	16
15	NEW
16	9
17	13
18	14
19	19
20	12

## ITALY (Courtesy Musica & Dischi) As of 8/7/89

SINGLES	
1	3
2	1
3	2
4	6
5	4
6	7
7	5
8	11
9	8
10	14
11	10
12	9
13	NEW
14	12
15	19
16	16
17	13
18	15
19	NEW
20	17

## FRANCE (Courtesy of Europe 1) As of 8/5/89

SINGLES	
1	1
2	5
3	2
4	4
5	3
6	7
7	6
8	10
9	15
10	13
11	15
12	8
13	17
14	19
15	12
16	NEW
17	9
18	NEW
19	NEW
20	NEW



**On The Waterfront.** Polydor/PolyGram group Waterfront is congratulated by label and management executives on the top 10 success of its single, "Cry." Pictured, from left, are Jim Urie, VP of marketing, PolyGram; Dick Asher, president, PolyGram; Waterfront's Phil Cilia and Chris Duffy; Dane Venable, product manager, PolyGram; John Newman, Waterfront's manager; and Jim Caparro, senior VP, national sales and branch distribution, PolyGram.



**Special Effects.** Atlanta-based group Something Special signs a recording agreement with CBS Associated Records. Shown, from left, are Dave Glew, president, Epic/Associated Labels; Something Special's Danny Thomas, Martin Radden, and Bobby Foster; Hank Caldwell, senior VP, black music, Epic/Associated Labels; Tony Martell, senior VP/GM, Epic/Associated Labels; Mike Jones, product manager, Epic; and Something Special's manager, Henry Allen, president of Allen Productions.



**Bolton Goes BMI.** Columbia Records artist Michael Bolton is joined by publishing and management executives as he signs with BMI. Pictured seated, from left, are Frances Preston, president and CEO, BMI; and Bolton. Pictured standing, from left, are Del Bryant, VP, performing rights, BMI; Rick Sanjek, VP, writer/publisher relations, BMI; Barbara Cane, senior director, writer/publisher relations, BMI; Louis Levin, Bolton's manager; and Bob Epstein, attorney.



**James Gang.** Pop legend Tommy James is toasted at a special reception to mark his signing to Aegis Entertainment Inc. Pictured, from left, are Ron Alexenburg, chief operating officer, Aegis; James; Carol Ross-Durborow, manager; and Joe Cohen, CEO of Aegis and president of the Leslie Group.



**Nelson Entertainment.** Saxophonist Nelson Rangell, right, signs a recording agreement with GRP Records, which has scheduled a September release for his "Playing For Keeps" album. At left is Larry Rosen, co-president, GRP.



**Hoisting Sales.** Geffen Records' newly expanded sales staff gathers in Palm Springs, Calif., for their annual sales conference. Shown standing, from left, are Mike Maska, regional sales manager, East Coast; Eddie Gilreath, VP; Bill Kennedy, regional sales manager, Midwest; and Jason Whittington, regional sales manager, West Coast. Shown seated, from left, are Linda Allen, assistant to Gilreath; Iris Grubman, national sales manager/single sales director; Susan Klasen, regional sales manager, Southwest; Holli Rogers, market research; Joey Quarles, regional sales manager, Southeast; and Tina Rodriguez, national marketing/promotion director.



**Washington's Round-Up.** Howard Washington, longtime parking lot attendant at Warner Bros. Records—whose career began in 1929 at Warner Bros. Pictures—is honored by label employees on his 80th birthday. Washington's surprise party was hosted by David Lee Roth, with such luminaries as John Fogerty and Randy Crawford also in attendance.



**Wire Ahead.** Enigma Records group Wire takes a break with top label brass prior to the release of "In Vivo," its follow-up single after "Eardrum Buzz." Pictured, from left, are William Hein, chairman, Enigma; Wire's Graham Lewis and Colin Newman; and Wesley Hein, president, Enigma.

## LIFELINES

### BIRTHS

Girl, Jessica Lynn, to Luis and Gladys Perez, July 5 in Philadelphia. She is with Disc Makers, a division of Audio and Video Labs Inc., there.

Boy, William Joseph, to Richard Vogt and Joanne Bouffard, July 27 in New York. He is a research director for LBS Communications. She is VP of program research at Showtime Networks Inc.

Boy, Zachary, to Stanley Hill and Linda Moleski Hill, Aug. 2 in Shelton, Conn. She was formerly a reporter for Billboard.

### MARRIAGES

Ryan Tee to Maria Catapusan, June 17 in Oakland, Calif. He is special projects coordinator for BMI's general licensing division and a singer/songwriter.

Stephen Glendinning to Lisa Millman, July 14 in Porquey, England. He is GM of First Stars Management. She is director of national press and media relations/West Coast for Elektra Records.

Jack Zacks to Roz Spector, July 12 in Miami. She is executive VP at Spec's Music Inc.

Jay DewBerry to Kelley Ashtari, July 22 in Chicago. They are music directors of WCRX there.

Larry Scott to Kim J. Davis, July 23 in Blackwood, N.J. He is president/CEO of Cabscott Broadcast Productions Inc. She is a corporate officer of C.B.P. Film To Tape Inc.

William Preciado to Toby Bean,

## NEW COMPANIES

Cary Goldberg Public Relations Inc., formed by Cary Goldberg, formerly of Levine/Schneider Public Relations. Initial signings include Real Life, Michael Des Barres, the Paine Bros., and Raylove Nelson Entertainment. Suite 104, 7270 W. Franklin Ave., Los Angeles, Calif. 90046; 213-969-8357.

Maison Records, formed by Mike and Tina Marie Maison. Emphasis on progressive rock, contemporary country, MOR, and the soft format. Currently accepting material. P.O. Box 1029, Poway, Calif.; 619-486-1318.

SkyTalk Entertainment, formed

July 29 in Santa Barbara, Calif. He is royalty manager of Filmtrax, in Los Angeles.

### DEATHS

Larry Parnes, 59, July 30 in London. See story, page 66.

Bull Moose Jackson, 70, of cancer, July 31 in Cleveland. Jackson was regarded as one of the found-

ing fathers of R&B, having scored nine hit singles during the late '40s. With his ballad "I Love You, Yes I Do," Jackson became the first R&B artist to receive a gold record.

Send information to Lifelines, Billboard, 1515 Broadway, New York, N.Y. 10036.

by Mike Corso and Brad J. Fuss, is a video production firm specializing in the production of satellite press conferences and video news releases. Suite 22D, 2 Lincoln Square, New York, N.Y. 10023; 212-769-3830.

Syntax Records, an independent label formed by John Matarazzo. The company will operate as a subdivision of Intercom Music Corp., of which Matarazzo is president. Emphasis will be placed on jazz and new age music. 6600 River Road, West New York, N.J. 07093; 201-868-6400.

Docess Enterprises, formed by Dale Dougherty, is a production/promotion company servicing the Allentown and Lehigh Valley, Pa., area. 17 S. Halstead St., Allentown, Pa. 18103; 215-433-2586.

Mr. Henry Records, an independent rap label formed by Ivan Kuper and Hank Lam. First release is "Hard Hittin'" by Def Squad. Company is currently soliciting finished master tapes from unsigned rap artists. P.O. Box

66274, Houston, Texas 77266; 713-520-5791.

Kuper-Lam Music, a music publishing company formed by Ivan Kuper and Hank Lam. P.O. Box 66274, Houston, Texas 77266; 713-520-5791.

Boom! Boom! Bang! Publishing Inc., a progressive music publishing and artist management firm, formed by Peter A. Tappen. Currently performs administrative publishing for independent recording companies and artist representation. Suite 815, 100 North LaSalle St., Chicago, Ill. 60602; 312-372-1575.

Fortune Boy Records, an independent label, formed by Daryl Owens. Company specializes in rap and R&B music, and includes a video production division. New material by unsigned artists is currently being accepted. P.O. Box 28763, Seattle, Wash. 98103.

Send information to New Companies, Billboard, 1515 Broadway, New York, N.Y. 10036.

## CALENDAR

A weekly listing of trade shows, conventions, award shows, seminars, and other notable events. Send information to Calendar, Billboard, 1515 Broadway, New York, N.Y. 10036.

### AUGUST

Aug. 14, National Academy Of Songwriters' "The New Alternatives: New Age/New Jazz/New Folk," At My Place, Santa Monica, Calif. Bruce U.R. Walker, 213-463-7178.

Aug. 17-20, Jack The Rapper's 13th Annual Family Affair, Atlanta Airport Marriott, Atlanta. Billye Love, 407-423-2328.

Aug. 21, Composer's Workshop, 38 E 29th St., New York. Sheila Davis, 212-674-1143.

August 22, Miller/Viglione's Music Business Monthly Career Workshop III, Holiday Inn, Somerville, Mass. Joe Viglione, 617-935-5386, or Julie Fiore, 617-242-3353.

Aug. 24, National Academy Of Songwriters' Spotlight Performance, Carlos N' Charlie's, Los Angeles. Bruce U.R. Walker, 213-463-7178.

### SEPTEMBER

Sept. 7-9, Entertainment Business Expo '89, Cuyahoga Community College, Cleveland. 216-464-5055.

Sept. 13-16, NAB Radio '89, Convention Center, New Orleans. 202-429-5444.

Sept. 15-24, Eleventh Annual Georgia Music Festival, Atlanta. Glenn Christian, 404-656-3551.

Sept. 21, National Academy Of Songwriters' Spotlight Performance, Carlos N' Charlie's, Los Angeles. Bruce U.R. Walker, 213-463-7178.

Sept. 21-23, Concrete Foundations Forum '89, Sheraton Universal Hotel, Los Angeles. Kim Kaiman, 212-645-1360.

Sept. 21-24, Rap Conference, International Hotel, Atlantic City, N.J. Dee Rollins, 609-345-0885.

Sept. 23, Focus On Video '89: Canada's National Video Trade Show, Regal Constellation Hotel, Toronto. Angela Abromaitis, 416-763-2121.

Sept. 24-26, Amusement Business and Billboard's Seventh Annual Sponsorship Seminar: Winning At Sponsorship, Hotel Inter-Continental, New Orleans. 615-321-4254.

Sept. 25-27, NARM Retailers Conference, Biltmore Hotel, Coral Gables, Fla. 609-596-2221.

# MARKET ACTION

## BILLBOARD CHARTS THE TOP ENTERTAINMENT STOCKS

COURTESY OF  
PAINE WEBBER RESEARCH, 1285 Ave. of the Americas  
New York, N.Y. 10019, (212) 713-2000

Company	Sale/ 1000's	Open 7/25	Close 7/31	Change
<b>NEW YORK STOCK EXCHANGE</b>				
Blockbuster Entertainment	2322.1	14 1/4	13 3/4	-1/4
CBS Inc.	219.7	219	220	+1
Capital Cities Communications	91.7	527 3/4	528	+1/4
Carolco Pictures	244	10 1/2	10 1/2	.....
Coca-Cola	3562.6	68	66 3/4	-1 1/4
Columbia Pictures	1581.3	22 1/4	22	-1/4
Walt Disney	5868.3	107 1/2	114 3/4	+7 1/4
Eastman Kodak	6344.3	48 3/4	47 3/4	-1/4
Handelman	442.9	28 3/4	29	+1/4
MCA Inc.	3041.7	66 3/4	67 1/4	+1/4
MGM/UA	63.4	18 1/2	19	+1/2
Orion Pictures Corp.	378.2	21 1/4	21 1/4	+1/4
Paramount Communications Inc.	2451.3	59	57	-2
Pathe Communications	51.5	3 3/4	3 1/2	-1/4
Sony Corp.	62.9	57 3/4	57 1/4	-1/4
TDK	6.1	41 3/4	42	+1/4
Vestron Inc.	83.3	3	3 1/4	+1/4
Warner Communications Inc.	5869.3	67 1/4	67	-1/4
Westinghouse	1865.9	69 3/4	72 1/4	+2 1/4
<b>AMERICAN STOCK EXCHANGE</b>				
Commtron	9.9	7 1/4	7 3/4	+1/4
Electrosound Group Inc.	35.7	1 1/4	1 1/4	.....
Nelson Holdings Int'l	203.5	7/8	7/8	-1/8
New World Pictures				.....
Price Communications	60	6 1/4	6 3/4	+1/4
Prism Entertainment	.9	3 3/4	2 3/4	-1/4
Unitel Video	3.8	13 3/4	13 1/2	-1/4
<b>OVER THE COUNTER</b>				
Acclaim Entertainment				.....
Certron Corp.		1 3/4	1 3/4	.....
Dick Clark Productions		5	4 1/4	-1/4
LIN Broadcasting		109	109	.....
LIVE Entertainment		18 1/2	17 3/4	-1/4
Recoton Corp.		6	6	.....
Reeves Communications		5 3/4	5 3/4	.....
Rentrak		2 1/4	2 1/4	.....
Satellite Music Network, Inc.		5 1/2	5 1/2	.....
Scripps Howard Broadcasting		76	76	.....
Shorewood Packaging		26	27	+1
Sound Warehouse				.....
Specs Music		8 3/4	8 3/4	+1/4
Starstream Communications Group, Inc.		1	1	.....
Trans World Music		20	19 1/4	-1/4
Video Jukebox Network		3	3	.....
Wall To Wall Sound And Video		3 1/4	3 3/4	+1/4
Westwood One		10 3/4	10 1/2	-1/4
<b>LONDON STOCK EXCHANGE (In Pence)</b>				
Chrysalis	173		171	-2
Pickwick	222		231	+9
Really Useful Group	652		648	-4
Thorn EMI	828		853	+25

## FRENCH RIGHTS GROUP HEAD ASSAILS BREACHES OF BERNE CONVENTION

(Continued from page 4)

U.K., another Berne signatory, whose copyright law does not include provision for a home taping royalty—and the same goes for moral rights in the U.S."

Tournier continues, "In France, when an international agreement is ratified, it becomes, ipso jure, part of the internal law. But this does not apply in Anglo-Saxon countries, where provisions of an international treaty which has been ratified need to be incorporated specifically in national legislation."

The U.K. Department of Trade & Industry denies that the U.K. is in breach of the Berne treaty. A ministry spokeswoman says the Copyright, Designs & Patents Act in force as of Aug. 1 enables rights owners to protect their works against illegal copying.

In contrast, Jay Berman, president of the Recording Industry Assn. of America, supports Tournier's position. "His remarks show that with the U.S. accession to the Berne Convention has come momentum to shake up [the World Intellectual Property Organization], and I believe that will be beneficial, considering the changes and challenges over the next few years. I certainly have no problem with what he said."

Since the Berne Convention was

first drafted in 1886, there have been a number of text revisions following diplomatic conferences in Berlin (1908), Rome (1928), Brussels, Belgium (1948), Stockholm, Sweden (1967), and Paris (1971).

"But not all of these have been in the interests of rights owners," says Tournier. "In fact, the Stockholm revision, which provided for major concessions in the matter of rights payments for developing countries, was a total sellout and provoked so much antagonism among rights owners that a new diplomatic conference had to be convened in Paris in 1971, when the protocol was repealed.

"My fear is that the accession to Berne of powerful countries like the U.S.A. and, eventually, the U.S.S.R., whose influence could be used to persuade signatories to harmonize their national laws upward, may instead seek to initiate a scaling down of protection internationally," he continues. "Certainly the attitude of the U.S. in this particular instance does not encourage too much optimism."

Tournier says that a situation in which countries that are signatories to the Berne Convention give different levels of protection to one another is clearly unsatisfactory and unfair. But he claims that the only way to change the sit-

uation is for the government of a high-protection-level country to bring the government of a country that violates its obligations under the Berne Convention to the World Court in The Hague.

"There are so many anomalies among Berne member countries," Tournier says. "For example, Rumania gives no protection to foreign authors—a clear violation of the Berne treaty—and Australia, which has ratified the Paris version of Berne, has put through a tape levy but has decided that only Australian rights owners will benefit from it, clearly another blatant violation of Berne.

"Egypt has ratified the Paris text—but not Canada, which has not advanced from the 1928 text. And Turkey is only giving the low level of protection provided by the 1908 text. All these anomalies should be eliminated, and signatory countries should be required either to bring their intellectual property protection up to the level of the 1971 Paris text or else to leave the Union."

Tournier is now considering calling for an international committee of rights owners to be set up to discuss ways of upwardly harmonizing copyright protection levels among rights owners in the 76 Berne Convention countries.

## POP

RECOMMENDED

### NONA HENDRYX

*Skin Diver*  
PRODUCERS: Peter Baumann & Nona Hendryx  
Private Music 2055

This often ethereal and hypnotic effort certainly signifies a change from Hendryx's days with LaBelle as well as from her preceding solo works. Though some of the hard edges are gone, the passion remains and is evident at every turn, from the swirling "Off The Coast Of Love" to the minimalist lyric of "Tears." Should do well at modern rock.

### THE OCEAN BLUE

PRODUCERS: Mark Opitz; John Porter  
Sire 25906

This British quartet takes pop music on a gentle tack, with sweet, ringing vocals and the swell of an occasional string section in the background. Highlights include the ethereal hooks of "Vanity Fair," the evocative saxophone riff of "Drifting, Falling," and the delicious vocal harmonies of "Just Let Me Know" and "Love Song."

### BRENDAN CROKER & THE 5 O'CLOCK SHADOWS

PRODUCER: John Porter  
Silvertone/RCA 1209

Heavily augmented three-piece English combo recalls pub rock of yesterday, albeit with a tuneful slant at the charts. Album's lead-off track, "No Money At All," seamlessly mates the group with guest Mark Knopfler's "Sultans Of Swing"-styled picking. Tanita Tikaram and Eric Clapton are among other drop-ins on the set, which shows plenty of top 40 promise.

### PRINCESS PANG

PRODUCER: Ron St. Germain  
Metal Blade/Capitol 92584

Hard rock quintet shows enough moxie to make chart moves on one of the first Metal Blade projects to go through Capitol. Raw-voiced distaff howler Jeni Foster is the trump card here, keeping things rocking convincingly on "Trouble In Paradise," "Find My Heart A Home," and other album rock blazers.

### BLUE AEROPLANES

*Friendloverplane*  
PRODUCERS: Gerald Langley, Charlie Llewellyn, Angelo Bruschini, J.J. Key, Blue Aeroplanes  
Restless Records 72314

Many modern rockers have already embraced this British band's blend of '60s pop psychedelia and '80s alternative sound. On this collection of unreleased material interspersed with previous singles and EP cuts, the new tunes—such as the mandolin-laced "Tolerance" and the intriguing "Warhol's Fifteen"—fare the best.

### POWERMAD

*Absolute Power*  
PRODUCER: Tim Bomba  
Reprise 25937

Minneapolis quartet thrashes mightily on first full-length sortie, which will inevitably remind listeners of Metallica with its crunching high-octane playing and socially conscious themes. A little too close to generic at times, but still convincing enough to arouse the banging faithful.

### LIZZY BORDEN

*Master Of Disguise*  
PRODUCERS: Alex Woltman & Elliot Solomon  
Metal Blade/Enigma 73413

Perennial figure on the Southern California metal scene returns with another set that once more calls up the vocal specter of Alice Cooper. Sturdily produced effort may break through with musically expansive seven-minute title track, the pick of an OK crop of tunes.

### TONI HALLIDAY

*Hearts & Handshakes*

PRODUCERS: Toni Halliday & Alan Moulder  
WTG 45251

Throaty U.K.-based thrush purrs nicely on bow that shows her at greatest ease with dance-grooved material. Pop and dance stations alike might want to cock an ear to "Time Turns Around," "Cut Up," and "Welcome To Heaven."

### GOODBYE MR. MACKENZIE

*Good Deeds And Dirty Rags*  
PRODUCERS: Mack, Terry Adams  
Capitol 92638

Six-piece coed band from Scotland puts across a thickly textured sound somewhat reminiscent of U2; big difference is that group's severe themes may well limit their stateside audience. But tracks like "Open Your Arms" may convince some alternative programmers to try more.

### PARALAMAS

*Bora Bora*  
PRODUCERS: Carlos Savalla & Paralamas  
Capitol/Intuition 90554

Current fave raves of Talking Heads' David Byrne, this Brazilian outfit concocts an altogether unique blend of reggae and carnival sounds, with vocals in Portuguese. While music may be a bit too left-field for mainstreamers, cognoscenti will find this hearty, invigorating, and thoroughly danceable.

### THE KILLER BEES

*Live In Berlin*  
PRODUCER: Louis Jay Meyers  
ROIR 167

No-vinyl label puts out the latest from Texas pop/reggae outfit. Captured live at the Metropol in Berlin, the bands grooves through several originals, including "Rude Boy" which is infused with the "Mission Impossible" theme. People don't normally associate Austin with reggae, but after one listen to this they will.

### RHETT MILLER

*Mythologies*  
PRODUCER: Murry Hammond  
Carpe Diem Records 1001

Young Dallas singer is off to a nice start with a pleasing collection of mainly acoustic, fresh, folkie, self-penned tunes. Miller mans a 12-string guitar with nice precision, and his vocals, while sometimes a bit affected, are generally very attractive. Best cuts are "Iron Child" and "Staten Island Ferry Boat." Contact: 214-520-8738.

### BLACKBIRD

PRODUCERS: Ric Wallace & Blackbird  
Hoki 1010

Former Rank & File masterminds Chip and Tony Kinman cut loose in the company of a well-programmed drum machine on second canny set of industrial-strength pop. Excellent originals stand side by side with a cover of the Velvet Underground's "What Goes On" that would even bring a smile to Lou Reed's perpetually curled lips. Contact: 213-472-7637

### DEADRINGER

*Electrocution Of The Heart*  
PRODUCER: John Stronach  
Grudge 4512

Hard rock quintet assembles some well-traveled pros—Charlie Huhn (Ted Nugent), Dennis Dunaway (Alice Cooper), Joe Bouchard (Blue Oyster Cult)—for an efficient run-through that's heavy on keen licks and melody and light on memorable content. Still, capable stuff for album rock outlets.

### ARROW

*O'La Soca*  
PRODUCERS: Alphonsus Cassell, Justin Cassell, Roland Richards  
Mango 9835

The Sultan of Soca's second label release is a sunny, splendid showcase—replete with athletic horn charts and ultra-danceable Caribbean rhythms. Highlights from a uniformly sharp set include such powerhouse

## NEW & NOTEWORTHY

### D'ATRA HICKS

PRODUCERS: Narada Michael Walden, Nick Martinelli  
Capitol 46990

Omnipresent Walden gives star treatment to 21-year-old Hicks, pressing all the right buttons and lighting up crossover switchboards with first single, "Sweet Talk." Just as strong are follow-ups "You Make Me Want To Give It Up," "Heart Of Gold," and duet "Palm Of Your Hand" with Peabo Bryson. Not a weak cut anywhere on this sparkly debut that is flush with promise.

party tunes as the title song, "Crazy Mama" and "Man Must Live." The megagroove of "Hey Pocky-A-Way" might be another "Hot Hot Hot" waiting to catch fire.

### BIG HEAD TODD & THE MONSTERS

*Another Mayberry*  
PRODUCER: None listed  
Big 0001

Rather than being monstrous, this Boulder, Colo., trio creates a highly enjoyable acoustic-flavored pop/rock album, with songwriter Todd Park Mohr's slightly nasal vocals often reminiscent of Tom Petty's. Strong pop hooks abound on highlight tracks "Flanders Fields," "Blues For Annie," "American Boy," "I Will Carry," and "Salvation." Contact: 303-440-8089.

## BLACK

PICKS

### STEPHANIE MILLS

*Home*  
PRODUCERS: Various  
MCA 76732

Though Mills has already had a hit with "Something In The Way (You Make Me Feel)," there are still plenty in the music mill. Few singers have as tremendous and emotive a voice as Mills, and she uses it to excellent effect here throughout, especially on "So Good, So Right," and the sassy funk of "Ain't No Cookin'."

### REDHEAD KINGPIN & THE F.B.I.

*A Shade Of Red*  
PRODUCERS: Redhead Kingpin & Markell Riley  
Virgin 91269

New Jersey rapper tackles topical issues with flair. "Do The Right Thing," scheduled for—but not used in—the movie of the same name, is already climbing the charts. Also primed for play are the Tone Loc-like "Pump It Hottie" and the hip-hop "Do That Dance."

### CHRIS JASPER

*Time Bomb*  
PRODUCER: Chris Jasper  
Gold City 45169

Jaunty Jasper seems to have complete command of his own stylish groove, tempting and teasing with first single, "The First Time," which begs for instant replay. His strength is creating tasty, uncomplicated slices of smooth, midtempo soul flawless in execution and steeped in sly rhythms. He mines a deep groove with "Hit On You," "In Your Face," and "It's Workin'."

### JAMES BROWN & FRIENDS

*Soul Session Live*  
PRODUCER: Johnny Musso  
Scotti Bros. 45164

Soul Brother No. 1 may be on ice, but he is currently represented on vinyl by the soundtrack from his 1988

Cinemas special, on which a rather frayed-sounding Brown is backed by a whacking band and joined by such peers as Wilson Pickett, Aretha Franklin, Joe Cocker, and Billy Vera. Not prime Godfather, but a good spin nonetheless.

## JAZZ

PICKS

### BILLY CHILDS

*Twilight Is Upon Us*  
PRODUCER: Billy Childs, Andy Narell  
Windham Hill 0118

Favorite L.A. pianist further expands his musical vision in an agile sextet setting that creates an ambitious orchestral sound, well grounded by his sturdy chordings and astute improvisation. The expanded-band format flies highest with elaborate compositions "Mount Olympus" and the title track, yet more straight-ahead playing is the hallmark of such other album standouts as "Like Father, Like Son," "When All Is Said And Done," and "Jazzmania."

RECOMMENDED

### STANLEY TURRENTINE

*La Place*  
PRODUCER: Bobby Lyle  
Blue Note 90261

Veteran master tenor comes on strong in a straight-ahead setting, with most tunes penned by keyboardist/producer Lyle and accompanied by a top-flight crew featuring Freddie Hubbard, Phil Upchurch, Gerald Albright, and Jean Carn, whose vocals grace "Night Breeze." Turrentine's bluesy riffs are commanding, especially on such standout tracks as the smooth "Cruisin'," the solid "La Place Street" and the tough-as-leather "Sparkle."

## NEW AGE

RECOMMENDED

### JIM CHAPPELL

*Living The Northern Summer*  
PRODUCER: Ken Polk  
Music West 30133

He certainly knows how to tickle the ivories, and here, on his first ensemble effort, Chappell surrounds his piano with a brace of acoustic instruments that give the album a nice warm feel—contrary to much of today's sterile new age sound. Many of the tunes resemble pop instrumentals, giving such songs as "The Boy And The River" a shot at adventurous AC stations as well as new age outlets. Should also get a fair amount of jazz exposure. Contact: 415-925-9800.

## COUNTRY

PICKS

### WILLIE NELSON

*A Horse Called Music*  
PRODUCERS: Fred Foster  
Columbia 45046

Slickly produced and rich with instrumentation, this Nelson serenade is bursting with softly sung ballads. The two exceptions are the current single, "Nothing I Can Do About It Now," which is No. 10 on the country singles chart, and the Nelson-penned "Mr. Record Man." Though a little too ballad heavy, this ear-pleasing combination of tunes charms the listener right into stylist Nelson's

pocket.

RECOMMENDED

### ALISON KRAUSS & UNION STATION

*Two Highways*  
PRODUCER: Bill VornDick  
Rounder 0265

The young fiddler/vocalist is absolutely masterful on this, her second Rounder project. Her vocals, while sounding like neither, have the wild abandon of a Jeannie Kendall or a Wilma Lee Cooper. Great bluegrass.

### ROGER WHITTAKER

*I'd Fall In Love Tonight*  
PRODUCERS: Jimmy Bowen, Chet Atkins  
Universal 42269

Whittaker enunciates the lyrics well here, but he seems to lack the narrow rush of passion that makes for memorable country music. Best cut: "Just Across The Rio Grande."

### THE AUSTIN LOUNGE LIZARDS

*Highway Cafe Of The Damned*  
PRODUCER: Conrad Deisler  
Watermelon 1001

Hilarious, endearing, and literary ("Waitress, bring me some Kafka"). Besides its spirited bluegrass underpinnings and earnest vocals, the album sports such thought-tugging titles as "Industrial Strength Tranquilizer," "The Chester Nimitz Oriental Garden Waltz," and "When Drunks Go Bad." Contact: 512-448-1591

### LAURIE LEWIS

*Love Chooses You*  
PRODUCERS: Russ Barenberg, Laurie Lewis  
Flying Fish 487

While there is a strong and pleasing country undercurrent here, Lewis also wafts into folk, bluegrass, and jazz with her seemingly unconfined grasp of styles. Listenable throughout.

## CLASSICAL

RECOMMENDED

### SHOSTAKOVICH: PIANO CONCERTO NO.1;

*CHAMBER SYMPHONY; 7 PRELUDES*  
Evgeny Kissin, Moscow Virtuosi, Spivakov  
RCA 87947

A bright, outgoing romp through the concerto, with Kissin relishing opportunities for virtuosic display. But shave a few points for the reticent trumpet, who should share the spotlight more equally with the piano. The ensemble is impressive in the intense and tragic Chamber Symphony, a useful transcription of the composer's Eighth Quartet. The piano preludes also transfer well to concerted performance.

### HAYDN: SYMPHONIES, NOS. 22, 24 & 45

*Austro-Hungarian Haydn Orchestra, Fischer*  
Nimbus 5179

Some of Nimbus' best orchestral sound comes from this series, providing a flattering setting for these fine performances. As the cycle continues it is staking out a strong claim for precedence among available Haydn surveys.

SPOTLIGHT: Predicted to hit top 10 on Billboard's Top Pop Albums chart or to earn platinum certification.

NEW & NOTEWORTHY: Highlights new and developing acts worthy of attention and other releases of special interest.

PICKS: Releases predicted to hit the top half of the chart in the format listed.

RECOMMENDED: Other releases predicted to chart in the respective format; also, other albums of superior quality.

All albums commercially available in the U.S. are eligible. Send review copies to Melinda Newman, Billboard, 1515 Broadway, New York, N.Y. 10036, and Chris Morris, Billboard, 9107 Wilshire Blvd., Beverly Hills, Calif. 90210. Send country and gospel albums to Ed Morris, Billboard, 49 Music Square W., Nashville, Tenn. 37203.

# TREVOR RABIN

"SOMETHING TO HOLD ON TO"

the single and video from the forthcoming album  
CAN'T LOOK AWAY.

Produced by Bob Ezrin and Trevor Rabin  
Management; Tony Dimitriadis and Alex Scott  
of East End Management



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DONNA SUMMER



the follow-up single and video to the  
Top 5 Certified Gold smash

## "This Time I Know It's For Real"

from the album

## ANOTHER PLACE AND TIME

(81987)

Arranged and produced by Stock Aitken Waterman



On Atlantic Records, Cassettes and Compact Discs

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## HOT 100 SINGLES SPOTLIGHT



by Michael Ellis

**"RIGHT HERE WAITING"** BY Richard Marx (EMI) holds at No. 1, gaining strongly in both sales and airplay points and widening its lead significantly over the rest of the Hot 100. "Waiting" is miles ahead of all competition in airplay points and is a close No. 2 in sales points to "On Our Own" by Bobby Brown (MCA), which holds at No. 2 overall with a small point gain. No record is likely to displace "Waiting" next week, so a third week at the top is a safe bet; the following week should be a three-way battle among the singles by Paula Abdul, Gloria Estefan, and New Kids On The Block.

**THE HOT SHOT DEBUT**, "Cherish" by Madonna (Sire), scores the highest debut of 1989 at No. 37. More than 70% of the radio panel is reporting airplay in its first week of commercial release, although the tune has been played as an album cut by many stations already. It thus is showing good number jumps in several markets, including Sacramento, Calif. (28-16 at KROY) and Albuquerque, N.M. (29-20 at KKSS). "Party Man" by Prince is getting a similar head start at radio as an album cut. It is one of the 10 most-added this week (see Hot 100 Singles Action, below) and moves 19-16 at WNOK Columbia, S.C. Look for a strong debut when it is commercially available as a single.

**"HEAVEN"** BY WARRANT (Columbia) wins the Power Pick/Sales by a small margin over last week's winner, Cher's "If I Could Turn Back Time" (Geffen). "Heaven" already was a winner of the Power Pick/Airplay, which goes to "Girl I'm Gonna Miss You" by Milli Vanilli (Arista) for the second week. The second-runner-up for the sales award is "Hey Ladies" by the Beastie Boys (Capitol), whose huge sales gain is the main factor in its 16-place leap to No. 41. It is also performing well where it is played at radio, with moves of 9-5 at WYYS Columbia, S.C., and 26-17 at Z95 Chicago. The runner-up for the airplay award is the previously-mentioned "Heaven," with "Don't Look Back" by the Fine Young Cannibals (I.R.S.) the second-runner-up. "Don't Look Back" is also the most-added record already on the chart and takes the biggest jump on the chart, 29 places to No. 47, showing early strength at KEGF Dallas (17-14) and KXXR Kansas City, Mo. (12-10).

**QUICK CUTS:** Two artists make their Hot 100 bows. Sharon Bryant, ex-member of Atlantic Starr, debuts at No. 98 with her first solo single, "Let Go" (Wing), already No. 12 on the Hot Black Singles chart. Singer/writer/producer Kevin Paige makes his chart bow with "Don't Shut Me Out" (Chrysalis), already a top 20 hit at Z98 in his hometown of Memphis... "Hooked On You" by Sweet Sensation (Atco) gets caught in a chart jam and slips one position to No. 24 despite a good point gain on the sales side. It is also top five at eight reporting stations, including 3-1 at WHYY Montgomery, Ala., and 3-2 at PRO-FM Providence, R.I.... "Turned Away" by new artist Chuckii Booker (Atlantic) loses its bullet at No. 44 but is still gaining strongly on the airplay side, with jumps of 28-17 at Y108 Denver, 13-8 at KATD San Jose, Calif., and 16-13 at Y107 Nashville.

## HOT 100 SINGLES ACTION

### RADIO MOST ADDED

	PLATINUM/ GOLD ADDS 22 REPORTERS	SILVER ADDS 55 REPORTERS	BRONZE/ SECONDARY ADDS 163 REPORTERS	TOTAL ADDS 240 REPORTERS	TOTAL ON
<b>CHERISH</b> MADONNA SIRE	10	30	83	123	172
<b>WHEN I LOOKED AT HIM</b> EXPOSE ARISTA	6	15	61	82	86
<b>DON'T LOOK BACK</b> FINE YOUNG CANNIBALS I.R.S.	3	11	53	67	130
<b>WHAT I LIKE ABOUT YOU</b> MICHAEL MORALES WING	0	6	36	42	89
<b>NEED A LITTLE TASTE OF LOVE</b> THE DOOBIE BROTHERS CAPITOL	1	7	32	40	91
<b>LOVE SONG</b> THE CURE ELEKTRA	1	6	26	33	114
<b>IT'S NO CRIME</b> BABYFACE SOLAR	5	8	18	31	75
<b>PARTY MAN</b> PRINCE WARNER BROS.	2	10	16	28	34
<b>18 AND LIFE</b> SKID ROW ATLANTIC	1	7	18	26	146
<b>GIRL I'M GONNA MISS YOU</b> MILLI VANILLI ARISTA	6	5	10	21	194

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



# Billboard Hot 100 SALES & AIRPLAY™

A ranking of the top 40 singles by sales and airplay, respectively, with reference to each title's composite position on the main Hot 100 Singles chart.

SALES				AIRPLAY			
THIS WEEK	LAST WEEK	TITLE	ARTIST	THIS WEEK	LAST WEEK	TITLE	ARTIST
1	1	ON OUR OWN	BOBBY BROWN	1	1	RIGHT HERE WAITING	RICHARD MARX
2	4	RIGHT HERE WAITING	RICHARD MARX	2	2	ON OUR OWN	BOBBY BROWN
3	7	COLD HEARTED	PAULA ABDUL	3	4	COLD HEARTED	PAULA ABDUL
4	5	ONCE BITTEN TWICE SHY	GREAT WHITE	4	8	HANGIN' TOUGH	NEW KIDS ON THE BLOCK
5	10	DON'T WANNA LOSE YOU	GLORIA ESTEFAN	5	11	DON'T WANNA LOSE YOU	GLORIA ESTEFAN
6	6	I LIKE IT	DINO	6	6	ONCE BITTEN TWICE SHY	GREAT WHITE
7	2	BATDANCE (FROM "BATMAN")	PRINCE	7	3	BATDANCE (FROM "BATMAN")	PRINCE
8	14	HANGIN' TOUGH	NEW KIDS ON THE BLOCK	8	7	I LIKE IT	DINO
9	11	FRIENDS	JODY WATLEY WITH ERIC B. & RAKIM	9	13	SECRET RENDEZVOUS	KARYN WHITE
10	12	SECRET RENDEZVOUS	KARYN WHITE	10	14	THE END OF THE INNOCENCE	DON HENLEY
11	3	SO ALIVE	LOVE AND ROCKETS	11	15	SACRED EMOTION	DONNY OSMOND
12	9	I'M THAT TYPE OF GUY	L.L. COOL J	12	16	ANGEL EYES	THE JEFF HEALEY BAND
13	17	KEEP ON MOVIN'	SOUL II SOUL	13	19	HEAVEN	WARRANT
14	16	THE END OF THE INNOCENCE	DON HENLEY	14	5	SO ALIVE	LOVE AND ROCKETS
15	21	ANGEL EYES	THE JEFF HEALEY BAND	15	21	SHOWER ME WITH YOUR LOVE	SURFACE
16	19	HOOKED ON YOU	SWEET SENSATION	16	20	FRIENDS	JODY WATLEY WITH ERIC B. & RAKIM
17	27	18 AND LIFE	SKID ROW	17	9	TOY SOLDIERS	MARTIKA
18	13	TOY SOLDIERS	MARTIKA	18	10	LAY YOUR HANDS ON ME	BON JOVI
19	8	LAY YOUR HANDS ON ME	BON JOVI	19	18	HEADED FOR A HEARTBREAK	WINGER
20	25	SACRED EMOTION	DONNY OSMOND	20	24	IF I COULD TURN BACK TIME	CHER
21	23	HEADED FOR A HEARTBREAK	WINGER	21	30	GIRL I'M GONNA MISS YOU	MILLI VANILLI
22	15	NO MORE RHYME	DEBBIE GIBSON	22	12	IF YOU DON'T KNOW ME BY NOW	SIMPLY RED
23	29	IF I COULD TURN BACK TIME	CHER	23	26	18 AND LIFE	SKID ROW
24	28	SHOWER ME WITH YOUR LOVE	SURFACE	24	27	KEEP ON MOVIN'	SOUL II SOUL
25	24	IF YOU DON'T KNOW ME BY NOW	SIMPLY RED	25	25	HOOKED ON YOU	SWEET SENSATION
26	—	HEAVEN	WARRANT	26	32	ONE	BEE GEES
27	18	HEY BABY	HENRY LEE SUMMER	27	17	NO MORE RHYME	DEBBIE GIBSON
28	33	TALK IT OVER	GRAYSON HUGH	28	34	KISSES ON THE WIND	NENEH CHERRY
29	—	HEY LADIES	BEASTIE BOYS	29	23	HEY BABY	HENRY LEE SUMMER
30	31	BABY DON'T FORGET MY NUMBER	MILLI VANILLI	30	37	SOUL PROVIDER	MICHAEL BOLTON
31	30	ME MYSELF AND I	DE LA SOUL	31	33	THE PRISONER	HOWARD JONES
32	20	DRESSED FOR SUCCESS	ROXETTE	32	—	CHERISH	MADONNA
33	26	EXPRESS YOURSELF	MADONNA	33	35	TALK IT OVER	GRAYSON HUGH
34	35	WIND BENEATH MY WINGS	BETTE MIDLER	34	38	THAT'S THE WAY	KATRINA AND THE WAVES
35	34	COVER OF LOVE	MICHAEL DAMIAN	35	29	COVER OF LOVE	MICHAEL DAMIAN
36	—	PUT YOUR MOUTH ON ME	EDDIE MURPHY	36	22	EXPRESS YOURSELF	MADONNA
37	—	SOUL PROVIDER	MICHAEL BOLTON	37	—	IT'S NOT ENOUGH	STARSHIP
38	39	JACKIE BROWN	JOHN COUGAR MELLENCAMP	38	28	I'M THAT TYPE OF GUY	L.L. COOL J
39	37	BUFFALO STANCE	NENEH CHERRY	39	—	LOVE SONG	THE CURE
40	—	GIRL I'M GONNA MISS YOU	MILLI VANILLI	40	—	DON'T LOOK BACK	FINE YOUNG CANNIBALS

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## HOT 100 A-Z PUBLISHERS/PERFORMANCE RIGHTS/SHEET MUSIC

TITLE (Publisher - Licensing Org.)	Sheet Music Dist.
20 18 AND LIFE (New Jersey Underground, ASCAP)	Lips, BMI) CPP
93 AIN'T TOO PROUD TO BEG (Stone Agate, BMI)	27 HEY BABY (Leesum, BMI/Virgin Songs, BMI) CLM
83 AND THE NIGHT STOOD STILL (Realsongs, ASCAP)	41 HEY LADIES (Brooklyn Dust, ASCAP)
13 ANGEL EYES (Lillybilly, BMI/Bug, BMI/Lucrative, BMI) CLM	24 HOOKED ON YOU (Lito, BMI)
38 BABY DON'T FORGET MY NUMBER (MCA, ASCAP) HL	7 I LIKE IT (Island, BMI/Onid, BMI) WBM
BATDANCE (FROM "BATMAN") (Controversy, ASCAP) WBM	21 IF I COULD TURN BACK TIME (Realsongs, ASCAP) WBM
61 BUFFALO STANCE (Virgin Music/EMI Songs/Warner Chappell Music/Warner-Tamerlane, BMI/Copyright Control) HL/CPP/WBM	25 IF YOU DON'T KNOW ME BY NOW (Assorted, BMI/Mighty Three, BMI)
54 BUST A MOVE (Varry White, ASCAP/Young Man Moving, ASCAP)	89 I'LL BE LOVING YOU (FOREVER) (EMI April, ASCAP) HL
37 CHERISH (WB, ASCAP/Bleu Disque, ASCAP/Webo Girl, ASCAP/Johnny Yuma, BMI)	23 I'M THAT TYPE OF GUY (Def Jam, ASCAP/L.L. Cool J, ASCAP/D And D, ASCAP/Virgin, ASCAP) CPP
91 CLOSE MY EYES FOREVER (Lisabella, ASCAP/Virgin, ASCAP/EMI April, ASCAP) CLM/CPP	49 IN MY EYES (Saja, BMI/Mya-T, BMI) HL
55 CLOSER TO FINE (Godhup, BMI/Virgin Songs, BMI) CPP	82 IN YOUR EYES (THEME FROM "SAY ANYTHING") (Clifone, BMI/Hidden Pun, BMI)
3 COLD HEARTED (Elliot Wolff, ASCAP/Virgin, ASCAP) CPP	78 INTO THE NIGHT (Papa Jack, BMI/Conus, BMI) WBM
92 COME HOME WITH ME BABY (Dead Or Alive, ASCAP/WB, ASCAP) WBM	85 IT ISN'T, IT WASN'T, IT AIN'T NEVER GONNA BE (Albert Hammond, ASCAP/WB, ASCAP/Realsongs, ASCAP) WBM
33 COVER OF LOVE (St.Cecelia, BMI/Weir Brothers, ASCAP)	62 IT'S NO CRIME (Epic/Solar, BMI/Kear, BMI/Greenskirt, BMI) CPP
42 CRAZY ABOUT HER (Rod Stewart, ASCAP/Intersong, ASCAP/Hitchings, ASCAP/BMG, ASCAP) HL/CPP	43 IT'S NOT ENOUGH (Martin Page, ASCAP/Zomba, ASCAP/Emotional Rex, BMI/Djo, BMI) HL
97 THE DOCTOR (Windecor, BMI/EMI Blackwood, BMI/Janiceps, BMI/High Frontier, BMI/EMI Blackwood (Canada), BMI) HL	57 JACKIE BROWN (Riva, ASCAP) WBM
47 DON'T LOOK BACK (Virgin, ASCAP) CPP	96 JOY AND PAIN (Protoons, ASCAP/Hikim, ASCAP)
65 DON'T SAY YOU LOVE ME (Songs Of The Knight, BMI)	15 KEEP ON MOVIN' (Virgin, ASCAP) CPP
99 DON'T SHUT ME OUT (Paige By Paige, BMI/Red Admiral, BMI)	32 KISSES ON THE WIND (Virgin, ASCAP) CPP
4 DON'T WANNA LOSE YOU (Foreign Imported, BMI) CPP	87 LAY ALL YOUR LOVE ON ME (Eleven East, BMI)
39 DRESSED FOR SUCCESS (Jimmy Fun, BMI) CLM	84 LAY DOWN YOUR ARMS (She Devil, ASCAP/BMG, ASCAP/Virgin, ASCAP/Shipwreck, BMI/Munch-O-Matic, ASCAP) CPP/HL
11 THE END OF THE INNOCENCE (Cass County, ASCAP/Zappo, ASCAP) CLM/WBM	18 LAY YOUR HANDS ON ME (Bon Jovi, ASCAP/New Jersey Underground, ASCAP/Pri, ASCAP) WBM
36 EXPRESS YOURSELF (WB, ASCAP/Bleu Disque, ASCAP/Webo Girl, ASCAP/Black Lion, ASCAP) WBM	98 LET GO (Almo, ASCAP)
51 FORGET ME NOT (Wild Crusade, ASCAP/Mebach & Epstein, ASCAP/Frisco Kid, ASCAP/Chappell & Co., ASCAP/Mark Spiro, BMI/Screen Gems-EMI, BMI) HL/WBM	53 LET THE DAY BEGIN (Neeb, ASCAP/WB, ASCAP) WBM
12 FRIENDS (EMI April, ASCAP/Ultrawave, ASCAP/A Diva, ASCAP/Rightsong, BMI/EMI Blackwood, BMI/Eric B & Rakim, ASCAP) HL	58 LITTLE FIGHTER (Vavoom, ASCAP) WBM
28 GIRL I'M GONNA MISS YOU (MCA, ASCAP) HL	76 LOVE CRIES (Chrysalis, ASCAP) CLM
45 GOOD THING (Walt Disney, ASCAP) HL	69 LOVE HAS TAKEN ITS TOLL (Dasnic, BMI/Linz, BMI) CLM
67 GYPSY ROAD (Eve, ASCAP/Chappell, ASCAP) HL	46 LOVE SONG (Fiction, BMI)
6 HANGIN' TOUGH (Maurice Starr, ASCAP/EMI April, ASCAP) HL	56 ME MYSELF AND I (Tee Girl, BMI/Bridgeport, BMI)
19 HEADED FOR A HEARTBREAK (Verseau, BMI/Small Hope, BMI/Virgin Songs, BMI) CPP	79 MISS YOU LIKE CRAZY (Prince Street, ASCAP/Lauren Wesley, BMI/Screen Gems, ASCAP/Irving, BMI/Gemla, BMI) CPP/WBM
22 HEAVEN (Virgin Songs, BMI/Dick Dragon, BMI/Crab Salad, BMI/Likite Split, BMI/Rich Mcbitch, BMI/Great	75 MY FIRST NIGHT WITHOUT YOU (Relika, BMI/Billy Steinberg, ASCAP/Denise Barry, ASCAP) WBM
	81 MY PARADISE (Music Corp. Of America, BMI) HL
	70 NATURE OF LOVE (EMI Songs, BMI/EMI Blackwood, BMI) HL
	68 NEED A LITTLE TASTE OF LOVE (EMI April, ASCAP/Bovina, ASCAP) HL
	94 NIGHTRAIN (Guns N' Roses, ASCAP) CLM
	26 NO MORE RHYME (Deborah Ann's, ASCAP/Walden Music, ASCAP) HL
	77 OH DADDY (Saiko, ASCAP)
	2 ON OUR OWN (FROM "GHOSTBUSTERS II") (Kear, BMI/Epic/Solar, BMI/Green Skirt, BMI) CPP
	88 ON THE LINE (Music Impossible, BMI/Cota, BMI) CPP
	5 ONCE BITTEN TWICE SHY (EMI April, ASCAP/lan Hunter, ASCAP) HL
	30 ONE (Gibb Brothers, BMI/Careers, BMI/BMG, PRS) HL
	73 PRIDE & PASSION (Eddie And The Cruisers, BMI/John Cafferty, BMI)
	34 THE PRISONER (Hojo, BMI)
	40 PUT YOUR MOUTH ON ME (Eddie Murphy, ASCAP/Gratitude Sky, ASCAP/Penzafire, ASCAP/Virgin, ASCAP) CPP
	1 RIGHT HERE WAITING (Chi-Boy, ASCAP) CLM
	86 RIGHT NEXT TO ME (ADRA, BMI/Guinea Farm, BMI)
	50 RUNNIN' DOWN A DREAM (Gone Gator, ASCAP/EMI April, ASCAP/Wild Gator, ASCAP/WB, ASCAP) CPP/WBM/HL
	14 SACRED EMOTION (Music Corp. Of America, BMI/Bayjun Beat, BMI) HL
	9 SECRET RENDEZVOUS (Kear, BMI/Epic/Solar, BMI/Green Skirt, BMI) CPP
	72 SEND ME AN ANGEL '89 (Wheatley, BMI/Australian Tumbleweed, BMI) HL
	17 SHOWER ME WITH YOUR LOVE (Colgems-EMI, ASCAP) WBM
	74 SMOOTH UP (Buffonery Grooves, ASCAP/Virgin, ASCAP) CLM
	10 SO ALIVE (Warner-Tamerlane, BMI) WBM
	31 SOUL PROVIDER (Mr.Bolton, BMI/Non Pareil, ASCAP) WBM
	29 TALK IT OVER (April, ASCAP/Rhu-Afon, ASCAP) HL
	100 TELL ME I'M NOT DREAMING (See This House, ASCAP/Colgems-EMI, ASCAP/Sudano Songs, BMI) WBM
	35 THAT'S THE WAY (Megasongs, BMI/Screen Gems-EMI, BMI) WBM
	16 TOY SOLDIERS (Famous, ASCAP/Tika Tunes, ASCAP/Ensign, BMI) CPP
	52 TROUBLE ME (Christian Burial, ASCAP) MSC
	44 TURNED AWAY (Selessongs, ASCAP/Honeylook, ASCAP)
	95 WALKIN' SHOES (Photon, BMI/Sneak Attack, BMI)
	80 WHAT ABOUT ME (Australian Tumbleweed, BMI) HL
	66 WHAT I LIKE ABOUT YOU (Forever Endeavor, ASCAP)
	60 WHAT YOU DON'T KNOW (EMI, BMI/Panchin, BMI) WBM
	71 WHEN I LOOKED AT HIM (EMI, BMI/Panchin, BMI)
	90 WHEN THE RADIO IS ON (No-Cal, ASCAP/Red Admiral, BMI)
	59 WHO DO YOU GIVE YOUR LOVE TO? (Boom Tat, ASCAP/PolyGram International, ASCAP) WBM
	63 WIND BENEATH MY WINGS (FROM "BEACHES") (WB Gold, ASCAP/Warner House of Music, BMI) WBM
	64 YOU BETTER DANCE (Colgems-EMI, ASCAP/Boston International, ASCAP) WBM
	48 (YOU'RE MY ONE AND ONLY) TRUE LOVE (Robi-Rob, ASCAP/Red Instructional, ASCAP/Free-Dome, ASCAP)

## BMG VIDEO DEBUTS 3 MUSIC TITLES

(Continued from page 4)

vance cassette mailings, point-of-purchase enlargements of cover art, streamers, admats, and, in the case of Restless Heart, marketing the video via the band's fan club and through promotions with various country video outlets.

The 53-minute "Lita" package features live concert footage shot at Wembley Arena in London, as well as several video clips, including the Ozzy Osbourne/Ford duet, "Close My Eyes Forever." The videocassette also includes live footage of Ford performing her current "Falling In And Out Of Love" single.

Love & Rockets' 45-minute clip-compilation release, titled "The Haunted Fish Tank," is hosted by the Bubblemen, who appear in their own clip as part of the package. The Aug. 1 release coincides with the

band's current tour, and RCA plans video giveaways at nightclubs, as well as promotions with alternative radio outlets.

Restless Heart's 33-minute "mini-concert," "Big Dreams In A Small Town," features live footage and interviews, as well as three videoclips. Artists slated for upcoming BMG Video releases include Cowboy Junkies, Rick Astley (already released in the U.K.), Bruce Hornsby, and Buster Poindexter.

BMG Video product is drawn not only from RCA Records artists, but from catalog from other BMG-distributed labels, such as A&M, Private Music, and Arista.

Prices on the line, which also includes several laserdisk titles, run from \$12.98 to \$29.98.

STEVEN DUPLER

## WALL TO WALL HALTS EXPANSION

(Continued from page 4)

debt load of \$34 million in opening new stores.

Asked about the outlook for the current quarter, Dombrowski says, "There's no sign that the sluggishness is over."

Wall To Wall typically has posted its biggest sales gains and profits in the fourth quarter, which includes the Christmas season. Last fiscal year, the company lost money in the first three quarters, but reported enough income in the fourth to post

an overall profit for the year.

The retailer's product sales mix for the first quarter was recorded music, 39%; accessories, 9%; video rentals and sales, 4.5%; and audio and video equipment, 47.5%.

Shares of Wall To Wall's stock have traded recently over the counter at \$3.25 to \$3.375 each. The company is not followed closely by Wall Street, because at least 80% of its stock is owned by insiders.

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## VSDA CONFRONTS VEXING ISSUE OF DEFECTIVES

(Continued from page 1)

VCRs.

Noting that meaningful dialog among various industry sectors is at last under way, Lou Berg, VSDA president and head of Audio/Video Plus, a Houston-based two-store operation, described an informal meeting Aug. 5 (on the eve of the VSDA convention) as "very worthwhile. It's an industry issue now. No one is pointing a finger."

At a media briefing the next day, Pam Horovitz, VSDA executive director, declined to identify the attendees at the defectives meeting. She simply disclosed that four segments were present: duplicators, manufacturers, distributors, and retailers.

One factor in their deliberations was the current lack of knowledge about the magnitude of the defectives problem. Mentioned at the press conference was a JVC-commissioned study that estimated defectives could account for as much as 30% of blank and prerecorded tapes (see story,

page 85); but at the VSDA meeting, much lower numbers were cited. "Manufacturers are talking about defective returns from 1/4 of 1% to about 1%," said Horovitz.

Retailers interviewed at the convention anticipated that suppliers will soon adopt better-defined policies on defectives. Jim Bevak, head of Video Vista in Detroit, and of the Michigan VSDA chapter, said: "It's getting out of hand. One retailer told me his defectives amounted to \$17,000 in estimated loss all of last year and is already at \$24,000 now—for three stores."

Fellow Michigan retailer Dennis Bowdoin, head of Movieland, South Lyon, said that the figure cited by Bevak "is too high for just three stores. That's about what I have for 30." But Bowdoin, like others, is optimistic about a solution.

"I think we can expect getting a one-for-one and title-for-title exchange for defectives probably at a

\$5-\$6 fee—at least within a certain time frame—so long as any defect is not consumer caused, and that's very easy to determine. I can tell the difference between a manufacturer defect and a consumer-damaged tape," said Bowdoin.

Nonetheless, John Heim, head of J&J Video of Denver and president of the Rocky Mountain VSDA chapter, worries about the manufacturers' attitude about returns even after they institute policies on defectives. "One supplier told me defectives are running 7/10 of a percent, but said if it were to get to something like 4% he would be in big trouble," he said.

According to Horovitz, all this speculation has prompted VSDA to start logging defectives (Billboard, Aug. 12). She said that a universal language on which the whole industry can agree is needed, offering the terms "accidental," "field-damaged," and "customer-abused" as possible catchwords to describe defects.

One of the ad-hoc committees set up at the defectives meeting will iron out semantics and examine how the scope of the defectives problem can be measured; another will test in a selected market some kind of "no-fault" returns policy, said Horovitz.

Still another facet that got some mention at the briefing was the problem of dealers duplicating copies. Identifying at least one delegate at the VSDA meeting, Horovitz said Richard Cohen, senior VP at Walt Disney Home Video, "reminded us we are . . . not allowed to fix something without breaking the copyright law."

Several retailers contend they have the right to make a new copy of a title to replace a tape identified as defective, said Jay Gruenwald, head of three-store Prime Time Video, based in Apple Valley, Calif., and a director

of the American Video Assn., a buying co-op group. "At a meeting recently, my hand was the only one raised in a room of perhaps 50 retailers when the question was posed if they considered duplication of a defective as illegal. I felt real funny," admitted Gruenwald.

Yet another wrinkle that surfaced during the media briefing was the test being conducted by JVC in line with its stepped-up campaign to enforce its VHS patents. Horovitz said JVC did not participate in the VSDA informal summit meeting, and that VSDA had not been informed of the JVC attempt to quantify the number of defectives.

Responding to the suggestion that a "lot of fly-by-night" duplicators may not be adhering to JVC-imposed standards, Horovitz countered that most of the "heavy action" in rental and sell-through is from major studio product. She said she would not speculate on how much duplication was "farmed out" by MCA on "E.T.: The Extra-Terrestrial."

Almost glossed over was the element of a consumer education campaign aimed at better maintenance of VCRs and tapes. Horovitz said one of the ad-hoc committees will explore such options as a VSDA point-of-purchase program urging tape care, as well as running messages to the same effect on videocassettes.

On the supply side, studios say they recognize the growing seriousness of the defectives issue and will await the outcome of VSDA studies as well as their own research before modifying their policies.

In the main, however, studios say they want the burden of any formal solutions to be shared.

Also in need of clarification, they say, is the use of the term defectives, which they claim is a misnomer.

MGM/UA Home Video sales VP David Bishop says, "This is product that has been in the field for a number of years and has gotten beat up through excessive renting or else damaged from older VCRs and improper customer handling. 'Field-inflicted damage' is a better term."

The percentages of defectives among new product releases are claimed to be extremely low, say studios, because of constantly improving manufacturing processes and higher quality control maintenance.

Most studio defective allowances run from 1/2%-1% of sales volume, according to manufacturers.

"We don't really know how big the problem is yet," says Bishop, "but we are talking to a number of distributors to see if we can develop a win-win situation. We do want the burden of the solution shared. We sense that it's a real problem and want to address it somehow."

Len White, president of Orion Home Video, declares, "It's become enough of an issue as to where I've told our distributors recently that, as middlemen, they are expected to perform certain services."

"Every time they allow another company or an outside service to perform a service customarily expected of a distributor, they weaken their position and give manufacturers one less reason for needing them. With all due respect to VSDA, I suggest the National Assn. of Video Distributors take a look at this issue and come up with some programs.

"On the retail side, I also think retailers have to assess their own individual situation. If a customer abuses a tape and that customer is highly valued, the retailer should eat it as a cost of doing business. If the customer is not highly valued, then they should charge them."

## ARTIST DEVELOPMENT KEY TO RAPPERS

(Continued from page 1)

who didn't know anything about it, or majors, who considered rap artists to be a flash in the pan. But Boogie Down Productions is on its third album, LL Cool J is on his third—there's a longer shelf life developing."

Dante Ross, Elektra's A&R representative for rap/street music, says labels are "spending more money on artist development than ever before."

"There's a more serious stake in the artists," Ross says. "There are bidding wars developing over artists—and when there are such wars, artists tend to be treated a lot more seriously."

Despite these changes, even platinum artists remain vulnerable to the whims of an audience, Ross says. "It's such a fast-moving music. LL Cool J is a classic example of an artist that [loses influence by] crossing over. Once you release a song like 'I Need Love,' you don't mean anything to the hardcore audience anymore. He means something to young girls and a younger audience, but not to NWA's audience."

But Jorge Hinojosa, manager of Ice-T and head of Rhyme Syndicate Records, contends that the perception that some top rap artists are losing popularity may be more a function of their past successes than their failure to sustain an audience.

"There was a time when you could release an album that would sell 200,000 copies and that would be OK, because people were so starved for rap product," Hinojosa says. He notes that now the emphasis is on reaching the 500,000-unit level.

Cory Robbins, president of Profile Records, home of Run-D.M.C. and Special Ed, maintains rap needs more time in the mainstream to determine whether its artists can have more than a cup of coffee in the limelight.

"Rap's been around for 10 or 11 years, but the first pop rap hits are only in the last few years," Robbins says, adding, "Run-D.M.C. may not be as hot as they were, but they still have a viable career."

Still, Robbins notes, "We haven't seen the Bruce Springsteen of rap yet, someone able to change with the times and have a loyal following. But there's only one Bruce and there's not really many artists that don't burn out."

"What's really changed in the rap business is videos," Robbins adds. "The fact that MTV has two hours of rap videos a day has been an incredible help in breaking artists for us. The way we're developing artists now is making more rap videos. We're making three, four videos on each album now."

Eddie O'Loughlin, president of Next Plateau Records, agrees that the open arms of television and movies are changing the lifespan of artists.

"I think the pioneer acts of rap didn't get the support," O'Loughlin says. "They didn't get the industry support for those young kids. I think that they burned out because no one had the facilities to do anything with it."

O'Loughlin says Next Plateau's artist development plan is "doing a lot of careful visual structure on an act like Salt-N-Pepa. Like Madonna, every time out there's a new look. We try to be very aware of that. On the new Salt-N-Pepa album coming in October, you will see a whole new look and a new sound. It's a case of staying contemporary. The acts that do stay contemporary will sustain. The rap acts that pay attention to the market will sustain."

James Jordan, director of promotion for RCA, agrees that rap stars no longer have a shorter lifespan than other kinds of acts. He cites Kool Moe Dee as an artist who has grown with his audience. "Kool is perceived as an adult rapper," Jordan says. "I just don't think an artist should try to recapture a young audience as they grow older. The clever thing Kool does is having Teddy Riley producing, to make music that's palatable to adults. That's why Kool can go on forever."

Bill Adler, director of publicity at Rush Management, sees longer careers for rappers if they continue to expand the genre's horizons.

"What if LL turns into the David Byrne of rap? He doesn't have to make hit records," Adler says. "What if De La Soul turns into the Steely Dan of rap? We're committed to expanding the boundaries of the music, and we might not have to play the teenybopper game as long as the artists make interesting, creative music."

## CEMA LABELS COOL ON PARENTAL GUIDANCE STICKERS FOR ALBUMS

(Continued from page 4)

make preliminary recommendations.

"I'm opposed to [stickering]," Powers said. "But I don't think it's a big issue, to be honest. If National Record Mart is only going to carry my product if it's stickered, I'll sticker it."

"If it's a recommendation to parents, that's one thing," Powers continued. "If it's what Frank [Zappa] thinks it is, which is the beginning of censorship, I'm vehemently opposed to it."

"I think the concerns have to be addressed and discussed," said Enigma president Wesley Hein. "The distributors are going to have to accommodate the chains."

But Hein added, "The vast majority of our artists object to stickering," and he noted that, if a new or developing artist's album is stickered, "many of the chains are ultimately going to pass" on the product.

"If that's not censorship, I don't know what is," Hein said.

"I think everybody is sensitive to the influence that music has on young kids," said Charles Koppelman, chairman and CEO of the recently activated SBK Records.

Koppelman noted that his label's marketing personnel are all "young guys with young families" who are alert to potential problems that an explicit record might create in the marketplace.

But Koppelman added that he believes stickering is "a waste of time."

"Young people are sending us a message," he continued. "When Guns N' Roses sell millions of records or the Cure sells out Giants Stadium . . . the youth of America are telling us that they're going to be the judges of the music they buy."

Brian Slagel, president of metal/hard rock label Metal Blade Records, whose product is distributed through Enigma via CEMA and whose acts Princess Pang and Heir Apparent have been picked up by Capitol, is surprisingly benign about the issue of labeling albums, given metal's historical status as a focal point of the album-labeling issue.

"If we put out anything that's really offensive, we'll sticker it," Slagel said. "It's kind of an odd issue. I'm not against having a sticker, depending on what it says. Sometimes it sells records."

His point is underscored by the fact that the top new entries on Billboard's Top Pop Albums chart for the last two weeks—the Beastie Boys' "Paul's Boutique" (on Capitol, distributed by CEMA) and the D.O.C.'s "No One Can Do It Better" (on Ruthless, distributed by Atlantic)—were both stickered with explicit-lyric advisories.

The Beastie Boys album entered at No. 42 on the chart and vaults to No. 19 this week, while the D.O.C. album enters at No. 74 this week.

Frank Zappa, who was perhaps the

first artist to sticker his own record when he placed a mocking "warning" on his "Thingfish" album in 1984, lambasted his industry colleagues for acceding to pressure from conservative groups.

"I find it disconcerting to have people inside the industry who ought to know better . . . [trading] brownie points with an administration [in Washington] that won't last," Zappa said. "It's time for the big guns in this industry to start fighting back instead of kissing ass. It's irresponsible. . . . They're not doing their duty as Americans to protect their own free speech."

If anything, self-censorship such as stickering amounts to "a self-chilling recipe," according to Zappa.

"The sticker stigma generally guarantees that the product won't go into a mall store," Zappa said. "If a record company decides [an album] should be stickered, you basically shouldn't even ship it out, because it ain't going into the stores."

Zappa also took issue with Bach's notion that there is "a wave of conservatism" in the U.S. currently.

"He's wrong," Zappa said. "[This is] the last flailing and thrashing of the residue of the Reagan administration."

Assistance was provided by Geoff Mayfield in Las Vegas.

# NINTENDO BLOCKS BLOCKBUSTER ON GAME BOOKS

(Continued from page 1)

chain's former copying practice and what damages, if any, should be assessed.

Additionally, Lynn Hvalsoe, Nintendo's general counsel, says the company is preparing "similar actions against others who are violating our copyrights."

Though Blockbuster maintains that it will continue the rental of Nintendo games, the chain noted in an Aug. 7 statement regarding the suit, "we have been contacted by other companies producing newer and what we believe to be more sophisticated games and are actively considering their proposals."

The progress of the suit, filed in Newark, N.J., on the eve of the recent Video Software Dealers' Assn. convention, is being watched closely by video dealers. The viewpoints of many were summed up by Robert A. Guerin, Blockbuster VP for national development, who called the suit "a reflection of the frustration [Nintendo] feels as a result of their failure to date in getting congressional sanction to ban the rental of Nintendo games."

On July 26, members of a Senate copyright subcommittee voted to exclude cartridge-format video games from a revised software protection bill, S. 198, despite heavy lobbying for their inclusion by Nintendo (Billboard, Aug. 5).

Nintendo's suit, which asks for injunctive relief, damages, and a jury trial, contends that at least four New Jersey Blockbuster stores directly violated Nintendo's copyrights by making and distributing unauthorized photocopies of game instruction booklets with each game rental.

According to the suit, "the renter of the game [at Blockbuster] is required to return the photocopied instructions along with the rental and both are then offered for rental again. If the renter loses or destroys the photocopied instructions, each store charges the renter a penalty fee. The store then makes a new unauthorized photocopy of the

original instructions, which it then rents to the public together with the Nintendo game cartridge."

Also spelled out precisely in the suit is Nintendo's overall stance toward game rental: "NOA [Nintendo of America] does not rent Nintendo game cartridges to any entity. NOA does not sell its game cartridges directly to Blockbuster, or to any other entity which is engaged in the rental of Nintendo game cartridges."

The suit further states that on July 31, Nintendo demanded that Blockbuster "immediately cease its infringing conduct" and that, by the time of the suit's filing, it had received no response from Blockbuster.

Calling the major motivation for the Nintendo suit "harassment," Blockbuster's Guerin says his company instructed its dealers to stop the practice of photocopying "when it was brought to our attention on July 31 that it may have occurred. Immediately."

Richard Lindner, a spokesman for Nintendo, confirms that the New-

ark lawsuit against Blockbuster is the first of other, similar lawsuits Nintendo plans to file against video dealers that engage in such photocopying practices. Those lawsuits, he says, will be coming "probably pretty aggressively—and that's all I can tell you at the moment."

If Blockbuster or any other chain engaging in Nintendo rental simply provides the original game instruction book, rather than a photocopy, Lindner says, "we would feel comfortable with that."

Nonetheless, Lindner adds, Nintendo views the situation as part of a larger, greater issue—specifically, he says, of "protecting our copyrighted material, whether in this case it happens to be owner's manuals and in the other case it happens to be the software itself."

Nintendo game rentals at Blockbuster will continue, says Guerin, "and the games will go out with the original instruction books, and we will make every opportunity to see that they're returned with the instructions. If the instructions are mutilated or lost," he says, "we will

rent the game without the instructions."

The possibility of charging a higher rental deposit for original instruction booklets is "being looked into," adds Guerin, as are "ways to protect the instructions and alternate sources of instructions."

Such alternate sources could include those on display at the VSDA convention by Amaray—instructions "rewritten by college students" that, some say, might thereby eliminate the photocopying issue entirely.

Noting Nintendo's dominance of the video game market—which he said bordered on the monopolistic—Guerin noted that Blockbuster has recently been approached by other players "that are a hell of a lot bigger than Nintendo"—including NEC and the Tonka Toys-owned SEGA, both of which will soon introduce new, more sophisticated gaming systems to the U.S. marketplace.

"At this stage these people have been coming to us," says Guerin. "And they appear very cooperative

and very interested in exploring the home video market."

Adds Guerin: "Nintendo may at some point wish that they had some better relations with the home video market, [and the] members of VSDA. They're not going to win any popularity contests in that association right now."

## LOU BERG RE-ELECTED

(Continued from page 6)

store Video Cassettes Unlimited and wife of past VSDA president John Pough, was the board's secretary in 1987-88.

All four officers represent companies with fewer than 20 stores and all were elected directors. The three directors who were appointed by the elected directors at an Aug. 4 meeting—Commtron president Gary Rockhold, Video Channels chief Paul Pasquarelli, and Wherehouse Entertainment president Scott Young—were eligible for each of the offices except president.

GEOFF MAYFIELD

FOR WEEK ENDING AUGUST 19, 1989

# HOT CROSSOVER 30™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
				Based on Airplay Reports from Stations Combining Top 40, Dance and Urban Music.	
				★★ NO. 1 ★★	
1	1	1	10	ON OUR OWN MCA 53662	◆ BOBBY BROWN 4 weeks at No. 1
2	4	10	8	COLD HEARTED VIRGIN 7-99196	◆ PAULA ABDUL
3	5	6	9	SHOWER ME WITH YOUR LOVE COLUMBIA 38-68746	◆ SURFACE
4	6	9	11	KEEP ON MOVIN' VIRGIN 7-99205	◆ SOUL II SOUL
5	8	12	5	HANGIN' TOUGH COLUMBIA 38-68960	◆ NEW KIDS ON THE BLOCK
6	2	2	13	SECRET RENDEZVOUS WARNER BROS. 7-27863	◆ KARYN WHITE
7	7	8	10	FRIENDS MCA 53660	◆ JODY WATLEY WITH ERIC B. & RAKIM
8	3	3	9	BATDANCE (FROM "BATMAN") WARNER BROS. 7-22924	◆ PRINCE
9	11	14	6	DON'T WANNA LOSE YOU EPIC 34-68959/E.P.A.	◆ GLORIA ESTEFAN
10	9	5	14	I LIKE IT 4TH & B'WAY 7483/ISLAND	◆ DINO
11	15	18	5	RIGHT HERE WAITING EMI 50219	◆ RICHARD MARX
12	14	13	10	HOOKED ON YOU ATCO 7-99210	◆ SWEET SENSATION
13	17	17	8	TURNED AWAY ATLANTIC 7-88917	◆ CHUCKII BOOKER
14	19	23	3	GIRL I'M GONNA MISS YOU ARISTA 1-9870	◆ MILLI VANILLI
15	16	16	7	YOU'RE MY ONE AND ONLY (TRUE LOVE) VENETTA VV-1433/A&M	◆ SEDUCTION
16	13	7	11	TOY SOLDIERS COLUMBIA 38-68747	◆ MARTIKA
17	21	24	3	IT'S NO CRIME SOLAR 68966/E.P.A.	◆ BABYFACE
18	12	11	10	I'M THAT TYPE OF GUY DEF JAM 38-68902/COLUMBIA	◆ L.L. COOL J
19	10	4	12	IF YOU DON'T KNOW ME BY NOW ELEKTRA 7-69297	◆ SIMPLY RED
20	20	22	4	KISSES ON THE WIND VIRGIN 7-99183	◆ NENEH CHERRY
21	22	25	3	BUST A MOVE DELICIOUS VINYL 105/ISLAND	◆ YOUNG M.C.
22	18	15	13	IN MY EYES LMR 74004	◆ STEVIE B
23	23	—	2	PUT YOUR MOUTH ON ME COLUMBIA 38-68897	◆ EDDIE MURPHY
24	NEW	1	1	LET GO WING 871 722-7/POLYGRAM	◆ SHARON BRYANT
25	26	—	2	CONGRATULATIONS A&M 1407	◆ VESTA
26	24	—	2	YOU BETTER DANCE MCA 53673	◆ THE JETS
27	NEW	1	1	CHERISH SIRE 7-22883/WARNER BROS.	◆ MADONNA
28	NEW	1	1	HEY LADIES CAPITOL 44402	◆ BEASTIE BOYS
29	NEW	1	1	LAY ALL YOUR LOVE ON ME TOMMY BOY 7-27534/REPRISE	◆ INFORMATION SOCIETY
30	28	29	4	COME HOME WITH ME BABY EPIC 34-68885/E.P.A.	◆ DEAD OR ALIVE

○ Products with the greatest airplay gains this week. ◆ Videoclip availability. Billboard, copyright 1989.

## Billboard POWER PLAYLISTS

FOR WEEK ENDING  
AUGUST 19, 1989

Sample Playlists of the Nation's Largest Crossover Radio Stations

HOT 97 FM		P.D.: Steve Ellis
New York	1 3 Bobby Brown, On Our Own (From "Ghostbusters II")	Philadelphia
	2 4 Karyn White, Secret Rendezvous	1 1 Richard Marx, Right Here Waiting
	3 1 Soul II Soul, Keep On Movin'	2 2 New Kids On The Block, Hangin' Tough
	4 5 Dino, I Like It	3 3 Bobby Brown, On Our Own (From "Ghostbusters II")
	5 6 Jody Watley With Eric B. & Rakim, Friends	4 4 L.L. Cool J, I'm That Type Of Guy
	6 15 Surface, Shower Me With Your Love	5 10 Paula Abdul, Cold Hearted
	7 2 Stevie B, In My Eyes	6 7 Surface, Shower Me With Your Love
	8 10 Paula Abdul, Cold Hearted	7 11 Gloria Estefan, Don't Wanna Lose You
	9 11 Sweet Sensation, Hooked On You	8 8 Soul II Soul, Keep On Movin'
	10 7 Sweet Sensation, Hooked On You	9 16 Neneh Cherry, Kisses On The Wind
	11 12 Joey Kid, Everything I Own	10 12 Seduction, You're My One And Only (True Love)
	12 14 New Kids On The Block, Hangin' Tough	11 17 Chuckii Booker, Turned Away
	13 13 L.L. Cool J, I'm That Type Of Guy	12 5 Pajama Party, Yo No Se
	14 9 Sa-Fire, Gonna Make It	13 6 Prince, Baldance (From "Batman")
	15 17 Debbie Gibson, No More Rhyme	14 14 Jody Watley With Eric B. & Rakim, Friends
	16 16 Natalie Cole, Miss You Like Crazy	15 13 Karyn White, Secret Rendezvous
	17 18 Dead or Alive, Come Home With Me Baby	16 20 Babyface, It's No Crime
	18 22 Martika, Toy Soldiers	17 9 Martika, Toy Soldiers
	19 8 Simply Red, If You Don't Know Me By Now	18 32 Beastie Boys, Hey Ladies
	20 20 Rod Stewart, Crazy About Her	19 33 Sharon Bryant, Let Go
	21 23 Information Society, Lay All Your Love On Me	20 19 Stevie B, In My Eyes
	22 25 Neneh Cherry, Kisses On The Wind	21 30 Information Society, Lay All Your Love On Me
	23 28 Coro, Where Are You Tonight?	22 22 Stacey Q, Give You All My Love
	24 27 Seduction, You're My One And Only (True Love)	23 23 Michael Damian, Cover Of Love
	25 29 Milli Vanilli, Girl I'm Gonna Miss You	24 26 Jimmy Hanson, No Reason In The World
	26 30 Sandra, Everlasting Love	25 18 Sweet Sensation, Hooked On You
	27 19 Lisa Lisa & Cult Jam, Just Git It Together	26 27 Katrina & The Waves, That's The Way
	28 21 Prince, Baldance (From "Batman")	27 28 Eddie Murphy, Put Your Mouth On Me
	29 33 Babyface, It's No Crime	28 29 Bee Gees, One
	30 34 The Jets, You Better Dance	29 EX Jason Donovan, Too Many Broken Hearts
	31 31 Erasure, Stop	30 31 B.O.S.E., Batman, The Original Swing
	32 35 Madonna, Cherish	31 35 Young M.C., Bust A Move
	33 26 Expose, What You Don't Know	32 34 Waterfront, Nature Of Love
	34 EX Eddie Murphy, Put Your Mouth On Me	A33 — Madonna, Cherish
	A35 — Sybil, Don't Make Me Over	A34 — Expose, When I Looked At Him
	A — Expose, When I Looked At Him	A35 — Kevin Paige, Don't Shut Me Out
	A — 2 Live Crew, Me So Horny	A — Vesta, Congratulations
	EX EX Buster Poindexter, All Night Party	A — Donny Osmond, Sacred Emotion
	EX EX Chuckii Booker, Turned Away	EX EX Third World, It's The Same Old Song
	EX EX Shana, I Want You	EX EX Cyndi Lauper, My First Night Without You
	EX EX Bee Gees, One	EX EX The Jets, You Better Dance
	EX EX Pam Russo, Hold Tight	EX EX Grayson Hugh, Talk It Over
		EX EX Michael Bolton, Soul Provider

Power 106 FM		P.D.: Jeff Wyatt
Los Angeles	1 3 Bobby Brown, On Our Own (From "Ghostbusters II")	San Francisco
	2 1 Simply Red, If You Don't Know Me By Now	1 3 Soul II Soul, Keep On Movin'
	3 2 Stevie B, In My Eyes	2 2 Surface, Shower Me With Your Love
	4 4 Martika, Toy Soldiers	3 5 Young M.C., Bust A Move
	5 6 Jody Watley With Eric B. & Rakim, Friends	4 11 Paula Abdul, Cold Hearted
	6 8 Paula Abdul, Cold Hearted	5 1 Dino, I Like It
	7 7 Prince, Baldance (From "Batman")	6 7 Seduction, You're My One And Only (True Love)
	8 5 Karyn White, Secret Rendezvous	7 8 Chuckii Booker, Turned Away
	9 11 New Kids On The Block, Hangin' Tough	8 9 Jody Watley With Eric B. & Rakim, Friends
	10 12 Soul II Soul, Keep On Movin'	9 10 Neneh Cherry, Kisses On The Wind
	11 10 Rod Stewart, Crazy About Her	10 14 Milli Vanilli, Girl I'm Gonna Miss You
	12 15 Surface, Shower Me With Your Love	11 12 New Kids On The Block, Hangin' Tough
	13 13 Sweet Sensation, Hooked On You	12 13 Babyface, It's No Crime
	14 16 Debbie Gibson, No More Rhyme	13 4 Bobby Brown, On Our Own (From "Ghostbusters II")
	15 9 TKA, You Are The One	14 18 Expose, When I Looked At Him
	16 14 Dino, I Like It	15 15 Richard Marx, Right Here Waiting
	17 19 Johnny O, Highways Of Love	16 17 Gloria Estefan, Don't Wanna Lose You
	18 23 Gloria Estefan, Don't Wanna Lose You	17 19 Sharon Bryant, Let Go
	19 22 Seduction, You're My One And Only (True Love)	18 21 Apollonia, The Same Dream
	20 28 Young M.C., Bust A Move	19 6 Tony! Toni! Toné!, For The Love Of You
	21 17 Sa-Fire, Gonna Make It	A20 — Heavy D & The Boyz, We Got Our Own Thing
	22 18 Milli Vanilli, Baby Don't Forget My Number	21 22 Beastie Boys, Hey Ladies
	23 26 Babyface, It's No Crime	22 25 Eddie Murphy, Put Your Mouth On Me
	24 27 Stacey Q, Give You All My Love	23 26 Stephanie Mills, Something In The Way You
	25 28 Information Society, Lay All Your Love On Me	24 27 The Flame, One The Strength
	26 30 Dead or Alive, Come Home With Me Baby	25 30 Pam Russo, Hold Tight
	27 33 Milli Vanilli, Girl I'm Gonna Miss You	26 28 Michael Bolton, Soul Provider
	28 21 Expose, What You Don't Know	27 EX Christopher Williams, Talk To Myself
	29 25 Madonna, Express Yourself	28 20 Martika, Toy Soldiers
	30 32 The Jets, You Better Dance	A23 — Cover Girls, My Heart Skips A Beat
	EX EX Sharon Bryant, Let Go	30 29 Karyn White, Secret Rendezvous
	A — Kevin Paige, Don't Shut Me Out	A — Perri, Feels So Good
	A — Madonna, Cherish	A — Soul II Soul, Back To Life
	A — Beastie Boys, Hey Ladies	A — Vesta, Congratulations
	A — Chuckii Booker, Turned Away	A — Madonna, Cherish
	EX 34 Neneh Cherry, Kisses On The Wind	EX EX Sweet Sensation, Hooked On You
	EX EX Jason Donovan, Too Many Broken Hearts	EX EX The Jets, You Better Dance
	EX EX Boy George, You Found Another Guy	

KMET 106 FM		P.D.: Keith Naftaly
San Francisco	1 3 Bobby Brown, On Our Own (From "Ghostbusters II")	1 3 Soul II Soul, Keep On Movin'
	2 1 Simply Red, If You Don't Know Me By Now	2 2 Surface, Shower Me With Your Love
	3 2 Stevie B, In My Eyes	3 5 Young M.C., Bust A Move
	4 4 Martika, Toy Soldiers	4 11 Paula Abdul, Cold Hearted
	5 6 Jody Watley With Eric B. & Rakim, Friends	5 1 Dino, I Like It
	6 8 Paula Abdul, Cold Hearted	6 7 Seduction, You're My One And Only (True Love)
	7 7 Prince, Baldance (From "Batman")	7 8 Chuckii Booker, Turned Away
	8 5 Karyn White, Secret Rendezvous	8 9 Jody Watley With Eric B. & Rakim, Friends
	9 11 New Kids On The Block, Hangin' Tough	9 10 Neneh Cherry, Kisses On The Wind
	10 12 Soul II Soul, Keep On Movin'	10 14 Milli Vanilli, Girl I'm Gonna Miss You
	11 10 Rod Stewart, Crazy About Her	11 12 New Kids On The Block, Hangin' Tough
	12 15 Surface, Shower Me With Your Love	12 13 Babyface, It's No Crime
	13 13 Sweet Sensation, Hooked On You	13 4 Bobby Brown, On Our Own (From "Ghostbusters II")
	14 16 Debbie Gibson, No More Rhyme	14 18 Expose, When I Looked At Him
	15 9 TKA, You Are The One	15 15 Richard Marx, Right Here Waiting
	16 14 Dino, I Like It	16 17 Gloria Estefan, Don't Wanna Lose You
	17 19 Johnny O, Highways Of Love	17 19 Sharon Bryant, Let Go
	18 23 Gloria Estefan, Don't Wanna Lose You	18 21 Apollonia, The Same Dream
	19 22 Seduction, You're My One And Only (True Love)	19 6 Tony! Toni! Toné!, For The Love Of You
	20 28 Young M.C., Bust A Move	A20 — Heavy D & The Boyz, We Got Our Own Thing
	21 17 Sa-Fire, Gonna Make It	21 22 Beastie Boys, Hey Ladies
	22 18 Milli Vanilli, Baby Don't Forget My Number	22 25 Eddie Murphy, Put Your Mouth On Me
	23 26 Babyface, It's No Crime	23 26 Stephanie Mills, Something In The Way You
	24 27 Stacey Q, Give You All My Love	24 27 The Flame, One The Strength
	25 28 Information Society, Lay All Your Love On Me	25 30 Pam Russo, Hold Tight
	26 30 Dead or Alive, Come Home With Me Baby	26 28 Michael Bolton, Soul Provider
	27 33 Milli Vanilli, Girl I'm Gonna Miss You	27 EX Christopher Williams, Talk To Myself
	28 21 Expose, What You Don't Know	28 20 Martika, Toy Soldiers
	29 25 Madonna, Express Yourself	A23 — Cover Girls, My Heart Skips A Beat
	30 32 The Jets, You Better Dance	30 29 Karyn White, Secret Rendezvous
	EX EX Sharon Bryant, Let Go	A — Perri, Feels So Good
	A — Kevin Paige, Don't Shut Me Out	A — Soul II Soul, Back To Life
	A — Madonna, Cherish	A — Vesta, Congratulations
	A — Beastie Boys, Hey Ladies	A — Madonna, Cherish
	A — Chuckii Booker, Turned Away	EX EX Sweet Sensation, Hooked On You
	EX 34 Neneh Cherry, Kisses On The Wind	EX EX The Jets, You Better Dance
	EX EX Jason Donovan, Too Many Broken Hearts	
	EX EX Boy George, You Found Another Guy	

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
Compiled from a national sample of retail store, one-stop, and rack sales reports.					
				★★ NO. 1 ★★	
1	1	1	7	PRINCE WARNER BROS. 25936 (9.98) (CD)	SOUNDTRACK: BATMAN 5 weeks at No. 1
2	3	4	14	RICHARD MARX ▲ EMI 90380 (9.98) (CD)	REPEAT OFFENDER
3	2	3	52	NEW KIDS ON THE BLOCK ▲ <sup>3</sup> COLUMBIA FC 40985 (CD)	HANGIN' TOUGH
4	7	9	57	PAULA ABDUL ▲ <sup>2</sup> VIRGIN 90943 (9.98) (CD)	FOREVER YOUR GIRL
5	5	5	15	TOM PETTY ▲ MCA 6253 (9.98) (CD)	FULL MOON FEVER
6	4	2	24	FINE YOUNG CANNIBALS ▲ <sup>2</sup> I.R.S. 6273/MCA (9.98) (CD)	THE RAW & THE COOKED
7	8	7	22	MILLI VANILLI ▲ ARISTA AL 8592 (9.98) (CD)	GIRL YOU KNOW IT'S TRUE
8	6	6	57	BOBBY BROWN ▲ <sup>4</sup> MCA 42185 (9.98) (CD)	DON'T BE CRUEL
9	11	11	28	SKID ROW ▲ ATLANTIC 81936 (9.98) (CD)	SKID ROW
10	10	10	16	GREAT WHITE ▲ CAPITOL C1-90640 (9.98) (CD)	TWICE SHY
11	9	8	8	L.L. COOL J DEF JAM OC 45172/COLUMBIA (CD)	WALKING WITH A PANTHER
12	12	13	6	DON HENLEY GEFLEN GHS 24217 (9.98) (CD)	THE END OF THE INNOCENCE
13	18	28	4	GLORIA ESTEFAN EPIC OE 45217/E.P.A. (CD)	CUTS BOTH WAYS
14	13	12	20	MADONNA ▲ <sup>2</sup> SIRE 25844/WARNER BROS. (9.98) (CD)	LIKE A PRAYER
15	17	17	24	MARTIKA ● COLUMBIA SC 44290 (CD)	MARTIKA
16	14	15	14	LOVE AND ROCKETS ● BIG TIME 9715-1-R/RCA (9.98) (CD)	LOVE AND ROCKETS
17	20	24	25	WARRANT ● COLUMBIA FC 44383 (CD)	DIRTY ROTTEN FILTHY STINKING RICH
18	15	14	12	10,000 MANIACS ● ELEKTRA 60815 (9.98) (CD)	BLIND MAN'S ZOO
19	42	—	2	BEASTIE BOYS CAPITOL 91743 (9.98) (CD)	PAUL'S BOUTIQUE
20	16	16	8	SOUNDTRACK MCA 6306 (9.98) (CD)	GHOSTBUSTERS II
21	23	29	7	SOUL II SOUL VIRGIN 91267 (9.98) (CD)	KEEP ON MOVIN'
22	19	19	8	WHITE LION ATLANTIC 81969 (9.98) (CD)	BIG GAME
23	21	18	46	BON JOVI ▲ <sup>5</sup> MERCURY 836 345 1/POLYGRAM (CD)	NEW JERSEY
24	22	23	24	SIMPLY RED ELEKTRA 60828 (9.98) (CD)	A NEW FLAME
25	27	31	8	HEAVY D. & THE BOYZ MCA 42302 (8.98) (CD)	BIG Tyme
26	25	21	17	THE CULT ● SIRE 25871/REPRISE (9.98) (CD)	SONIC TEMPLE
27	29	27	14	THE CURE ELEKTRA 60855 (9.98) (CD)	DISINTEGRATION
28	24	20	31	SOUNDTRACK ▲ ATLANTIC 81933 (9.98) (CD)	BEACHES
29	30	25	13	JOHN COUGAR MELLENCAMP ▲ MERCURY 838-220-1/POLYGRAM (CD)	BIG DADDY
30	32	38	19	INDIGO GIRLS EPIC FE 45044/E.P.A. (CD)	INDIGO GIRLS
31	26	22	11	STEVIE NICKS ● MODERN 91245/ATLANTIC (9.98) (CD)	THE OTHER SIDE OF THE MIRROR
32	31	32	38	M.C. HAMMER ▲ CAPITOL C1-90924 (8.98) (CD)	LET'S GET IT STARTED
33	28	26	11	THE DOOBIE BROTHERS ● CAPITOL C1-90371 (9.98) (CD)	CYCLES
34	35	41	49	WINGER ▲ ATLANTIC 81867 (9.98) (CD)	WINGER
35	33	33	8	EXPOSE ARISTA AL 8532 (9.98) (CD)	WHAT YOU DON'T KNOW
36	36	39	5	BOOGIE DOWN PRODUCTIONS JIVE 1187-1-J/RCA (8.98) (CD)	GHETTO MUSIC: THE BLUEPRINT OF HIP HOP
37	38	43	8	STEVIE RAY VAUGHAN & DOUBLE TROUBLE EPIC OE 45024/E.P.A. (CD)	IN STEP
38	34	34	8	ANDERSON, BRUFORD, WAKEMAN, HOWE ARISTA AL 8590 (9.98) (CD)	ANDERSON, BRUFORD, WAKEMAN, HOWE
39	41	42	28	DEBBIE GIBSON ▲ <sup>2</sup> ATLANTIC 81932 (9.98) (CD)	ELECTRIC YOUTH
40	37	30	10	KOOL MOE DEE JIVE 1182/RCA (8.98) (CD)	KNOWLEDGE IS KING
41	39	36	19	BONNIE RAITT ● CAPITOL C1-91268 (8.98) (CD)	NICK OF TIME
42	49	54	22	DINO 4TH & B'WAY BWAY 4011/ISLAND (8.98) (CD)	24/7
43	40	40	19	JODY WATLEY ● MCA 6276 (8.98) (CD)	LARGER THAN LIFE
44	45	48	9	NENEH CHERRY VIRGIN 91252 (9.98) (CD)	RAW LIKE SUSHI
45	44	35	9	PAUL MCCARTNEY CAPITOL C1-91653 (9.98) (CD)	FLOWERS IN THE DIRT
46	47	56	4	2 LIVE CREW LUKE SKYYWALKER XR 107 (9.98) (CD)	AS NASTY AS THEY WANNA BE
47	48	44	104	GUNS N' ROSES ▲ <sup>8</sup> GEFLEN GHS 24148 (8.98) (CD)	APPETITE FOR DESTRUCTION
48	52	55	5	MR. BIG ATLANTIC 81990 (9.98) (CD)	MR. BIG
49	61	70	5	CHER GEFLEN GHS 24239 (9.98) (CD)	HEART OF STONE
50	43	45	64	ROD STEWART ▲ WARNER BROS. 25684 (9.98) (CD)	OUT OF ORDER
51	50	50	25	N.W.A. ▲ RUTHLESS 57102/PRIORITY (8.98) (CD)	STRAIGHT OUTTA COMPTON
52	54	51	26	TOO SHORT ● JIVE 1149-1-J/RCA (8.98) (CD)	LIFE IS... TOO SHORT
53	104	—	2	ZIGGY MARLEY & THE MELODY MAKERS VIRGIN 91256 (9.98) (CD)	ONE BRIGHT DAY
54	51	47	46	ROB BASE & D.J. E-Z ROCK ▲ PROFILE 1267 (8.98) (CD)	IT TAKES TWO

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
55	46	37	36	GUNS N' ROSES ▲ <sup>2</sup> GEFLEN GHS 24198 (8.98) (CD)	G N' R LIES
56	56	59	45	KARYN WHITE ▲ WARNER BROS. 25637 (8.98) (CD)	KARYN WHITE
57	59	61	11	BADLANDS ATLANTIC 81966 (9.98) (CD)	BADLANDS
58	53	49	56	GUY ▲ UPTOWN 42176/MCA (8.98) (CD)	GUY
59	79	88	46	THE JEFF HEALEY BAND ARISTA AL 8553 (8.98) (CD)	SEE THE LIGHT
60	71	73	24	SURFACE ● COLUMBIA FC 44284 (CD)	2ND WAVE
61	76	86	5	THE B-52'S REPRISE 25854 (9.98) (CD)	COSMIC THING
62	68	74	51	LIVING COLOUR ▲ EPIC BFE 44099/E.P.A. (CD)	VIVID
63	57	57	6	JIMMY BUFFETT MCA 6314 (9.98) (CD)	OFF TO SEE THE LIZARD
64	60	60	18	ROXETTE ● EMI 91098 (9.98) (CD)	LOOK SHARP!
65	55	46	27	TONE LOC ▲ <sup>2</sup> DELICIOUS VINYL DV 3000/ISLAND (8.98) (CD)	LOC-ED AFTER DARK
66	66	66	6	BAD ENGLISH EPIC OE 45083/E.P.A. (CD)	BAD ENGLISH
67	58	58	6	PETE TOWNSHEND ATLANTIC 81996 (9.98) (CD)	THE IRON MAN
68	70	76	6	VARIOUS ARTISTS GEFLEN GHS 24236 (10.98) (CD)	GREENPEACE: RAINBOW WARRIORS
69	67	71	31	SLICK RICK ● DEF JAM FC 40513/COLUMBIA (CD)	THE GREAT ADVENTURES OF SLICK RICK
70	64	67	6	BILLY SQUIER CAPITOL C1-48748 (9.98) (CD)	HEAR & NOW
71	75	84	10	DANGEROUS TOYS COLUMBIA FC 45031 (CD)	DANGEROUS TOYS
72	63	52	21	DE LA SOUL ● TOMMY BOY 1019 (9.98) (CD)	3 FEET HIGH AND RISING
73	72	69	37	EAZY-E ▲ RUTHLESS SL 57100/PRIORITY (8.98) (CD)	EAZY-DUZ-IT
74	NEW ▶	—	1	THE D.O.C. RUTHLESS 91275/ATLANTIC (8.98) (CD)	NO ONE CAN DO IT BETTER
75	62	63	5	SOUNDTRACK POLYDOR 839-516-1/POLYGRAM (CD)	GREAT BALLS OF FIRE
76	69	64	13	CYNDI LAUPER EPIC OE 44318/E.P.A. (CD)	A NIGHT TO REMEMBER
77	90	95	5	SOUNDTRACK MOTOWN MOT 6272 (9.98) (CD)	DO THE RIGHT THING
78	78	78	5	PAT METHENY GROUP GEFLEN GHS 24245 (9.98) (CD)	LETTER FROM HOME
79	89	97	5	MICHAEL BOLTON COLUMBIA OC 45012 (CD)	SOUL PROVIDER
80	73	65	9	JACKSON BROWNE ELEKTRA 60830 (9.98) (CD)	WORLD IN MOTION
81	83	82	12	SPECIAL ED PROFILE 1280 (8.98) (CD)	YOUNGEST IN CHARGE
82	77	75	48	METALLICA ▲ <sup>2</sup> ELEKTRA 60812 (9.98) (CD)	... AND JUSTICE FOR ALL
83	93	118	3	BABYFACE SOLAR FZ 45288/E.P.A. (CD)	TENDER LOVER
84	82	79	57	CINDERELLA ▲ <sup>2</sup> MERCURY 834 612 1/POLYGRAM (CD)	LONG COLD WINTER
85	80	72	28	SWEET SENSATION ATCO 90917 (8.98) (CD)	TAKE IT WHILE IT'S HOT
86	92	107	6	TORA TORA A&M SP 5261 (8.98) (CD)	SURPRISE ATTACK
87	65	53	9	QUEEN CAPITOL C1-92357 (9.98) (CD)	THE MIRACLE
88	161	—	2	ALICE COOPER EPIC OE 45137/E.P.A. (CD)	TRASH
89	87	80	105	DEF LEPPARD ▲ <sup>9</sup> MERCURY 830 675 1/POLYGRAM (CD)	HYSTERIA
90	74	62	11	TIN MACHINE EMI 91990 (9.98) (CD)	TIN MACHINE
91	81	68	58	LITA FORD ▲ RCA 6397-1-R (8.98) (CD)	LITA
92	85	85	5	STEPHANIE MILLS MCA 6312 (9.98) (CD)	HOME
93	97	104	8	THE CALL MCA 6303 (9.98) (CD)	LET THE DAY BEGIN
94	101	102	9	GRAYSON HUGH RCA 7661-1-R (8.98) (CD)	BLIND TO REASON
95	NEW ▶	—	1	EPMD FRESH 92012/SLEEPING BAG (9.98) (CD)	UNFINISHED BUSINESS
96	86	87	5	PATTI LABELLE MCA 6292 (9.98) (CD)	BE YOURSELF
97	98	98	11	CLINT BLACK RCA 9668-1-R (8.98) (CD)	KILLIN' TIME
98	100	100	5	BODEANS SLASH 25876/REPRISE (9.98) (CD)	HOME
99	94	77	10	MICHAEL DAMIAN CYPRESS YL 90130/A&M (9.98) (CD)	WHERE DO WE GO FROM HERE
100	102	111	8	BANG TANGO MCA/MECHANIC 6300/MCA (9.98) (CD)	PSYCHO CAFE
101	88	83	13	NATALIE COLE EMI 48902 (9.98) (CD)	GOOD TO BE BACK
102	96	93	15	DONNY OSMOND CAPITOL C1-92354 (8.98) (CD)	DONNY OSMOND
103	84	81	8	PETER GABRIEL GEFLEN GHS 24206 (15.98) (CD)	PASSION
104	105	94	10	K.D. LANG & THE RECLINES SIRE 25877/WARNER BROS. (9.98) (CD)	ABSOLUTE TORCH AND TWANG
105	91	91	8	VAN MORRISON MERCURY 839 262 1/POLYGRAM (CD)	AVALON SUNSET
106	109	115	16	PIXIES ELEKTRA 60856 (9.98) (CD)	DOOLITTLE
107	NEW ▶	—	1	BEE GEES WARNER BROS. 25887 (9.98) (CD)	ONE
108	108	119	6	THIRD WORLD MERCURY 836 952 1 (CD)	SERIOUS BUSINESS
109	NEW ▶	—	1	STARSHIP RCA 9693-1-R (9.98) (CD)	LOVE AMONG THE CANNIBALS

○ 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.

# The GRACES

## Perfect View



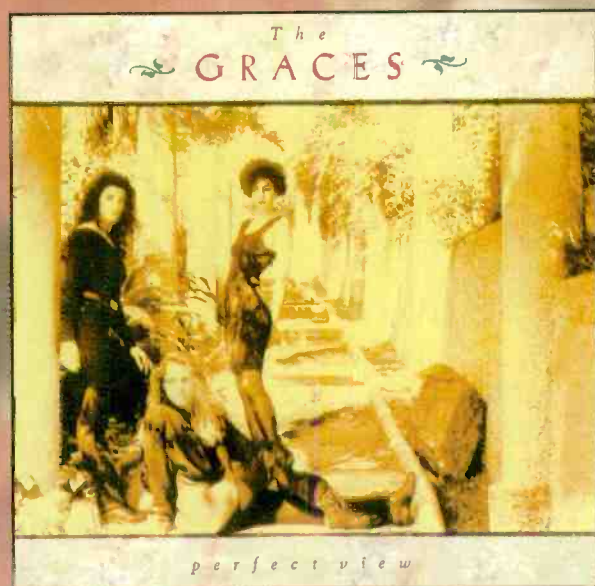
Charlotte Caffey, Meredith Brooks, and Gia Ciambotti are The Graces. Caffey was the Go-Go's guitarist and co-writer of most of their hits,



and has contributed songs to all of Belinda Carlisle's albums. The combined musical experience and extraordinary talent of Caffey, Brooks and Ciambotti



give *Perfect View* an urgency and depth that make it one of the most exciting rock 'n' roll debuts you'll hear this year.



"Lay  
Down  
Your  
Arms"

The  
MTV  
HIP  
CLIP  
of the  
WEEK!



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*Perfect View* (SP 5265) featuring the first single and video "Lay Down Your Arms." (AM 1440) Produced by Ellen Shipley with Ralph Schuckett.  
Executive Producer: Jimmy Iovine. Management: Danny Goldberg and Ron Stone for Gold Mountain Entertainment.



when you play it  
say it



**National Music Publishers' Association • Inc.**  
**and The Harry Fox Agency, Inc**

205 EAST 42 STREET, NEW YORK, N.Y. 10017 • (212) 370-5330 • CABLE ADDRESS: HAFOX  
TELEX: 237441 HAFOX UR  
FAX: (212) 953-2471

**AN OPEN LETTER TO THE MUSIC INDUSTRY  
FROM NATIONAL MUSIC PUBLISHERS' ASSOCIATION, INC.  
AND THE HARRY FOX AGENCY, INC.**

We are pleased to announce that the mechanical and synchronization licensing commission rates of The Harry Fox Agency, Inc. have been reduced as of July 1, 1989, which will result in additional distributions of over one million dollars in royalties to our publisher principals in the second half of this year. Specifically:

- **The HFA commission rate for television and commercial licensing has been cut permanently in half, from 10% to 5%, with a maximum commission ceiling of \$2,200 per transaction.**
- **The HFA mechanical licensing commission rate of 4.5% will be lowered to 3.5% for the last two quarters of 1989.**

The lowering of television and commercial commissions further improves the cost-effectiveness of utilizing HFA's synchronization department, which is expanding rapidly to meet licensing demands.

These unprecedented reductions have been made possible by a number of operational improvements, including computerization and the enlargement of our audit programs, which have helped increase HFA collections by 150% over the past five years. In 1989 the Agency is expected to process \$200 million in royalties and 100,000 licenses - up from \$80 million in royalties and 50,000 licenses in 1984. HFA is now the largest mechanical royalties collection organization in the world, and growing.

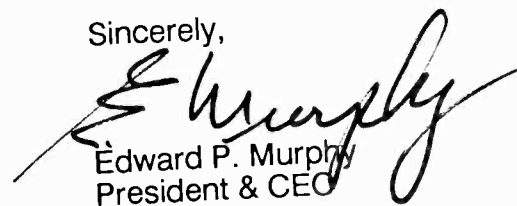
A significant portion of the commissions retained by HFA are used to support the essential activities of its parent company, National Music Publishers' Association, Inc. With this funding, NMPA is able to vigorously represent the rights and interests of its members, and the music community, both in the U.S. and abroad, helping to ensure the protection of American musical copyrights around the world.

*The successes of NMPA/HFA are attributable in large measure to the confidence and trust you have placed in us. We give you our thanks for your help and support in aiding our growth.*

To the music publishing industry, musical creators and our copyright licensees, we pledge that HFA services will continue to improve and expand, and that NMPA will remain a strong advocate for the rights of music publishers whenever and wherever the need arises.

NMPA and HFA welcome your inquiries concerning our activities. Our staff will be pleased to answer any questions you may have, and to help you in any way we can regarding music publishing issues. We look forward to hearing from you.

Sincerely,



Edward P. Murphy  
President & CEO

NMPA/HFA General Telephone Number 212-370-5330  
NMPA/HFA Fax Number 212-953-2384  
HFA Synchronization Department Direct Dial 212-370-4747

# Billboard® TOP POP ALBUMS™ continued

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
110	95	89	24	STEVIE B LMR 5531 (8.98) (CD)	IN MY EYES
(111)	114	129	4	TANGIER ATCO 91251 (9.98) (CD)	FOUR WINDS
112	99	90	13	HENRY LEE SUMMER CBS ASSOCIATED OZ 45124/E.P.A. (CD)	I'VE GOT EVERYTHING
113	113	130	10	24-7 SPYZ IN-EFFECT 3006/RELATIVITY (8.98) (CD)	HARDER THAN YOU
114	107	99	17	SARAYA POLYDOR 837-764-1/POLYGRAM (CD)	SARAYA
(115)	121	146	5	ADRIAN BELEW ATLANTIC 16843 (9.98) (CD)	MR. MUSIC HEAD
(116)	142	168	3	DAVID PEASTON GEFEN 24228 (9.98) (CD)	INTRODUCING... DAVID PEASTON
(117)	125	142	5	CHUCKII BOOKER ATLANTIC 81947 (8.98) (CD)	CHUCKII
118	111	96	20	THE NEVILLE BROTHERS A&M SP 5240 (8.98) (CD)	YELLOW MOON
(119)	177	—	2	THE POGUES ISLAND 91225/ATLANTIC (9.98) (CD)	PEACE & LOVE
120	120	123	8	MARIA MCKEE GEFEN GHS 24229 (9.98) (CD)	MARIA MCKEE
121	110	108	13	SWING OUT SISTER FONTANA 838-293-1/POLYGRAM (CD)	KALEIDOSCOPE WORLD
122	123	160	3	NEW KIDS ON THE BLOCK COLUMBIA FC 40475 (CD)	NEW KIDS ON THE BLOCK
123	103	92	14	DONNA SUMMER ATLANTIC 81987 (9.98) (CD)	ANOTHER PLACE AND TIME
(124)	NEW ▶	—	1	SOUNDTRACK COLUMBIA 45319 (CD)	WHEN HARRY MET SALLY
125	131	126	48	EDIE BRICKELL & NEW BOHEMIANS ▲ GEFEN GHS 24192 (8.98) (CD)	SHOOTING RUBBERBANDS AT THE STARS
(126)	140	145	17	ANDREW DICE CLAY DEF AMERICAN DEF 24214/GEFFEN (9.98) (CD)	DICE
127	112	105	41	TRAVELING WILBURYS ▲2 WILBURY 25796/WARNER BROS. (9.98) (CD)	TRAVELING WILBURYS
128	115	116	15	MICA PARIS ISLAND 90970/ATLANTIC (8.98) (CD)	SO GOOD
129	124	124	12	PUBLIC IMAGE LTD. VIRGIN 91062 (9.98) (CD)	9
130	118	114	15	BLUE MURDER GEFEN 24212 (9.98) (CD)	BLUE MURDER
131	117	136	36	KID 'N PLAY ● SELECT 21628 (8.98) (CD)	2 HYPE
132	132	139	14	DION ARISTA AL 8549 (9.98) (CD)	YO FRANKIE
(133)	150	143	54	SOUNDTRACK ▲4 ELEKTRA 60806 (9.98) (CD)	COCKTAIL
(134)	186	—	2	JUNKYARD GEFEN GHS 24227 (9.98) (CD)	JUNKYARD
135	135	144	7	WIRE MUTE 73516/ENIGMA (8.98) (CD)	IT'S BEGINNING TO AND BACK AGAIN
136	122	121	20	EXTREME A&M SP 5238 (8.98) (CD)	EXTREME
137	106	106	5	DEAD OR ALIVE EPIC OE 45224/E.P.A. (CD)	NUDE
(138)	NEW ▶	—	1	TREVOR RABIN ELEKTRA 60781 (9.98) (CD)	CAN'T LOOK AWAY
139	116	101	62	MELISSA ETHERIDGE ● ISLAND 90875/ATLANTIC (8.98) (CD)	MELISSA ETHERIDGE
(140)	147	147	3	GEORGE BENSON WARNER BROS. 25907 (9.98) (CD)	TENDERLY
141	130	117	14	ARETHA FRANKLIN ARISTA AL 8572 (9.98) (CD)	THROUGH THE STORM
142	126	103	6	ALLMAN BROTHERS BAND POLYDOR 839 41 7 1/POLYGRAM (CD)	DREAMS
143	136	131	86	PETER GABRIEL ▲2 GEFEN GHS 24088 (8.98) (CD)	SO
144	128	120	45	QUEENSRYCHE ● EMI 48640 (9.98) (CD)	OPERATION: MINDCRIME
145	134	125	44	KENNY G ▲2 ARISTA AL 8457 (9.98) (CD)	SILHOUETTE
(146)	NEW ▶	—	1	SOUNDTRACK/"WEIRD" AL YANKOVIC ROCK'N'ROLL SZ 45625/SCOTTI BROS./E.P.A. (CD)	UHF
147	127	110	19	HOWARD JONES ELEKTRA 60794 (9.98) (CD)	CROSS THAT LINE
148	137	132	44	SIR MIX-A-LOT ● NASTY MIX 70123 (8.98) (CD)	SWASS
149	149	155	6	CHRIS ISAAK REPRISE 25837 (9.98) (CD)	HEART SHAPED WORLD
150	129	112	29	ENYA ● GEFEN 24233 (9.98) (CD)	WATERMARK
151	139	122	12	REBA MCENTIRE MCA 6294 (9.98) (CD)	SWEET 16
152	119	109	10	THE JACKSONS EPIC OE 40911/E.P.A. (CD)	2300 JACKSON ST.
(153)	160	193	3	KING'S X MEGAFORCE 81997/ATLANTIC (9.98) (CD)	GRETCHEN GOES TO NEBRASKA
154	143	128	19	THE OUTFIELD COLUMBIA OC 44449 (CD)	VOICES OF BABYLON
(155)	164	—	2	NITRO RHINO 70894/RAMPAGE (8.98) (CD)	O.F.R.

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THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
(156)	166	—	2	MARTIN L. GORE SIRE 25980/WARNER BROS. (7.98) (CD)	COUNTERFEIT E.P.
157	148	163	15	CONCRETE BLONDE I.R.S. 82001/MCA (9.98) (CD)	FREE
158	158	176	7	SOUNDTRACK CAPITOL C1-91583 (9.98) (CD)	BEAUTY & THE BEAST
159	133	113	10	MICHAEL MORALES WING 835 810 1/POLYGRAM (CD)	MICHAEL MORALES
160	141	133	79	ORIGINAL LONDON CAST ▲ POLYDOR 831 273-1/POLYGRAM (CD)	PHANTOM OF THE OPERA
(161)	NEW ▶	—	1	DIRTY LOOKS ATLANTIC 81992 (9.98) (CD)	TURN OF THE SCREW
162	151	158	38	JOURNEY ▲2 COLUMBIA OC 44493 (CD)	JOURNEY'S GREATEST HITS
163	155	149	13	THE O'JAYS EMI 90921 (9.98) (CD)	SERIOUS
164	154	135	11	RIPPINGTONS FEATURING RUSS FREEMAN GRP GRD 95888 (9.98) (CD)	TOURIST IN PARADISE
165	167	177	16	JOE JACKSON A&M SP 5249 (8.98) (CD)	BLAZE OF GLORY
166	159	164	11	VARIOUS ARTISTS TVT 1400 (8.98) (CD)	TV TOONS - THE COMMERCIALS
167	146	141	43	BULLETTYOYS ● WARNER BROS. 25782 (8.98) (CD)	BULLETTYOYS
168	144	134	14	BARRY MANILOW ARISTA AL 8570 (9.98) (CD)	BARRY MANILOW
169	152	148	13	KWAME ATLANTIC 81914 (8.98) (CD)	BOY GENIUS FEATURING KWAME
170	138	138	5	THE THE EPIC FE 45241/E.P.A. (CD)	MIND BOMB
171	165	175	9	XYMOX WING 839 233-1/POLYGRAM (CD)	TWIST OF SHADOWS
(172)	RE-ENTRY	—	15	THREE TIMES DOPE ARISTA AL 8571 (8.98) (CD)	ORIGINAL STYLIN'
173	162	181	9	TUCK & PATTI WINDHAM HILL 0116/A&M (9.98) (CD)	LOVE WARRIORS
174	145	127	10	TODD RUNDGREN WARNER BROS. 25881 (9.98) (CD)	NEARLY HUMAN
(175)	NEW ▶	—	1	DANGER DANGER EPIC FZ 44342/E.P.A. (CD)	DANGER DANGER
(176)	183	—	2	HOODOO GURUS RCA 9781-1-R (9.98) (CD)	MAGNUM CUM LOUDER
177	157	152	66	POISON ▲4 ENIGMA C1-48493/CAPITOL (9.98) (CD)	OPEN UP AND SAY... AHH!
178	156	151	15	OAKTOWN'S 3-5-7 CAPITOL C1-90926 (8.98) (CD)	WILD AND LOOSE
179	163	165	36	GIPSY KINGS MUSICIAN 60845/ELEKTRA (9.98) (CD)	GIPSY KINGS
(180)	187	—	2	BAUHAUS BEGGAR'S BANQUET 9804-1-H/RCA (9.98) (CD)	SWING THE HEARTACHE
181	172	182	27	TESLA ● GEFEN GHS 24224 (9.98) (CD)	THE GREAT RADIO CONTROVERSY
(182)	198	190	51	PUBLIC ENEMY ● DEF JAM FC 44303/COLUMBIA (CD)	IT TAKES A NATION OF MILLIONS TO HOLD US BACK
183	179	173	26	HANK WILLIAMS, JR. ● WARNER/CURB 25834/WARNER BROS. (9.98) (CD)	GREATEST HITS III
184	170	162	25	BEBE & CECE WINANS CAPITOL C1-90959 (8.98) (CD)	HEAVEN
(185)	NEW ▶	—	1	TEXAS MERCURY 838-171-1/POLYGRAM (CD)	SOUTHSIDE
186	173	137	19	ANDREAS VOLLENWEIDER COLUMBIA OC 45154 (CD)	DANCING WITH THE LION
187	185	166	42	BANGLES ▲ COLUMBIA OC 44056 (CD)	EVERYTHING
188	153	156	16	CAROLE KING CAPITOL C1-90885 (8.98) (CD)	CITY STREETS
189	175	186	13	BOB MOULD VIRGIN 91240 (9.98) (CD)	WORKBOOK
190	184	185	19	PHOEBE SNOW ELEKTRA 60852 (9.98) (CD)	SOMETHING REAL
191	197	169	39	R.E.M. ▲ WARNER BROS. 25795 (9.98) (CD)	GREEN
192	178	154	46	SA-FIRE CUTTING/MERCURY 834 922 1/POLYGRAM (CD)	SA-FIRE
193	188	153	15	KINGDOM COME POLYDOR 839 192 1/POLYGRAM (CD)	IN YOUR FACE
194	189	194	48	K.T. OSLIN ● RCA 8369-1-R (8.98) (CD)	THIS WOMAN
(195)	NEW ▶	—	1	STAGE DOLLS CHRYSALIS 21716 (9.98) (CD)	STAGE DOLLS
196	190	174	27	ROY ORBISON ▲ VIRGIN 91058 (9.98) (CD)	MYSTERY GIRL
197	193	196	18	THE JUDDS CURB 9595-1-R/RCA (9.98) (CD)	RIVER OF TIME
198	168	140	42	ANITA BAKER ▲3 ELEKTRA 60827 (9.98) (CD)	GIVING YOU THE BEST THAT I GOT
199	171	159	9	ACCEPT EPIC FE 44368/E.P.A. (CD)	EAT THE HEAT
200	180	171	12	KING SWAMP VIRGIN 91069 (9.98) (CD)	KING SWAMP

## PARAMOUNT FILES LAWSUIT AGAINST KANSAS OUTFIT

(Continued from page 1)

The action also states that, in the case of such titles as "The Presidio," "Crocodile Dundee II," and "Top Gun," the local ads appear adjacent to—and in some cases overlap—authorized prerecorded ads for Pepsi-Cola products.

According to the suit, an ad on the "Crocodile Dundee II" cassette for Wichita restaurant Longnecker's, which interrupts a Diet Pepsi spot, mentions Coca-Cola products available at the restaurant. An inserted spot for Longnecker's advertising the same Coca-Cola products allegedly obscures an authorized Mountain Dew spot on a "Presidio" cassette.

According to a deposition from Paramount video division executive VP Tim Clott, Paramount's agreements with Pepsi—which has had authorized ads on five Paramount tapes—"provide that no third parties' advertisements will appear" on those cassettes.

The Paramount suit charges the defendants with nine federal and state counts of copyright infringement, trademark infringement, and unfair competition. Named in the action are VBS; its president, Tom Mead; a VBS division in St. Louis; Wichita video retailers Popcorn Video and Video Village, which allegedly rented the altered cassettes; and two local restaurants, the Domino's Pizza chain, and radio station KICT Wichita, whose ads allegedly appear on the altered tapes.

The action seeks a permanent injunction against further tampering with Paramount product and the sale or rental of such product; the destruction of existing altered Paramount videocassettes; awards for real damages in excess of \$1 million; and punitive awards to be determined at trial.

Another deposition, issued by Paramount Home Video senior VP/GM Eric Doctorow, revealed that

Paramount first learned about VBS' intention to insert commercials on videocassettes in May 1988. Paramount warned VBS not to go ahead, but a year later, Doctorow found out that altered videocassettes were circulating in the Wichita market.

Wayne Grooms, a private investigator hired by Paramount, subsequently met with Mead of VBS in June. In a deposition accompanying the suit, Grooms says that Mead told him that VBS' ads cost \$85-\$300 to produce; that ads could be duped onto 600 cassettes per day; that VBS clients were charged \$2 per cassette, with orders usually numbering about 200 units; and that VBS also inserted discount coupons for clients' products in the sleeves of the altered cassettes.

In the suit, Paramount charges that the defendants "have falsely indicated to the consuming public that these unauthorized advertise-

ments have been produced and included in [Paramount's] trademarked products with [Paramount's] authority, sponsorship and/or consent," and that "the public is likely to be confused by defendants' actions."

Bill Fry, attorney for VBS and Mead, says he sent a letter to Paramount in May 1988, advising that VBS had "consulted with patent counsel, who assured us we have nothing to fear."

Fry says that he heard nothing from Paramount, adding, "I assumed that their patent attorneys told them that you can't copyright a piece of blank tape."

"The store owners, those tapes are theirs, and they grant us permission to put ads on their tapes," Fry continues.

The apparent major legal defense posited by companies offering to place commercials on tape is the First Sale Doctrine, which would

seem to imply that retailers, in essence, own the blank space on individual tapes. Since nothing is being copied, it could be maintained that there is no copyright infringement.

But even if that argument has some legal plausibility, as the Paramount suit underscores, copyright infringement is only one of various causes of action studios believe they have in this matter. Others cited in the Paramount action include Lanham Act violations regarding unfair competition, as well as state common law claims such as mutilation, adulteration, and interference with prospective business advantages.

While no other studio is believed to have filed a similar complaint, other suppliers say they view insertion of local ads on tapes as a potentially serious threat to their interests and have already taken steps against it.

"We think this is blatantly  
(Continued on next page)

## DEFECTIVES, ADS ON TAPES WERE MAIN ISSUES AT PLACID VSDA MEET

(Continued from page 3)

sen Home Video study released here that claimed 1989 video revenues were going to surpass the \$7.5 billion mark, with rental expected to account for \$4.2 billion and sell-through anticipated to ring up \$3.3 billion.

Although a placid meet generally reflects good business for dealers and suppliers alike, Scott Young, president of Wherehouse Entertainment, a major combo chain, said he senses some apprehension—particularly on the part of smaller retail operations.

"There are some rumblings. The bubble hasn't burst, but there's some air that's leaking out of it."

Young said Wherehouse's video trade is up, which he attributed to in-store promotions; but he added that, for many video retailers, business is flat.

"There's not as much excitement here as last year," he said.

Like a number of veteran VSDA dealer members, Monica and Albert Diedrich, owners of Video Station, Anaheim, Calif., spoke wistfully of how early conventions had the excitement of the major supplier announcements.

"There was a sense of anticipation, ever since Paramount announced 'The Wrath Of Khan' at \$39 at the very first convention in Dallas," said Albert Diedrich. "We didn't even go last year. There's nothing that we haven't heard

about."

But John Pough, another Southern California dealer and ex-VSDA president, and husband of the newly elected VSDA VP Carol Pough, strongly disagreed with this perception. "People come here to have fun. Why do you think 20 people were physically removed from the Disney luncheon?" he said.

Len White, Orion Home Video president, commenting on the calmer aspects of the convention, said, "It's a sign that the industry has matured. We've been able to address, in one form or another, all of the issues that have been brought up. There's been a meeting in the middle."

"And as a result of the stepped-up meetings we are all having with distributors and retailers during the course of the year, we pretty well know what the problems and concerns are," White continued. "We don't need VSDA to hear about the problems. In fact, if you have to come to VSDA now to find out what the problems are, you have a problem."

With all the major rental and sell-through movie titles well announced before VSDA, some observers said more attention appeared to be focusing on made-for-video product, including "video periodicals" and original features. One supplier termed this activity "the real new programming and

marketing frontier."

Special-interest video suppliers exhibiting at the convention were in an upbeat mood this year, partly due to the industry's recent emphasis on sell-through. However, with video specialty dealers still reluctant to tackle sell-through and video distributors very selective about special-interest product, the nontheatrical companies are finding much of their growth in other kinds of outlets, such as mass-merchandise chains, supermarkets, and sporting goods, book, and toy stores. Many of these outlets will not touch movies but will handle tapes that relate to their customers' lifestyles, such as hunting or sports cassettes.

One general category that moves well in many kinds of locations is children's product, and

there was an efflorescence of such tapes across the VSDA exhibition floor. These ranged from original, nonlicensed programs based on children's books to sub-\$10 public domain product manufactured by a tape duplicator in his plant's downtime.

"Everyone's devoting more time and attention to children's product than ever before, whether it's a video merchant or mass merchant," commented Jerome Bowie, president of JCI, which is launching a tape & book kiddie line at \$9.95 list.

A spokeswoman for another supplier specializing in children's product, however, said that Disney's move to the \$12.95 price point for many of its kiddie tapes is hurting her company, which needs to sell original program-

ming for \$14.95 to turn a profit. Disney, of course, recouped for its production costs long ago on much of the product it sells on the home video market.

Most special-interest suppliers said they were not concerned about the impact of major studios repricing film titles to \$14.95. In fact, some welcomed these moves, seeing them as a spur to the sell-through market. But Jeff McGuire of Home Vision, which specializes in fine arts, commented that the majors' move to \$14.95 "puts pricing pressure on us. When you have blockbusters that are bringing in millions of dollars, that can help subsidize those prices."

Assistance in preparing this story was provided by Earl Paige, Geoff Mayfield, and Ken Terry.

## SIGNS POINT TO ACCELERATED GROWTH IN LASER VIDEODISK MARKET

(Continued from page 6)

decision to bring out a new videodisk-only unit does not mean it is giving up on combiplayers. In fact, he believes that many customers who come into stores seeking the low-priced unit can be steered to the \$599-list combiplayer, which has been sold for as little as \$429.

Nevertheless, he says, "The benefit [of the low-end player] to the format is that it will broaden the [hardware] base. Consumers of modest means are able to make that purchase; whereas before, with the \$900 player, the income profile of buyers was \$45,000-plus."

The installed base of laserdisk machines is still no more than 400,000-500,000 units, however, and Pioneer is predicting that it will sell only 100,000 combiplayers this year.

Wallace says the Pioneer TV campaign for laserdisk players is already increasing awareness of laser videodisks. "People are coming into video stores and asking for the product," he says. But he admits that, despite the entry of the huge Blockbuster chain into the laserdisk market, few video retailers are carrying the product; Pioneer's videodisk accounts are still mainly combo chains, such as Wherehouse and

Tower.

Besides advertising on TV, Pioneer is trying to turn the situation around with an elaborate mall tour that features demos in a portable surround-sound theater, a sweepstakes contest, and a kiosk featuring the company's hardware line. The tour started July 28 in Los Angeles and recently touched down in the New York area for a six-week run. It will hit several other markets between now and November.

Software availability and pricing are particularly important in developing this market, and Wallace sees progress in both areas. He estimates that of the 3,500 titles in Pioneer's catalog, only 700 are out of stock. (Image has another 3,000 titles.)

In addition, new releases are increasingly appearing on videodisk at the same time they are issued on videocassette. Recent examples include "Coming To America" (Paramount), "Rain Man" (MGM/UA), and several Warner Bros. titles, he says. "Warner Bros. and MGM are gearing all their releases day and date in the future," he notes, adding that Paramount is doing the same with selected titles. MCA will re-

duce the gap between release dates from a month to a week, starting in September, he states.

Software prices are coming down, albeit slowly. While many movies still retail for \$35-\$40, an increasing number of studios are promoting videodisk film releases for \$25-\$30. Wallace claims that the majority of Pioneer's catalog is now priced in the lower range.

Image Entertainment is trying to promote the comparative value of its movie disks by including on them various kinds of "electronic media," such as interviews with directors, descriptions of how stunts were done, and cut-out footage. Image senior VP of marketing and sales Lee Kaspar claims the studios have this kind of extra footage on "all new major movies" and that some of it is being shown on cable TV.

Image is also mastering new laserdisk releases with interactive features that can be accessed by personal-computer owners. PCs and videodisk players can be connected either with a "black box" that lists for \$199, or via computer software (plus a cable) that can be purchased for \$99.

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## CONVENTION CAPSULES

**QUOTATIONS FROM CHAIRMAN TED:** VSDA key-note **Ted Turner**, chairman of the Turner broadcasting empire, offered a number of humorous comments as he kicked off the convention. He claimed he was running out of ideas for movies and told retailers, "If any of you have an idea for a film, put it on a piece of paper and send it to me personally. Hell, I'll probably do it." When discussing the influence of TV on social and behavioral changes, he said the only reason he had a mustache was because of **Clark Gable's** Rhett Butler character in "Gone With The Wind." He also claimed that film led him to buy a plantation. "The only thing that lasts is the land," he agreed. Finally, he noted that he had to acquire \$1 billion before entering the home video business. "This is an expensive club to belong to," he said.



**FOLLOWING TURNER'S KEYNOTE**, motivation expert **Tom Peters** searched for ways to fire up the VSDA crowd. Describing a series of retail innovators in other industries, Peters concluded: "The issue is not selling, it's getting them to come back." Peters expressed particular dismay at those who would dwell on rampant convention rumors of a pre-Christmas "Batman" release by Warner Home Video. "It's my hope that we have more significant things to care about. It'll be released when it's released!"

**VESTRON VIDEO** and **Sports Illustrated** announced plans for a cross-promotion that involves SI ads on Vestron product and giveaways of magazine subscriptions with purchases of future SI tapes from Vestron. Up to this point, **HBO Video** has been releasing SI video programs; both HBO and the magazine are subsidiaries of **Time Inc.**

**JON PEISINGER**, president of **Vestron**, pledged that his company will continue to "hold the line on the truth-in-packaging issue, despite the bullying tactics of the MPA... We believe the package should honestly represent the contents of what is inside." The Motion Picture Assn. of America insists on approving packaging before allowing its rating to be used on a cassette, and many retailers will not sell unrated product. Peisinger said Vestron would continue to work with VSDA to resolve the issue.

**PAY-PER-VIEW** was not a burning issue at VSDA, but a couple of suppliers made hay out of it anyway. Vestron announced it would extend its pay-per-view window from 30 to 45 days, and HBO president **Eric Kessler** told attendees at an Aug. 8 breakfast presentation that his firm would open the window to 60 days. Hearing the big applause that greeted this revelation, comedian **Jay Leno**, who followed Kessler on stage, twice repeated the announcement and got resounding applause both times!

**DAVID BRENNER** was in Las Vegas to promote his new fitness tape for "people who hate to exercise," as he put it. A co-venture between **Academy Home Entertainment** and the huge **West Coast/National** video retail chain, the tape will go in all of West Coast's stores and will also be offered to other dealers. Brenner, who co-produced the program with **Gary Delfiner**, the chain's VP of promotion, was guest of honor at an Aug. 7 West Coast party at the Las Vegas Hilton that attracted reps from most of the major suppliers.

**QUOTE OF THE SHOW:** Two hours before **Paramount Home Video's** party on the Desert Inn Driving Range, a surprise thunderstorm had some attendees thinking the event might be washed out. Quipped **CBS/Fox Video's Bob DeLellis**: "That's what you get when you go to \$14.95. Even God gets angry." The Lord mellowed, however, and the party went on as planned.

**FOREIGN ATTENDANCE** at VSDA was up markedly this year. According to the trade organization, 400-500 of the attendees came from abroad (with an equal number from Canada), compared with 200-300 last year. The largest numbers of overseas visitors came from Australia, New Zealand, Japan, and the U.K.

**RCA/COLUMBIA PICTURES HOME VIDEO** announced an exclusive deal with **21st Century Film Corp.**, **Menahem Golan's** new company. 21st Century is expected to give the video supplier 20 titles from its current production slate, starting next year.

**PARAMOUNT HOME VIDEO** is "right on target or slightly ahead of plan" for shipments of its first "Sweet

15" titles repriced to \$14.95 (Billboard, May 20), according to senior VP/GM **Eric Doctorow**. Although he did not yet have hard shipment numbers, Doctorow said the company is selling "many multiples" of what those titles' sales were at their old prices, mostly from \$16-\$29. "It's a profitable program for us, and we expect to sell a lot of units," he said.

**THOUGH NOT A PRESENCE** on the exhibit floor, **PolyGram Records** unveiled five opera releases on CD video format at the convention. Also new is a 12-inch laser video, "Live At Pompei," by **Pink Floyd**. Three of the opera productions—"Carmen," "Turandot," and "Ariadne auf Naxos"—are from the **Metropolitan Opera**. The other releases are "The Flying Dutchman" and "The Magic Flute." The operas, due next month, carry list prices of \$59.95-\$69.95.

**WHAT WITH ALL** the talk in the industry about the gains being made in the sell-through video arena, it is telling to observe that according to one study presented at VSDA, sell-through accounts for a measly 6% of specialty store revenue, versus 75% for rental activity. The 1989 video store retail survey, prepared by Video Store magazine under the auspices of **Orion**, involved 378 retailers representing a total of 580 video specialty outlets. Other interesting tidbits from the gross revenues report: video hardware rentals made up 4%; blank tape 3%; and club membership contributed 2%.

**SPEAKING OF RENTAL** activity, the retailer survey points out that Saturday is far and away the major rental day of the week, with 34% of the respondents noting their best business on that day. Next was Friday (22%), followed by Sunday (11%). On Tuesday, Wednesday, and Thursday, stores become victims of the midweek blues, with only 8% of the retailers singling out these days for rental traffic.

**DRY BREAKFAST:** At **International Video Entertainment's** breakfast—the first time the vendor sponsored a meal here—senior VP **David Mount** dished out some dry humor. Picking up on the meet's biggest rumor, Mount said, "I'd like to announce the early release of 'Batman.'" Then after a pause, he added, "But I can't because it's not ours." Prior to joining IVE, Mount worked at **Warner Home Video**, the company that holds rights to the summer smash.

**HOLD ON:** When comedian **Elayne Boozler** did a stint for the **Show Industries/Music Plus** dinner, held Aug. 8 at Palace Station, she made wry comments about **Vestron Video**, which will market her first home video. "Vestron decides to put my video out; then they fire 2,000 people. I felt responsible." Looking at a table of Vestron brass, she pleaded, "Please hang on just a little longer. If you go under before this video comes out I'll just die."

**GET WELL SOON:** **Sam Ginsberg**, GM of Show Industries wholesale division **City-1-Stop**, suffered a heart attack at about 3 a.m. Aug. 8. By the time Show held its dinner that night, he was listed in guarded but stable condition, with a good prognosis for recovery.

**CONVENTIONGOERS WHO** attended **Home Vision's** press conference Aug. 7 got more than a taste of the Chicago-based company's new **Public Media Video** line. They also got a taste of champagne from **Hugh Johnson**, the noted wine authority whose TV series is among the label's first releases. The Johnson series is called "Vintage: A History Of Wine By Hugh Johnson"... Jazz fans are going to be treated to laserdiscs from the company in a tie-in with **NewVisions**, a New Jersey-based laser software specialty firm run by two former Pioneer executives, **Ron Rich** and **John Talbot**. The jazz releases, from Japan's **VAJ (Video Arts)**, include "GRP All Stars," "Tribute To John Coltrane," and "Carmen McRae Live." Laser release dates are due soon.

**IT'S AN END TO "VCR CHAOS"** promises **Product-Lab** of Alamo, Calif. The company's ShowFinder indexing system is designed to help video fans keep track of their tape libraries, including running times and available space for new recordings. ShowFinder comes in three editions, including a deluxe \$24.95 kit with a three-ring binder that keeps track of 500 programs.

*Convention Capsules was compiled in Las Vegas by Ken Schlager, Irv Lichtman, Ken Terry, Jim McCullaugh, and Geoff Mayfield.*

## JVC Video Test: 30% Fail

**NEW YORK** In a random quality check of 60 prerecorded sell-through and 40 blank videocassettes, an independent testing lab for VHS-patent holder JVC claims to have turned up defects in roughly 30% of the tapes purchased for the test.

The figure, provided by **Advance Product Evaluation Laboratories**, is much higher than manufacturers' estimates of the defective rate. According to several videocassette makers present at the recent Video Software Dealers' Assn. meeting, that rate ranges from only .25% to 1% (see story, page 1).

Besides trying to determine the magnitude of the defects problem, JVC wants to answer the question of whether such irregularities as audio and video dropouts, poor overall audio and video quality, and tape-edge damage are caused by substandard quality control at the manufacturer level, or by field damage, as has been suggested by duplicators and tape and videocassette shell manufacturers.

One factor pointed to in the APEL tests seems to be that the more expensive the sell-through product, the less likelihood of defects: According to **Frank Barr**, director of APEL, the majority of problems uncovered by the lab were with sell-through videocassettes retailing for less than \$15.

"The defect figures we arrived at are approximations," says Barr.

"One could easily stack the deck with tests of this sort by opting to examine more expensive brand-name blank tapes, for instance," he adds, noting that the blank tape used in the APEL tests for JVC ran only from "below average to average" quality.

Asked if any conclusion could be drawn from the lab's tests as to whether blame for defects lies mostly with manufacturers or consumers who misuse their VCRs, Barr says, "I think there are enough problems so that the blame could be spread all the way around. The consumer should definitely realize that he isn't saving anything by buying these no-name brands of tape. Ultimately, your VCR will suffer for it."

The APEL tests are only one facet of an effort on the part of JVC to better protect its patent on the VHS tape format by pinpointing the source of substandard tapes. Although manufacturers of blank-tape shells and videotape pancakes are not required to pay royalties to JVC for the use of the VHS logo, the Japanese firm says it does reserve the right to approve these manufacturers' finished products.

JVC's greatest concern, however, is with the tape duplicators themselves, who are required to be licensed by and pay royalties to the firm for use of the VHS logo.

STEVEN DUPLER

## PARAMOUNT FILES LAWSUIT

(Continued from preceding page)

wrong," says **Len White**, president of **Orion Home Video**. "We have turned this issue over to our attorneys and they will take appropriate action. They think it is a copyright violation and that it compromises our integrity. These commercials are an implied endorsement by the studio and the stars.

"The immediate step we've taken is to call our duplicator, **Premiere**, and tell them to put the shortest amount of lead time on all our tapes. They feel comfortable with five seconds. We may also have them run our logo as close as they can to the front. We're damn sure that's copyright and trademark infringement if it's taped over. We're not sure if extending that FBI warning [at the beginning of tapes]

would work, since it may not be copyrightable.

**CBS/Fox Video** president **Bob DeLellis**, however, says he thinks the FBI warning is copyrightable, or that obliterating the warning is at the very least a violation of federal law, and is considering extending it for two minutes on his company's tapes.

Other litigation could follow in the wake of the VBS case. A Midland, Texas-based firm, **Video Air Time**, is offering similar services to local clients, but to date has apparently not been taken to court.

"They picked us because they think we have the smallest resources," VBS attorney **Fry** says. "[It's] David and Goliath, and they wanted David as small as possible."

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# INSIDE TRACK



Edited by Irv Lichtman

**AZOFF AND RUNNING?** Dominating West Coast industry gossip has been the future of MCA Music Group chairman Irving Azoff. At press time, Azoff was said to be: 1. renegotiating his contract and sticking with MCA; 2. receiving some heavy project financing from either Warner Bros. or PolyGram; 3. enjoying all the gossip—which will bolster his negotiating position with MCA. Word also has it the deal MCA is offering may not yet be sweet enough; still, with 19 months remaining on his contract, he'll need a release to go elsewhere. Says a source: "I think there's about a 60% chance Azoff will leave. He wants to stay... But [MCA] is not likely to renegotiate his contract. It's not the way they do things. Azoff wants to have a company he owns, which is not possible at MCA. After all, he's modeled his career after David Geffen." And by the way, what role is Jimmy Iovine playing in the proceedings?

**SILLERMAN SUED:** Radio magnate Robert Sillerman is facing two lawsuits from institutional bondholders—Steinhardt Partners and Huff Asset Management—who charge that he "fraudulently" stripped assets from his Metropolitan Broadcasting during last year's complicated reorganization of that company and Sillerman's other concerns, Legacy and Command. Besides seeking unspecified damages, the bondholders want to undo the sales, which would, by inference, affect the current sale of Legacy/Metropolitan stations to Group W Broadcasting. Sillerman says he will fight the bondholders "no matter what."

**TRACK ERRED:** The address of Ted Cohen Management was incorrectly listed in Track recently. The company is located at Suite 260, 9570 Wilshire Blvd., Beverly Hills, Calif. 90212.

**THE WRIGHT STUFF:** Chrysalis may be developing a new recording studio in London. Although he won't provide any details, chairman Chris Wright confirms that an "exciting" project is in the works involving producer George Martin, who is also a director of Chrysalis. Martin's contract with the company expires at the end of the month, but Wright says he'll be staying aboard.

**PRICE RISE COMING:** It appears discussions at PolyGram's recent internal meetings will lead to a price increase on cassette singles before the end of the month. The current \$2.49 price is expected to jump to \$2.98, according to one source. Executives at the label would not confirm the change. The label is also expected to announce several other minor retail adjustments by September.

**BARRIE BERGMAN,** chairman of The Record Bar, calls rumors that his chain has agreed to acquire the Atlanta-based Turtle's retail web "absolutely, unequivocally untrue." While admitting that "we have been somewhat involved" in past talks and that negotiations are still going on, he won't say whether the Turtle's sale palaver currently involves Record Bar. Previous scuttlebutt had Shamrock Holdings buying Turtle's.

**CAN WE TALK?** A July 27 conference call, in which Musicland Group field management discussed details about absorbing the Yorktown Music Shops chain (Billboard, Aug. 12), was interrupted when a somewhat familiar voice jumped on the line and exclaimed, "Hi! How you all doing? This is Cyndi." The speaker was Epic artist Cyndi Lauper, who happened to visit the chain's Water Tower Place store in Chicago while the call was in progress.

**SWEPT UP:** Chuck Kaye and Joel Sill's Windswept Pacific has acquired a 50% interest in Billy Gaff's Riva Music. Windswept will administer the catalog worldwide and have an ongoing relationship with Gaff. Among Riva's holdings are material from six future albums by John Mellencamp, in addition to his past repertoire; and material from Rod Stewart, in-

cluding "Maggie May," "You Wear It Well," and "Do You Think I'm Sexy." No purchase price was announced.

**CASH FOR SPECIAL CREDIT:** ASCAP says it has distributed \$1.1 million in cash awards for 1989-90 to writers whose works have "a unique prestige value" and to compensate those whose works are performed in media not surveyed by the performing rights group. The awards, in their 29th year, are determined by members of pop and standard repertoire panels.

**CHRISTMAS IN AUGUST:** Twelve stars of TV soap operas gathered Aug. 8 at New York's This Way Productions to record a Christmas album—and a music video, too—to benefit Save The Children. For info on label rights, call Andy Erish at 203-226-7272.

**GETTING THERE:** The Sal Chiantia Lung Cancer Research Fund is within \$50,000 of its goal of \$250,000 to fund a planned medical research project in conjunction with the T.J. Martell Foundation, according to Irwin Robinson, chairman of the National Music Publishers Assn. Robinson told attendees at the group's annual meeting in New York recently that he hoped the target goal would be reached this year. The fund was organized in 1985 by the NMPA in memory of publisher and NMPA president Chiantia.

**FROM MUSIC KID, MUSIC MAN:** James C. Waters of One Stop Record House in Atlanta, a veteran of 37 years in the music biz, was saluted last month on his 50th birthday. Among his gifts were label presentations of commemorative records and plaques.

**AN ALBUM FROM** Atlanta-based Intersound includes 30 TV themes as performed in digital splendor by the Houston Symphony Orchestra conducted by Newton Wayland. The album, titled "Prime Time," has 13 numbered "channels" or sides done-up like a TV programming guide.

**FROM OVER THERE:** Belgium's Super Club NV has established Super Club North America in Dallas, an operation that will be involved in video vending machines, video rackjobbing, video production and distribution, and video and record retailing. Plans call for the company to build numerous video superstores in the 16,000-18,000-square-foot range.

**EXITS:** Paul Berry is leaving his post as GM of Canadian Musical Reproduction Rights Agency Limited at the end of September, when his contract expires. Berry, a lawyer, will be moving to France to establish a permanent bridge between Canada and Europe for the music and other cultural industries in anticipation of the single European market in 1992... Barry Rosenblatt, founder of Video Library, is retiring from his post as senior VP at Blockbuster Video in San Diego. Blockbuster now owns Video Library. A spokeswoman at Rosenblatt's office says the retirement is voluntary.

**MYERS ON THE MOVE:** Joan Myers, former associate director of media and artist relations for Capitol Records, has left the label to form Myers Media, an independent public relations firm. Among her clients are Capitol recording act Fetchin' Bones. She can be reached at 718-499-4098.

**COMING SOON:** Chicago public TV station WWTW, which has produced the movie review show "Sneak Previews" for the past 12 years, has revised the format of the program to focus exclusively on home video releases. At a press conference Aug. 9 at the Video Software Dealers' Assn. convention, Jeffrey Lyons and Michael Medved unveiled a new marketing concept involving 900-number technology designed to fund the show when it debuts Sept. 8 on public TV stations nationwide.

**A NEW SONG:** "The Times They Are 'A Changing'" will be the topic of songwriter/publisher discussions at 6 p.m. Tuesday (15) at the Vanderbilt Plaza Hotel in Nashville. Panelists confirmed for the forum include Larry Gatlin and Dean Dillon, along with publishers, performing rights executives, and other writers. Jim Sharp, publisher of American Songwriter magazine, the forum's sponsor, will moderate. Admission is free.

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MCA RECORDS

**INSIDE STORY**

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