

# Billboard

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NEWSPAPER

**Identify Billboard's mystery execs and win a new CD player!**  
 See page 64

**RIAA to renew fight for performance royalty**  
 See page 3

**Giaquinto suspended at MCA Home Video**  
 See page 3

VOLUME 101 NO. 1 THE INTERNATIONAL NEWSWEEKLY OF MUSIC AND HOME ENTERTAINMENT January 7, 1989/\$3.95 (U.S.), \$5 (CAN.)

## WEA CD Prices Cut In Time For Holidays

BY GEOFF MAYFIELD

**NEW YORK** To the surprise of a few retailers but to the delight of many, WEA has started off the new year with lower CD prices for the second year in a row.

Effective Dec. 27, the distributor has moved its 657 Super Saver disks from \$12.78 list to \$11.98; more importantly, it has cut the mark on 539 full-price disks from \$15.98 to \$13.98.

For the lower-price line, the cuts move the wholesale box-lot cost from \$8.19 to \$7.87. For the affected higher-price titles, the

(Continued on page 71)

## Most Chains Report Gains Over Last Season Hit Product Stokes Yule Music Sales

This story was prepared by Bruce Haring and Melinda Newman.

**NEW YORK** Record merchandisers appear to have surpassed the mediocre Christmas sales totals registered by the nation's retail community as a whole. Most record chains are reporting gains in comparison with last year's holiday take, thanks to a wealth of hot hit product.

Cash registers at retail record outlets across the nation rang up strong action on product from the Traveling Wilburys, Anita Baker, U2, Guns N' Roses, Bon Jovi, Bobby Brown, and Pink Floyd as well as on the "Cocktail" soundtrack, according to a Billboard survey. Heavy traffic was also reported on

newcomers Edie Brickell & New Bohemians, Michelle Shocked, and Tracy Chapman, among others.

Compact disks, expected to be a major contributor to sales growth, lived up to that promise in major

cities and nearby suburbs. However, rural America still largely resisted the lure of the laser-read configuration. Video sell-through influenced audio sales in combo stores, several chains reported.

John Gary, a spokesman for the National Retail Merchants Assn. in New York, reports sales up "about 6% across the nation" for general retail accounts, defined as

(Continued on page 71)

## Video Woe: 'E.T.' Arrived Too Soon

This story was prepared by Earl Paige in Los Angeles and Edward Morris in Nashville.

**NASHVILLE** Christmas-week video sales and rentals were healthy but far from spectacular, according to a Billboard poll of

major chains, racks, and single units. And many retailers say that instead of being the commercial savior they hoped it would be, "E.T. The Extra-Terrestrial" was a recurring source of disappointment and annoyance.

Universally, sell-through was

affected by "E.T." and, to a lesser extent, "Cinderella." In some cases, particularly with rack firms, the "E.T." influence was positive. But several survey respondents agreed with the assessment of John Day, president

(Continued on page 70)

## Soviet Melting Pot Is Boon For Melodia

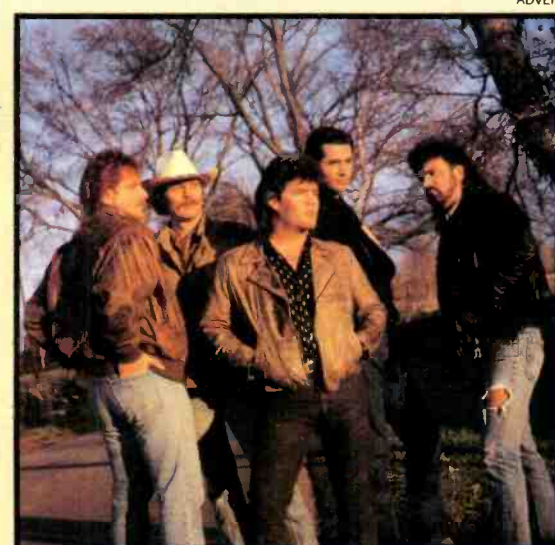
In this second report from the Soviet Union, Billboard international editorial director Mike Hennessey continues his focus on the state record company Melodia and looks at the growth of cooperatives and joint ventures in the Soviet music and home entertainment industries.

BY MIKE HENNESSEY

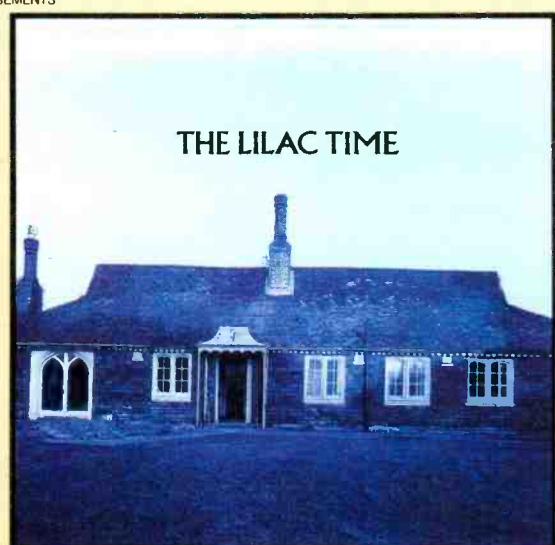
**MOSCOW** Whatever its limitations in terms of sophisticated technology, international marketing and promotion expertise, and reserves of hard currency, Melodia has access to a storehouse of musical talent that is astonishing in its diversity.

(Continued on page 76)

ADVERTISEMENTS



Everyone's taken to Shenandoah on their new album, **The Road Not Taken!** Recorded at the legendary Fame Studios in Muscle Shoals, the album is off to a high-flying start with two certified smash hits: the current top 5, "Mama Knows," and Shenandoah's original top 10 breakthrough, "She Doesn't Cry Anymore." Up next: the sensational new single "The Church On Cumberland Road." On Columbia Cassettes, CDs, and Albums. 44468.



There's a time for everything, and The Lilac Time has come. The self-titled debut album from this English group is filled with uncluttered acoustic music, simple songs, that will keep you smiling and humming. The first single "Return To Yesterday" has already received acclaim in England and it's sure to make an impact stateside. On Mercury CDs, Chrome Cass., and LPs. Produced by The Lilac Time. Management: Tarquin Gotch. (836 744 -1-2-4).

## ASCAP Seeks To License Cable Cos. Separately

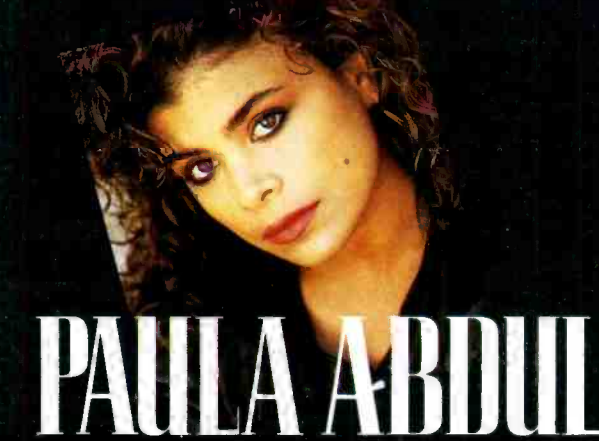
BY KEN TERRY

**NEW YORK** In its most concerted attempt so far to license the cable television industry, ASCAP has notified cable system operators that it will seek to license them separately from program suppliers.

In a meeting Thursday (5) with the National Cable Television Assn., which represents most of the major cable operators, ASCAP hopes to make progress toward this goal. If the cable companies will not come to terms, ASCAP is willing to take them to court, which is the alternative specified by the federal consent decree under which ASCAP oper-

(Continued on page 74)






**PAULA ABDUL**

# THE CHARTS

## STRAIGHT UP

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Love to each of you from Special Olympians everywhere.



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# Billboard CONTENTS

VOLUME 101 NO. 1

JANUARY 7, 1989

## RADIO'S FINAL PROMO FRONTIER: RUSSIA

Promotion directors at U.S. radio stations got caught up in the spirit of glasnost in 1988, as several outlets ran Soviet-related campaigns. Billboard's Peter Ludwig reports that we can expect even more of these promos in '89—some of which may seem a little strange. **Page 17**

## Cameo Rolls On

PolyGram's Cameo is no stranger to controversy—or success—and both have greeted the release of the trio's 13th album. Sales are brisk, but some critics say "Machismo" is a retread of old themes. Billboard's Janine C. McAdams reports. **Page 23**

## LABEL, RETAIL EXECs PITCH IN AT STORES

Music dealers got some behind-the-counter help this holiday season from unexpected sources. In L.A., A&M senior VP of promotion Charlie Minor pitched in at a Tower Records outlet; in Florida, it was Spec's Music execs and buyers who played Santa's helpers. Los Angeles bureau chief Dave DiMartino has both stories. **Page 34**

## Place That Face!

Love a good mystery? Why not curl up with Billboard's first-ever Place That Face! contest. We provide you with somewhat dated photos of 20 top industry figures; you provide us with their names. The grand prize: a brand-new Denon DCD-610 CD player. Act fast! The entry deadline is Jan. 13. **Page 64**

## FEATURES

- |                              |                           |
|------------------------------|---------------------------|
| 65 Album Reviews             | 78 Inside Track           |
| 20 The Beat                  | 39 Jazz/Blue Notes        |
| 22 Boxscore                  | 55 Latin Notas            |
| 6 Chartbeat                  | 67 Lifelines              |
| 27 Classical/Keeping Score   | 30 Nashville Scene        |
| 49 Clip List                 | 61 Newsmakers             |
| 29 Dance Trax                | 15 Outa' The Box          |
| 4 Executive Turntable        | 18 Power Playlists        |
| 27 Gospel Lectern            | 36 Retail Track           |
| 38 Grass Route               | 23 The Rhythm & the Blues |
| 68 Hot 100 Singles Spotlight | 10 Vox Jox                |

## SECTIONS

- |                          |                    |
|--------------------------|--------------------|
| 23 Black                 | 48 Music Video     |
| 60 Canada                | 46 Pro Audio/Video |
| 62 Classified Actionmart | 10 Radio           |
| 9 Commentary             | 34 Retailing       |
| 30 Country               | 20 Talent          |
| 56 Financial             | 67 Update          |
| 50 Home Video            | 42 Video Retailing |
| 58 International         |                    |

## MUSIC CHARTS

- | Top Albums            | Hot Singles               |
|-----------------------|---------------------------|
| 26 Black              | 12 Adult Contemporary     |
| 71 Christmas Hits     | 24 Black                  |
| 27 Classical          | 25 Black Singles Action   |
| 36 Compact Disks      | 32 Country                |
| 31 Country            | 33 Country Singles Action |
| 59 Hits of the World  | 68 Crossover 30           |
| 39 Jazz               | 28 Dance                  |
| 14 Modern Rock Tracks | 59 Hits of the World      |
| 72 Pop                | 55 Hot Latin              |
| 14 Rock Tracks        | 66 Hot 100                |
|                       | 69 Hot 100 Singles Action |

## VIDEO CHARTS

- |                        |                          |
|------------------------|--------------------------|
| 51 Hobbies And Crafts  | 50 Music Videocassettes  |
| 42 Kid Video           | 44 Videocassette Rentals |
| 51 Recreational Sports | 54 Videocassette Sales   |

# Trade Group To Take On Broadcast Lobby Again RIAA Eyes Performance Royalty

BY BILL HOLLAND

WASHINGTON The recording industry, after nearly a 10-year hiatus, has decided once again to push for a performance royalty from the nation's broadcasters on Capitol Hill. This time around, it will seek royalties from the cable and satellite industries as well.

The decision, says Jay Berman, president of the Recording Industry Assn. of America, comes after

the industry's success in 1988 in opening negotiations with the overseas manufacturers of DAT hardware on a technological solution to digital home taping and the passage of anti-piracy legislation, adherence to the Berne copyright convention, and an extension of the record rental law.

"More and more, with broadcasting and the new technologies, we're losing control over the distribution of our product," says Ber-

man. "We have to deal with this." He also says that the quest for a performance-royalty law "is not a short-term project—we're in it for the long haul."

Also on the RIAA agenda for the 101st Congress is a legislative solution to the overall problem of home taping—a solution, Berman says, that "will be built on" the results and recommendations of an Office of Technology Assessment study ordered by Congress last year. The OTA study is due to be published next month.

The industry has sought a performance royalty for more than two decades, although legislation was not pursued until the mid-'70s, when the copyright law was revised—but without a performance-royalty section for artists. The music industry's strategy was vigorously opposed by the powerful broadcasting lobby.

With the increasing concerns and financial losses the industry attributed to home taping from 1980 onward, the momentum for such a royalty diminished as more lobbying energy was directed at home-taping legislation. "It took a back seat," Berman says. "There were more pressing problems."

A performance royalty, common in other Western countries, places a fee on broadcasters and others, based on station size and income, for the use of sound recordings. The royalty is divided among artists, the labels, and unions (for the work of session *(Continued on page 68)*

## IFPI Decries Launch Of Japanese Recordable CD

BY PIPPA COLLINS

LONDON A senior executive of the International Federation of Phonogram and Videogram Producers has branded the planned launch of a recordable compact disk by Japanese manufacturer Taiyo Yuden "deplorable" in light of current negotiations between the consumer electronics industries and copyright bodies.

IFPI says that introducing the CD-R without putting copyright safeguards into place will undo any progress made on the anti-piracy and home-taping front during the last three years (Billboard, Nov. 5).

At a mid-December press con-

ference, Taiyo Yuden, maker of That's cassettes, announced that its recordable CD, which is compatible with but not recordable on CD players now on the market, will be available in the U.K. in the first half of this year; parallel launches are planned for Italy, France, West Germany, and Holland.

The CD-R will be available in the 3-inch and 5-inch formats and will be able to carry up to 74 minutes of programming. Utilizing WORM (write-once, read-many) technology, CD-R disks cannot be erased and used again.

Disks will retail at about \$9 with a production target of 10,000 units *(Continued on page 73)*

## MCA Video Division Head Suspended Giaquinto Suspected Of Mob Activity In FBI Case

BY JIM McCULLAUGH

LOS ANGELES In a development that sent shock waves through the home video industry, Eugene G. Giaquinto, president of MCA Home Entertainment, was relieved indefinitely of his official duties Dec. 15—several days after sworn FBI affidavits revealed that he is suspected of funneling money to organized crime figures through MCA.

Sidney Sheinberg, MCA president and CEO, issued a statement saying that the 57-year-old head of the entertainment conglomerate's home video division—which made industry history in 1988 by shipping about 15 million copies of "E.T. The Extra-Terrestrial"—"has been placed on a leave of absence and relieved of all MCA responsibilities, pending further investigations."

The FBI disclosures made national news, prompting MCA to take immediate official action, say company sources.

It is believed that Giaquinto will continue to draw his salary. No interim division head has been named.

Neither Sheinberg nor other MCA executives would comment further about the announcement. Giaquinto and his attorney, Richard P. Crane, have been unavailable for comment.

An MCA source indicates that the FBI's probe is focusing only on individuals and that the Justice Department has apparently told MCA that

the company itself is not being investigated. Sources inside MCA also say the company has begun its own investigation of the FBI allegations.

MCA's latest entanglement with the law surfaced in early December when the U.S. District Court in San Francisco, in connection with the indictment of a Fairfax, Calif., man alleged to have mob contacts, unsealed affidavits related to an ongoing FBI investigation into Hollywood and organized crime.

The affidavits by FBI agents alleged that Giaquinto had had regular contact with Edward "the Conductor" Sciandra, reputed head of Pennsylvania's Bufalino mob family, to which MCA money was given

on a regular basis; that Sciandra may be Giaquinto's uncle; that Giaquinto had regular contact with John Gotti, reputed head of the New York Gambino mob family; and that Giaquinto had regular contact with scores of other persons linked to organized crime.

The chief conduit for the alleged funneling of money to organized crime and Sciandra is claimed to be North Star Graphics, a New Jersey-based company that handles MCA Home Video's cassette packaging exclusively. A contract between the two companies is estimated to be worth from \$12 million-\$15 million per year.

The North Star Graphics connection *(Continued on page 70)*

## Two Vid Features Debut

NEW YORK Beginning with this issue, Billboard adds two information-packed features designed to serve our home video readers.

The first of these features is a weekly preview of video titles called "Coming Soon" (see page 44). In addition to giving the most commonly available information about each title, this easy-to-read list provides the prebook cutoff, street date, box-office gross, theatrical penetration, and point-of-

purchase availability.

Our other new feature is a bi-weekly column, On Video, by Al Stewart, Billboard's home video editor (see page 51). The column will focus on issues and events of importance to the video industry and will provide tips for retailers.

Next week, Billboard will introduce another new video column, Backlot Beat, by home entertainment editor Jim McCullaugh.

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# Divisions Focus On A&R Or Promotion Growth Spurs Label Offshoots

BY DAVE DIMARTINO

LOS ANGELES Robust sales, a wealth of new product, and the continued desire to enhance overall market share have led to a similar result at many major labels within the last 18 months: growth via the creation or reactivation of label offshoots.

**A SPECIAL  
BILLBOARD  
ANALYSIS**

Warner Bros. announced the reactivation of its Reprise label in August 1987; MCA followed suit by reactivating Uni in April 1988; and CBS unveiled its new West Coast-based WTG label in October. In August, PolyGram established a full second promotion staff for the Polydor family of labels and based it on the West Coast while maintaining its promotion staff for the Mercury label group on the East Coast. And in the wake of Derek Shulman's appointment as Atco's new president, the Atlantic subsidiary is set to greatly expand its staff and roster as it establishes a separate identity in coming months.

Generally, the label spinoffs and reactivations have fallen into two distinct camps: those that emphasize promotion and those that emphasize A&R. Either way, they rely on the mother label for other functions.

Reprise's staff of 31—nine in the home office, 22 in the field—is devoted wholly to matters of promotion.

Reactivated in August 1987, the label had only nine acts on its roster a year ago; now it has close to 40.

Reprise's promotional strength was amply demonstrated throughout 1988 with a string of No. 1 records on Billboard's various singles charts by acts such as Rick James, Erasure, Siedah Garrett, the Information Society, Narada, and Dwight Yoakam.

Recently, the label scored its first No. 1 on the Hot 100 chart with Chicago's "Look Away."

Rich Fitzgerald, VP/director of promotion at Reprise, recalls that his shift from Warner Bros. to the newly reactivated label initially caused him some concern: "The first six months were like, 'I just walked away from

(Continued on page 77)



**CBS Shows Chart Chops.** Top executives of Sony Corp. and CBS Masterworks gather to celebrate the label's designations as Billboard's top classical label and top combined classical and crossover label for 1988. This is the sixth year that CBS Masterworks has been cited by Billboard with top label honors. Shown toasting this distinction, from left, are Norio Ohga, president and chief operating officer, Sony Corp.; Gunther Breest, managing director, CBS Masterworks; Joseph F. Dash, GM, CBS Masterworks; and Michael Schulhof, vice chairman, Sony Corp. of America.

## Solar, WCI Reach Accord After 2-Year Legal Dispute

BY CHRIS MORRIS

LOS ANGELES Ending a two-year battle, Solar Records and its founder and chairman Dick Griffey have reached an out-of-court settlement in ongoing legal and monetary disputes with Warner Communications Inc., Elektra/Asylum, and publisher Warner Bros. Music International.

Solar, which was distributed by Elektra/Asylum between 1981 and 1986, had sought damages of more than \$386 million in a September 1986 lawsuit. The record company accused WCI, E/A, and Warner Bros. Music of violation of civil rights, fraud, copyright infringement, breach of good faith, and oth-

er abuses (Billboard, Oct. 18, 1986).

WCI, which loaned Solar \$4.5 million in 1981 for the construction of the label's Los Angeles office building, later attempted to foreclose on the building; WCI also tried to reclaim money advanced to Solar artists who were later dropped.

The settlement narrowly averted a court face-off in the Solar suit: A trial date of Jan. 10 had been set in U.S. District Court in Los Angeles.

"It appears matters have been settled, and the parties have reached an agreement," says Alan Isaacman, Solar's attorney. "The claims that the parties have against each other are going to be released

(Continued on page 74)

## EXECUTIVE TURNTABLE

**RECORD COMPANIES.** Craig Lambert is named VP, national promotion, for Atco Records in New York. He was national field director for A&M Records.

Denon America Inc. in Parsippany, N.J., makes the following promotions: **Robert Heiblim** to executive VP; **Akira Saito** to senior VP; **John Langan** to VP; and **Ken Furst** to director of marketing. Heiblim was senior VP; Saito was treasurer; Langan was director/GM; and Furst was GM, all for the label.

**Bill Catino** is appointed director of promotion for Universal Records in Nashville. He was director of Northeast promotion for MCA/Nashville.

CBS Records in New York appoints **Fred Ehrlich** director, special projects,



LAMBERT



HEIBLIM



SAITO



and **Danny Wynn**, director, business affairs. They were, respectively, director of college marketing and manager of business affairs, U.K., both for the label.

**Debera Balducci** is appointed manager, sales promotion, and **Ronni Kanig** is appointed manager, new-member repertoire, for Columbia House in New York. They were, respectively, manager of music marketing editorial for the division and a free-lance publicist.

**Mat MacHaffie** is named East Coast manager, alternative marketing, for



EHRlich



WYNN



BALDUCCI



WARD

Capitol Records in New York. He was in marketing for Arista Records.

Motown Records in Los Angeles appoints **Earlean Ward** to regional promotion, Southeast, and **Tony Rice** to regional promotion, mid-Atlantic. They were, respectively, president of a promotion company and urban associate editor for Radio & Records.

Virgin Records in Los Angeles makes the following promotions: **Simone Seydoux** to manager, video services; **Paule Micallef** to international manager; and **Andy Factor**, to West Coast A&R representative. They were, respectively, video coordinator, international coordinator, and A&R production manager, all for the label.

**Ron Stricker** is promoted to Eastern regional marketing manager for RCA Records in New York. He was regional marketing coordinator for the label.

Beggars Banquet Records in New York names **Chris Rawlins** national manager, press and video. She was promotion coordinator for A&M Records.

**Keith Chambers** is named manager, adult contemporary promotion, for Cypress Records in Los Angeles. He was marketing manager for the video software distributor Video Trend.

Alligator Records in Chicago appoints **Sam Gennawey** national sales and marketing director, promotes **Kerry Peace** to national promotion director, and names **Derek Ault** assistant promotion director. Gennawey was president of Primitive Man Recording Co. Peace was alternative and noncommercial radio promotion director for the label. Ault was an assistant in retail promotions, also for the label.

(Continued on page 67)

## Terminals Used In 25 Texas Units; National Rollout Possible 7-Eleven Testing Electronic Ticket System

BY MELINDA NEWMAN

NEW YORK The 7-Eleven chain has installed electronic ticketing terminals in 25 of its Dallas-area stores in a marketing test that could lead to a nationwide rollout of the system.

The customer-operated system, called TicketQuik, was developed by

Rainbow, a division of the Southland Corp., the owner and franchiser of 7-Eleven's 7,000 North American convenience stores.

Rainbow, which operates 30 outlets in Texas, is affiliated with Ticketmaster, one of the nation's largest ticket companies. Southland inherited a licensing agreement between the two companies when it bought Rainbow four years ago. The agreement, which was renewed earlier this year, allows Rainbow to use Ticketmaster's ticketing system.

The field test started Dec. 1 and is working well, according to 7-Eleven spokesman Don Cowan. "We sold 300 tickets the first weekend, and most of those were to people who didn't know the system existed. We think it's going to be some time before people realize how easy it is." The test will continue through the first quarter of 1989.

Although TicketQuik uses a different central computer, tickets to the majority of the events available through the regular Rainbow outlets are offered through the 7-Eleven system. The few exceptions are small events for which it would not be cost-effective to develop the computer graphics used by TicketQuik. Customers have the option of paying by major credit card, bank debit cards, or cash; the TicketQuik machines make change.

Cowan sees TicketQuik as an alternative to traveling to a traditional ticket outlet and waiting in line. "Bon Jovi was on the system [two weekends ago], and we sold 600 tickets. That's not to say there

won't be lines at stores at some point, but we think this will greatly relieve lines at outlets because people will know these 7-Elevens are open 24 hours a day and say, 'I'll go when it's convenient for me.'"

The ticket purchaser goes to the TicketQuik unit and scans the main menu, which lists available events, ranging from concerts to sporting events to theater performances. For larger venues, such as Reunion Arena or Texas Stadium, the unit displays a seating chart so customers can pick the area they prefer. A recently introduced feature allows customers to let the computer select the best seat available instead of choosing one themselves. This approach decreases the average transaction time for the first-time user from four minutes to three, according to Cowan.

The service charge for tickets varies according to the event. "It ranges from \$1.75-\$2.50," says Cowan. "You pay no more than you do at a Rainbow outlet; you're not being ripped off."

Cowan would not divulge Southland's investment in the project, nor could he specify exactly how Rainbow will measure the test machines' success.

"One of the things they're trying to figure out is, what is the customer reaction?" he says. "Whenever you start anything that's electronic, there may be some initial hesitancy. We're going to have to see how customers react to it. Demographically, we figured it would probably work

(Continued on page 74)

## New For '89: The Hot 100 Is Red Hot

NEW YORK It's here! The return of color to Billboard's Hot 100 Singles chart.

Beginning with this issue, color will be used on the chart to highlight four key titles: the No. 1 song, the Power Pick/Sales, the Power Pick/Airplay, and the Hot Shot Debut. In addition, all bullets will be shown in color.

The use of color on the Hot 100 is designed to make the chart easier to read and more exciting to look at. Furthermore, it is a response to the needs of retailers who display the chart.

The red-hot Hot 100 is just the first of many changes Billboard is planning for 1989.

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AN OPEN LETTER TO THE MUSIC INDUSTRY ABOUT MORRIS LEVY

I began work in the music industry as an attorney in 1965. When I started out, I was only 29 years old; but I was fortunate to have Irving Green, the founder of Mercury Records, as my father-in-law. Initially, my client roster included Quincy Jones, Bobby Scott, Patti Austin, Vanguard Records, Phil Ramone and Buffy St. Marie. And it grew from there. Those were heady days for me.

During my first year in the industry, Irving introduced me to his friend Morris Levy. As the owner of Birdland, the Round Table Restaurant and Roulette Records, Morris was already a legend. He was street-wise, a tough guy, and a real mensch. "The music business is like a big pie," Morris used to say. "There are slices for everyone. You don't f\_\_\_ with my piece; I don't f\_\_\_ with yours."

His language was colorful, but his integrity was impeccable. I negotiated numerous deals with him. If Morris agreed to pay 8%, I knew I'd get 8%. HIS WORD WAS HIS BOND.

Now Morris is in trouble. In a November 19 editorial, Billboard excoriated him for "(crossing) the line" between "right and wrong." On December 3, Billboard published a page full of letters challenging the magazine's coverage of Morris' tragic downfall; but one business insider, with whom I discussed this, quickly dismissed those letters as "biased and self-serving," and indicated that others felt this way.

I left the music business when I retired in 1982; I have not seen or spoken to Morris Levy in over 12 years. I owe him nothing except my sense of moral outrage at this undeserved character assassination.

This past October, I decided to end my retirement. I consider it a joy and a privilege to be back in the industry; however, the one thing I'll miss in this next career of mine will be people like Morris Levy.

In this business, I have too often heard that "contracts are made to be broken." As an attorney, it has always been my assumption that contracts are made to be honored. Unless you messed with his piece of the pie, Morris Levy always upheld his end of the contract.

A pioneer like Morris Levy deserves a place of honor in the history of the music industry. If people shun him during his personal crisis -- if people who do not know him subject him to scorn -- the shame is not on Morris. The shame is on them.

My life has been enriched by my association with a variety of talented, creative and successful people including Morris Levy. I will always regard him with affection and unqualified respect.

Very truly yours,



# Albums By Acts Old & New Ring In '89

## Tiffany, Rush, Crosby, Dylan Have Jan. Releases

BY DAVE DIMARTINO

LOS ANGELES Three decades' worth of superstar artists will be represented in January's album releases, as the new year brings product from an array including Debbie Gibson, Rush, David Crosby, and—in a live collaborative effort—Bob Dylan & the Grateful Dead.

Teen star Gibson, whose parents may well have plunked down dollars

for Dylan back in the '60s, will follow up her triple-platinum debut album Jan. 16 with "Electric Youth," from which Atlantic has already released "Lost In Your Eyes" as the first single. Those interested in the concept of dueling teen idols will note that Gibson will once again be competing with MCA superteen Tiffany, who released her own second album in November. Each artist couldn't be hotter—both of Tiffa-

ny's albums are on the Top Pop Albums chart, while Gibson's debut album is still high on that list.

Meanwhile, one act that broke wide open in the '70s—and has continued to sell mightily through the '80s—will return with a technological bang Jan. 9. That act is the Canadian trio Rush, whose new live release, "A Show Of Hands," will be issued by PolyGram in no fewer than six formats: double LP, cassette, CD, VHS video, and both 5-inch and 12-inch CD video. The album, Rush's third live project, features material recorded during the band's past two tours.

On the subject of live albums, consider "Dylan And The Dead," due from Columbia Jan. 31. Featuring two pop music institutions that came to prominence in the '60s and haven't stop producing since, the new album is culled from the 1987

(Continued on page 73)



**Taking The Right Steps.** Intuition/Capitol Records, distributed by Blue Note, recently signed the progressive jazz group Steps Ahead, whose label debut album, "N.Y.C.," is due this month. Sealing the deal are, from left, Bruce Lundvall, East Coast GM of Capitol and president of Blue Note; Vera Brandes, president and founder of Intuition Records; and Mike Mainieri of Steps Ahead.

## Hitsville Closes Up Shop And Goes On The Block

NEW YORK Hitsville Studios, the Los Angeles-based recording facility once owned by Motown Records, closed its doors Dec. 2 and is now up for sale. The asking price: an estimated \$4.5 million.

Motown bought the facility in 1972. The label's original Detroit recording studio—also named Hitsville—is now a museum. Throughout the '70s and '80s, such artists as Diana Ross, Marvin Gaye, Stevie Wonder, and the Temptations have turned out hits at the Los Angeles facility.

Hitsville remained the property of the Gordy Co. following the recent sale of Motown Records to MCA Inc. A source close to the situation says that Gordy Co. chief Berry Gordy has "no interest in remaining in the recording studio business" and has been talking with several parties regarding the sale of the facility.

"They had been talking to Virgin Records, but apparently there was not enough interest," says the source, noting that a record company would be the "most likely" purchaser of the studio.

Unlike many of the world's top recording studios, Hitsville is not equipped with digital multitrack recorders. Still, the facility does boast six analog decks in three recording studios, a mastering suite, two Synclavier suites, and complete telecine and film-transfer capabilities.

The Synclavier and film-transfer operations were added as part of Hitsville's drive over the last two years to get more involved in the burgeoning audio and video postproduction and film scoring markets in Los Angeles.

STEVEN DUPLER

## Front Line Prez Kaufman Is Buyer MCA Sells Management Co.

LOS ANGELES The MCA Music Entertainment Group has sold Front Line Management to Front Line president Howard Kaufman for an undisclosed sum.

The sale, which had been rumored for weeks before MCA's official Dec. 19 announcement, removes artist management from MCA's growing collection of music-related properties—a collection that still includes record labels, concert venues, and merchandising companies.

Front Line was purchased by MCA in May 1986 in a deal that also included Facility Merchandising Inc. and Full Moon Records (Billboard, May 17, 1986), each of which was partially owned by Irving Azoff, then president of MCA's Records and Music Group and now chairman of the MCA Music Entertainment Group.

Front Line Management's current roster includes Whitesnake, Heart, Sam Kinison, Poison, New Edition, Chicago, and Don Henley.

In a prepared statement, Larry Solters, senior VP of the MCA Music Entertainment Group, said the sale was initiated by the recent growth and expansion experienced by the company.

"With the recent acquisitions of Motown Records, Winterland Productions, and the national expansion of our amphitheater operation, Front Line was no longer part of the MCA Music Entertainment Group strategic core planning," Solters said. "MCA has benefited from the association, and we wish Howard and Front Line all the best in their future endeavors." DAVE DIMARTINO

## Sylvester Dead At 40

NEW YORK Internationally known entertainer Sylvester, who was propelled to stardom in the late-'70s disco heyday, died Dec. 16 of complications stemming from AIDS at the age of 40.

Known for his outrageous costumes, performances, and spiritual falsetto, Sylvester rode the crest of the disco boom with such club classics as "Dance (Disco Heat)" and "You Make Me Feel (Mighty Real)." The San Francisco-based singer will be remembered not only for his

gospel-inflected dance hits but also for his frankness concerning his homosexuality. "Sylvester is one of the few gay celebrities who never renounced his gayness along the ladder of success," said San Francisco novelist Armistead Maupin in a recent article in the San Francisco Examiner.

Sylvester was signed to Fantasy Records in 1977. His best-known and most successful efforts were those he made with his producer,

(Continued on page 74)

## Def Leppard, Jackson Singles From '87 Albums Are New To Hot 100's Top 10

**W**ANT SOME NEW music to kick off the new year? Don't look for it at the top end of the Hot 100. The first two singles to enter the top 10 in 1989 are from mega-platinum albums that were released in the summer of 1987. **Def Leppard's** "Armageddon It," the sixth single from "Hysteria," jumps to No. 9, and **Michael Jackson's** "Smooth Criminal," the seventh single from "Bad," jumps to No. 10.

"Smooth Criminal" is the sixth top 10 hit from "Bad"—a total matched by only three albums in history. Jackson's previous album, "Thriller," and **Bruce Springsteen's** "Born In The U.S.A." both yielded seven top 10 hits, and **George Michael's** "Faith" also yielded six.

"Armageddon It" is the fourth top 10 hit from "Hysteria," following the title track, "Pour Some Sugar On Me," and the chart-topping "Love Bites." That makes "Hysteria" the first metal or metal-leaning album to spawn four top 10 hits.

This nonstop singles success has kept "Hysteria" entrenched in the top 10 on the Top Pop Albums chart for 68 weeks—a total topped by only four albums in the past 25 years.

Jackson's even stronger singles track record hasn't been enough to keep "Bad" anywhere near the top 10. The album dropped out of the top 10 in June and dipped as low as No. 61 in November. But it's been regaining ground with the success of the new single and video and currently stands at No. 45.

**T**ALK ABOUT singles with everything going for them: **Annie Lennox & Al Green's** "Put A Little Love In Your Heart"—which hits No. 12 on the Hot 100—fills four of radio's favorite niches. It's a duet performed by two intriguing artists; a remake of a fondly remembered oldie (by **Jackie DeShannon**); a song from a big Christmas movie ("Scrooged"); and a sentimental comeback story (Green's first pop release in more than a decade).

If a single has one or two of these "bonus factors" in its favor, its chances of becoming a hit are greatly increased. With all four, it's hard to see how it could have missed. It's Green's biggest hit since 1974, when "Sh-La-La (Make Me Happy)" became his eighth gold single in three years.

**F**AST FACTS: Two **Roy Orbison** retrospectives enter the pop album chart in the wake of the singer's death last month. Virgin's "In Dreams" debuts at No. 173; Rhino's "For The Lonely, An Anthology" bows at No.

196. And the "Traveling Wilburys" album hits No. 5.

**Bobby Brown** joins an elite club by placing three singles on the Hot 100 in the same week. His new "Roni" debuts at No. 92, his current "My Prerogative" holds at No. 2, and his old "Don't Be Cruel" dips to No. 90.

**Poison's** "Every Rose Has Its Thorn" holds at No. 1 on the Hot 100 for the third straight week. It's the first No. 1 for both Enigma Records and veteran producer **Tom Werman**.

**Tracy Chapman** continues to run into resistance at

pop radio, despite the fact that her debut album is one of the most critically acclaimed releases in years. Her current single, "Baby Can I Hold You," holds at No. 48 on the Hot 100, three months after "Talking 'Bout A Revolution" stalled at No. 75. Chapman's first single, "Fast Car," climbed to No. 6 in August.

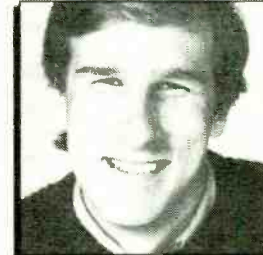
**Roberta Flack's** "Oasis" jumps to No. 1 on the Hot Black Singles chart, becoming her first No. 1 black hit in more than 10 years. Flack topped the black chart three times in the '70s, with "Where Is The Love," "Feel Like Makin' Love," and "The Closer I Get To You." The big difference: Those were also top five pop hits, while "Oasis" isn't even listed on the Hot 100.

**R.E.M.'s** "Green," the critically acclaimed band's debut album for Warner Bros., dips to No. 15 after reaching No. 13 last week. Surprisingly, it didn't climb as high as the group's final studio album for I.R.S., "Document," which cracked the top 10 in 1987. After a flashy start, **Sam Kinison's** "Have You Seen Me Lately?" appears to be stalling at No. 43.

**Mike Perini** of Ypsilanti, Mich., notes that **UB40's** "Red Red Wine," which logs its 37th week on the Hot 100, is the second-longest-charting single of the '80s. It trails only **Soft Cell's** "Tainted Love," which had 43 weeks in 1982. In third place: **Laura Branigan's** "Gloria," with 36 weeks.

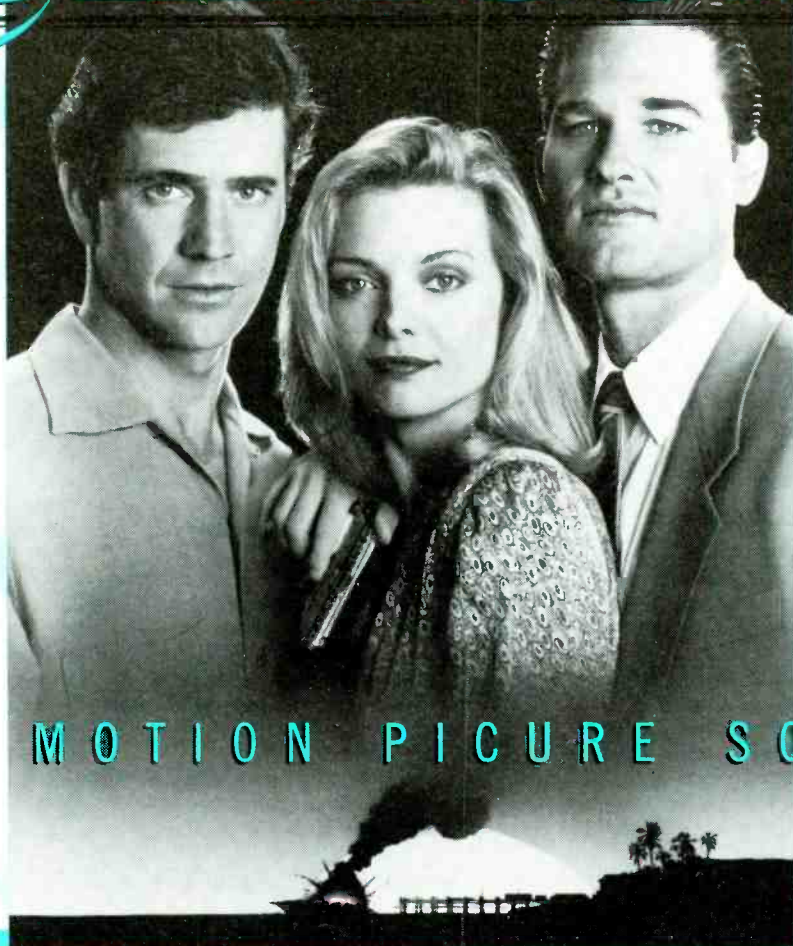
**Janet Cowan** of Miami Beach notes that **Bob Rosenberg**, the leader of **Will To Power**, comes from a musical family. His mother, **Gloria Mann**, had a pair of top 20 hits in the '50s: "Earth Angel (Will You Be Mine)" and "Teenage Prayer."

**Demitri Coryton** of Great Britain K. notes that **Cliff Richard**—whose "Mistletoe And Wine" reached No. 1 in the U.K. last month—is the only artist to have No. 1 British singles in each of the four decades of the rock era. He had two in the '50s, eight in the '60s, one in the '70s, and now two in the '80s.



by Paul Grein

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## High Disk Prices Led To CD Slowdown

Dear Editor:

Ken Terry's seemingly exhaustive summary of the ills facing the CD manufacturer (Billboard, Dec. 3) excluded the root cause of the problem. Identifying this cause is simple, but it should be a source of deep shame for the international record industry.

Consumer research may be a dirty word in the record business, but as any professional marketer will tell you, it certainly provides the answers. Last summer, Sony U.K. commissioned an independent research company to conduct an extensive survey into consumer attitudes to the compact disk. The study, based on interviews with 500 people, makes interesting reading.

Among CD player owners, 62% owned fewer than 20 CDs. Of those who had owned a CD player for more than one year, almost half owned fewer than 20 disks and 15% said they would buy no CDs for the next 12 months. When questioned why, the reply was almost unanimous—excessive disk prices.

When CD was launched in the U.K. in 1983, the hardware cost \$900 at the present exchange rate of \$1.80 to the pound) and software cost \$18. That was the proposition that we, as marketers, sold the consumer. More than five years down the road, hardware can be purchased for prices as low as \$180, but few chart titles sell for less than \$19.80. With CD manufacturing costs reportedly falling by about 80% in the same period, is it any wonder that the CD consumer is disillusioned?

There is no doubt that excessive disk prices have been the major cause for the slowdown in the growth rate of the CD market. Equally, there can be no doubt that this, in turn, is the reason behind the excess capacity in the world's CD manufacturing plants.

This fact is further emphasized by profiling the U.K.'s booming market for combo stereo systems. While large numbers of consumers are buying stack systems that incorporate CD alongside cassette and vinyl, some 5% of CD player owners still do not own any disks at all. In other

words, they are buying the hardware but waiting for the time when they can afford the software.

This data is all very different from information gleaned in the past from people who purchased CD hardware before 1985. Obviously more affluent, these early adopters produced disk-per-player ratios averaging 26 CDs per annum.

The socioeconomic profile and the purchasing power of today's CD consumer are very different. The sooner the record industry—both in the U.K. and internationally—wakes up to this simple fact and makes a concerted effort to bring CD to a true mass market, the sooner demand will rise to the level where it should be.

While this will be to the benefit of

CD manufacturers, hardware companies, and record dealers, it must also be to the benefit of record companies. Mass market may mean less margin in the short term, but a wide consumer base will bring a new era of simplicity to distribution and marketing.

It has also been proven that once they are equipped with a high-quality digital sound source, CD consumers are more open to expanding their musical scope. This can only make for buoyant classical and catalog sales. We should also not forget that CD consumers are also increasingly the core music buyers. In the U.K., they may represent 10% of households, but this produces almost 40% of all album turnover at retail.

While we're about it, let's not think

merely of widening the consumer base in the First World, but also of exploiting the opportunity in the Third World, where a select few are already finding that CD is a much more successful and durable medium than either cassette or vinyl in harsher environments.

Finally, if the record industry were to establish a genuine mass market for CD, the format would be invulnerable to any threat from digital audio-tape media. Indeed, the continued histrionics on the part of the record industry over DAT suggest that it is well aware of this fact already. Shame all around.

Nick Hopewell-Smith  
Marketing Consultant  
London

## Keys For A&R: Youth & Experience

Dear Editor:

The saddest thing about the current "A&R wars" prompted by Thomas A. White is that neither he nor the label reps whom he criticizes see the existence of a middle ground. Let's face it: In this business, people are more often than not hired because of "who they know" rather than "what they know"; this is especially true in A&R. By giving a young, qualified person a chance to be involved in the A&R process, a label can get a different perspective and sign acts that only a youthful ear might appreciate.

On the other hand, for White to suggest that a graduate fresh from "music school" is qualified to sign artists is almost as ridiculous as asking a home economics class to be cooks at Tavern On The Green. It is a shame that Billboard has provided a forum for White, who garners support with Morton Downey-like tactics, proposing a ridiculous, Utopian vision of an A&R rep that will churn out hit acts like a Japanese car manufacturer. It is also a shame that the label reps who participated in the meeting of the National Academy of Recording Arts & Sciences' Los Angeles chapter validated White by be-

ing there; the type of sour-grapes bickering that occurred should be reserved for the presidential campaign.

As a couple of the label executives brought up at the NARAS meeting, an A&R rep should be well versed in all aspects of how his label works. A working knowledge of the sales process is essential; after all, isn't recorded music a product? White seems to feel that in order for an A&R rep to keep an artistic mentality, he must be ignorant of the "business" level of our industry. A&R people cannot be islands unto themselves; creating that "spark" that MCA Records president Al Teller spoke of makes everyone feel involved in a band's success story, and consequently we all work harder.

How can someone with no experience at a label or in the club scene or even in retail possibly be valid? White must have a lot of confidence in these music schools. The 15% success rate of new acts that he quotes would be a landslide compared with what his ideal A&R reps would most likely produce. But whereas the majority of White's ideas must be dismissed as naive, he did mention one qualification that should be a prerequisite for

the A&R reps of tomorrow—youth.

There are plenty of talented young people in our industry who would make excellent A&R reps but will never be given the chance—or will be given the opportunity after years of trying to get into this area of the business have drained them of the eagerness of youth. Often we refer to a large portion of our consumers as "the kids"; doesn't it seem logical that someone close to their age group would have a better understanding of what they might want to buy?

What our modern A&R departments need are young, experienced people whom the older mavens can train. Let the older hands show them the ins and outs of this unpredictable, vital part of our industry and, in a sense, pass the torch. When looking for A&R staffers, bring aboard people who are going to grow with the department and maybe they won't be so quick to jump ship. The future of A&R is in qualified youth. Give the people what they want by asking them and our business will only grow more healthy.

Jim McDermott  
In-House Marketing Representative  
WEA New York



## 'BACKWARD THINKING'

Through 25 years as a working musician and American Federation of Musicians member, I've been continually amazed by the backward thinking of AFM leaders, exemplified by John Glasel's recent Commentary (Billboard, Oct. 15).

Although union leadership has been trumpeting the same tired theme of technology putting musicians out of work for 60 years or more, facts simply do not support their argument.

True, phonograph recordings did eliminate radio-station staff musicians in the '30s, '40s, and '50s; however, the U.S. did not have "thousands" of stations in those days, and there were only a

handful of stations that had house bands. Also, in the early days of recorded music, there were only a small number of nationally known acts.

On the other hand, look what recordings (the "progress" that Glasel's predecessors said was ruining our industry) did for our business: Since radio's switch to a recorded music format, there has been an explosion of artists having hit records who tour the world playing club and concert dates, all employing hordes of musicians.

Beginning in the '50s, television did indeed change the entertainment habits of the nation. It turned truck drivers into instant stars earning millions of dollars virtually overnight.

The small number of dance halls that closed during that time were replaced tenfold by motel lounges. Vaudeville's gone, radio bands are gone, and the dance halls that em-

ployed the big bands are gone. But we still have the lounges, and a quick trip through the current Amusement Business Aud/Arena Guide reveals page after page of slick, expensive ads touting hundreds of excellent concert venues across the U.S. and Canada.

Also, there are hundreds of fairs, rodeos, and expositions—some with entertainment budgets that annually exceed \$250,000 for seven to 10 days of dates—that provide a constant source of income for musicians and entertainers.

During the 20 years since I moved to Nashville, AFM Local 257's membership here has increased by about 60%. During that time, recording session scale has risen from \$68-\$245 for a three-hour session, and road scale has gone from about \$35-\$120 per day.

I suspect that the same thing has happened in New York, afford-

ing the handsome salaries and benefits enjoyed by Glasel and his extensive staff at Local 802.

You bet we've got problems, but by and large there are more people making a better living in our industry than ever before.

In the past, AFM leadership missed the boat while crying wolf over progress. Today, Glasel and his associates are missing the spaceship.

Tom Wilkerson  
President  
Acoustiworks  
Nashville, Tenn.

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.

## Jingle Man Bill Meeks Continues PAMS Legacy

BY WILLIAM T. KOLTEK

DALLAS If Bill Meeks hadn't conceived of the station ID jingle as we have known and used it for the past 40 years, someone else probably would have; individual stations had experimented with them since the '30s. But rock-era radio without jingles by Meeks' company, PAMS, is as hard to imagine as the rock era without the Beatles or Berry Gordy Jr.

Some of PAMS' most successful jingles packages were sold to as many as 400 stations. Now, after more than a decade of ownership disputes, many of the legendary jingles PAMS created—jingles often associated with WABC New York in its top 40 heyday—are being recut by Richard Kaufman, a Meeks associate, with many of their original singers. Meeks, meanwhile, remains active at 67, working largely in TV production.

Unusually arranged and elaborately engineered, PAMS jingles were, more than anything else on top 40 radio, the synthesis of rock with big-band-era music. At age 16, Meeks played in an all-kids band, and he recalls the likes of Benny Goodman and Gene Krupa wandering over from next door to listen or talk.

"When rock came out with all those electric guitars, I liked it," he says. "Ewell Box [one of PAMS' writer/arrangers] and I were at a dance one night. He said, 'That's great, but what place is there for a trumpet?' I said give me two trumpet players and put them up on that stage and people will like it."

Meeks recorded his first jingles for Gordon McLendon's KLIF Dallas in 1947 as head of the station's live musical units. As postnetwork music radio gained momentum in the '50s, he formed an ad agency to sell advertisers on the new medium and sell ID jingles to stations on a part-cash, part-barter basis until the demands of the jingle business ultimately took over.

By the end of the decade, competing studios were cutting into PAMS' business considerably; it was the era of discount houses, like Jingle Mill, which advertised a flat price of \$38 per track. Meeks responded with a jingle package called series 14, "Dra-

matic Signatures." With steel guitar, elaborate multitracked vocals, and arrangements that allowed stations to have their own musical logo—then a major innovation—the jingles cemented PAMS' reputation as the industry's Cadillac.

"I just made up my mind that series 14 was going to be better than anything else. Everybody was getting their jingles done cheaper, and here I came out with a package that we couldn't sell and produce for less than \$4,000!

"On the first sale, my guy brought back \$3,500 and said, 'Now look, you don't have to spend all the money doing the multiple recording, because they don't care if they get it or not.' And I said, 'You don't understand; you *have* to have it, and if you sell it again without it, you're fired!'"

Other Meeks innovations include the use of "positioning" jingles 15 years before they became common (in PAMS' series 15, "Living Radio"), song-length cuts that some stations released as records (series 16), and 1962's introduction of sonovox effects that remain part of top 40's vocabulary today (series 18).

Meeks based one jingle package, 1961's series 17—"New Frontier"—on a speech by John F. Kennedy to the National Assn. of Broadcasters (a lifelong Democrat, Meeks wasn't sure he liked JFK until then). He would confound his singers by changing keys twice in a jingle, later a standard practice. He also boosted frequency ranges favored by the human ear so his jingles sounded louder than anything else on a station, although there was no objective difference.

Bill Drake's popularization of shorter jingles in the mid-'60s is often thought of as the end of PAMS' glory days; Kaufman contends that many jingle singers became alcoholics at the time because they couldn't handle singing the words "more music" repeatedly. Actually, Meeks worked with some of Drake's earlier stations and says he would have done the famous Drake jingles for KHJ Los Angeles if he hadn't been under contract to rival KDWB. Later, he fashioned a little-known set of Drake-like a cappellas for WABC New York that were never used.



Members of the reassembled PAMS team pose with boxes of the jingles they created 25-30 years ago. In the top row, from left, are singer Dan Alexander, new PAMS producer Richard Kaufman, founder Bill Meeks, and arranger Bob Piper. In front, from left, are singers Carol Piper, Trella Hart, Mary Jo Grogan, and Tinker Rautenberg. Not shown are Jeanie Oliver and Marv Shaw, who also got together for the project.

After Meeks sold PAMS in 1977, its jingles remained available for most of the next decade, even as rights to their tracks went through a convoluted series of ownership changes and legal disputes. Many of the PAMS jingles recut during that time took

"shortcuts that I don't like," he says.

Last year, a settlement was reached between Kaufman and Ben Freedman, who had been marketing the jingles since 1983, giving each the rights to PAMS for certain territories. That arrangement gives

PAMS jingles Meeks' blessing for the first time in 11 years.

For the past several years, Kaufman has been working with Meeks, assembling the original music tracks and learning the required production techniques to make new PAMS jingles sound as close to the originals as possible. To that end, he has reassembled many of Meeks' original singers, including Dan Alexander, who sang on 39 PAMS series, Trella Hart, Jean Oliver, Marvin Shaw, and arranger Bob Piper.

Meanwhile, Meeks' current firm, Upbeat Communications Inc., remains busy creating a radio production library on CD called "The Enhancers," promotion campaigns for TV stations, and even a theme song for basketball's Houston Rockets. Meeks also came up with a new radio package—"the boss of the beach"—for top 40 WJLQ Pensacola, Fla.

"I'm doing things now that I'm just as excited about as I was in the very beginning. I really don't like doing things that I've already done. I can show somebody what I'm after, and I'll be glad to try to make sure the product is good, but I'm more interested in new sounds and new things. My wife won't send me to the grocery store; I don't come back with meat and potatoes—I want to try all

(Continued on page 15)

## Top 40's Battle Cry For A Hotter 1989; Avery Back In Dallas; KMEZ AMs Traded

**TALKIN' 'BOUT A RESOLUTION:** Something interesting happened very quietly to top 40 radio in the last quarter of 1988. After a year of spectacular imbalances—the dance glut, the ballad glut, the hard rock glut, etc.—Def Leppard, Anita Baker, the Bangles, and Phil Collins somehow all ended up in the top 15 at once. Top 40's music mix had begun balancing out.

The operative word there is "begun." Ballads are still prevalent. Whether they're by Poison or Chicago, they still seem to be the one thing that most top 40 PDs can agree on. And while there are still enough urban hits *not* crossing over to cause concern, there are also enough Bobby Brown and Karyn White records that perhaps we don't have to worry about going back to the time when leading PDs actually expressed public concern about whether "Turn Your Love Around" by George Benson or Stevie Wonder's "That Girl" were mass appeal.

In many ways, last year resembled 1982, the transition year between the overly clean, fragmented top 40 radio of the previous few years and the much heralded return to basics of 1983-84. By that fall, there was a turf battle between the sort of dignified stuff that top 40 had been playing for a few years—"Southern Cross" by CS&N, "Missing You" by Dan Fogelberg—and the records that nobody wanted to play—"Hungry Like The Wolf," "Sexual Healing," "Mickey"—but that ended up saving the format for another couple of years.

Radio programming's cycle almost demands that 1989 be a good top 40 year. Winter '89 sounds a lot like winter '83, and not just because Sheriff and Duran Duran are on the radio again. The difference is that the cycle spins around with a little less clarity each time. It may seem that 1983 was a loud year, but it was pretty mellow compared with the screaming Q-

hype of 1974 (and that paled for many people compared with, say, 1967). So just how much the cycle will swing back is still largely unknown.

There are more obstacles this time around, the most obvious of which is the heavier financial anvil now dangling over a station near you. There's also a surprising lack of public momentum compared with the situation in 1983. For those reasons, top 40 PDs are going to have to seek out their boom this time; otherwise, we could find ourselves cold-seguing between ballads again this summer without knowing that things could have been different.

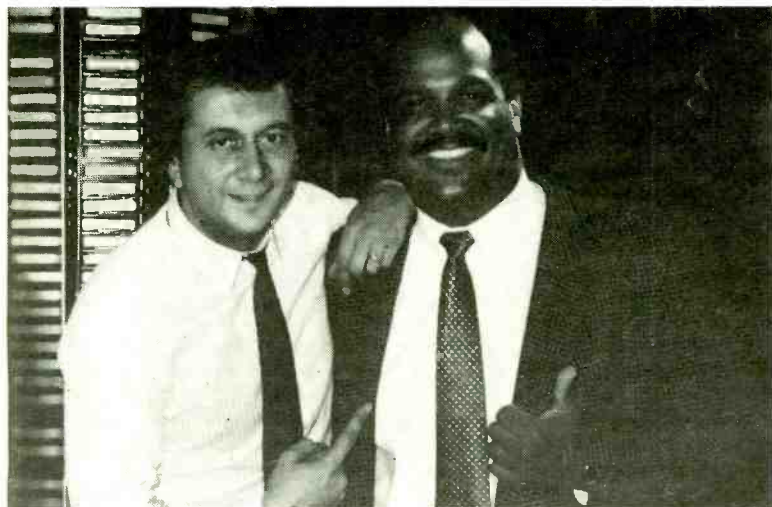
Here are a few axioms to keep in mind for '89: (1) No record gets to the top five without support from some unlikely demographic quarters; (2) nobody turns off their favorite song because a DJ talked over the intro; and (3) focus groups have been asking for "variety" and "fun" from their radio stations for the past year or

so. Those words are in a lot of stations' image liners, but it's time for the next steps.

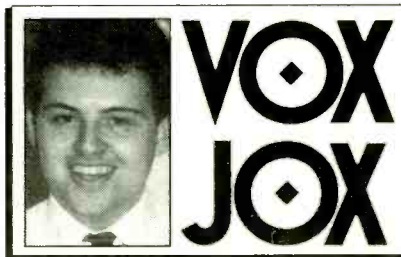
There were also similarities in promotions in 1988 and 1982. The current one-upsmanship contest over quantitative music—stations in Dallas are now up to 104 songs in a row—differs little from the music-guarantee contests of the early '80s. And then, as now, stations that didn't want a lot of outrage on the air were still big on creating it in public; even then, there were plenty of liner-driven radio stations herding listeners into vats of Jell-O.

To that end, what would happen if a radio station recruited its next focus group from the audience at an outrageous stunt contest—either theirs or a competitor's? If people who've just applauded a mother-daughter mud wrestling team were to ask for another year of dignified top 40—cold segues and consecutive

(Continued on page 12)



**WMMS: This Afternoon.** One of the last guests to visit WMMS Cleveland OM Kid Leo before he headed to Columbia Records was "CBS: This Morning" weatherman Mark McEwen, a former album rock jock. McEwen later told the Cleveland Plain Dealer, a daily newspaper, that guesting with Leo was "the highlight" of his show's live broadcast from Cleveland.



by Sean Ross

# 1,0179 STATIONS AND GROWING!

AMERICAN

★ TOP 40 ★

WITH SHADOE STEVENS

CHR's #1 COUNTDOWN SHOW

**AMERICAN TOP 40 IS NOW HEARD ON MORE STATIONS  
ACROSS THE WORLD THAN AT ANY TIME IN ITS 18 YEAR HISTORY!**

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Because America's original Top 40 countdown show continues to deliver every week what your listeners have come to know and love:

- Exclusive use of the *Billboard Magazine Hot 100*.™ For 18 years the chart listeners have become familiar with and respect.
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- Great stories about the artists
- Famous AT40 teasers
- The most well-written and researched Top 40 program on radio
- Our host **Shadoe Stevens**, a 20 year radio veteran and now one of America's hottest talents. He's a *Billboard Magazine Air Personality of the Year* winner and seen nightly on TV's "Hollywood Squares."



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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	8	<b>TWO HEARTS</b> ATLANTIC 7-88980	◆ PHIL COLLINS 3 weeks at No. One
2	2	2	17	<b>WAITING FOR A STAR TO FALL</b> RCA 8691	◆ BOY MEETS GIRL
3	3	3	13	<b>SILHOUETTE</b> ARISTA 1-9751	◆ KENNY G
4	9	9	7	<b>AS LONG AS YOU FOLLOW</b> WARNER BROS. 7-27644	◆ FLEETWOOD MAC
5	8	8	10	<b>I REMEMBER HOLDING YOU</b> MCA 53430	◆ BOYS CLUB
6	5	5	12	<b>TURN BACK THE CLOCK</b> VIRGIN 7-99308	◆ JOHNNY HATES JAZZ
7	4	4	11	<b>BABY, I LOVE YOUR WAY/FREEBIRD</b> EPIC 34-08034/E.P.A.	◆ WILL TO POWER
8	6	6	15	<b>GIVING YOU THE BEST THAT I GOT</b> ELEKTRA 7-69371	◆ ANITA BAKER
9	10	10	8	<b>PUT A LITTLE LOVE IN YOUR HEART</b> A&M 1255	◆ A.LENNOX/A.GREEN
10	7	7	15	<b>LOOK AWAY</b> REPRISE 7-27766	◆ CHICAGO
11	15	15	8	<b>NEW DAY FOR YOU</b> EPIC 34-08112/E.P.A.	◆ BASIA
12	14	14	6	<b>HOLDING ON</b> VIRGIN 7-99261	◆ STEVE WINWOOD
13	11	11	19	<b>HOW CAN I FALL?</b> A&M 1224	◆ BREATHE
14	19	19	10	<b>OASIS</b> ATLANTIC 7-8896	◆ ROBERTA FLACK
15	16	16	11	<b>NO MORE LIES</b> POLYDOR 870 990-7/POLYGRAM	◆ THE MOODY BLUES
16	20	20	6	<b>SOUL SEARCHIN'</b> MCA 53452	◆ GLENN FREY
17	12	12	14	<b>KISSING A FOOL</b> COLUMBIA 38-08050	◆ GEORGE MICHAEL
18	13	13	13	<b>CRAZY IN LOVE</b> MCA 53433	◆ KIM CARNES
19	22	22	5	<b>WILD WORLD</b> VIRGIN 7-99269	◆ MAXI PRIEST
20	21	21	8	<b>BABY CAN I HOLD YOU</b> ELEKTRA 7-69356	◆ TRACY CHAPMAN
21	18	18	14	<b>PIECE OF PARADISE</b> WARNER BROS. 7-27779	◆ PM
22	17	17	12	<b>TILL I LOVED YOU</b> COLUMBIA 38-08062	BARBRA STREISAND & DON JOHNSON
23	25	25	7	<b>IF WE HOLD ON TOGETHER</b> MCA 53448	DIANA ROSS
24	29	29	4	<b>MY HEART CAN'T TELL YOU NO</b> WARNER BROS. 7-27729	◆ ROD STEWART
25	23	23	19	<b>FOREVER YOUNG</b> WARNER BROS. 7-27796	◆ ROD STEWART
26	24	24	25	<b>KOKOMO (FROM "COCKTAIL")</b> ELEKTRA 7-69385	◆ THE BEACH BOYS
27	30	30	5	<b>DON'T RUSH ME</b> ARISTA 1-9722	◆ TAYLOR DAYNE
28	34	34	3	<b>ALL I ASK OF YOU</b> COLUMBIA 38-08026	BARBRA STREISAND
★★★ POWER PICK ★★★					
29	42	42	3	<b>WHEN I'M WITH YOU</b> CAPITOL 44302	SHERIFF
30	35	35	5	<b>ALL THIS TIME</b> MCA 53371	◆ TIFFANY
31	28	28	19	<b>GROOVY KIND OF LOVE</b> ATLANTIC 7-89017	◆ PHIL COLLINS
32	26	26	20	<b>DON'T YOU KNOW WHAT THE NIGHT CAN DO</b> VIRGIN 7-99290	S.WINWOOD
33	41	41	5	<b>SO GOOD</b> REPRISE 7-27664	◆ AL JARREAU
34	37	37	5	<b>PERFECT</b> RCA 8789	◆ FAIRGROUND ATTRACTION
35	32	32	16	<b>A WORD IN SPANISH</b> MCA 53408	◆ ELTON JOHN
36	46	46	3	<b>AS LONG AS WE GOT EACH OTHER</b> REPRISE 7-27878	STEVE DORFF/FRIENDS
37	27	27	13	<b>ANY LOVE</b> EPIC 34-08047/E.P.A.	◆ LUTHER VANDROSS
38	33	33	18	<b>ONE MOMENT IN TIME</b> ARISTA 1-9743	◆ WHITNEY HOUSTON
39	48	48	3	<b>SHE WANTS TO DANCE WITH ME</b> RCA 8838	◆ RICK ASTLEY
40	36	36	29	<b>I'LL ALWAYS LOVE YOU</b> ARISTA 1-9700	◆ TAYLOR DAYNE
41	31	31	9	<b>BEST OF TIMES</b> FULL MOON 7-27712/WARNER BROS.	◆ PETER CETERA
42	38	38	6	<b>(BELIEVED YOU WERE) LUCKY</b> EPIC 34-08059/E.P.A.	◆ 'TIL TUESDAY
43	40	40	8	<b>MISSING YOU</b> A&M 1254	◆ CHRIS DE BURGHE
44	39	39	9	<b>IF EVER A LOVE THERE WAS</b> ARISTA 1-9766	FOUR TOPS/ARETHA FRANKLIN
45	45	45	10	<b>ANOTHER LOVER</b> A&M 1226	◆ GIANT STEPS
46	49	49	3	<b>SWEET POTATO PIE</b> COLUMBIA 38-08493	JAMES TAYLOR
47	43	43	21	<b>TRUE LOVE</b> MCA 53363	◆ GLENN FREY
★★★ HOT SHOT DEBUT ★★★					
48	NEW	1	1	<b>THIS TIME</b> COLUMBIA 38-08514	NEIL DIAMOND
49	47	47	10	<b>HANDLE WITH CARE</b> WILBURY 7-27732/WARNER BROS.	◆ TRAVELING WILBURYS
50	NEW	1	1	<b>SAVED BY LOVE</b> A&M LP CUT	AMY GRANT

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

**VOX JOX**

(Continued from page 10)

ballads—we'd know they were lying. And if they didn't, top 40 would have its mandate for 1989.

**TWO WEEKS AFTER** midday man Michael Hernandez returned to urban KKDA-FM "K104" Dallas via satellite, another member of the station's well-known mid-'80s lineup is back in place. Terri Avery, who programmed urban KMJQ Houston for more than a year, says she is returning to K104 in an operations capacity and will report to OM Chuck Smith. No replacement has been named at KMJQ.

Meanwhile, cross-town KMEZ-FM made its long-awaited switch from easy to urban KJMZ "100.3 Jamz" Dec. 23. As planned, the easy listening format stayed on co-owned KMEZ-AM but also moved to Gilmore Broadcasting's newly acquired KDLZ, which became KMEZ-FM. KJMZ's owner, Summit Communications, and Gilmore have also agreed to swap Dallas AMs. This means Summit will eventually own KJMZ and gospel KHVN. Gilmore will have both KMEZs.

For now, an odd marriage of convenience exists. KMEZ-FM's easy format is technically still originating from Summit's KMEZ-AM. In addition, KMEZ PD Ken Loomis is currently on Summit's payroll. Once Gilmore finishes construction of its new studios, the FM will become the base of operations and Summit's AM will then pick up the FM signal, instead of it being the other way around, until the final swap is approved.

As did WJHM "102 Jamz" Orlando, Fla., another Jerry Clifton client, KJMZ signed on with two days of "Jam On It" by Newcleus. It didn't sign on with a morning show. Sylvester Williams is handling that slot for now; prospective morning acts are encouraged to contact PD Elroy Smith. Keith Solis has joined from KDLZ for evenings.

**CLIFTON WAS SCHEDULED** to pick up another urban/crossover client Dec. 31 with country WBIG Greensboro, N.C.'s change to WJMH. That station will also be called "102 Jamz." Chris Bailey, APD/MD of sister WCKZ "Kiss 102" Charlotte, N.C., replaces Kevin O'Neal as PD. Kiss AMD Kelly Masters is MD. Don O'Neil, from KBOS Fresno, Calif., takes WCKZ MD duties. O'Neal is pondering future offers, one of which includes staying with Beasley Broadcasting in some other capacity. Call him at 919-855-6500 or 378-0304.

While Greensboro/Winston Salem, N.C., now has an urban/crossover battle on FM, Louisville, Ky., will be without an urban FM for the first time in 4 1/2 years beginning Jan. 8, when WJYL becomes AC WLSY "Sunny 101.7." George Lindsey, formerly of cross-town WAVG, is the new PD. GM Paul Fink says the station will try to retain "a substantial number" of its present employees. One who has decided not to stay is current PD Tony Fields.

**PROGRAMMING:** Ken Kohl, PD of n/t KFI Los Angeles, leaves that station after two years to pursue

his "15-year dream" of station ownership. He will consult that station as well as several other AMs in the next several months while setting up Kohl Communications. His KFI replacement has not yet been named. Meanwhile, L.A.'s northern suburbs will get their third local n/t outlet Monday (2) when KWNK Simi Valley drops satellite AC. K.M. Richards will remain OM/mornings.

Bruce Deming has been upped from promotion director to OM at top 40 KXXR Kansas City, Mo.; he has been with the station since it signed on five months ago... Tom

Tompkins is named PD of country CFGM Toronto, replacing GM/PD Greg Slaight. He was previously PD of CKRY Calgary, Alberta.

AC WLTB Birmingham, Ala., became classic rock WZRR "Rock 99" on Christmas night, giving that town its first rock station in four years. Lee Cory, formerly production director at KSD St. Louis, is the new PD. New staffers include Dave Edmunds, previously morning man on the station in its last album rock incarnation, six years ago; Pat Queen; Tony Kurec; Chuck Blazer; and Orlando. Former PD Don (Continued on page 15)



Palmer Makes KZZU Rosy. KZZU Spokane, Wash., sponsored Robert Palmer's recent Spokane Opera House appearance. Shown, from left, are EMI's Phillip Rauls, KZZU's Rob Potter, Palmer, and KZZU MD Ken Hopkins.

**newsline...**

**PETER COUGHLIN** is named VP/GM at Legacy's WNEW-FM New York following the station's takeover from Metropolitan Broadcasting. He previously held the same post at WCMF Rochester, N.Y.

**KRISTINE FOATE** has been promoted from sales manager to GM at WQFM Milwaukee. She's been with the station for six years and replaces Jim Hooker.

**DEBBIE NICHOLS** is named GM at WRVR-AM-FM Memphis, Tenn., replacing Terry Wood. She had been GSM there for the past 3 1/2 years.

**AT KJR/KLTX SEATTLE**, VP/GM Jackson Dell Weaver has left. No permanent replacement has been named. The acting MD is GSM Bob Hogan.

**DON SHAFER** has added VP/GM duties at country CFGM Toronto, replacing GM/PD Greg Slaight. Shafer remains VP/GM for sister CILQ Toronto.

**CBS INC.** has disclosed the official price for its acquisition of WWJ/WJOI Detroit from Federal Broadcasting (Billboard, Dec. 24): \$58 million. The stations were bought for \$38.5 million three years ago.

**CAPITAL CITIES/ABC**, exercising a 1-year-old warrant, has purchased 1 million shares of common stock in the Satellite Music Network at \$4 a share. Cap Cities, which has had a sales agreement with SMN for a year, still has an offer outstanding to buy the remainder of SMN's 9 million shares for \$5.40 each. SMN will announce its response to the offer Friday (6).

**STEVE RIVERS** is promoted to VP/PD for KIIS-AM-FM Los Angeles. He has been PD at the stations for two years.

**NEW GSMs:** Ralph Crossley is promoted from assistant GSM at WAOK/WVEE Atlanta. Walter Berry is given the nod at WMFR/WMAG Greensboro, N.C.; he was GSM at WPLZ-AM-FM Richmond, Va.

**WILMA TISCH** has been elected chairwoman of the WNYC New York board of directors. She replaces Gerald Phillips.

**MEL HALL** has been named GM of country WRPM Poplarville, Miss. He was owner/GM of WBOX-AM-FM Bogalusa, La.

**A word from Carolyn Moyer** MOYER & ASSOCIATES RESEARCH

“ Radio listening, and particularly music listening, is essentially a low involvement activity. Research shows that high recall of your content and message requires higher involvement, which activates the left brain and makes the listener come out of the passive, low involvement state. ” \*\*

**A word from Rick Sklar** SKLAR COMMUNICATIONS, RADIO PROGRAM & MANAGEMENT CONSULTANTS

“ ...the forces of competition will lead stations to realize the potential of information. ” \*\*

**A word from Dave Roberts, PhD** DRA MARKETING RESEARCH & STRATEGIES

“ One must look beyond such basic terms as 'News' and 'Information' to realize the strong desire of the radio audience to know more about the environment in which they live. The challenge for programmers, then, is to package and present this data in a way which is consistent with and integrated into their primary service... music. ” †

THE **WORD**

from **Bustany Biggs**  
& Company

is coming...

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# ALBUM ROCK TRACKS™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
				<b>★ ★ NO. 1 ★ ★</b>	
1	1	1	12	ANGEL OF HARLEM ISLAND 7-99254/ATLANTIC	U2 5 weeks at No. One
2	2	2	9	ORANGE CRUSH WARNER BROS. LP CUT	R.E.M.
3	3	3	10	ARMAGEDDON IT MERCURY 870 692-7/POLYGRAM	DEF LEPPARD
4	8	8	7	GOT IT MADE ATLANTIC LP CUT	CROSBY, STILLS, NASH & YOUNG
5	7	7	12	WHEN LOVE COMES TO TOWN ISLAND LP CUT/ATLANTIC	U2
6	4	4	11	SOMETHING SO STRONG ISLAND 7-99266/ATLANTIC	JIM CAPALDI
7	10	10	14	BORN TO BE MY BABY MERCURY 872 156-7/POLYGRAM	BON JOVI
8	16	16	9	THE CRUSH OF LOVE RELATIVITY LP CUT	JOE SATRIANI
9	6	6	12	NOT JUST ANOTHER GIRL POLYDOR 887 814-7/POLYGRAM	IVAN NEVILLE
10	9	9	13	WHAT I AM Geffen 7-27696	EDIE BRICKELL & NEW BOHEMIANS
11	5	5	10	NOBODY'S PERFECT ATLANTIC 7-88990	MIKE + THE MECHANICS
12	14	14	10	IF WE NEVER MEET AGAIN COLUMBIA 38-08505	T.CONWELL/YOUNG RUMBLERS
13	11	11	8	LAST NIGHT WILBURY LP CUT/WARNER BROS.	TRAVELING WILBURYS
14	17	17	10	ONE NIGHT ATLANTIC LP CUT	BAD COMPANY
15	13	13	10	LITTLE LIAR BLACKHEART 4-08095/E.P.A.	JOAN JETT AND THE BLACKHEARTS
16	15	15	7	CHIP AWAY THE STONE COLUMBIA LP CUT	AEROSMITH
17	12	12	11	COPPERHEAD ROAD UNI LP CUT/MCA	STEVE EARLE
18	21	21	5	THE LOVE IN YOUR EYES COLUMBIA LP CUT	EDDIE MONEY
19	20	20	8	LITTLE SHEBA A&M LP CUT	THIRTY EIGHT SPECIAL
20	18	18	9	EVERY ROSE HAS ITS THORN ENIGMA 44203/CAPITOL	POISON
21	19	19	7	AS LONG AS YOU FOLLOW WARNER BROS. 7-27644	FLEETWOOD MAC
22	22	22	8	YOU DON'T MOVE ME VIRGIN LP CUT	KEITH RICHARDS
23	23	23	9	I'M AN ADULT NOW CHRYSALIS 43316	THE PURSUIT OF HAPPINESS
24	24	24	6	COMFORTABLY NUMB COLUMBIA LP CUT	PINK FLOYD
25	25	25	8	WAY COOL JR. ATLANTIC 7-88985	RATT
26	27	27	8	I'M SORRY LONDON LP CUT/POLYGRAM	HOTHOUSE FLOWERS
27	28	28	6	STAND WARNER BROS. 7-27688	R.E.M.
28	30	30	4	CULT OF PERSONALITY EPIC LP CUT/E.P.A.	LIVING COLOUR
29	29	29	6	PAPER THIN A&M LP CUT	JOHN HIATT
30	33	33	3	WHEN THE CHILDREN CRY ATLANTIC 7-89015	WHITE LION
31	31	31	5	CABO WABO WARNER BROS. LP CUT	VAN HALEN
32	35	35	7	ROUGH NIGHT IN JERICHO ARISTA LP CUT	DREAMS SO REAL
33	37	37	4	WILD AGAIN ELEKTRA 7-69349	STARSHIP
34	26	26	9	AMERICAN DREAM ATLANTIC 7-89003	CROSBY, STILLS, NASH & YOUNG
35	36	36	4	MYSTIFY ATLANTIC LP CUT	INXS
36	32	32	7	GHOST TOWN EPIC 34-08097/E.P.A.	CHEAP TRICK
37	34	34	5	TIME COLUMBIA LP CUT	PINK FLOYD
38	39	39	12	HANDLE WITH CARE WILBURY 7-27732/WARNER BROS.	TRAVELING WILBURYS
39	38	38	8	WILD THING WARNER BROS. LP CUT	SAM KINISON
40	41	41	18	HOLDING ON VIRGIN 7-99261	STEVE WINWOOD
41	48	48	3	ACTING THIS WAY MERCURY LP CUT/POLYGRAM	THE ROBERT CRAY BAND
42	47	47	3	WALKING TOWARDS PARADISE ESPARANZA LP CUT/ATLANTIC	ROBERT PLANT
43	46	46	4	I WANNA BE LOVED RCA 8805	HOUSE OF LORDS
44	40	40	11	LIKE THE WAY I DO ISLAND LP CUT/ATLANTIC	MELISSA ETHERIDGE
45	42	42	7	NIGHTTIME FOR... ATLANTIC LP CUT	CROSBY, STILLS, NASH & YOUNG
46	49	49	3	NO QUESTIONS ASKED WARNER BROS. LP CUT	FLEETWOOD MAC
47	45	45	4	LEARNING TO FLY COLUMBIA LP CUT	PINK FLOYD
48	43	43	5	ANOTHER BRICK IN THE WALL PART II COLUMBIA LP CUT	PINK FLOYD
49	44	44	11	LONG TIME TILL I GET OVER YOU WARNER BROS. LP CUT	LITTLE FEAT
50	50	50	3	PATIENCE Geffen LP CUT	GUNS N' ROSES

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.

## Mellower FCC Expected Under Bush

BY BILL HOLLAND

WASHINGTON Industry insiders here say that under the George Bush administration, the Federal Communications Commission will be more pragmatic and less ideological. They hope the new approach will heal some of the deep-seated resentment and distrust of the FCC on Capitol Hill that has built up during the Reagan years.

They say the the mood will be one of conciliation and that President-elect Bush will replace current chairman Dennis Patrick before his term runs out.

Such a move would leave only two sitting commissioners, Patricia Diaz Dennis and James Quello. The other two FCC seats have been vacant since April and December 1987. Nomination proceedings on the Hill have been consistently scuttled by angry Democratic leaders.

Members of the Bush transition team aren't talking much on or off the record, saying only that the president-elect has set a "record-breaking" pace in nominating new cabinet members but adding, "Don't be surprised if some [nominations] come after the inauguration on Jan. 20." Industry insiders think Bush's choice for the FCC chairmanship will come later than sooner, but a representative of the Bush team says that that "isn't necessarily the case."

What is the case, however, is that the Bush team has decided it wants to mend fences with Congress. And since Patrick, following in the footsteps of former Reagan appointee Mark Fowler, has irked many key lawmakers by espousing a philosophy of free-market, deregulated broadcasting, it is almost a forgone conclusion that he won't be asked to remain as chairman.

The battle between Patrick, whose term on the commission expires in June 1992, and members of Congress reached a peak over his handling of the fairness doctrine. Calling it neither "desirable nor necessary," Patrick's FCC tossed the rule out as unconstitutional just as lawmakers were putting together a white paper on the issue for the commission's consideration.

Both the courts and President Reagan sided with the commission's view of the fairness doctrine, but that did not dissuade legislators, especially Democrats, from feeling the Patrick FCC was thumbing its nose at congressional oversight duties and tinkering with the hallowed Communica-

tions Act.

Insiders also think that Patrick may want to exit the commission sooner than later, since he faces an even more overwhelmingly Democratic Congress. There is speculation he may be appointed to some other cabinet or agency position.

Thus, Bush could soon find himself having to contend with a five-member commission with three vacancies. If Patrick were to leave before another chairman is confirmed by Congress, only Dennis and Quello would remain.

Obviously, the Bush team won't want to wait until such a crisis occurs, which is another reason some think the selection of nominees—as well as the selection of a chairman who won't further rankle legislators' sensibilities—will come soon; the administration will need Congress' cooperation to have the new nominees quickly confirmed.

As for major issues in the new year, Congress and the commission will have a lot to wrestle with. The FCC is currently working on a series of policy concerns for the new administration. They range from children's TV to the entry into the video marketplace of the giant telephone companies.

There's plenty on the plate, too, for radio broadcasters—the fairness doctrine issue, which is sure to pop up as a "tradeoff" for other broadcaster concerns, such as codified regulatory reform OK'd by the commission but still not law. There are also battles ahead on the proposed prohibition of beer and wine ads and the "tax" spectrum fee some members of Congress wish to charge broadcasters for upgrades and other services that would be used to help support public broadcasting.

FOR WEEK ENDING JANUARY 7, 1989

# MODERN ROCK TRACKS™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
				<b>★ ★ NO. 1 ★ ★</b>	
1	1	1	8	ORANGE CRUSH WARNER BROS. LP CUT	R.E.M. 7 weeks at No. One
2	2	2	9	CHARLOTTE ANNE ISLAND LP CUT/ATLANTIC	JULIAN COPE
3	3	3	10	ANGEL OF HARLEM ISLAND 7-99254/ATLANTIC	U2
4	4	4	5	FISHERMAN'S BLUES ENSIGN LP CUT/CHRYSALIS	THE WATERBOYS
5	7	7	15	THE KILLING JAR Geffen LP CUT	SIOUXSIE AND THE BANSHEES
6	5	5	12	THE GREAT COMMANDMENT ATLANTIC 7-89031	CAMOUFLAGE
7	8	8	8	I'M AN ADULT NOW CHRYSALIS 43316	THE PURSUIT OF HAPPINESS
8	6	6	5	STAND WARNER BROS. LP CUT	R.E.M.
9	10	10	5	CALL ME BLUE SIRE LP CUT/REPRISE	A HOUSE
10	13	13	5	TEARS RUN RINGS CAPITOL 44240	MARC ALMOND
11	9	9	18	WHAT I AM Geffen 7-27696	EDIE BRICKELL & NEW BOHEMIANS
12	16	16	5	CRUELLE DEVILLE A&M LP CUT	THE REPLACEMENTS
13	NEW ▶		1	FINE TIME QUEST LP CUT/WARNER BROS.	NEW ORDER
14	12	12	11	IN YOUR ROOM COLUMBIA 38-08090	BANGLES
15	21	21	4	SWEET JANE RCA LP CUT	COWBOY JUNKIES
16	11	11	8	WAY BEHIND ME RCA 8840	THE PRIMITIVES
17	17	17	5	A LITTLE RESPECT SIRE 7-27738/REPRISE	ERASURE
18	15	15	4	WALKING AWAY TOMMY BOY 7-27736/REPRISE	INFORMATION SOCIETY
19	18	18	6	IM NIN'ALU SIRE LP CUT/WARNER BROS.	OFRA HAZA
20	20	20	7	BE WITH YOU TVT LP CUT	THE JACK RUBIES
21	14	14	5	KISS CHINA 871 038-7/POLYGRAM	THE ART OF NOISE FEATURING TOM JONES
22	NEW ▶		1	GRAIN OF SAND TVT LP CUT	THE SAINTS
23	RE-ENTRY			CAT-HOUSE SIRE LP CUT/WARNER BROS.	DANIELLE DAX
24	26	26	4	MOONS OF JUPITER RELATIVITY LP CUT	SCRUFFY THE CAT
25	27	27	12	I'M SORRY LONDON LP CUT/POLYGRAM	HOTHOUSE FLOWERS
26	23	23	3	WAS THERE ANYTHING I COULD DO? CAPITOL LP CUT	THE GO-BETWEENS
27	NEW ▶		1	PUNK ROCK GIRL FEVER LP CUT/ENIGMA	THE DEAD MILKMEN
28	NEW ▶		1	ORINOCO FLOW (SAIL AWAY) Geffen 7-27633	ENYA
29	28	28	3	TEENAGE RIOT BLAST FIRST LP CUT/ENIGMA	SONIC YOUTH
30	19	19	10	I SAY NOTHING LONDON 886 334-7/POLYGRAM	VOICE OF THE BEEHIVE

Billboard, copyright 1989.

**BILLBOARD RADIO:**  
More news,  
more markets,  
more thorough

## Indies Weather '88 In Good Shape

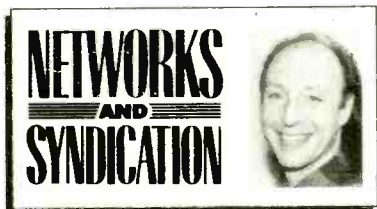
NEW YORK The fact that revenue growth was almost flat for the four major networks in 1988 did not affect independent radio syndicators as much as had been predicted. Despite a number of limiting factors, at least seven independents adapted and showed a profit last year, and presidents of the key independent syndicators are mostly optimistic for 1989.

Global Satellite Network's Howard Gillman calls 1988 "good but not great." Cutler Productions' Ron Cutler recalls, "It started lousy [but] ended spectacularly." And DIR Broadcasting president Bob Meyrowitz says, "Everything was up for us last year, and up-front is up 30% for 1989."

Last year's success stories reflect an increased reliance on shortform programming and an ongoing commitment to longform staples. Global's "Rockline" remained strong, and the company entered the shortform programming arena with "Nasty News Update," the daily "Powercuts" feature.

Cutler made the difficult decision to trim his catalog. "In the first quarter we shook out our two

weak shows and concentrated on our three strong ones. It turned out to have been the right decision. All three increased about 20%, giving us a solid growth year and lay-



by Peter Ludwig

ing a great base for 1989."

MJI Broadcasting's Josh Feigenbaum says the number of company shows that took off in the fourth quarter helped MJI top the overall industry figures. MJI's "Comedy Hour" and top 40 "Direct Hits" both began to make clearance headway late in the year, and 1988 saw album rock radio come around to its pioneering hard rock "Metalshop."

Radio Today Entertainment survived a Westwood One run at its two top shows late in 1987, then

struck out in three new programming directions to pull out a successful year. James Paul Brown Entertainment brought out its third fully sponsored show in June. JPBE executive producer Dana Miller called 1988 "a great year. Virtually every show we had on was fully sponsored." He says JPBE is now in a position to expand its inventory into the spot-sales arena.

The year's biggest success story was the 2-year-old Premiere Radio Networks. Fueled by strong shortform programming, the "Plain-Rap Countdown," and the success of Brad Sander's "Clarence Update," PRN enjoyed a 187% increase in revenue, says company president Steve Lehman. PRN

went from four shows to seven, increased its affiliate roster from 650 to 1,200, and launched a bartered comedy service late in the year.

DIR's Meyrowitz purchased the company back from Lorimar in 1988. DIR celebrated the 15th anniversary of "The King Biscuit Flower Hour" and continued to deepen its involvement in TV production, which, Meyrowitz says, now accounts for 25% of DIR's revenue.

There was very little independent consolidation in 1988. The major development was Olympia Broadcasting's purchase of Clayton Webster, making it the first nonnetwork station group with its (Continued on next page)

### VOX JOX

(Continued from page 12)

Keith is now doing mornings on classic country sister WVOK. Jimmy Vinyard, promotion manager at co-owned WVKV Knoxville, Tenn., is WVOK's new PD.

Joe Finley is promoted from production director to PD after 2 1/2 years at country KEBC Oklahoma City, which brings its well-known "Keep everybody country" slogan out of retirement after several years. Finley's 20-year radio background also includes stints at Tulsa, Okla., outlets KELI and KTFX. Mark Todd, APD at KKBQ Houston, is the new PD at top 40 WXGT "92X" Columbus, Ohio, replacing six-year station veteran Adam Cook.

Morning man Jeff Harrington is a new first-time PD at adult alternative KDAB Salt Lake City. Previous PD Chris Owens will consult from his new post as production director for co-owned WKYS Washington, D.C. At similarly formatted WBZN Milwaukee, PD Dave Jonassen has left for promotion duties at cross-town AC WLWQ. MD Steve Amann is now acting PD.

**PEOPLE:** Urban WVEE "V103" Atlanta PD Ray Boyd is now consulting similarly formatted WENN Birmingham, Ala. Another broadcasting family sends a second generation into radio as Jonathan Brinkman joins adult alternative KIFM San Diego part time. He's the son of oldies KLUV Dallas PD Chuck Brinkman.

AC WLW Cincinnati afternoon driver Gary Burbank has taped a TV sitcom pilot for Action Media

Group, "It's The Pitts," based on his syndicated character Earl Pitts. Wali Muhammad goes from swing to middays at urban/AC WVAZ Chicago, replacing Maxx Myrick. Across town, Steve Craig, known as Shadow Stevens at WKHX Atlanta, is now doing nights at WYTZ "Z95."

In preparation for his Jan. 23 debut, Casey Kasem has announced a request and dedication address for his new show, "Casey's Top 40." Write Box 4300, Hollywood, Calif., 90078. Anne Williams joins easy WJIB Boston for nights from WCOD Cape Cod, Mass. J.D. Fort is promoted to assistant PD at KEX Portland, Ore.

After two years with Minnesota Public Radio's "Good Evening," Noah Adams will again co-anchor National Public Radio's "All Things Considered" beginning in February. He'll replace Renee Montagne.

**CLASSIFIED:** Former KUTE/KGFJ Los Angeles public affairs/sports director Rick Roberts spent the last two years as the California press secretary for Jesse Jackson. He'd like to return to radio and can be reached at 818-548-0782. Top 40 WBSB "B104" Baltimore is still looking for a morning sidekick; contact PD Chuck Morgan.

Top 40 WAPE Jacksonville, Fla., PD Tracy Johnson is looking for an off-air production director. Call 904-354-7121. Former WDRE Long Island, N.Y., creative director Janet Bardini (718-672-6617) is looking for on-air or news work.

### MECKS CONTINUES PAMS LEGACY

(Continued from page 10)

the new stuff.

"Right now we're going through the same stage with television that radio went through with the Drake-type jingles. Everybody has to be glitzier than the other guy and there's very little room for warm and wonderful. They're all playing with new toys. Radio is getting more and more into narrowcasting and television is getting there just as fast."

Meeks uses modern equipment now—many of the PAMS jingles are

now archived on digital audiotape—but often finds there's no substitute for older techniques, i.e. using analog tape for vocal tracks to retain a warmth and ambiance he finds lacking in digital recording. "I'm using a Synclavier Yamaha in my office, but I still turn around and use real instruments on many occasions; it's really hard to replace the excitement of brass."



### ALBUM ROCK

WLVQ Columbus, Ohio, MD Wendy Steele calls Mike & the Mechanics' "Living Years" (Atlantic) "one of the most tasteful records in a long while; the personal lyrics mirror many people's experiences." The Toll (Geffen), a band of Columbus natives, is getting good local exposure, according to Steele, who is playing everything off the group's debut album, especially "Jonathan Toledo." Finally, Steele praises Melissa Etheridge (Island). "We played 'Bring Me Some Water' and are now on 'Like The Way I Do.' People call up wondering who it is."

### TOP 40

KXYQ "Q105" Portland, Ore., PD Jim Ryan notes that Sam Kinison's "Wild Thing" (Warner Bros.) is "getting huge requests, and not from whom you would expect. The 18-24 demo is calling for this one." He is also surprised by Dare's "Abandon" (A&M). Ryan added the song over the holidays after the station played the record on its new-music show and was deluged with phone calls. Finally, Ryan plugs Tommy Conwell & the Young Rumlbers' "If We Never Meet Again" (Columbia). "We played the Reckless Sleepers' version and are now beginning to see some positive passive research on this one." STUART MEYER



**Blitzkrieg Birthday Bop.** Members of the Ramones, the B-52's, Aztec Camera, and the Psychedelic Furs, along with Joan Jett and Lou Reed, came out for WDRE Long Island, N.Y.'s first-birthday party. Seen, from left, are owner/GM Ron Morey, Dee Dee Ramone, WDRE's Larry "the Duck" Dunn, Joey Ramone, WDRE's Malibu Sue, PD Denis McNamara, and the B-52's Fred Schneider.

PIONEER PRESENTS



# Hot Picks in Tokio

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

Week of Dec. 18, 1988

- 1 Two Hearts Phil Collins Guns 'N' Roses
- 2 Welcome To The Jungle Breake Travening Wilburys
- 3 How Can I Fall Breathe Alexander D'Neal
- 4 Baby I Love Your Way/Freddie Medley
- 5 Waiting For A Star To Fall Boy Meets Girl
- 6 Handle With Care George Michael
- 7 Kissing A Fool George Michael
- 8 My Gift To You Alexander D'Neal
- 9 I Only Wanna Be With You Samantha Fox
- 10 Wild Wild West The Escape Club
- 11 In Your Room The Bangles
- 12 All This Time Tiffany
- 13 Refrain Ga Salanderu Yumi Matsutoya
- 14 Desire U2
- 15 I Don't Want Your Love Duran Duran
- 16 Back In Holiday Robbie Nevil
- 17 It's My Party Chaka Khan Rick Astley
- 18 Smooth Criminal Michael Jackson
- 19 Giving You The Best That I Got A Baker
- 20 Look Away Chicago
- 21 Born To Be My Baby Bob Jovi
- 22 American Dream C.S.N.&Y.
- 23 Imagine John Lennon
- 24 Guess I'm Dumb Louis Philippe
- 25 Domino Dancing Pet Shop Boys
- 26 Kokomo The Beach Boys
- 27 Early In The Morning Robert Palmer
- 28 Kiss Art of Noise
- 29 He Ain't No Competition Brother Beyond

FM JAPAN 81.3 FM

Hits From Billboard 10 and 20 Years Ago This Week

## POP SINGLES—10 Years Ago

1. Too Much Heaven, Bee Gees, RSO
2. Le Freak, Chic, ATLANTIC
3. My Life, Billy Joel, COLUMBIA
4. You Don't Bring Me Flowers, Barbra Streisand & Neil Diamond, COLUMBIA
5. I Love The Night Life, Alicia Bridges, POLYDOR
6. Sharing The Night Together, Dr. Hook, CAPITOL
7. Y.M.C.A., Village People, CASABLANCA
8. Hold The Line, TOTO, COLUMBIA
9. Our Love, Don't Throw It Away, Andy Gibb, RSO
10. Ooh Baby Baby, Linda Ronstadt, ASYLUM

## TOP SINGLES—20 Years Ago

1. I Heard It Through The Grapevine, Marvin Gaye, TAMLA
2. For Once In My Life, Stevie Wonder, TAMLA
3. I'm Gonna Make You Love Me, Diana Ross & the Supremes & the Temptations, MOTOWN
4. Soulful Strut, Young-Holt Unlimited, BRUNSWICK
5. Wichita Lineman, Glen Campbell, CAPITOL
6. Cloud Nine, Temptations, GORDY
7. Love Child, Diana Ross & the Supremes, MOTOWN
8. Stormy, Classics IV, IMPERIAL
9. Who's Making Love, Johnnie Taylor, STAX
10. Hooked On A Feeling, B.J. Thomas, SCEPTER

## TOP ALBUMS—10 Years Ago

1. Greatest Hits Vol. II, Barbra Streisand, COLUMBIA
2. A Wild And Crazy Guy, Steve Martin, WARNER BROS.
3. 52nd Street, Billy Joel, COLUMBIA
4. C'est Chic, Chic, ATLANTIC
5. Grease, Soundtrack, RSO
6. Jazz, Queen, ELEKTRA
7. Briefcase Full Of Blues, Blues Brothers, ATLANTIC
8. Best Of, Earth, Wind & Fire, COLUMBIA
9. Backless, Eric Clapton, RSO
10. You Don't Bring Me Flowers, Neil Diamond, COLUMBIA

## TOP ALBUMS—20 Years Ago

1. The Beatles, APPLE
2. Wichita Lineman, Glen Campbell, CAPITOL
3. The Second, Steppenwolf, DUNHILL
4. Fool On The Hill, Sergio Mendes & Brasil '66, A&M
5. Diana Ross & The Supremes Join The Temptations, MOTOWN
6. Cheap Thrills, Big Brother & the Holding Company, COLUMBIA
7. Electric Ladyland, Jimi Hendrix Experience, REPRISE
8. Wild Flowers, Judy Collins, ELEKTRA
9. In-A-Gadda-Da-Vida, Iron Butterfly, ATCO
10. Time Peace/Greatest Hits, Rascals, ATLANTIC

## COUNTRY SINGLES—10 Years Ago

1. Tulsa Time, Don Williams, ABC
2. I Really Got The Feeling/Baby I'm Burning, Dolly Parton, RCA
3. Lady Lay Down, John Conlee, ABC
4. Your Love Had Taken Me That High, Conway Twitty, MCA
5. Do You Ever Fool Around, Joe Stampley, EPIC
6. Why Have You Left The One You Left Me For, Crystal Gayle, UNITED ARTISTS
7. The Gambler, Kenny Rogers, UNITED ARTISTS
8. I've Done Enough Dyin' Today, Larry Gatlin, MONUMENT
9. The Official Historian On Shirley-Jean Berrell, Statler Brothers, MERCURY
10. We've Come A Long Way Baby, Loretta Lynn, MCA

## SOUL SINGLES—10 Years Ago

1. Got To Be Real, Cheryl Lynn, COLUMBIA
2. September, Earth, Wind & Fire, COLUMBIA
3. Le Freak, Chic, ATLANTIC
4. Get Down, Gene Chandler, 20TH CENTURY
5. Love Don't Live Here Anymore, Rose Royce, WHITFIELD
6. Long Stroke, ADC Band, COTILLION
7. What You Won't Do For Love, Bobby Caldwell, CLOUDS
8. I Don't Know If It's Right, Evelyn "Champagne" King, RCA
9. I'm Every Woman, Chaka Khan, WARNER BROS.
10. I'm So Into You, Peabo Bryson, CAPITOL

## Canada: AC Still King, But Album Gains

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

OTTAWA Album rock radio turned in some healthy numbers in key Canadian cities in the latest Bureau of Broadcast Measurement surveys, but the fall '88 ratings show full-service AC stations still rule in Toronto, Montreal, and Vancouver, British Columbia.

In Toronto, full-service AC CFRB was up from 12.2 to 12.7 in 7-plus overall, and CHUM-FM posted its best recent number, moving from 8.2 to 9.6. CHFI surged from 7.9 to 9.1, giving AC a clean sweep of the top three spots. CHUM-FM was also first in cume, with 1.13 million listeners weekly.

Album rock CILQ "Q107" was up from 7.4 to 7.8. Modern rock CFNY, which drew a lot of fire from some listeners for incorporating more mainstream artists in

recent months, nearly held steady, going from 5.4 to 5.2. Ironically, CFNY was up sharply at night (when it was second) but down during middays, the opposite of what might have been expected from its more mainstream sound.

Top 40 CFTR went from 6.6 to 6.5. It's down from 7.9 last fall, but the station's steady decline in total listeners—it's now third in cume—seems to be over. AC CKFM rebounded somewhat, from 4.1 to 4.6, during the book in which the government forced it to go commercial free for three days as punishment for exceeding its authorized hit content.

CFRB morning man Wally Crouter was down from 17.1 to 15.5 but held his lead in the time slot by 4.5 shares over CHUM-FM's Roger Ashby. The BBM claims that no one in a North American market the size of Toronto commands as much of the

morning audience as Crouter does.

In Montreal, French MOR perennial CKAC lost listeners—as did all of the top four stations—but took the lead in cume and added share points anyway. Album rock CHOM led the English-language stations, followed by full-service CJAD and easy CFQR.

In Vancouver, full-service AC CKNW added nearly six shares

and more than 200,000 listeners, many of them seemingly displaced by n/t CJOR's switch to classic rock CHRX. CKNW's closest music-oriented rivals were album rocker CFOX, at 8.4, and longtime country outlet CKWX "WX1130," at 8.3.

Below are the complete fall '88 BBM figures for the three markets:

## FALL '88 BBMS

Call	Format	W '88	Sp '88	Su '88	Fa '88	Call	Format	W '88	Sp '88	Su '88	Fa '88
<b>TORONTO</b>											
CFRB	AC	13.0	12.3	12.2	12.7	CKOI	French/top 40	4.7	5.1	5.6	4.6
CHUM-FM	AC	9.1	9.0	8.2	9.6	CKVL	French/talk	4.5	5.0	4.2	3.8
CHFI	AC	9.2	8.6	7.9	9.1	CBF	French/CBC	3.6	4.8	3.2	3.7
CILQ	album	6.3	6.9	7.4	7.8	CIEL	French/AC	2.2	2.7	2.5	3.3
CJCL	adult std	6.0	8.3	7.7	6.7	CFCF	adult std	2.5	2.0	2.3	2.4
CFTR	top 40	8.9	7.5	6.6	6.5	CBM	CBC	2.5	2.0	1.7	2.2
CBL	CBC	5.1	4.4	5.6	5.4	CKGM	oldies	2.1	2.3	2.0	2.1
CFNY	modern	4.8	4.7	5.4	5.2	CBF-FM	French/CBC	1.3	2.0	1.5	1.5
CKFM	AC	5.2	5.0	4.1	4.6	CBM-FM	CBC	1.4	1.5	1.7	1.5
CHUM	AC	3.8	5.4	3.2	3.9	<b>VANCOUVER, B.C.</b>					
CJEZ	easy	3.6	3.8	3.5	3.8	CKMW	AC	16.8	12.6	12.5	18.2
CBL-FM	CBC	2.8	3.2	2.2	3.3	album	6.3	7.2	8.4	8.4	
CKEY	oldies	2.2	2.5	3.7	3.0	CKWX	country	5.9	6.4	7.5	8.3
CFGM	country	3.0	2.4	3.3	2.3	CBU	CBC	9.0	7.7	6.3	7.0
CKO	news	1.6	1.5	1.6	1.8	CHQM-FM	easy	7.0	5.3	5.7	6.7
<b>MONTREAL</b>											
CKAC	French/adult std	10.7	10.3	10.9	11.4	CFUN	AC	5.1	6.5	5.8	6.2
CHOM	album	7.2	7.7	9.8	9.5	CFMI	AC	7.3	8.4	6.4	5.8
CFGL	French/AC	10.4	9.3	9.5	9.1	CKLG	top 40	6.7	7.0	5.8	5.5
CJMS	French/AC	8.8	7.3	5.8	7.9	CKKS	AC	3.9	4.9	5.7	5.0
CJAD	AC	7.2	7.8	7.8	7.7	CHRX	cls rock	5.5	4.7	5.1	4.4
CITE	French/AC	6.9	6.9	7.0	7.1	CHQM	adult std	3.9	4.5	5.9	4.2
CKMF	French/top 40	6.6	7.1	7.1	7.0	CISL	oldies	4.2	4.3	4.3	3.0
CFQR	easy	6.9	4.7	4.9	5.7	CJJR	country	3.2	2.7	3.3	2.7
CJFM	AC	4.5	5.4	5.8	5.1	CKXY	top 40	1.6	2.7	2.7	2.2
						CBU-FM	CBC	4.5	3.5	4.0	2.1
						CKO	news	1.0	1.9	.8	1.3

## NETWORKS AND SYNDICATION

(Continued from preceding page)

own syndication arm. (Olympia also started up a bartered comedy service in '88.)

Although the individual companies' game plans varied, executives cited a number of common problems. "What we saw in 1988 was an oversaturated programming marketplace and a weak advertising market," says Gillman. Adds Feigenbaum, "The overall network dollars have not expanded. The trend is going to be even more competition. We're all going to have to redouble our efforts in programming and sales."

The industry knows it needs to expand its advertiser base; to that end, advertiser services have been improved. Premiere's Lehman says, "In 1988, both the major networks and the independents showed they're addressing advertiser concerns. Our systems have become more sophisticated in terms of reporting and verifying program and commercial clearances."

Lehman says Premiere is now using a bar-code system for every affiliate to better track clearance affidavits. "It's an arena that smaller syndicators are going to have to be competitive in because it's come to be expected of us. As the systems get tighter, national advertisers will be more and more confident. I see it as one of the steps toward increasing network business."

Lax affidavit keeping, once a

problem for the industry, has decreased dramatically over the past few years, and all the independents say they're proud of their systems. In 1989, both the major networks and the independents will go to the next level of advertiser service: exact times.

Most of the advertising community now says that instead of basing a program's audience on weeklong ratings, it now wants Arbitron figures from when programs actually air. In 1987, about 15% of the advertising community asked for exact times. By 1988, Gillman and Cutler both estimate, 75% of the advertisers were asking for those numbers.

"Exact times have been coming for a while. This year every ad agency asked for them," says JPBE's Miller. "That's good; they should ask for performance."

The transition has not been easy. RTE's Dan Formento says, "Just like everyone else, we suffered a loss [in ratings] on some programs and gained for others." In fact, exact times can be directly credited with the death of a number of programs in the past two years. Although most of the executives agree the move is necessary, they all feel the Arbitron-based figures leave a lot to be desired. "It's definitely becoming the industry standard," says Cutler. "But I don't think Arbitron measures very well

(Continued on page 17)

## WASHINGTON ROUNDUP

BY BILL HOLLAND

**MINUTES AFTER THE** Federal Communications Commission voted under force of law on Dec. 21 to adopt a rule prohibiting the broadcast of so-called indecent material at any hour, the National Assn. of Broadcasters was calling the media to say that the trade group, along with several other broadcast organizations and public-interest groups, will go to federal court to challenge the constitutionality of the new law, pushed through Congress by Sen. Jesse Helms, R-N.C.

The FCC decision, which was made without public comment, says that the commission will begin enforcing the new law 30 days after it is published in the Federal Register. That means it will go into effect near the end of this month.

The NAB has good reason to think it can overturn the law, since recent court decisions have specifically called for "safe harbor" hours, when such programming, protected by the Constitution (unlike obscene speech), can be broadcast. FCC commissioner Patricia Diaz Dennis, in a separate statement on the mandate, also predicts the law will be overturned by a federal court.

The commission said it would apply the law to its current generic definition of indecency, "that which depicts in patently offensive terms,

as measured by contemporary community standards for the broadcast medium, sexual or excretory activities or functions."

### DISTRICT COURT JUDGE SINKS SARAH

Ruling that the right to free speech does not include the right to broadcast without a license, U.S. District Judge John J. McNaught has permanently enjoined the operators of an unlicensed shipboard radio station from going on the air again.

McNaught held that Allen H. Weiner, Joseph Ferraro, Randall Ripley, and others had violated both federal and international law with past and planned broadcasts under the name of Radio New York International aboard its ship, the Sarah, located off Long Island, N.Y.

The ruling echoes an earlier FCC decision on the RNI Sarah crew, following two broadcast episodes in 1987. It could have been worse, since the rock'n'roll pirates faced a maximum prison term of five years and a \$250,000 fine. "We just want to make sure they stay off the air without a license," says an FCC spokesperson.

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## Outlets Get Swept Up In The Spirit Of Glasnost

BY PETER LUDWIG

NEW YORK The Soviet Union has always contained the basic ingredients for a good radio remote or travel promotion—distance, cultural differences, mystery, and accessibility. Now that Soviet *glasnost* shows signs of being more than just a pre-summit marketing ploy, 1989 may be the year radio conquers the last promotional frontier.

Radio interest in the Soviet Union built up throughout 1988. Last January, WAVA Washington, D.C., took part in a live-via-satellite panel discussion between high school students from the D.C. area and their Moscow counterparts. And in San Diego, noncommercial KPBS has been setting aside the last Friday of each month for a live dialog with Moscow.

But the promotional angle began

to take off last fall. Radio Promotion Media Consultants began shopping its "The 20th Anniversary Of The Beatles' 'White Album': Back In The U.S.S.R. New Year's Eve In Moscow" package in September. That promotion took listeners from three U.S. stations on a weeklong tour of Leningrad and Moscow.

RPMC principal Robert Olshever says his September announcement didn't give stations enough lead time to budget the \$2,400-per-person promotion for the fall Arbitron. RPMC will repeat the promotion this spring; Olshever hopes to offer stations the opportunity to do week-long live remotes as well.

And last September, Promotion Consultants International, founded by an ex-RPMC staffer, sent two WKGL Middletown, N.Y., listeners to Russia for an eight-day skiing holiday. PCI brought their promo-

tion in at \$2,000 per person, and company president Christine Sturgis expects a bigger turnout for another round this spring.

Olshever and WKGL GM Sharon MacWilliams both wondered if there would be any listener backlash to a promotion that sent listen-

### PROMOTIONS

ers off to enjoy what many Americans have for years considered the "Evil Empire." MacWilliams says the promotion went well in her rural, blue-collar market. Olshever says the biggest complaint wasn't about Soviet politics; it was about the Russian weather and the U.S. perception of a dreary Russian landscape.

The most ambitious idea to surface so far is WLRW Champaign, Ill.'s crusade to bring 412 listeners to a giant tailgate party when the Univ. of Illinois plays the Univ. of Southern California in Moscow in September. WLRW PD Matt McCann says that since the Univ. of Illinois is known for its tailgate parties, it was only natural to think of throwing one in Russia when the game was first announced.

"We want to bring 412 listeners because that's how many a Boeing 747 holds," says McCann. "We'll do what we do here: hire a band, set up

a tent, and have free food and drink." To better acquaint the Russians with the American custom, McCann has sent them a copy of WLRW's videotape showing 30,000 football fans dancing to a live set by the original Kingsmen before a game.

The idea is far from set. McCann says, "We've negotiated landing rights for the plane but haven't come up with the \$360,000-\$400,000 to charter it yet. We want to keep the cost per person at about \$1,000 for the two-day trip. There's a lot of red tape, so we're starting early."

McCann is not sure the Russians will agree to the idea, but he says, "So far they haven't said no, so we're proceeding. They've been very willing to listen, but it seems like their nature is to control things, [so] I think they'll probably get tougher as negotiations proceed."

Key to the rise in Soviet-related promotions has been the U.S.S.R.'s willingness to allow the media more access to the country. Two large summer 1987 media events piqued public interest in Russia: the Leningrad-to-Moscow peace march and its concluding concert and DIR Broadcasting/IDB Communications' two Billy Joel broadcasts from Leningrad. Those broadcasts, including a live global call-in show, marked the first time a foreign carrier was allowed to make a satellite transmission from the U.S.S.R.

Shortly after providing radio and television data links for last May's Moscow summit between President Reagan and Soviet leader Mikhail Gorbachev, IDB negotiated a five-year agreement to establish a permanent two-way satellite link between Moscow and New York. The full-time link became operational in December and, according to IDB figures, has cut data and audio transmission costs by 50%.

Stations can now broadcast from Moscow in 7.5-kilohertz mono for \$20 per minute, with a 3.5-kilohertz cue signal available for an additional \$12 per minute. Full 15-kilohertz digital stereo costs \$70 per minute. IDB Communications' audio sales manager Barry Frishman says KMOX St. Louis and a number of other commercial stations are now considering regular dialogs with Russia similar to KPBS' program.

IDB director of telecommunications services Bill Wisniewski says, "This type of broadcast is not what had been envisioned by the state-run Gostelradio. They envisioned one-way communication, much like the way their state radio and the Voice of America work."

"But we've been able to make it into a dialog with two-way communication. There's a fascination with what the Soviet Union is actually like, and the Soviets are now more willing to keep it open."

### NETWORKS AND SYNDICATION

(Continued from preceding page)

on the weekends. The sampling is too thin."

While Gillman says that measurement is now being done "on an apples-to-apples basis," he adds, "I personally don't like it. I just don't think a longform program that's on once a week can accurately be measured by Arbitron diaries."

And while the syndication industry's axiom is "Produce what local radio can't produce for itself," Miller says, "Radio has gotten better overall. The delineation between top markets and small is a lot less. There used to be two or three programming gurus, but now everyone is talking to one another and using national services."

With radio also improving across the board, special programming has had to stay ahead. Independent syndicators say fresh, relevant interview material is now a must and that it's now more important than ever to research programming concepts with station PDs and advertisers.

Despite these challenges, syndicators believe they now have a solid base for a strong 1989. Lehman says, "When a national advertiser looks at the menu of national programs, there's now an attractive specialty menu that exists outside of the traditional networks. We did well [in 1988] because we delivered unique and effective programming to national advertisers."

"What it comes down to is the numbers equating to dollars. If you have established powerful numbers and the advertisers realize you're legitimate, the funds will be taken out of the traditional networks and diverted to newer arenas—as long as the delivery is verifiable."

### CALENDAR

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

Jan. 1-31, Mike & the Mechanics/Mike Ruther-

ford, Rock Stars Monthly Special, Radio Today Entertainment, two hours.

Jan. 6-7, 1988 In Review, On The Radio, On The Radio Broadcasting, one hour.

Jan. 6-8, Freddy Cannon/Robby Krieger/Southside Johnny, Cruisin' America With Cousin Brucie, CBS RadioRadio, three hours.

Jan. 6-8, The Top Artists Of The Year, On The Move With Tom Joyner, CBS RadioRadio, three hours.

Jan. 6-8, Year End Special, Metalshop, MJI Broadcasting, one hour.

Jan. 6-8, Roberta Flack, Star Beat, MJI Broadcasting, one hour.

Jan. 6-8, Phil Collins/Duran Duran/Michael J. Fox, Party America, Cutler Productions, two hours.

Jan. 6-8, Christopher Guest/Chevy Chase, National Lampoon Original Radio Hour, Premiere Radio Networks, 30 minutes.

Jan. 7-8, Anita Baker/Kenny G/M.C. Hammer, RadioScope, Lee Bailey Communications, one hour.

Jan. 8, Steve Miller, King Biscuit Flower Hour, DIR Broadcasting, one hour.

Jan. 8, .38 Special/U2/Traveling Wilburys, Powercuts, Global Satellite Network, two hours.

Jan. 8, Debbie Gibson, Hitline U.S.A., James Paul Brown Entertainment, one hour.

Jan. 8, Charlie Pride, Countryline U.S.A., James Paul Brown Entertainment, one hour.

Jan. 8, Patty Loveless/Baillie & the Boys, Nashville Live, Emerald Entertainment Group, 90 minutes.

Jan. 9, R.E.M., Rockline, Global Satellite Network, 90 minutes.

Jan. 9-15, Eddie Money, Up Close, MediaAmerica Radio, 90 minutes/two hours.

Jan. 9-15, Ernie Watts, The Jazz Show With David Sanborn, Westwood One Radio Networks, two hours.

Jan. 9-15, Steve Miller, Part 2, Legends Of Rock, Westwood One Radio Networks, one hour.

Jan. 9-15, Cars, In Concert, Westwood One Radio Networks, 90 minutes.

Jan. 9-15, Cream/Santana, Classic Cuts, MJI Broadcasting, one hour.

Jan. 9-15, Bad Company, Rock Today, MJI Broadcasting, one hour.

Jan. 9-15, Eddie Rabbitt, Country Today, MJI Broadcasting, one hour.

Jan. 9-15, Little Feat, Off The Record With Mary Turner, Westwood One Radio Networks, one hour.

Jan. 9-15, Patti LaBelle, Night Scene, Westwood One Radio Networks, one hour.

Jan. 9-15, The Lost Lennon Tapes, Westwood One Radio Networks Special Series, one hour.

**B I L L B O A R D**

**H I T M A K E R S**

**GET IT**

**#13**

**FACT OF THE WEEK**

**BILLBOARD HAS 9 VIDEO CHARTS:**  
**Videocassette Sales,**  
**Videocassette Rentals,**  
**Video Music, Videodisks,**  
**Kid Vid, and (4) Special Interest Video Charts.**

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**H I T M A K E R S**

**USE IT**

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

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

### PLATINUM

**Z100**  
New York

**New York** O.M.: Steve Kingston

1	Anita Baker, Giving You The Best That
2	Will To Power, Baby, I Love Your Way/
3	Bobby Brown, My Prerogative
4	Poison, Every Rose Has Its Thorn
5	Chicago, Look Away
6	Samantha Fox, I Wanna Have Some Fun
7	Cheryl "Pepsii" Riley, Thanks For My
8	Boy Meets Girl, Waiting For A Star To
9	Guns N' Roses, Welcome To The Jungle
10	Tiffany, All This Time
11	Taylor Dayne, Don't Rush Me
12	Phil Collins, Two Hearts
13	Karyn White, The Way You Love Me
14	Breathe, How Can I Fall?
15	Michael Jackson, Smooth Criminal
16	Def Leppard, Armageddon It
17	Bon Jovi, Born To Be My Baby
18	The Beach Boys, Kokomo
19	Tracy Chapman, Baby Can I Hold You
20	The Boys, Dial My Heart
21	Eddie Money, Walk On Water
22	When In Rome, The Promise
23	Kenny G, Silhouette
24	Van Halen, Finish What Ya Started
25	White Lion, When The Children Cry
26	Denise Lopez, If You Feel It
A27	Paula Abdul, Straight Up
28	Annie Lennox & Al Green, Put A Little
A29	Sheena Easton, The Lover In Me
30	Van Halen, Finish What Ya Started
A	New Kids On The Block, You Got It (Th

**POWER 95**

**New York**

1	Chicago, Look Away
2	Will To Power, Baby, I Love Your Way/
3	Anita Baker, Giving You The Best That
4	Bobby Brown, My Prerogative
5	Poison, Every Rose Has Its Thorn
6	Phil Collins, Two Hearts
7	The Beach Boys, Kokomo
8	Samantha Fox, I Wanna Have Some Fun
9	Guns N' Roses, Welcome To The Jungle
10	Breathe, How Can I Fall?
11	Boy Meets Girl, Waiting For A Star To
12	Taylor Dayne, Don't Rush Me
13	Bangles, In Your Room
14	Annie Lennox & Al Green, Put A Little
15	The Escape Club, Wild, Wild West
16	Cheryl "Pepsii" Riley, Thanks For My
17	The Boys, Dial My Heart
18	Def Leppard, Armageddon It
19	Denise Lopez, If You Feel It
20	Bon Jovi, Bad Medicine
21	Duran Duran, I Don't Want Your Love
22	Eddie Money, Walk On Water
23	Bon Jovi, Born To Be My Baby
24	Van Halen, Finish What Ya Started
25	Kylie Minogue, The Loco-Motion
26	When In Rome, The Promise
27	U2, Desire
28	Kenny G, Silhouette
29	Van Halen, Finish What Ya Started
30	Rick Astley, She Wants To Dance With
31	Tone Loc, Wild Thing
32	Sheriff, When I'm With You
33	Maxi Priest, Wild World
A34	Paula Abdul, Straight Up
A35	Joan Jett And The Blackhearts, Little

**KISS 102.7**

**Los Angeles** P.D.: Steve Rivers

1	Bobby Brown, My Prerogative
2	Anita Baker, Giving You The Best That
3	Paula Abdul, Straight Up
4	Tone Loc, Wild Thing
5	Poison, Every Rose Has Its Thorn
6	Sheriff, When I'm With You
7	Chicago, Look Away
8	Karyn White, The Way You Love Me
9	Breathe, How Can I Fall?
10	Phil Collins, Two Hearts
11	U2, Desire
12	Annie Lennox & Al Green, Put A Little
13	Will To Power, Baby, I Love Your Way/
14	Taylor Dayne, Don't Rush Me
15	White Lion, When The Children Cry
16	Boy Meets Girl, Waiting For A Star To
17	Kenny G, Silhouette
18	Michael Jackson, Smooth Criminal
19	Sheena Easton, The Lover In Me
20	Tiffany, All This Time
21	The Boys, Dial My Heart
22	Boys Club, I Remember Holding You
23	Erasure, A Little Respect
24	Def Leppard, Armageddon It
25	Information Society, Walking Away
26	The Art Of Noise Featuring Tom Jones,
27	Bon Jovi, Born To Be My Baby
28	New Kids On The Block, You Got It (Th
29	Bangles, In Your Room
30	Sir Mix-A-Lot, Posse On Broadway
A	Mike & The Mechanics, Living Years
EX	Joan Jett And The Blackhearts, Little
EX	Kylie Minogue, It's No Secret
EX	Milli Vanilli, Girl You Know It's Tru

**HOT 97 FM**

**New York** P.D.: Joel Salkowitz

1	Samantha Fox, I Wanna Have Some Fun
2	Karyn White, The Way You Love Me
3	Bobby Brown, My Prerogative
4	Michael Jackson, Smooth Criminal
5	Taylor Dayne, Don't Rush Me
6	The Boys, Dial My Heart
7	Duran Duran, I Don't Want Your Love
8	Raze, Break 4 Love
9	Cheryl "Pepsii" Riley, Thanks For My
10	Paula Abdul, Straight Up
11	Denise Lopez, If You Feel It
12	Anita Baker, Giving You The Best That
13	Information Society, Walking Away
14	When In Rome, The Promise
15	Robbie Nevil, Back On Holiday
16	Sheena Easton, The Lover In Me
17	Eighth Wonder, Cross My Heart
18	Will To Power, Baby, I Love Your Way/
19	Inner City, Big Fun
20	Yazz And The Plastic Population, The
21	Martika, More Than You Know

### GOLD

**Power 106 FM**

**Los Angeles** P.D.: Jeff Wyatt

1	Will To Power, Baby, I Love Your Way/
2	Sweet Sensation, Never Let You Go
3	Bobby Brown, My Prerogative
4	Karyn White, The Way You Love Me
5	Paula Abdul, Straight Up
6	Sa-Fire, Boy, I've Been Told
7	Taylor Dayne, Don't Rush Me
8	Johnny O, Fantasy Girl
9	Anita Baker, Giving You The Best That
10	When In Rome, The Promise
11	Samantha Fox, I Wanna Have Some Fun
12	Duran Duran, I Don't Want Your Love
13	Kylie Minogue, The Loco-Motion
14	U2, Red Red Wine
15	Tone Loc, Wild Thing
16	The Cover Girls, Better Late Than Nev
17	George Michael, Kissing A Fool
18	Pet Shop Boys, Domino Dancing
19	Denise Lopez, If You Feel It
20	Phil Collins, Two Hearts
21	The Beach Boys, Kokomo
22	The Jets, Anytime
23	Phil Collins, Two Hearts
24	Breathe, How Can I Fall?
25	Cheryl "Pepsii" Riley, Thanks For My
26	Michael Jackson, Smooth Criminal
27	Sheena Easton, The Lover In Me
28	The Boys, Dial My Heart
29	New Kids On The Block, You Got It (Th
30	New Kids On The Block, Please Don't G
31	Boys Club, I Remember Holding You
32	Annie Lennox & Al Green, Put A Little
33	Robert Palmer, Early In The Morning
34	A, I Wanna Know
35	Paula Abdul, (It's Just) The Way That
36	Yazz And The Plastic Population, The
37	Cynthia, Change On Me
38	Has (The) T-10s, Spy In The House Of L
39	Information Society, Walking Away
40	Martika, More Than You Know
41	Chaka Khan, It's My Party
42	Marc Almond, Tears Run Rings
43	Kylie Minogue, It's No Secret
44	Robbie Nevil, Back On Holiday

**Power 106 FM**

**Los Angeles** P.D.: Sunny Joe White

1	Bobby Brown, My Prerogative
2	Sheena Easton, The Lover In Me
3	Karyn White, The Way You Love Me
4	Tracy Chapman, Baby Can I Hold You
5	Samantha Fox, I Wanna Have Some Fun
6	Taylor Dayne, Don't Rush Me
7	Phil Collins, Two Hearts
8	Annie Lennox & Al Green, Put A Little
9	Michael Jackson, Smooth Criminal
10	U2, Desire
11	Michael Jackson, Smooth Criminal
12	"It's Tuesday, (Believed You Were) Luc
13	Rick Astley, She Wants To Dance With
14	Robbie Nevil, Back On Holiday
15	Jermaine Stewart, Don't Talk Dirty
16	Rod Stewart, My Heart Can't Tell You
17	Bangles, In Your Room
18	Eighth Wonder, Cross My Heart
19	Maxi Priest, Wild World
20	Edie Brickell & New Bohemians, What I
21	Tommy Conwell/Young Rumbles, H
22	Mike & The Mechanics, Living Years
23	Tracy Chapman, Baby Can I Hold You
24	The Art Of Noise Featuring Tom Jones,
25	Boys Club, I Remember Holding You
26	The Escape Club, Shake For The Sheik
27	Duran Duran, All She Wants Is
28	Bobby Brown, My Prerogative
29	New Kids On The Block, You Got It (Th
30	Julia Fordman, Happy Ever After
31	Information Society, Walking Away
32	Tone Loc, Wild Thing
33	Michelle Shocked, Anchorage
34	The Boys, Dial My Heart
35	U2, Angel Of Harlem
36	Basia, New Day For You
37	Marc Almond, Tears Run Rings
38	The Shooting Party, Sale In The Arms
39	Fairground Attraction, Perfect
40	Enya, Orinoco Flow
41	Bon Jovi, Born To Be My Baby
42	Boys Club, I Remember Holding You
43	Fleetwood Mac, As Long As You Follow
44	Paula Abdul, Straight Up
45	Information Society, Walking Away
46	Toni Childs, Walk And Talk Like Angel
47	Erasure, A Little Respect
48	Duran Duran, All She Wants Is
49	Kiss, Let's Put The X In Sex
50	Mike & The Mechanics, Living Years
51	Ann Wilson And Robin Zander, Surrende
52	Sir Mix-A-Lot, Posse On Broadway
53	Pat Benatar, Let's Stay Together

**KISS 108 FM**

**Boston** P.D.: Tom Jeffries

1	Bobby Brown, My Prerogative
2	Anita Baker, Giving You The Best That
3	Boy Meets Girl, Waiting For A Star To
4	Poison, Every Rose Has Its Thorn
5	Phil Collins, Two Hearts
6	Bangles, In Your Room
7	Maxi Priest, Wild World
8	Erasure, A Little Respect
9	Joan Jett And The Blackhearts, Little
10	Information Society, Walking Away
11	When In Rome, The Promise
12	Def Leppard, Armageddon It
13	Sheena Easton, The Lover In Me
14	White Lion, When The Children Cry
15	The Escape Club, Shake For The Sheik
16	Joan Jett And The Blackhearts, Little
17	Rod Stewart, My Heart Can't Tell You
18	Anita Baker, Giving You The Best That
19	Samantha Fox, I Wanna Have Some Fun
20	Annie Lennox & Al Green, Put A Little
21	Steve Winwood, Holding On
22	Def Leppard, Armageddon It
23	Julia Fordman, Happy Ever After
24	Information Society, Walking Away
25	Tone Loc, Wild Thing
26	Michelle Shocked, Anchorage
27	The Boys, Dial My Heart
28	U2, Angel Of Harlem
29	Basia, New Day For You
30	Marc Almond, Tears Run Rings
31	The Shooting Party, Sale In The Arms
32	Fairground Attraction, Perfect
33	Enya, Orinoco Flow
34	Bon Jovi, Born To Be My Baby
35	Boys Club, I Remember Holding You
36	Fleetwood Mac, As Long As You Follow
37	Paula Abdul, Straight Up
38	Information Society, Walking Away
39	Toni Childs, Walk And Talk Like Angel
40	Erasure, A Little Respect
41	Duran Duran, All She Wants Is
42	Kiss, Let's Put The X In Sex
43	Mike & The Mechanics, Living Years
44	Ann Wilson And Robin Zander, Surrende
45	Sir Mix-A-Lot, Posse On Broadway
46	Pat Benatar, Let's Stay Together

**WZOU 94.5**

**Boston** P.D.: Tom Jeffries

1	Bobby Brown, My Prerogative
2	Anita Baker, Giving You The Best That
3	Boy Meets Girl, Waiting For A Star To
4	Poison, Every Rose Has Its Thorn
5	Phil Collins, Two Hearts
6	Bangles, In Your Room
7	Maxi Priest, Wild World
8	Erasure, A Little Respect
9	Joan Jett And The Blackhearts, Little
10	Information Society, Walking Away
11	When In Rome, The Promise
12	Def Leppard, Armageddon It
13	Sheena Easton, The Lover In Me
14	White Lion, When The Children Cry
15	The Escape Club, Shake For The Sheik
16	Joan Jett And The Blackhearts, Little
17	Rod Stewart, My Heart Can't Tell You
18	Anita Baker, Giving You The Best That
19	Samantha Fox, I Wanna Have Some Fun
20	Annie Lennox & Al Green, Put A Little
21	Steve Winwood, Holding On
22	Def Leppard, Armageddon It
23	Julia Fordman, Happy Ever After
24	Information Society, Walking Away
25	Tone Loc, Wild Thing
26	Michelle Shocked, Anchorage
27	The Boys, Dial My Heart
28	U2, Angel Of Harlem
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33	Enya, Orinoco Flow
34	Bon Jovi, Born To Be My Baby
35	Boys Club, I Remember Holding You
36	Fleetwood Mac, As Long As You Follow
37	Paula Abdul, Straight Up
38	Information Society, Walking Away
39	Toni Childs, Walk And Talk Like Angel
40	Erasure, A Little Respect
41	Duran Duran, All She Wants Is
42	Kiss, Let's Put The X In Sex
43	Mike & The Mechanics, Living Years
44	Ann Wilson And Robin Zander, Surrende
45	Sir Mix-A-Lot, Posse On Broadway
46	Pat Benatar, Let's Stay Together

### SILVER

**WYVA 107.5**

**Washington** P.D.: Mark St. John

1	Chicago, Look Away
2	Bobby Brown, My Prerogative
3	Breathe, How Can I Fall?
4	Poison, Every Rose Has Its Thorn
5	Phil Collins, Two Hearts
6	Boy Meets Girl, Waiting For A Star To
7	Karyn White, The Way You Love Me
8	Kenny G, Silhouette
9	Anita Baker, Giving You The Best That
10	Def Leppard, Armageddon It
11	The Boys, Dial My Heart
12	Michael Jackson, Smooth Criminal
13	White Lion, When The Children Cry
14	Cheryl "Pepsii" Riley, Thanks For My
15	Steve Winwood, Holding On
16	Rick Astley, She Wants To Dance With
17	Robbie Nevil, Back On Holiday
18	Fleetwood Mac, As Long As You Follow
19	Rod Stewart, My Heart Can't Tell You
20	Information Society, Walking Away
21	Edie Brickell & New Bohemians, What I
22	Samantha Fox, I Wanna Have Some Fun
23	Phil Collins, Two Hearts
24	U2, Angel Of Harlem
25	Def Leppard, Armageddon It
26	Michelle Shocked, Anchorage
27	Sheena Easton, The Lover In Me
28	Erasure, A Little Respect
29	Eddie Money, The Love In Your Eyes
30	Martika, More Than You Know
31	The Escape Club, Shake For The Sheik
32	Tommy Childs, Walk And Talk Like Angel
33	Ann Wilson And Robin Zander, Surrende

**Power 107.5 B94 FM**

**Pittsburgh** P.D.: Bill Cahill

1	Poison, Every Rose Has Its Thorn
2	Bobby Brown, My Prerogative
3	Bangles, In Your Room
4	Guns N' Roses, Welcome To The Jungle
5	Eddie Money, Walk On Water
6	Van Halen, Finish What Ya Started
7	Cheap Trick, Ghost Town
8	Phil Collins, Two Hearts
9	Bon Jovi, Born To Be My Baby
10	Taylor Dayne, Don't Rush Me
11	Def Leppard, Armageddon It
12	Boy Meets Girl, Waiting For A Star To
13	Anita Baker, Giving You The Best That
14	Steve Winwood, Holding On
15	White Lion, When The Children Cry
16	Karyn White, The Way You Love Me
17	Annie Lennox & Al Green, Put A Little
18	Eighth Wonder, Cross My Heart
19	The Jets, Anytime
20	Phil Collins, Two Hearts
21	Maxi Priest, Wild World
22	Will To Power, Baby, I Love Your Way/
23	Michael Jackson, Smooth Criminal
24	Chicago, Look Away
25	The Boys, Dial My Heart
26	New Kids On The Block, You Got It (Th
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32	Paula Abdul, (It's Just) The Way That
33	Yazz And The Plastic Population, The
34	Cynthia, Change On Me
35	Has (The) T-10s, Spy In The House Of L
36	Information Society, Walking Away
37	Martika, More Than You Know
38	Chaka Khan, It's My Party
39	Marc Almond, Tears Run Rings
40	Kylie Minogue, It's No Secret
41	Robbie Nevil, Back On Holiday

**EAGLE 106**

**Philadelphia** P.D.: Charlie Quinn

1	Bobby Brown, My Prerogative
2	Anita Baker, Giving You The Best That
3	Chicago, Look Away
4	Def Leppard, Armageddon It
5	Poison, Every Rose Has Its Thorn
6	Samantha Fox, I Wanna Have Some Fun
7	Guns N' Roses, Welcome To The Jungle
8	U2, Desire
9	Taylor Dayne, Don't Rush Me
10	Phil Collins, Two Hearts
11	Tiffany, All This Time
12	Bon Jovi, Born To Be My Baby
13	Annie Lennox & Al Green, Put A Little
14	Michael Jackson, Smooth Criminal
15	Steve Winwood, Holding On
16	Sheriff, When I'm With You
17	Karyn White, The Way You Love Me
18	U2, Angel Of Harlem
19	Guns N' Roses, Patience
20	Bangles, In Your Room
21	Kenny G, Silhouette
22	White Lion, When The Children Cry
23	Information Society, Walking Away
24	Rick Astley, She Wants To Dance With
25	Robbie Nevil, Back On Holiday
26	Tone Loc, Wild Thing
27	Sheena Easton, The Lover In Me
28	Paula Abdul, Straight Up
29	Tommy Conwell/Young Rumbles, H
30	Mike & The Mechanics, Living Years
31	Tracy Chapman, Baby Can I Hold You
32	The Art Of Noise Featuring Tom Jones,
33	Boys Club, I Remember Holding You
34	The Escape Club, Shake For The Sheik
35	Duran Duran, All She Wants Is
36	Bobby Brown, My Prerogative
37	New Kids On The Block, You Got It (Th

**Q103 TAMPA BAY**

**Chicago** P.D.: Buddy Scott

1	Bobby Brown, My Prerogative
2	Chicago, Look Away
3	Will To Power, Baby, I Love Your Way/
4	Breathe, How Can I Fall?
5	Taylor Dayne, Don't Rush Me
6	Anita Baker, Giving You The Best That
7	Karyn White, The Way You Love Me
8	Samantha Fox, I Wanna Have Some Fun
9	Phil Collins, Two Hearts
10	Maxi Priest, Wild World
11	Innocent B, My World
12	Michael Jackson, Smooth Criminal
13	The Beach Boys, Kokomo
14	Paula Abdul, Straight Up
15	U2, Angel Of Harlem
16	White Lion, When The Children Cry
17	New Kids On The Block, You Got It (Th
18	Steve Winwood, Holding On
19	Def Leppard, Armageddon It
20	Annie Lennox & Al Green, Put A Little
21	Luther Vandross, She Won't Talk To Me
22	Boys Club, I Remember Holding You
23	Sa-Fire, Boy, I've Been Told
24	Sheena Easton, The Lover In Me
25	Samantha Fox, I Wanna Have Some Fun
26	White Lion, When The Children Cry
27	Tracie Spencer, Symptoms Of True Love
28	Erasure, A Little Respect
29	Duran Duran, All She Wants Is
30	Information Society, Walking Away

**Q103 TAMPA BAY**

### SILVER

**WYVA 107.5**

EX EX Eighth Wonder, Cross My Heart  
EX EX Denise Lopez And Dan Hartman, The Lov  
EX EX Basia, New Day For You  
EX EX Fairground Attraction, Perfect

## KMEL 106.7 FM

San Francisco P.D.: Keith Naftaly

- 1 1 Tone Loc, Wild Thing
- 2 2 Karyn White, The Way You Love Me
- 3 3 New Kids On The Block, You Got It (Th
- 4 4 Kenny G, Silhouette
- 5 5 Sheena Easton, The Lover In Me
- 6 6 The Boys, Dial My Heart
- 7 7 Samantha Fox, I Wanna Have Some Fun
- 8 8 Paula Abdul, (It's Just) The Way That
- 9 9 Bobby Brown, Roni
- 10 10 Al B. Sure!, Ready For The World, My Girlie
- 11 11 Information Society, Walking Away
- 12 12 Taylor Dayne, Don't Rush Me
- 13 13 Cherrelle, Everything I Miss At Home
- 14 14 Al B. Sure!, Killing Me Softly
- 15 15 Sir Mix-A-Lot, Posse On Broadway
- 16 16 Michael Jackson, Smooth Criminal
- 17 17 Eighth Wonder, Cross My Heart
- 18 18 Inner City, Big Fun
- 19 19 Milli Vanilli, Girl You Know It's True
- 20 20 Kon-Kan, I Beg Your Pardon
- 21 21 Annie Lennox & Al Green, Put A Little
- 22 22 Marc Almond, Tears Run Rings
- 23 23 EX Sandee, Notice Me
- A24 — New Edition, Can You Stand The Rain
- A25 — N.W.A., Something 2 Dance 2
- 26 26 Z-Locke, Can You Read My Lips
- 27 27 Rick Astley, She Wants To Dance With
- 28 28 EX Martika, More Than You Know
- 29 29 EX Vanessa Williams, Dreamin'
- A30 — Marie Venchora, My Heart Holds The Ke
- EX EX Paula Abdul, Straight Up
- EX EX The Art Of Noise Featuring Tom Jones,
- EX EX Rob Base D.J. EZ Rock, Get On The
- A — Karyn White, Superwoman
- A — Luther Vandross, She Won't Talk
- A — Back 2 Back, Perfect Girl
- A — Sade, Turn My Back On You
- A — Kirby Coleman, Hey Toni
- A — Tommy Page, A Shoulder To Cry On

## SILVER

## 92 PRO-FM

Providence P.D.: Mike Osborne

- 1 1 Bobby Brown, My Prerogative
- 2 2 Poison, Every Rose Has Its Thorn
- 3 3 New Kids On The Block, You Got It (Th
- 4 4 Phil Collins, Two Hearts
- 5 5 Joan Jett And The Blackhearts, Little
- 6 6 Taylor Dayne, Don't Rush Me
- 7 7 Guns N' Roses, Welcome To The Jungle
- 8 8 Michael Jackson, Smooth Criminal
- 9 9 Annie Lennox & Al Green, Put A Little
- 10 10 Def Leppard, Armageddon It
- 11 11 Karyn White, The Way You Love Me
- 12 12 Bangles, In Your Room
- 13 13 Kenny G, Silhouette
- 14 14 Tiffany, All This Time
- 15 15 Bon Jovi, Born To Be My Baby
- 16 16 Tracy Chapman, Baby Can I Hold You
- 17 17 Maxi Priest, Wild World
- 18 18 Ivan Neville, Not Just Another Girl
- 19 19 Boys Club, I Remember Holding You
- 20 20 Steve Winwood, Holding On
- 21 21 Cheap Trick, Ghost Town
- 22 22 Robbie Nevil, Back On Holiday
- 23 23 Sheriff, When I'm With You
- 24 24 Sheena Easton, The Lover In Me
- 25 25 Samantha Fox, I Wanna Have Some Fun
- 26 26 Information Society, Walking Away
- 27 27 Cheryl "Pepsi" Riley, Thanks For My
- 28 28 White Lion, When The Children Cry
- 29 29 Eddie Brickett & New Bohemians, What I
- 30 30 Michelle Shocked, Anchorage
- 31 31 EX U2, Angel Of Harlem
- EX EX The Art Of Noise Featuring Tom Jones,
- EX EX Rick Astley, She Wants To Dance With
- EX EX Tone Loc, Wild Thing
- 35 35 EX Jermaine Stewart, Don't Talk Dirty
- A — 'Til Tuesday, (Believed You Were) Luc
- A — The Pursuit Of Happiness, I'm An Adult
- A — Mike & The Mechanics, Living Years
- A — Erasure, A Little Respect
- A — Toni Childs, Walk And Talk Like Angel
- EX EX Fairground Attraction, Perfect
- EX EX Fleetwood Mac, As Long As You Follow
- EX EX The Boys, Dial My Heart
- EX EX Kiss, Let's Put The X In Sex
- EX EX Paula Abdul, Straight Up
- EX EX Martika, More Than You Know
- EX EX Basia, New Day For You
- EX EX Eighth Wonder, Cross My Heart
- EX EX Rod Stewart, My Heart Can't Tell You
- EX EX Duran Duran, All She Wants Is
- EX EX EX Kylie Minogue, It's No Secret
- EX EX Freddie Cannon, Rockin' In My Socks

## 96 TIC-FM

Hartford P.D.: Dave Shakes

- 1 1 Poison, Every Rose Has Its Thorn
- 2 2 Bobby Brown, My Prerogative
- 3 3 Michael Jackson, Smooth Criminal
- 4 4 Phil Collins, Two Hearts
- 5 5 Eddie Money, Walk On Water
- 6 6 Def Leppard, Armageddon It
- 7 7 Samantha Fox, I Wanna Have Some Fun
- 8 8 Tracie Spencer, Symptoms Of True Love
- 9 9 Karyn White, The Way You Love Me
- 10 10 Chicago, Look Away
- 11 11 Will To Power, Baby, I Love Your Way/
- 12 12 Annie Lennox & Al Green, Put A Little
- 13 13 Taylor Dayne, Don't Rush Me
- 14 14 Kenny G, Silhouette
- 15 15 Duran Duran, I Don't Want Your Love
- 16 16 Maxi Priest, Wild World
- 17 17 When In Rome, The Promise
- 18 18 Tiffany, All This Time
- 19 19 Paula Abdul, Straight Up
- 20 20 Sweet Sensation, Never Let You Go
- 21 21 Information Society, Walking Away
- 22 22 Sa-Fire, Boy, I've Been Told
- 23 23 Sheena Easton, The Lover In Me
- 24 24 The Boys, Dial My Heart
- 25 25 Boys Club, I Remember Holding You
- 26 26 Steve Winwood, Holding On
- 27 27 New Kids On The Block, You Got It (Th
- 28 28 Ivan Neville, Not Just Another Girl
- 29 29 The Escape Club, Shake For The Sheik
- 30 30 EX Kylie Minogue, It's No Secret
- 31 31 EX Sheriff, When I'm With You
- A32 — Rick Astley, She Wants To Dance With
- 33 33 EX Erasure, A Little Respect
- 34 34 Robbie Nevil, Back On Holiday
- 35 35 Eddie Brickett & New Bohemians, What I
- 36 36 EX Tone Loc, Wild Thing
- A37 — Al B. Sure!, Killing Me Softly
- 38 38 Will To Power, Baby, I Love Your Way/
- A39 — White Lion, When The Children Cry
- A40 — Ann Wilson And Robin Zander, Surrende

## BIO 4 MEANS MUSIC

Baltimore P.D.: Chuck Morgan

- 1 1 Chicago, Look Away
- 2 2 Anita Baker, Giving You The Best That
- 3 3 Breathe, How Can I Fall?
- 4 4 Eddie Money, Walk On Water
- 5 5 Guns N' Roses, Welcome To The Jungle
- 6 6 Poison, Every Rose Has Its Thorn
- 7 7 U2, Desire
- 8 8 Will To Power, Baby, I Love Your Way/
- 9 9 Bobby Brown, My Prerogative
- 10 10 Boy Meets Girl, Waiting For A Star To
- 11 11 When In Rome, The Promise
- 12 12 Bangles, In Your Room
- 13 13 Michael Jackson, Smooth Criminal
- 14 14 Duran Duran, I Don't Want Your Love
- 15 15 Phil Collins, Two Hearts
- 16 16 Cheryl "Pepsi" Riley, Thanks For My
- 17 17 Kenny G, Silhouette
- 18 18 Def Leppard, Armageddon It
- 19 19 Taylor Dayne, Don't Rush Me
- 20 20 Tiffany, All This Time
- 21 21 Joan Jett And The Blackhearts, Little
- 22 22 Annie Lennox & Al Green, Put A Little
- 23 23 The Boys, Dial My Heart
- 24 24 Bon Jovi, Born To Be My Baby
- 25 25 Tracy Chapman, Baby Can I Hold You
- 26 26 Tone Loc, Wild Thing
- 27 27 Karyn White, The Way You Love Me
- 28 28 Samantha Fox, I Wanna Have Some Fun
- 29 29 White Lion, When The Children Cry
- 30 30 Maxi Priest, Wild World
- EX EX Sheriff, When I'm With You

## The New 100.7 FM

Miami P.D.: Steve Perun

- 1 1 Poison, Every Rose Has Its Thorn
- 2 2 Chicago, Look Away
- 3 3 Anita Baker, Giving You The Best That
- 4 4 Breathe, How Can I Fall?
- 5 5 Bobby Brown, My Prerogative
- 6 6 Bobby Rivers, McKinley's Song
- 7 7 Kenny G, Silhouette
- 8 8 Def Leppard, Armageddon It
- 9 9 The Escape Club, Wild, Wild West
- 10 10 Cheryl "Pepsi" Riley, Thanks For My
- 11 11 Phil Collins, Two Hearts
- 12 12 Boy Meets Girl, Waiting For A Star To
- 13 13 Karyn White, The Way You Love Me
- 14 14 Tone Loc, Wild Thing
- 15 15 Michael Jackson, Smooth Criminal
- 16 16 Sir Mix-A-Lot, Rippin'
- 17 17 Guns N' Roses, Welcome To The Jungle
- 18 18 Siouxie and The Banshees, Peek-A-Boo
- 19 19 Bobby Brown, Born To Be My Baby
- 20 20 Rod Stewart, Forever Young
- 21 21 Sheriff, When I'm With You
- 22 22 When In Rome, The Promise
- 23 23 Al B. Sure!, Killing Me Softly
- 24 24 Keith Sweat (Duet With Jacqui McGhee),
- 25 25 Taylor Dayne, Don't Rush Me
- 26 26 The Boys, Dial My Heart
- 27 27 Phil Collins, Groovy Kind Of Love
- 28 28 EX Bon Jovi, Born To Be My Baby
- 29 29 Tracie Spencer, Symptoms Of True Love
- EX EX White Lion, When The Children Cry
- A — Paula Abdul, Straight Up
- A — Rick Astley, She Wants To Dance With

## WJOL 99.7

Minneapolis P.D.: Gregg Swedberg

- 1 1 Poison, Every Rose Has Its Thorn
- 2 2 Boys Club, I Remember Holding You
- 3 3 Taylor Dayne, Don't Rush Me
- 4 4 Phil Collins, Two Hearts
- 5 5 Bangles, In Your Room
- 6 6 Bobby Brown, My Prerogative
- 7 7 Maxi Priest, Wild World
- 8 8 Def Leppard, Armageddon It
- 9 9 White Lion, When The Children Cry
- 10 10 Joan Jett And The Blackhearts, Little
- 11 11 Chicago, Look Away
- 12 12 Tiffany, All This Time
- 13 13 Annie Lennox & Al Green, Put A Little
- 14 14 Steve Winwood, Holding On
- 15 15 Bon Jovi, Born To Be My Baby
- 16 16 Kenny G, Silhouette
- 17 17 Boy Meets Girl, Waiting For A Star To
- 18 18 Eddie Money, Walk On Water
- 19 19 Juddie, Yeah, Yeah, Yeah
- 20 20 Anita Baker, Giving You The Best That
- 21 21 Information Society, Walking Away
- 22 22 Rick Astley, She Wants To Dance With
- 23 23 Cheap Trick, Ghost Town
- 24 24 Breathe, How Can I Fall?
- 25 25 Samantha Fox, I Wanna Have Some Fun
- 26 26 New Kids On The Block, You Got It (Th
- 27 27 Tracie Spencer, Symptoms Of True Love
- 28 28 Kon Kan, I Beg Your Pardon
- 29 29 When In Rome, The Promise
- 30 30 Michael Jackson, Smooth Criminal
- 31 31 EX Karyn White, The Way You Love Me
- EX EX U2, Angel Of Harlem
- 33 33 EX Sheena Easton, The Lover In Me
- 34 34 Robbie Nevil, Back On Holiday
- 35 35 EX Erasure, A Little Respect
- EX EX Gait Step, Into You
- EX EX Tone Loc, Wild Thing
- A38 — Ann Wilson And Robin Zander, Surrende
- 39 39 Duran Duran, I Don't Want Your Love
- A40 — Kylie Minogue, It's No Secret
- A — Mike & The Mechanics, Living Years
- A — Paula Abdul, Straight Up
- A — The Time Lords, Doctor In The Tardis
- A — Breathe, Don't Tell Me Lies

## KUBE 93 FM

Seattle P.D.: Gary Bryan

- 1 1 Bobby Brown, My Prerogative
- 2 2 Poison, Every Rose Has Its Thorn
- 3 3 Phil Collins, Two Hearts
- 4 4 Sheriff, When I'm With You
- 5 5 Boy Meets Girl, Waiting For A Star To
- 6 6 Kenny G, Silhouette
- 7 7 Anita Baker, Giving You The Best That
- 8 8 Taylor Dayne, Don't Rush Me
- 9 9 Bangles, In Your Room
- 10 10 Guns N' Roses, Welcome To The Jungle
- 11 11 Annie Lennox & Al Green, Put A Little
- 12 12 Samantha Fox, I Wanna Have Some Fun
- 13 13 Boys Club, I Remember Holding You
- 14 14 The Art Of Noise Featuring Tom Jones,
- 15 15 Cheap Trick, Ghost Town
- 16 16 Tracy Chapman, Baby Can I Hold You
- 17 17 Tiffany, All This Time
- 18 18 Def Leppard, Armageddon It
- 19 19 Karyn White, The Way You Love Me
- 20 20 Bon Jovi, Born To Be My Baby
- 21 21 Joan Jett And The Blackhearts, Little
- 22 22 Robbie Nevil, Back On Holiday
- 23 23 Michelle Shocked, Anchorage
- 24 24 EX Kylie Minogue, It's No Secret
- 25 25 EX Paula Abdul, Straight Up
- 26 26 EX Information Society, Walking Away
- 27 27 Michael Jackson, Smooth Criminal
- 28 28 EX Steve Winwood, Holding On
- 29 29 EX Rick Astley, She Wants To Dance With
- 30 30 EX New Kids On The Block, You Got It (Th

- A — House Of Lords, I Wanna Be Loved
- A — Bobby Brown, My Prerogative
- A — Ann Wilson And Robin Zander, Surrende
- A — Erasure, A Little Respect
- A — White Lion, When The Children Cry
- A — Paul Carreck/Squeeze, Templed
- A — Huey Lewis & The News, Give Me The Ke
- EX EX Fairground Attraction, Perfect
- EX EX Basia, New Day For You
- EX EX Eddie Brickett & New Bohemians, What I
- EX EX Sheena Easton, The Lover In Me

## X100

San Francisco P.D.: Bill Stairs

- 1 1 Paula Abdul, Straight Up
- 2 2 Bobby Brown, My Prerogative
- 3 3 Will To Power, Baby, I Love Your Way/
- 4 4 Karyn White, The Way You Love Me
- 5 5 Sa-Fire, Boy, I've Been Told
- 6 6 When In Rome, The Promise
- 7 7 Sweet Sensation, Never Let You Go
- 8 8 Boy Meets Girl, Waiting For A Star To
- 9 9 Bon Jovi, Bad Medicine
- 10 10 Poison, Every Rose Has Its Thorn
- 11 11 Taylor Dayne, Don't Rush Me
- 12 12 New Kids On The Block, You Got It (Th
- 13 13 Chicago, Look Away
- 14 14 Giant Steps, Another Lover
- 15 15 Eddie Money, Walk On Water
- 16 16 The Boys, Dial My Heart
- 17 17 Tracie Spencer, Symptoms Of True Love
- 18 18 Phil Collins, Two Hearts
- 19 19 Eighth Wonder, Cross My Heart
- 20 20 Sheena Easton, The Lover In Me
- 21 21 The Jets, Anytime
- 22 22 Tone Loc, Wild Thing
- 23 23 Def Leppard, Armageddon It
- 24 24 Michael Jackson, Smooth Criminal
- 25 25 Boys Club, I Remember Holding You
- 26 26 Eddie Money, Walk On Water
- 27 27 Information Society, Walking Away
- 28 28 Rick Astley, She Wants To Dance With
- 29 29 Samantha Fox, I Wanna Have Some Fun
- 30 30 Bobby Brown, Roni
- EX EX Kon Kan, I Beg Your Pardon

## Z93

Atlanta

- 1 1 Tone Loc, Wild Thing
- 2 2 Anita Baker, Giving You The Best That
- 3 3 Karyn White, The Way You Love Me
- 4 4 The Boys, Dial My Heart
- 5 5 Bobby Brown, My Prerogative
- 6 6 Karyn White, Superwoman
- 7 7 Al B. Sure!, Killing Me Softly
- 8 8 Michael Jackson, Smooth Criminal
- 9 9 Sir Mix-A-Lot, Posse On Broadway
- 10 10 Ready For The World, My Girlie
- 11 11 Paula Abdul, Straight Up
- 12 12 New Kids On The Block, You Got It (Th
- 13 13 Phil Collins, Groovy Kind Of Love
- 14 14 Luther Vandross, Any Love
- 15 15 Cheryl "Pepsi" Riley, Thanks For My
- 16 16 Kenny G, Silhouette
- 17 17 Bobby Brown, Roni
- 18 18 J.J. Fad, Is It Love
- 19 19 Breathe, How Can I Fall?
- 20 20 Sheena Easton, The Lover In Me
- 21 21 New Edition, You're Not My Kind Of Gi
- 22 22 Annie Lennox & Al Green, Put A Little
- EX EX 2 Live Crew, Yakety Yak
- EX EX Milli Vanilli, Girl You Know It's True
- EX EX Taylor Dayne, Don't Rush Me
- EX EX Phil Collins, Two Hearts

## THE FOX

Detroit P.D.: Chuck Beck

- 1 2 Guns N' Roses, Knocking On Heaven's D
- 2 3 Def Leppard, Armageddon It
- 3 4 White Lion, When The Children Cry
- 4 4 Chicago, Look Away
- 5 15 Sam Kinison, Wild Thing
- 6 13 Bon Jovi, Born To Be My Baby
- 7 10 Eddie Money, Walk On Water
- 8 11 Georgia Satellites, Hippy Hippy Shake
- 9 12 Will To Power, Baby, I Love Your Way/
- 10 10 Cinderella, Don't Know What You Got (
- 11 14 Bobby Brown, My Prerogative
- 12 18 Paula Abdul, Straight Up
- 13 20 Tone Loc, Wild Thing
- 14 6 Breathe, How Can I Fall?
- 15 9 Phil Collins, Groovy Kind Of Love
- 16 7 Siouxie and The Banshees, Peek-A-Boo
- 17 8 Duran Duran, I Don't Want Your Love
- 18 19 Annie Lennox & Al Green, Put A Little
- 19 17 Erasure, Every Rose Has Its Thorn
- 20 21 Ratt, Way Cool Jr.
- 21 23 The Boys, Dial My Heart
- 22 22 Phil Collins, Two Hearts
- 23 25 Van Halen, Finish What Ya Started
- 24 24 Van Halen, Finish What Ya Started
- A25 — Samantha Fox, I Wanna Have Some Fun
- EX EX U2, Angel Of Harlem



# Billboard's PD of the week

Keith Isley  
WHQT Miami

IN THE THREE MONTHS since EZ Communications' WHQT "Hot 105" Miami has returned to the crossover format, it has become south Florida's Birch leader, edging WPOW "Power 96" from 7.2 to 7.1. It was also up 2.8 to 3.9 12-plus overall in the second Arbitrend; Power dropped from 5.4 to 5.0, and top 40 WHYI "Y100" was at 3.8.

But even after having put Hot 105 back in contention, PD Keith Isley may go down in history as the PD who brought back Terry Jacks' little-respected "Seasons In The Sun" at WINZ-FM "I95" Miami (now classic rock WZTA) in the early '80s. "Seasons In The Sun" will probably be played at my funeral," he jokes. "It will probably be on my tombstone that I played that record."

I95's use of unusual oldies—"Green Tambourine" and "Fly Robin Fly," among others—had a lot to do with the early sound of cohort John Lander's KKBQ Houston and—by extension—perhaps even WHTZ "Z100" New York. But Isley says I95's use of shock-effect records "wasn't planned. We were just trying to make the station different."

"Y100 was, like most stations in the late '70s, kind of AC sounding and very passive-research oriented. All those records had been filtered out because they didn't test well, so we reveled in them. You could only get so much mileage out of those records; they're most useful when you're in the early stages of a brand-new format."

And Isley is indeed using some shock-effect records at Hot 105, Twilight 22's "Electric Kingdom," New Edition's "Candy Girl," and the Sugarhill Gang's "Rapper's Delight" among them. "One of the reasons we had to play some of those records was that we were looking for songs that might have any familiarity to the top 40 audience. For the past two years, there haven't been many urban-type records played on top 40 here."

That says a lot about recent developments in Miami radio. When WHQT signed on under Bill Tanner in 1985, it was the first in the new group of "triethnic" crossover stations targeting blacks, whites, and Hispanics. By 1987, however, long time urban outlet WEDR had rebounded, Tanner was across the street at WPOW playing lots of Miami-based dance music with very little R&B product, and WHQT had evolved to mainstream top 40.

Key to that decision were two assumptions that have since become commonly held. One is that there is no room between WEDR and WPOW. Another is that Latin dance has replaced R&B as south Florida's mass-appeal music. But save for some Breathe and Chicago, WHQT's music is mostly urban and heavily ballad driven. In some ways, it resembles Jerry Clifton's urban outlets, although Clifton works with WPOW.

"When we moved the station back, we always operated on the premise that we were going to be some sort of top-40-type station,"

says Isley. "From my experience here, I knew that to get big top 40 numbers, you have to have some type of ethnic slant. Since Power has dance music sewn up, the obvious move was to take it in the urban direction."

"Black-based music is a lot more mass appeal than just black listeners. Both Y100 and I95 were basically urban stations that happened to play some white records, too. And black music seems to cross better to both Anglos and Hispanics than dance music," says Isley, who estimates his audience is 40% black, 40% Anglo, and 20% Hispanic.

Isley also calls "the fresh new sound of Hot 105" (as it's known on air) "more top 40 in concept than in music. Then again, we're not nearly as fast on music as urban stations are. We're striving primarily to play hits; we don't play everything that makes the top 10 on the black charts."

He also says, "We're trying to have top 40 come and urban time spent listening. WEDR has never had a huge come or succeeded in getting much white and Hispanic listening. It's been very heavily black, and the black population is not that huge here."

In the Birches, a lot of Hot 105's progress has clearly come at the expense of WEDR. In the Arbitrends, however, that station is steady at 4.4. A lot of WEDR's strength has always come from its image and community involvement. Can WHQT—whose jocks are white and Hispanic—battle WEDR on the streets? "To a certain extent," Isley says. "They can always do that

a lot better than we can because we have to serve a broader audience."

"Stations that have done crossover here before always changed. They got greedy and wanted to broaden and go after Latinos. Nobody has done it on a consistent basis, which has always benefited WEDR."

Interestingly, one thing WHQT isn't trying to do is lure the audience with cash—traditionally the prize of choice for urban listeners. Isley says he's chosen to "lay fairly low" promotionally. "All we've done is the usual 'call in and win' for \$100 on Thursday; we probably gave away \$15,000 in cash during the fall book. Meanwhile, Y100 and Power did birthday contests with weekly cash prizes up to \$35,000."

In addition to not being convinced that contest listeners will remain loyal, Isley says that "Y100 has always been the cash station here, going back to its \$50,000 giveaway in 1973. A station would have to run giant cash contests over a sustained period to even dent that. Right now, if another station gives away huge cash prizes, Y100 gets credit for it in the audience's mind."

"I'm very grateful to the people at EZ," Isley says. When WHQT was in trouble, he says, "they could have cashed out on the station for a lot more money than they paid. To their credit, they've stuck with it and given us just about everything we asked for in terms of money and air staff." SEAN ROSS

# Genesis Vocalist Solos, Produces, & Acts, Too Collins Courts Multimedia Success

BY STEVE GETT

NEW YORK Phil Collins has come a long way since he stepped forward from behind his drum kit to take the lead vocal spot in Genesis when Peter Gabriel left the band during the mid-'70s.

In addition to continuing to sing and bash skins for the veteran U.K. rock act, Collins has made his mark as a solo artist, record producer, and guest drummer (Robert Plant/Eric Clapton tours). He is also pursuing an acting career, following a role he played on an episode of NBC-TV's "Miami Vice" and his motion picture debut in last year's "Buster."

Collins readily admits surprise at the way his career has taken off.

"It's been quite a potent 10 or 12 years," he says. "Of course, I'm surprised. I'm surprised that [taking over from Gabriel] worked and that a solo career came out of what was practically a disaster." (Collins recorded his 1980 debut solo album, "Face Value," after the collapse of his first marriage.)

"At one point I left Genesis to go and live in Canada to try and sort of make the marriage work," he continues. "In fact, when I started touring with [U.K. jazz/rock act] Brand X in America in '79, I just acclimated myself to the fact that I was going to be on my own.

"So I threw myself into writing, Brand X as a touring thing, and also being more of an equal third in Genesis. Beforehand, Tony [Banks] and Mike [Rutherford] wrote the bulk of the material and my strength was somewhere else—arranging songs more than writing. But from [the 1980 Genesis album] 'Duke' onward, I became more an equal third. I didn't have to force my way in—I just had more time to spend with it.

"So it's been one surprise after another... I've never stopped being surprised."

Finding the time to handle such a multifaceted career must be one of Collins' biggest problems these days. Already, his 1989 calendar calls for more live dates with Clapton, recording a new solo album, and a solo concert tour. He may also undertake another movie project, since he is intent on taking

acting "very seriously."

"In the last couple of years I've had to say no to things," says Collins. His production work, for example, appears to have gone on the back burner.

"I did another album with Eric [Clapton], and the last thing I did was three tracks with Stephen Bishop, which have yet to come out

**'If you haven't got an image, you aren't affected by trends changing'**

on an album," says Collins. "The idea of doing a few cuts really appeals to me, rather than doing a whole album project."

Collins hopes to start recording the follow-up to his multiplatinum "No Jacket Required" album in February. "I have most of the material," he says. "But I'll keep writing until I go in the studio. There are maybe two or three things I haven't written yet that I need.

"The stuff I've written is singles [oriented]. When you listen to it, you think, 'I can hear that on the radio.' What I haven't written is the stuff you don't hear on the radio—some jazz stuff, and I'd also like to get an instrumental back on there."

As for the people he'll be working with on the album, Collins says, "I'll have [producer/engineer] Hugh Padgham. Musician-wise, I think it'll be the usual crew plus a few extras. I think Daryl [Stuermer] will be there and [Lee] Sklar. I hope Nathan [East] might do a couple of things, and the horns will be there probably."

Is it difficult maintaining a balance between solo and Genesis material?

"I think the three of us have learned not to deliver songs that are finished or that one of us feels too strongly about," says Collins. "Otherwise, we may as well really wait until our own solo albums because we'd just end up being session players on each other's songs. Genesis writing is really done as a three-piece."

Still, be it Genesis or solo material, Collins has no difficulty in scoring hits these days.

"I wouldn't like to think it's expected, because then you're in danger of becoming the flavor of the month, flavor of the year, or whatever," he says. "But I think a song like 'Groovy Kind Of Love' you can read to be a hit. From the first reactions, you could figure that this was the right song at the right time. Other songs' like 'Take Me Home' and 'Don't Lose My Number,' I never dreamed would be hits."

Collins hit No. 1 with "Groovy Kind Of Love," the first single from the "Buster" soundtrack. But originally he had no plans to contribute music to the film.

"I roped myself in, really, be-

cause of Lamont [Dozier]," he says. "I told the film people I'd get somebody involved, put them with somebody I might know. I tried a couple of people, mates... In the end I came up with Lamont, who's a friend, because of his '60s stuff."

"We talked about Motown songs he wrote that I liked and the kind of things that would be suitable for the film. So he started to write and I began doing the film. When we went to Acapulco [Mexico] for the last part of the film, he flew down with some great songs and bits. The only two we could use were 'Loco' and 'Two Hearts.' When we finished 'Two Hearts,' I wanted to sing it because it was such a great song. Then we got the Four Tops to do 'Loco.'

"Actually, Anne Dudley was more involved in the soundtrack music than I was, which is worth  
(Continued on page 22)



**Was A Party.** XTC's Andy Partridge and Stephen Bray of the Breakfast Club join the members of Was (Not Was) backstage at a gig in Los Angeles. Pictured, from left, are Don Was, Partridge, Was (Not Was) vocalists Sir Harry Bowens and Sweet Pea Atkinson, David Was, and Bray.

## Bee Gees To Hit The Road Again In May; Star-Studded Lineup To Perform At AMA

**BACK AT LAST:** "Every entertainer needs to perform his music in front of an audience—it's time for the Bee Gees to do it again." That's what Barry Gibb has to say about the Bee Gees' first concert tour in more than a decade, which is scheduled to start in May with an extensive European trek that will run through early July.

U.S. concertgoers will get to see the brothers Gibb performing select dates here in July and August, with an extensive North American itinerary targeted for the fall. And the Bee Gees will be playing Japanese and Australian dates in early 1990.

On the recording front, the group has been busy cutting the follow-up to its excellent 1987 album, "E.S.P.," which was a huge international hit but was sadly overlooked in this country. Plans call for the new album to hit European record stores in March, with its U.S. release slated for July.

The Bee Gees actually made their long-awaited return to the concert stage last summer with brief but highly acclaimed appearances at the Atlantic Records 40th-birthday bash in New York and at the Prince's Trust and Nelson Mandela benefit shows in London.

Of the upcoming tour, Robin Gibb says, "We're very excited about the new music and feel committed to playing it live."

Adds brother Maurice, "We're also pleased with the new arrangements and ideas for some of our older tunes that we think audiences will enjoy."

**STARS ON TAP:** What do Guns N' Roses, Fleetwood Mac, Rod Stewart, Kenny Rogers, Anita Baker, Debbie Gibson, D.J. Jazzy Jeff & the Fresh Prince, Gloria Estefan & Miami Sound Machine, Rick Astley, Randy Travis, Luther Vandross, and K.T. Oslin have in common? They're among those set to perform at the 16th annual American Music Awards, to be held Jan. 30 at the Shrine Auditorium in Los Angeles. Now that's one helluva lineup. It'll be interesting to see if those Grammy folks can top it.

**SHORT TAKES I:** Rush will release its third Mercury/PolyGram double-live set, "A Show Of Hands," Jan. 9... Tanita Tikaram undertakes her first U.S. promo trip Jan. 12-14 to support her Warner Bros./Reprise debut album, "Ancient Heart"... Due shortly from the New Jersey-based Grand Slam label is "Lizzy Lives, 1976-1984," a best-of set from the now-defunct Thin Lizzy...

The first release on Virgin from Japanese multi-instrumentalist Ryuichi Sakamoto, due at the end of this month, will be "Playing The Orchestra," a limited-edition, CD-only boxed set... Following his recent departure from Whitesnake, guitarist Vivian Campbell is working on a new band project. Meanwhile, the Snakes have no immediate plans to replace him; Adrian Vandenberg will handle all strumming on the band's next Geffen album.

**KEEF'S NIGHT:** Virgin Records helped Keith Richards celebrate his 45th birthday following the final show of his 1988 concert tour, Dec. 17 at the Byrne Arena in New Jersey. At the backstage bash, Virgin promo chief Phil Quartararo presented Richards with his first gold record as a

solo artist for sales of "Talk Is Cheap." Others on hand included Premier Talent's Frank Barsalona, DIR's Bob Meyrowitz, WNEW-FM New York's Carol Miller, WBCN Boston's Carter Allen, E-Streeter Patti Scialfa, actresses Daryl Hannah and Anjelica Huston, Richard's ex-mate Anita Pallenberg, and his current mate, Patti Hansen, with the kiddies.

**SHORT TAKES II:** "You Got It," the leadoff single from the late Roy Orbison's new Virgin album, "Mystery Girl," will be serviced to radio Tuesday (3). The album is due in stores Jan. 23... David Lindley, Jackson Browne, Graham Nash, Bonnie Raitt, James Taylor, J.D. Souther, and Michael Hedges are among the guest musicians featured on David Crosby's upcoming A&M solo set, "Oh Yes I Can"... Lou Reed and John Cale are teaming up for two work-in-progress shows at St. Ann's Church in New York. The shows, set for Jan. 7-8, will be tributes to the late Andy Warhol... The Globe "newsweekly" is offering \$1 million to "find Elvis alive."

**FINAL TAKE:** The temptation to track down the King for a million bucks was just too much, and so this week's column will be the last before The Beat begins its quest to find Elvis. Seriously though, folks, The Beat is leaving this particular beat to become, as David Letterman would say, "one of those record-company weasels."

And so after almost three years of scouting scuttlebutt, all that remains is to offer a hearty thanks to those who have helped along the way (you know who you are) and to wish all readers the very best for the future.

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## Pace Group Buys Bufman's Miami Theater Co.

BY THOM DUFFY

ORLANDO, Fla. Houston-based promoter Louis Messina of Pace Concerts says he is not planning to move into the competitive Florida pop concert market despite the purchase by sister company Pace Theatrical Group of a financially troubled Miami theater company previously owned by impresario Zev Bufman.

The buyout does, however, free Bufman to focus on development of outdoor amphitheaters in four Florida cities, where he plans to present rock and pop concerts as well as theater productions, symphony, opera, and dance performances.

In acquiring the Zev Bufman Theater Partnership, the Pace Theatrical Group assumes production of theater seasons in six Florida cities: Miami, Fort Lauderdale, Palm Beach, Tampa, St. Petersburg, and Orlando.

The Pace Theatrical Group has had joint ventures with Pace Concerts in cities including New Orleans and Dallas, Austin, and Houston, Texas, home of parent company Pace Management Corp.

But no such arrangement is expected in Florida, according to Pace Concerts president Messina. "We have no plans for the Florida market in the near future," he says.

A third Pace subsidiary, the Pace Entertainment Group, is a partner with Bufman in the construction of a 20,000-capacity amphitheater at the Miami Metrozoo that is expected to break ground in 1989. Messina says Pace Concerts may be involved with booking acts at that facility once it is completed. But he stresses he does not want to wage battles with Florida's two leading concert promoters, Cellar Door Concerts and Fantasma Productions.

"You've got some good promoters there with Cellar Door and Fantasma. They don't come to Texas, so why should I go to Florida?" Messina says. "It's a great place to be, but the last thing anybody [in concert promotion] needs is more competition. And we're not a greedy company."

Bufman's plans for amphitheaters in Miami, Orlando, Tampa, and Jacksonville, Fla., would increase the number of facilities in the state capable of hosting arena-scale pop acts by the early '90s. The Metrozoo facility is expected to offer 7,000 reserved seats and 13,000 lawn seats. Proposed amphitheaters in the other three cities would have 6,000 reserved seats and 12,000 lawn seats.

The outdoor venues, Bufman says, will operate primarily in the fall and spring and present as many as 30 concerts a year.

But like Messina, Bufman says he does not intend to compete against established Florida concert promoters, preferring to lease his facilities or co-promote shows.

"I'm going to be very cautious of two things," Bufman says. "I don't want to overestimate my past experience [in concert promotion]. And where there is an established promoter in a market, we'll work with him. I'm not going to look for booking or bidding wars."

# Brian may have inherited more than good looks.



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# TALENT IN ACTION

## SONIC YOUTH

The Roxy, West Hollywood, Calif.

AMERICA'S REIGNING noise rockers ascended a packed house at this recent Roxy date with a loud, take-no-prisoners onslaught in which sound and fury signified plenty.

The New York-based quartet has continued to mature over the past four years. Successive albums for Homestead, SST, and now Blast First/Enigma have found Sonic Youth honing its abrasive yet engrossing approach, derived from the manic outbursts of late-'70s "no wave" rock and the monolithic caterwauling of guitarist/composer Glenn Branca (with whom band leader Thurston Moore briefly played).

The group's Roxy show was derived almost wholly from the new two-record set "Daydream Nation," which represents the supreme refinement of Sonic Youth's full-bore technique in rock-song terms. The album tracks gained considerable power in their potent on-stage readings.

The expansive, curiously tuned batterings of guitarists Moore and Lee Ranaldo have now taken on almost lyrical overtones, while the rhythm section of distaff bassist Kim Gordon and drummer Steve Shelley works as efficiently and forcefully as a syncopated steam hammer.

Incorporating elements as diverse as the Velvet Underground and hard-boiled novelist James Ellroy (to whom the band dedicated a number), Sonic Youth raged through a compelling hour-plus set that was long on new musical ideas and short on the unfocused excess that marred the group's early work.

A sense of loose, slightly berserk humor was detectable in an encore of the Stooges' "I Wanna Be Your Dog," on which the group was joined by members of Redd Kross and Seattle-based opening act Mud Honey.

It's hard stuff for most auditors, but for those who cherish bands intent on pushing the boundaries of what rock music in the '80s can do, Sonic Youth is the real McCoy.

CHRIS MORRIS



**Beach Party.** The Beach Boys recently returned to the New York concert scene in a special show at the Palladium, which marked the return of live music at the downtown club. (Photo: Chuck Pulin)

## COWBOY JUNKIES

Club Lingerie, Hollywood, Calif.

THE STARTLING and disquieting Canadian septet puzzled some listeners and entranced others with its unique, bluesy country-rock style at a well-attended local debut show Dec. 7.

Cowboy Junkies' music—as heard on their first RCA album, "The Trinity Session," and in live performance—is not easy to appreciate. The band applies creeping tempos and a thick melancholia to familiar country material and its own originals. The band's dense after-midnight moodiness can seem either deeply affecting or morbidly self-indulgent, depending on the listener's state of mind.

The core of the band is siblings Margo, Michael, and Peter Timmins (on vocals, guitar, and drums, respectively). Margo occupies the spotlight; her measured delivery, reminiscent at times of the late Sandy Denny's, was complemented by an on-stage reserve uncommon among pop music front women.

Emotionally, the group's set moved on a straight line, with only an occasional midtempo flurry disturbing the show's slow, stately flow. Such fine originals as "I Don't Get It," "Misguided Angel," and "200 More Miles" and such covers as the Velvet Underground's "Sweet Jane" blended into a somber yet engrossing suite.

Unusual instrumental color was supplied by Kim Deschamps' dobro and pedal steel guitar, Jaro Czerwinec's accordion, and Jeff Bird's harmonica, fiddle, and violin.

By the time Cowboy Junkies hit their encore (well-nigh-unrecognizable covers of Neil Young's "Powderfinger" and the Rolling Stones' "Dead Flowers"), some in the crowd stood riveted, while others kibitzed at the bar.

The divided house was indicative of Cowboy Junkies' status as an acquired taste, but the thoughtful few might ultimately find themselves hopelessly hooked.

CHRIS MORRIS

## SOUL ASYLUM AGITPOP

CBGB, New York

SOUL ASYLUM isn't a band that gradually draws you in. But at this Dec. 8 show, this latest contender from the Minneapolis club scene grabbed the members of its audience by their ears, jerked them toward the stage, pulverized their attention with head-splitting, butt-shaking, hair-swishing rock'n'roll,

and then broke into a song-and-dance routine.

From the opening moments of "Beggars And Choosers" (off the band's debut A&M release, "Hang Time"), it was clear that these jean-clad youngsters honed their chops during their six years on indie label Twin/Tone. The rhythm team of Grant Young and Karl Mueller rarely skipped a beat through songs that shift in and out of place. Their firm propulsion is the perfect backdrop/catalyst for singers/guitarists Dave Pirner and Dan Murphy.

With his tangled blond hair, snaky dance, and raspy enthusing, Pirner is a sexy leading man; Murphy grips his Les Paul like it's his best friend and plays the serious type. When they joined at the mikes to sing Murphy's "Cartoon" (the only song on "Hang Time" not penned by Pirner), their playful intensity swept the audience in its wake.

Unfortunately, after 40 minutes of this high-powered groovin', Soul Asylum meandered into high jinks. The group's shows typically degenerate into a slew of sloppy covers; this night, Soul Asylum never fully regained its momentum after laughing through a version of "One Tin Soldier." The audience didn't care, however; its ears were already ringing, loud and clear.

Agitpop's "Open Seasons" (Twin/Tone) is one of the most overlooked albums of 1988: funky, abstract rhythms beneath a thin veneer of postpunk melodicism. The band's chemistry is mercurial, however, and at this show, John de Vries' naive guitar trashing dominated the more sophisticated rhythms thrown down by drummer Mark La Falce and bassist Rick Crescini. EVELYN McDONNELL

## PHIL COLLINS ACTS, TOO

(Continued from page 20)

pointing out because she gets so ignored in light of the hit singles."

During a conversation with Collins in the summer of '85, by which time "No Jacket Required" had firmly established him in the superstar league, he surmised that he had almost established an image without having an image.

"I still think that's very true," he says. "I mean, if you haven't got an image, you can't be affected by images or trends changing. You're always there, just running parallel with whatever fad is in."



**Ring It In.** Sheena Easton, left, and Freddie Jackson, right, team up on stage at New York's Palladium during the filming of the CBS-TV special "Happy New Year America." (Photo: Chuck Pulin)

# AB BOXSCORE TOP CONCERT GROSSES

AMUSEMENT BUSINESS®

ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
GRATEFUL DEAD	Long Beach Arena Long Beach, Calif.	Dec. 9-11	\$745,569 \$18.50	42,225 sellout	Bill Graham Presents Avalon Attractions
KENNY ROGERS THE FORESTER SISTERS	Westbury Music Fair Westbury, N.Y.	Dec. 6-12	\$707,263 \$30	25,758 sellout	Music Fair Prods.
NEIL DIAMOND	SunDome Univ. of South Florida Tampa, Fla.	Dec. 15-17	\$602,760 \$18.50 /\$16.50	33,016 sellout	American Concerts Magic Prods.
METALLICA QUEENSRYCHE	Long Beach Convention & Entertainment Center Long Beach, Calif.	Dec. 7-8	\$456,733 \$17.50	26,971 sellout	Avalon Attractions
LUTHER VANDROSS/ ANITA BAKER SINBAD	Cincinnati Riverfront Coliseum Cincinnati, Ohio	Dec. 10	\$360,400 \$25	14,416 17,474	Jeff Sharp Prods.
OZZY OSBOURNE ANTHRAX	Meadowlands Arena East Rutherford, N.J.	Dec. 8	\$315,900 \$20/\$18.50	17,000 sellout	Ron Delsener Enterprises
THE ANDY WILLIAMS CHRISTMAS SHOW	Holiday Star Theatre Merrillville, Ind.	Dec. 9-11	\$240,032 \$21	12,057 13,600 sellout	in-house
KEITH RICHARDS THE REPLACEMENTS	Meadowlands Arena East Rutherford, N.J.	Dec. 17	\$197,169 \$18.50 /\$17.50	11,774 12,740	Monarch Entertainment Bureau John Scher Presents
THE ANDY WILLIAMS CHRISTMAS SHOW	The Riverside Theatre Milwaukee, Wis.	Dec. 3-4	\$192,876 \$24.75/\$19.75 /\$14.75	8,887 10,000	Joseph Entertainment Group
NEIL DIAMOND	Pensacola Civic Center Pensacola, Fla.	Dec. 13	\$188,544 \$18.50	10,240 sellout	Ogden Allied Presents Eric Chandler, Ltd.
METALLICA QUEENSRYCHE	McNichols Sports Arena Denver, Colo.	Dec. 18	\$188,515 \$17.50/\$16.50	10,899 12,000	Fey Concert Company
OZZY OSBOURNE ANTHRAX	The Coliseum Richfield, Ohio	Dec. 12	\$173,986 \$18/\$17	10,135 12,000	Belkin Prods.
ROBERT PLANT JOAN JETT & THE BLACKHEARTS	Cincinnati Riverfront Coliseum Cincinnati, Ohio	Dec. 14	\$172,026 \$18	9,557 16,336	Belkin Prods.
A CELEBRATION OF THE HOLIDAY SEASON: JOHN DENVER	Civic Arena Pittsburgh, Pa.	Dec. 16	\$149,963 \$18.75	8,100 11,500	DiCesare-Engler Prods. in-house
THE ANDY WILLIAMS CHRISTMAS SHOW	Palace of Auburn Hills Auburn, Mich.	Dec. 16	\$134,853 \$17.50/\$16	8,042 12,000	Belkin Prods.
PUBLIC ENEMY EAZY-E EPMD N.W.A. TOO SHORT MC TWIST	Henry J. Kaiser Convention Center Oakland, Calif.	Dec. 16	\$134,595 \$18/\$16.50	7,900 sellout	Bill Graham Presents
OZZY OSBOURNE ANTHRAX	The Omni, Atlanta, Ga.	Dec. 21	\$128,686 \$18.50	6,956 17,000	Concert Promotions/ Southern Promotions
CHEAP TRICK	Rockford Metrocentre Rockford, Ill.	Dec. 17	\$124,605 \$15.50	8,039 sellout	Jam Prods.
ROD STEWART	Freedom Hall Coliseum Louisville, Ky.	Dec. 8	\$121,374 \$16.50	7,356 14,900	Sunshine Promotions
KEITH RICHARDS IVAN NEVILLE & THE ROOM	Henry J. Kaiser Convention Center Oakland, Calif.	Dec. 13	\$118,474 \$18.50	6,365 sellout	Bill Graham Presents
THE ANDY WILLIAMS CHRISTMAS SHOW	Niagara Falls Convention Center Niagara Falls, N.Y.	Dec. 18	\$106,000 \$18.50	6,273 9,000	N.A.C.
KEITH RICHARDS	Aragon Ballroom Chicago, Ill.	Dec. 10	\$101,750 \$18.50	5,500 sellout	Jam Prods.
THE ANDY WILLIAMS CHRISTMAS SHOW	Embassy Theatre Fort Wayne, Ind.	Dec. 5	\$101,414 \$19.50/\$17.50	5,497 sellout	Larry Berle SRO Prods.
AMY GRANT MICHAEL W. SMITH GARY CHAPMAN	Lakeland Civic Center Lakeland, Fla.	Dec. 16	\$101,297 \$17/\$15	6,487 8,136	Cellar Door Prods.

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# 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	5	OASIS	ROBERTA FLACK	1
2	3	SMOOTH CRIMINAL	MICHAEL JACKSON	4
3	8	PULL OVER	LEVERT	2
4	11	SUPERWOMAN	KARYN WHITE	6
5	6	HIM OR ME	TODAY	3
6	7	SWEET, SWEET LOVE	VESTA	5
7	1	TUMBLIN' DOWN	ZIGGY MARLEY & THE MELODY MAKERS	9
8	9	I JUST WANNA STOP	ANGELA BOFILL	12
9	10	THE LOVER IN ME	SHEENA EASTON	7
10	2	DIAL MY HEART	THE BOYS	15
11	13	RONI	BOBBY BROWN	8
12	4	EVERYTHING I MISS AT HOME	CHERRELLE	14
13	17	DON'T STOP YOUR LOVE	KEITH SWEAT	11
14	20	CAN U READ MY LIPS	Z'LOOKE	10
15	23	IT'S MY PARTY	CHAKA KHAN	13
16	14	ALL OR NOTHING	RENE MOORE	16
17	27	TAKE ME WHERE YOU WANT TO	GERALD ALSTON	17
18	12	GET UP EVERYBODY (GET UP)	SALT-N-PEPA	25
19	39	BABY DOLL	TONY! TONI! TONE!	18
20	—	WILD THING	TONE LOC	27
21	40	SO GOOD	AL JARREAU	20
22	33	THIS TIME	KIARA (DUET WITH SHANICE WILSON)	21
23	35	WHERE IS THE LOVE	ROBERT BROOKINS/STEPHANIE MILLS	22
24	—	CAN YOU STAND THE RAIN	NEW EDITION	19
25	18	GIVING YOU THE BEST THAT I GOT	ANITA BAKER	42
26	32	ON THE SMOOTH TIP	SWEET TEE	36
27	16	HEY LOVER	FREDDIE JACKSON	55
28	36	TURN ON (THE BEAT BOX)	EARTH, WIND & FIRE	30
29	19	THANKS FOR MY CHILD	CHERYL "PEPSII" RILEY	44
30	—	I WANT TO BE YOUR LOVER	ALEESE SIMMONS	24
31	29	HEAVEN ON EARTH	DONNA ALLEN	31
32	37	I WANNA HAVE SOME FUN	SAMANTHA FOX	29
33	—	DREAMIN'	VANESSA WILLIAMS	26
34	—	SHE WON'T TALK TO ME	LUTHER VANDROSS	23
35	—	TEDDY'S JAM	GUY	28
36	24	POSSE ON BROADWAY	SIR MIX-A-LOT	56
37	—	GET ON THE DANCE FLOOR	ROB BASE & D.J. E-Z ROCK	40
38	15	I MISSED	SURFACE	52
39	28	SILHOUETTE	KENNY G	46
40	—	MY PREROGATIVE	BOBBY BROWN	77

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT BLACK POSITION
1	1	OASIS	ROBERTA FLACK	1
2	5	HIM OR ME	TODAY	3
3	6	PULL OVER	LEVERT	2
4	2	SWEET, SWEET LOVE	VESTA	5
5	8	RONI	BOBBY BROWN	8
6	7	THE LOVER IN ME	SHEENA EASTON	7
7	10	SUPERWOMAN	KARYN WHITE	6
8	3	SMOOTH CRIMINAL	MICHAEL JACKSON	4
9	11	CAN U READ MY LIPS	Z'LOOKE	10
10	12	DON'T STOP YOUR LOVE	KEITH SWEAT	11
11	14	IT'S MY PARTY	CHAKA KHAN	13
12	4	TUMBLIN' DOWN	ZIGGY MARLEY & THE MELODY MAKERS	9
13	17	BABY DOLL	TONY! TONI! TONE!	18
14	18	TAKE ME WHERE YOU WANT TO	GERALD ALSTON	17
15	22	CAN YOU STAND THE RAIN	NEW EDITION	19
16	15	ALL OR NOTHING	RENE MOORE	16
17	21	SO GOOD	AL JARREAU	20
18	9	EVERYTHING I MISS AT HOME	CHERRELLE	14
19	23	SHE WON'T TALK TO ME	LUTHER VANDROSS	23
20	24	THIS TIME	KIARA (DUET WITH SHANICE WILSON)	21
21	27	I WANT TO BE YOUR LOVER	ALEESE SIMMONS	24
22	25	KISSES DON'T LIE	EVELYN "CHAMPAGNE" KING	34
23	26	KILLING ME SOFTLY	AL B. SURE!	32
24	30	TURN MY BACK ON YOU	SADE	33
25	13	I JUST WANNA STOP	ANGELA BOFILL	12
26	31	DREAMIN'	VANESSA WILLIAMS	26
27	28	WHERE IS THE LOVE	ROBERT BROOKINS/STEPHANIE MILLS	22
28	33	TEDDY'S JAM	GUY	28
29	32	I WANNA HAVE SOME FUN	SAMANTHA FOX	29
30	16	DIAL MY HEART	THE BOYS	15
31	20	CAN'T GO BACK ON A PROMISE	JEFFREY OSBORNE	35
32	29	TURN ON (THE BEAT BOX)	EARTH, WIND & FIRE	30
33	19	HEAVEN ON EARTH	DONNA ALLEN	31
34	37	HEAVEN	BEBE & CECE WINANS	41
35	36	R-U-LONELY	JOCELYN BROWN	37
36	—	SKIN I'M IN	CAMEO	38
37	38	THIS IS AS GOOD AS IT GETS	DENIECE WILLIAMS	39
38	—	WILD THING	TONE LOC	27
39	—	YOU GOT IT (THE RIGHT STUFF)	NEW KIDS ON THE BLOCK	43
40	—	SNAKE IN THE GRASS	MIDNIGHT STAR	47

## BLACK SINGLES BY LABEL

A ranking of distributing labels by the number of titles they have on the Hot Black Singles chart.

COLUMBIA (7)	9
Def Jam (2)	
E.P.A.	9
Epic (6)	
Aegis (1)	
Tabu (1)	
WTG (1)	
MCA (7)	8
Uptown (1)	
WARNER BROS. (6)	8
Reprise (1)	
Sire (1)	
POLYGRAM	7
Atlanta Artists (3)	
Wing (3)	
Polydor (1)	
ATLANTIC (4)	6
Island (1)	
Oceana (1)	
CAPITOL (5)	6
Solar (1)	
EMI (4)	6
Orpheus (2)	
ELEKTRA (4)	5
Vintertainment (1)	
ARISTA	4
MOTOWN	4
RCA (1)	4
Jive (3)	
A&M	3
VIRGIN	3
FUTURE	2
PROFILE	2
SELECT	2
CHRYSLIS	1
DELICIOUS VINYL	1
FANTASY	1
Music Merchant (1)	
GEFFEN	1
NASTYMIX	1
NEXT PLATEAU	1
PRIORITY	1
SLAM	1
Tri-World (1)	
SOLAR	1
SUTRA	1
Plaza (1)	
TOMMY BOY	1
TRACK RECORD	1

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## BLACK SINGLES A-Z

TITLE (Publisher - Licensing Org.)	Sheet Music Dist.
16 ALL OR NOTHING	(Rene Moore, ASCAP)
81 ANY LOVE	(SBK April, ASCAP/Uncle Ronnie's, ASCAP/Sunset Burgundy, ASCAP/MCA, ASCAP)
18 BABY DOLL	(Two Tuff-Enuff, BMI/PolyGram Songs, BMI/Delos 2000, ASCAP/PolyGram, ASCAP)
80 BACK ON HOLIDAY	(MCA, ASCAP/Dresden China, ASCAP/Ardavan, ASCAP/Dubin, ASCAP)
72 BEING IN LOVE AIN'T EASY	(Bush Burnin', ASCAP/La Love Lane, ASCAP)
50 BIG FUN	(Drive On, BMI/Virgin Songs, BMI)
79 BRAND NEW FUNK	(Zomba, ASCAP)
57 BREAK 4 LOVE	(Funky Feet, BMI)
10 CAN U READ MY LIPS	(Looky Lou/Bright Light, BMI)
19 CAN YOU STAND THE RAIN	(Flyte Tyme, ASCAP)
35 CAN'T GO BACK ON A PROMISE	(Rockwood, BMI/March 9, ASCAP/Almo, ASCAP/Hardstone, ASCAP) CPP
83 THE CLUB	(Allen/Lewis, ASCAP/Sign Of The Twins, ASCAP)
68 COOLIN' IN CALI	(.357, ASCAP/Power Move, BMI)
15 DIAL MY HEART	(Kear, BMI/Hip Trip, BMI) CPP
94 DON'T ROCK THE BOAT	(Hip Trip, BMI/Jig-A-Watt Jams, BMI) CPP
11 DON'T STOP YOUR LOVE	(WB, ASCAP/E/A, ASCAP/Keith Sweat, ASCAP/Vintertainment, ASCAP)
26 DREAMIN'	(Jobete, ASCAP/Depom, ASCAP) CPP
14 EVERYTHING I MISS AT HOME	(Flyte Tyme, ASCAP/Avant Garde, ASCAP)
63 FEELING INSIDE	(New Warrior, BMI)
87 FLASHIN' BACK	(Content, BMI)
89 FUNNY FEELING	(Jay King IV, BMI)
99 GET HERE	(Rutland Road, ASCAP/WB, ASCAP)
40 GET ON THE DANCE FLOOR	(Protoons, ASCAP/Hikim, ASCAP)
25 GET UP EVERYBODY (GET UP)	(Next Plateau, ASCAP/Turn Out Brothers, ASCAP)
62 GITTIN' FUNKY	(Hittage/Turnout Bros, ASCAP)
42 GIVING YOU THE BEST THAT I GOT	(All Baker's, BMI/Alexscar, BMI/Eyedet, ASCAP) CPP
95 GONNA GET OVER YOU	(Bush Burnin', ASCAP/La Love Lane, ASCAP)
41 HEAVEN	(Yellow Elephant, ASCAP/Edward Grant, ASCAP/Benny's Music, BMI)
31 HEAVEN ON EARTH	(LeoSun, ASCAP)
55 HEY LOVER	(Bush Burnin', ASCAP)
3 HIM OR ME	(Cal-Gene, BMI/Virgin Songs, BMI) CPP
58 I DON'T WANT 2 BE ALONE	(Georgio's, BMI/Stone Diamond, BMI) CPP
12 I JUST WANNA STOP	(Ross Vannelli, BMI)
69 I LIKE IT LIKE THAT	(Ensign, BMI/Mykl Jam, BMI/Famous, ASCAP/Drumatik, ASCAP) CPP
52 I MISSED	(Colgems-EMI, ASCAP/Deep Faith, ASCAP)

## PUBLISHERS/PERFORMANCE RIGHTS/SHEET MUSIC

29 I SURRENDER	(One To One, ASCAP)
96 I WANNA HAVE SOME FUN	(Forcelul, BMI/Willesden, BMI)
24 I WANT TO BE YOUR LOVER	(Bush Burnin', ASCAP/Donesa, ASCAP)
51 IF EVER A LOVE THERE WAS	(Irving, BMI/Pamalybo, BMI/Chappell & Co., ASCAP/Le Mango, ASCAP) CPP
48 I'M GONNA GIT YOU SUCKA	(United Lion, BMI)
93 I'M THE ONE WHO LOVES YOU	(Island, BMI/Stanton's Gold, BMI/April Joy, BMI/Golden Nugget, BMI)
73 I'M YOUR PUSHER	(Colgems-EMI, ASCAP/Rhyme Syndicate, ASCAP/Warner-Tamerlane, BMI)
60 IN DEBT TO YOU	(Two Tuff-Enuff, BMI/PolyGram Songs, BMI)
13 IT'S MY PARTY	(Next Flight, BMI/Willesden, BMI)
90 (I'VE GOT) FEMALE TROUBLE	(Pierpointe, BMI/J.p.everett, ASCAP)
49 JUST BECAUSE	(O'Hara, BMI/Texascity, BMI/L'il Mama, BMI/Music Corp. Of America, BMI/Avid One, ASCAP)
32 KILLING ME SOFTLY	(Fox-gimbel, BMI)

34 KISSES DON'T LIE	(Music Corp. Of America, BMI/Mercy Kersey, BMI/L'il Mama, BMI)
70 LOVE AND KISSES	(Bush Burnin', ASCAP/Kahri, ASCAP)
64 LOVE EDUCATION	(Better Nights, ASCAP/PolyGram, ASCAP)
76 LOVE IS RISING	(Le'Oria, ASCAP/Mighty Groove, ASCAP/Moonbeam, ASCAP)
59 LOVE IS THE POWER	(Calloco, BMI/Hip Trip, BMI)
7 THE LOVER IN ME	(Hip Trip, BMI/Kear, BMI/Green Skirt, BMI) CPP
91 MARRIED MEN GET LONELY TOO	(Forgeorge/It's Mine/Golden Lady West, BMI/Vicious Beat, BMI)
92 MR. BACHELOR	(Virgin, ASCAP/MCA, ASCAP/Brampton, ASCAP) CPP
77 MY PREROGATIVE	(Cal-Gene, BMI/Virgin Songs, BMI/Bobby Brown, ASCAP/Unicity, ASCAP) CPP
100 NIGHT OF THE LIVING BASEHEADS	(Def American, BMI)
1 OASIS	(Sunset Burgundy, ASCAP/TuTu, ASCAP/MCA, ASCAP)
36 ON THE SMOOTH TIP	(Protoons, ASCAP/Turn Out Brothers, ASCAP)
54 ONE THING LED TO ANOTHER	(Music Corp. Of America, BMI/Warner Bros. Music/Erteljay Musique, ASCAP/New Music Group, BMI)
97 OPEN SESAME	(Kenny Nolan, ASCAP/SBK April, ASCAP/Dazberry Jam, ASCAP/SBK Blackwood, BMI/Bedazzled, BMI)
56 POSSE ON BROADWAY	(Lockedup, BMI)
2 PULL OVER	(Trycep, BMI/Fernclyff, BMI/Willesden, BMI)
74 PUMP IT UP	(Bust-It, BMI)
78 RESPECT	(ADRA, BMI/T-Ski, BMI)
8 RONI	(Kear, BMI/Hip Trip, BMI) CPP
3 R-U-LONELY	(Jocelyn Brown, BMI)
45 SAY YOU WILL	(Harrindur, BMI/Tortoise Feather, BMI/Pure Delite, BMI/Bird Cage, BMI) CPP
23 SHE WON'T TALK TO ME	(SBK April, ASCAP/Uncle Ronnie's, ASCAP/SBK Blackwood, BMI/Huemar, BMI)
46 SILHOUETTE	(Brennee, BMI/SBK Blackwood, BMI/Kuzu, BMI) HL
38 SKIN I'M IN	(All Seeing Eye, ASCAP/PolyGram, ASCAP)
4 SMOOTH CRIMINAL	(Mijac, BMI/Warner-Tamerlane, BMI)
47 SNAKE IN THE GRASS	(Hip Trip, BMI/Jig-A-Watt Jams, BMI)
20 SO GOOD	(Chappell, ASCAP/Abacus Music/Intersong-USA, ASCAP/Palancar, ASCAP)
71 THE SPIRIT OF LOVE	(CBS, ASCAP/End Of Day, ASCAP/SilverTay, ASCAP)
98 SPY IN THE HOUSE OF LOVE	(MCA, ASCAP/Semper Fi Music & Monkeys..... ASCAP)
53 STILL IN LOVE	(Disguise, ASCAP/Black Lion, ASCAP/Platinum Gold, ASCAP/Haynestorm, ASCAP/Les Etoiles, ASCAP)

## HOT BLACK SINGLES ACTION

### RADIO MOST ADDED

	PLATINUM/ GOLD ADDS 14 REPORTERS	SILVER ADDS 30 REPORTERS	BRONZE/ SECONDARY ADDS 53 REPORTERS	TOTAL ADDS 97 REPORTERS	TOTAL ON
I'M GONNA GIT YOU SUCKA					
THE GAP BAND ARISTA		6	10	17	73
JUST BECAUSE					
ANITA BAKER ELEKTRA	3	5	9	17	68
SNAKE IN THE GRASS					
MIDNIGHT STAR SOLAR	2	7	5	14	73
THE CLUB					
MARCUS LEWIS AEGIS	4	4	6	14	44
BACK ON HOLIDAY					
ROBBIE NEVIL EMI	1	5	8	14	40
SKIN I'M IN					
CAMEO ATLANTA ARTISTS	0	6	6	12	84
STILL IN LOVE					
TROOP ATLANTIC	1	5	6	12	72
STRAIGHT UP					
PAULA ABDUL VIRGIN	2	2	8	12	27
TEENAGE LOVE					
SLICK RICK DEF JAM	2	3	6	11	45
TEDDY'S JAM					
GUY UPTOWN	2	1	7	10	82

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'S BLACK CHART RESEARCH PACKAGES

## THE DEFINITIVE LISTS OF THE BEST-SELLING BLACK SINGLES AND ALBUMS, YEAR BY YEAR

- Number One Black Singles, 1948-1987
- Top Ten Black Singles, 1948-1987
- Top Black Singles Of The Year, 1946-1987
- Number One Black Albums, 1965-1987
- Top Ten Black Albums, 1965-1987
- Top Black Albums Of The Year, 1966-1987

FOR INFORMATION, WRITE: Billboard Chart Research, 1515 Broadway, New York, NY 10036

Billboard®

FOR WEEK ENDING  
JANUARY 7, 1989

# TOP BLACK ALBUMS™

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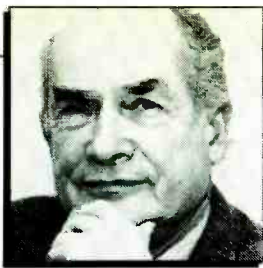
THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
★ ★ No. 1 ★ ★					
1	1	1	10	ANITA BAKER ▲ <sup>2</sup> ELEKTRA 60827 (9.98) (CD) 6 weeks at No. One	GIVING YOU THE BEST THAT I GOT
2	2	2	12	LUTHER VANDROSS ▲ EPIC 44308/E.P.A. (CD)	ANY LOVE
3	3	3	26	BOBBY BROWN ▲ <sup>2</sup> MCA 42185 (8.98) (CD)	DON'T BE CRUEL
4	4	4	15	KARYN WHITE WARNER BROS. 25637 (8.98) (CD)	KARYN WHITE
5	5	5	14	ROB BASE & D.J. E-Z ROCK ● PROFILE 1267 (8.98) (CD)	IT TAKES TWO
6	8	8	11	THE BOYS MOTOWN 6260 (8.98) (CD)	MESSAGES FROM THE BOYS
7	6	6	26	NEW EDITION ▲ MCA 42207 (8.98) (CD)	HEART BREAK
8	13	13	7	LEVERT ATLANTIC 81926 (9.98) (CD)	JUST COOLIN'
9	7	7	22	FREDDIE JACKSON ● CAPITOL 48987 (9.98) (CD)	DON'T LET LOVE SLIP AWAY
10	14	14	26	GUY ● UPTOWN 42176/MCA (8.98) (CD)	GUY
11	11	11	10	CAMEO ● ATLANTA ARTISTS 886 002/POLYGRAM (CD)	MACHISMO
12	10	10	14	ICE-T ● SIRE 25765/WARNER BROS. (8.98) (CD)	POWER
13	12	12	11	KENNY G ▲ ARISTA 8457 (9.98) (CD)	SILHOUETTE
14	9	9	13	CHERYL "PEPSII" RILEY COLUMBIA 44409 (CD)	ME, MYSELF AND I
15	15	15	7	EAZY-E PRIORITY 57100 (8.98) (CD)	EAZY-DUZ-IT
16	21	21	7	CHERRELLE TABU 44148/E.P.A. (CD)	AFFAIR
17	16	16	7	KID 'N PLAY SELECT 21628 (8.98) (CD)	2 HYPE
18	17	17	34	AL B. SURE! ▲ WARNER BROS. 25662 (8.98) (CD)	IN EFFECT MODE
19	18	18	21	SALT-N-PEPA ● NEXT PLATEAU 1011 (8.98) (CD)	A SALT WITH A DEADLY PEPA
20	20	20	55	KEITH SWEAT ▲ <sup>2</sup> VINTERTAINMENT 60763/ELEKTRA (8.98) (CD)	MAKE IT LAST FOREVER
21	23	23	10	M.C. HAMMER CAPITOL 90924 (8.98) (CD)	LET'S GET IT STARTED
22	19	19	11	MIDNIGHT STAR SOLAR 72564/CAPITOL (8.98) (CD)	MIDNIGHT STAR
23	22	22	26	SIR MIX-A-LOT NASTYMIX 70123 (8.98) (CD)	SWASS
24	27	27	7	ROBERTA FLACK ATLANTIC 81916 (9.98) (CD)	OASIS
25	25	25	9	SURFACE COLUMBIA 44284 (CD)	2ND WAVE
26	24	24	11	JONATHAN BUTLER JIVE 1136/RCA (8.98) (CD)	MORE THAN FRIENDS
27	46	46	5	AL JARREAU REPRIS 25778/WARNER BROS. (9.98) (CD)	HEART'S HORIZON
28	26	26	31	ZIGGY MARLEY & THE MELODY MAKERS ● VIRGIN 90878 (8.98) (CD)	CONSCIOUS PARTY
29	44	44	4	CHAKA KHAN WARNER BROS. 25707 (9.98) (CD)	C.K.
30	45	45	5	TODAY MOTOWN 6261 (8.98) (CD)	TODAY
31	33	33	9	VESTA A&M 5223 (8.98) (CD)	VESTA 4 U
32	34	34	6	SHEENA EASTON MCA 42249 (8.98) (CD)	THE LOVER IN ME
33	30	30	7	THE REAL ROXANNE SELECT 21627 (8.98) (CD)	THE REAL ROXANNE
34	32	32	26	BIG DADDY KANE COLD CHILLIN' 25731/WARNER BROS. (8.98) (CD)	LONG LIVE THE KANE
35	31	31	25	PUBLIC ENEMY ● DEF JAM 44303/COLUMBIA (CD)	IT TAKES A NATION OF MILLIONS TO HOLD US BACK
36	28	28	13	READY FOR THE WORLD MCA 42198 (8.98) (CD)	RUFF 'N' READY
37	36	36	35	TONY! TONI! TONE! WING 835 549/POLYGRAM (CD)	WHO?
38	48	48	7	ANGELA BOFILL CAPITOL 48335 (8.98) (CD)	INTUITION
39	39	39	6	RODNEY-O JOE COOLEY EGYPTIAN EMPIRE 00777/WEST COAST (8.98)	ME AND JOE
40	29	29	15	MARLEY MARL COLD CHILLIN' 25783/WARNER BROS. (8.98) (CD)	IN CONTROL, VOLUME 1
41	35	35	32	SADE ▲ EPIC 44210/E.P.A. (CD)	STRONGER THAN PRIDE
42	37	37	30	EPMD ● FRESH LPRE 82006/SLEEPING BAG (8.98) (CD)	STRICTLY BUSINESS
43	41	41	16	KIARA ARISTA 8533 (8.98) (CD)	TO CHANGE AND/OR MAKE A DIFFERENCE
44	49	49	6	SWEET TEE PROFILE 1269 (8.98) (CD)	IT'S TEE TIME
45	43	43	33	TEDDY PENDERGRASS ● ELEKTRA 60775 (9.98) (CD)	JOY
46	47	47	28	VANESSA WILLIAMS WING 835 694/POLYGRAM (CD)	THE RIGHT STUFF
47	56	56	5	GERALD ALSTON MOTOWN 6265 (8.98) (CD)	GERALD ALSTON
48	38	38	20	JEFFREY OSBORNE A&M 5205 (8.98) (CD)	ONE LOVE-ONE DREAM
49	40	40	10	SUPER LOVER CEE & CASANOVA RUD ELEKTRA 60807 (9.98) (CD)	GIRLS I GOT 'EM LOCKED

50	51	51	15	GEORGE BENSON WARNER BROS. 25705 (9.98) (CD)	TWICE THE LOVE
51	54	54	68	MICHAEL JACKSON ▲ <sup>6</sup> EPIC 40600/E.P.A. (CD)	BAD
52	53	53	30	BOBBY MCFERRIN ▲ EMI 48059 (9.98) (CD)	SIMPLE PLEASURES
53	65	65	5	THE 7A3 GEFEN 24209/WARNER BROS. (8.98) (CD)	COOLIN' IN CALI
54	66	66	4	ALEXANDER O'NEAL TABU 45016/E.P.A. (CD)	MY GIFT TO YOU
55	50	50	33	2 LIVE CREW ● LUKE SKYYWALKER 101 (8.98) (CD)	MOVE SOMETHIN'
56	63	63	5	THE TODD TERRY PROJECT FRESH 82009/SLEEPING BAG (8.98) (CD)	TO THE BATMOBILE LET'S GO
57	60	60	6	ULTRAMAGNETIC MC'S NEXT PLATEAU 1013 (8.98) (CD)	CRITICAL BEAT DOWN
58	58	58	10	SWEET OBSESSION EPIC 44419/E.P.A. (CD)	SWEET OBSESSION
59	61	61	7	GERALD ALBRIGHT ATLANTIC 81919 (8.98) (CD)	BERMUDA NIGHTS
60	62	62	11	NEW KIDS ON THE BLOCK ● COLUMBIA 40985 (CD)	HANGIN' TOUGH
61	42	42	23	BY ALL MEANS ISLAND 90898/ATLANTIC (8.98) (CD)	BY ALL MEANS
62	57	57	11	DENIECE WILLIAMS COLUMBIA 44322 (CD)	AS GOOD AS IT GETS
63	64	64	6	RENE MOORE POLYDOR 837 556/POLYGRAM (CD)	DESTINATION LOVE
64	84	84	3	KING TEE CAPITOL 90544 (8.98) (CD)	ACT A FOOL
65	55	55	9	M.C. SHAN COLD CHILLIN' 25797/WARNER BROS. (8.98) (CD)	BORN TO BE WILD
66	69	69	4	SAMANTHA FOX JIVE 1150/RCA (9.98) (CD)	I WANNA HAVE SOME FUN
67	52	52	26	LOOSE ENDS MCA 42196 (8.98) (CD)	THE REAL CHUCKEEBOO
68	59	59	27	TROOP ATLANTIC 81851 (8.98) (CD)	TROOP
69	70	70	32	DOUG E. FRESH & THE GET FRESH CREW REALITY/DANYA 9658/FANTASY (8.98) (CD)	THE WORLD'S GREATEST ENTERTAINER
70	71	71	5	DONNA ALLEN OCEANA 91028/ATLANTIC (8.98) (CD)	HEAVEN ON EARTH
71	81	81	23	PAULA ABDUL VIRGIN 90943 (8.98) (CD)	FOREVER YOUR GIRL
72	NEW ▶		1	SLICK RICK DEF JAM 40513/COLUMBIA (CD)	THE GREAT ADVENTURES OF SLICK RICK
73	75	75	36	D.J. JAZZY JEFF & THE FRESH PRINCE ▲ <sup>2</sup> JIVE 1091/RCA (8.98) (CD)	HE'S THE D.J., I'M THE RAPPER
74	67	67	36	TAYLOR DAYNE ▲ ARISTA 8529 (8.98) (CD)	TELL IT TO MY HEART
75	68	68	24	STETSASONIC TOMMY BOY 1017 (8.98) (CD)	IN FULL GEAR
76	83	83	3	VARIOUS ARTISTS PROFILE 1268 (9.98) (CD)	MR. MAGIC'S RAP ATTACK VOLUME 4
77	NEW ▶		1	Z'LOOKE ORPHEUS 75600/EMI (8.98) (CD)	TAKE U BACK TO MY PLACE
78	74	74	4	EARTH, WIND & FIRE COLUMBIA 45013 (CD)	THE BEST OF EARTH, WIND & FIRE VOL.II
79	89	89	3	SPLIT IMAGE BENTLEY 8500/BUSTIN (8.98)	LIFE IN THE CITY
80	73	73	26	NAJEE EMI 90096 (9.98) (CD)	DAY BY DAY
81	79	79	24	J.J. FAD ● RUTHLESS 90959/ATLANTIC (8.98) (CD)	SUPERSONIC--THE ALBUM
82	NEW ▶		1	GUCCI CREW II GUCCI 3309/HOT PRODUCTIONS (8.98)	WHAT TIME IS IT
83	72	72	6	ANQUETTE LUKE SKYYWALKER 103 (8.98) (CD)	RESPECT
84	76	76	9	DORIAN HAREWOOD EMERIC 1001/ICHIBAN (8.98)	LOVE WILL STOP CALLING
85	91	91	3	GEORGIO MOTOWN 6263 (8.98) (CD)	GEORGIO
86	77	77	16	FOUR TOPS ARISTA 8492 (8.98) (CD)	INDESTRUCTIBLE
87	80	80	6	STARPOINT ELEKTRA 60810 (9.98) (CD)	HOT TO THE TOUCH
88	78	78	19	JOHNNIE TAYLOR MALACO 7446 (8.98) (CD)	IN CONTROL
89	85	85	28	TRACY CHAPMAN ▲ <sup>2</sup> ELEKTRA 60774 (9.98) (CD)	TRACY CHAPMAN
90	92	92	58	GEORGE MICHAEL ▲ <sup>6</sup> COLUMBIA 40867 (CD)	FAITH
91	95	95	27	TRACIE SPENCER CAPITOL 48186 (8.98) (CD)	TRACIE SPENCER
92	86	86	26	SHIRLEY MURDOCK ELEKTRA 60791 (9.98) (CD)	A WOMAN'S POINT OF VIEW
93	98	98	3	D.J. JAZZY JEFF & THE FRESH PRINCE ● JIVE 1026/RCA (8.98) (CD)	ROCK THE HOUSE
94	RE-ENTRY			EVELYN "CHAMPAGNE" KING EMI 46968 (8.98) (CD)	FLIRT
95	93	93	17	L'TRIMM ATLANTIC 81925 (8.98) (CD)	GRAB IT!
96	90	90	21	ERIC B. & RAKIM ● UNI 3/MCA (8.98) (CD)	FOLLOW THE LEADER
97	NEW ▶		1	CLARENCE CARTER ICHIBAN 1032 (8.98) (CD)	TOUCH OF BLUES
98	97	97	23	M.C. SHY D LUKE SKYYWALKER 1005 (8.98) (CD)	COMIN' CORRECT IN '88
99	82	82	6	THE CALIFORNIA RAISINS (BUDDY MILES) PRIORITY 9755 (8.98) (CD)	SWEET, DELICIOUS & MARVELOUS
100	87	87	48	STEVIE WONDER ▲ MOTOWN 6248 (8.98) (CD)	CHARACTERS

○ 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.



# Classical KEEPING SCORE



by Is Horowitz

**PRESERVING THE PAST:** In the '60s, conductor Karl Krueger directed more than 40 albums of American music for distribution through the Society for the Preservation of America's Musical Heritage. The SPAMH, founded by Krueger, a former conductor of the Detroit Symphony, funded the recordings through membership subscription.

Most of the recordings were produced in London with the Royal Philharmonic. They were never released commercially and have been out of print for years. But many of them are now being slated for reissue by the Library of Congress, where the original tapes are preserved. They are being reprocessed digitally by library technicians and issued on CD.

Already out is an album of Edward MacDowell symphonic poems and another holding works by Amy Beach and Arthur Foote. In preparation currently is a CD offering Henry Hadley's "Salome" and William Grant Still's "Afro-American Symphony." Krueger is said to have been interested primarily in the works of composers of the Second New England School, among them John Knowles Paine, George Chadwick, Horatio Parker, and Daniel Gregory Mason, in addition to the above.

John Newsom, assistant chief of the library's music division, says income from the sale of the recordings will be recycled to finance future releases. The CDs are sold at the library's stores and through dealers on special order. The possibility of distribution through a commercial label is also being explored, according to Dina T. Fleming of the library's recorded-sound division.

**THERE'S GOOD NEWS,** too, from Northeastern Records, also devoted in large part to recording composers

of the Second New England School.

Early last year, it will be recalled, the label seemed doomed after its sponsor, Northeastern Univ., decided to withhold further support. It continued to function—just barely and without new releases—in the hope that a restructuring would set things right. Now the label has been sold to Lynn Joiner, its longtime director; releases have been resumed and plans for new recordings set.

Joiner says he intends to maintain availability of the past catalog and issue new titles on a regular basis. He celebrates the new status of the label with eight new releases, recorded earlier but withheld as problems were worked out. Of special note among them are three CDs offering the complete quartets of George Chadwick performed by the Portland String Quartet as well as his piano quintet with Virginia Eskin as guest artist. Other new disks present works by Walter Piston, Beach, and

## Rare Karl Krueger albums from '60s to be reissued

Footnote.

Albums in preparation include a re-creation of a Jenny Lind concert featuring soprano Elizabeth Parcells with James Winn at the piano and a program of Virgil Thomson "Portraits" with violinist Sharan Leventhal and pianist Anthony Tommasini. Joiner says he will also be producing some lighter material to "help support worthy projects that otherwise wouldn't get funded."

**PASSING NOTES:** Noted broadcast commentator and former Moss Music executive Martin Bookspan has joined the artist roster of Gurtman & Murtha Associates as narrator. His repertory includes such works as "L'Histoire Du Soldat," "Peter And The Wolf," and "A Lincoln Portrait." . . . The Juilliard School has established a graduate program in classical guitar, with Sharon Isbin in charge. The school is one of the last of the country's prestigious institutions to set up such a department.

# Gospel LECTERN



by Bob Darden

**PETRA IS CONTEMPORARY** Christian music's premier rock band. John Schlitt, once the voice behind Head East, is Petra's vocalist. That's Schlitt's voice you hear on the band's most recent *Star Song* release, "On Fire!" "On Fire!" follows "This Means War," Petra's best-selling album ever. Obviously, Schlitt is doing something right.

"On Fire!" is more in line with the war theme we began with "This Means War," he says. "Musically, we're headed in a little harder direction. This is guitar-oriented, masculine music. We've worked hard to overcome the stereotype version of wimpy Christian rock—which a lot of it deserves. My goal is to let kids know that being a Christian has nothing to do with being wimpy. You can do it with rock'n'roll without losing the most important thing—the message behind the music.

"In my years in Christian music, I've seen a definite prejudice against the rawer, more authentic rock sound, especially from the churches. It is important to let the churches know that we're working with them—not against them. I think you can only go so far musically before you alienate the pastors. I think there's an underlying current that if we get any heavier, the churches just won't accept it.

"But I think the churches are finally realizing that kids are being lost unless we start opening up our preconceived boxes and letting the Lord do his work. Contemporary Christian music isn't the answer—but it can be used mightily."

Still, Schlitt thinks some groups worry more about what the established church will accept and support than what will work in reaching kids. And that's hard for a group like Petra, which has built its career around

evangelism, to accept.

Says Schlitt: "For the churches that aren't reaching the kids, I say, 'Let us try. Don't judge us by our musical style; judge us by our fruit. What's our message? How are the kids responding?' Once some churches quit trying to fit us in their boxes and instead judge us by the fruits of this ministry, they'll have taken a giant step forward. We have to worry more about reaching unsaved kids than we do about the grandmothers who have their names on the pews.

"It's exciting, but there's still a battle going on from uncertainty. Satan's done a lot of work in getting the churches as confused as they are. We have the victory; we just need to start realizing where it is at: standing together with Jesus Christ."

One of the unique aspects of "This Means War" was the band's "prayer warriors." People from across the country joined to pray for the band's ministry and to lis-

## Petra sets Christian rock's 'wimpy' image 'On Fire'

ten to 50 devotionals on a special phone number.

For "On Fire," the band will continue the prayer line and will offer two new devotionals each week tied to the 10 songs on the album. The prayer line will also network various youth groups and individuals with special needs.

"Petra's at a steady plateau right now," Schlitt says. "If we're looking for a big jump, we're going to be disappointed. God's got big plans; we just have to be ready to be his instruments. You can have your 'big break.' I've watched a lot of bands go under waiting for it.

"We do see the need youth pastors have for tools to help with their work. Let's face it: In many parts of the country, we're losing the kids. Petra has a musical style kids love to listen to and that youth pastors can use. It's music Christian kids can use to talk to their mainstream friends—many of whom are listening to bands that talk about how cool it is to commit suicide or adultery. We want to be good enough for those kids to say to their friends, 'Think Christians are wimpy? Try this.'"

FOR WEEK ENDING JANUARY 7, 1989

Billboard

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# TOP CLASSICAL ALBUMS™

Compiled from a national sample of retail store sales reports.				
THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	2	9	★★ NO. 1 ★★ PAVAROTTI AT CARNEGIE HALL LONDON 421-526/POLYGRAM	LUCIANO PAVAROTTI
2	1	29	THE MOVIES GO TO THE OPERA ANGEL CDM-69596	VARIOUS ARTISTS
3	3	27	WAGNER: THE "RING" WITHOUT WORDS TELARC CD-80154 BERLIN PHILHARMONIC (MAAZEL)	
4	4	13	PORTRAIT OF WYNTON MARSALIS CBS MK-44726	WYNTON MARSALIS
5	5	9	WINTER WAS HARD NONESUCH 79181	THE KRONOS QUARTET
6	6	43	BAROQUE MUSIC FOR TRUMPETS CBS MK-42478	WYNTON MARSALIS
7	7	13	BEETHOVEN: SYMPHONIES 1 & 6 ANGEL CDC-49746 LONDON CLASSICAL PLAYERS (NORRINGTON)	
8	8	113	HOROWITZ IN MOSCOW DG 419-499	VLADIMIR HOROWITZ
9	10	3	WAGNER: DIE WALKURE DG 423-389 BEHRENS, NORMAN, LUDWIG, LAKES (LEVINE)	
10	11	5	MAHLER: SYMPHONY NO. 2 MCA MCAD2-11011 LONDON SYMPHONY (KAPLAN)	
11	13	9	LUCIANO PAVAROTTI IN CONCERT CBS MK-44816	LUCIANO PAVAROTTI
12	9	17	MAHLER: SYMPHONY NO. 2 DG 423-395 NEW YORK PHILHARMONIC (BERNSTEIN)	
13	14	57	HOROWITZ PLAYS MOZART DG 423-287	VLADIMIR HOROWITZ
14	17	3	HANDEL: MESSIAH ARCHIV 423-630	THE ENGLISH CONCERT (PINNOCK)
15	16	3	SCHUBERT: LIEDER DG 419-237	KATHLEEN BATTLE
16	12	43	MENDELSSOHN: VIOLIN CONCERTO ANGEL CDC-49276 NADJA SALERNO-SONNENBERG	
17	15	5	BEETHOVEN: SYMPHONY NO. 9 NIMBUS NI-5134	HANOVER BAND
18	21	3	THE MOZART ALBUM CBS MK-44545	CANADIAN BRASS
19	20	3	THE BAROQUE GUITAR MCA MCAD-42070	ANDRES SEGOVIA
20	19	7	THE PEARLFISHERS RCA 7799-RG	JUSSI BJOERLING
21	24	5	PART: PASSIO ECM 837-109	HILLIARD ENSEMBLE
22	25	35	BRAHMS: DOUBLE CONCERTO CBS MK-42387	ISAAC STERN, YO-YO MA
23	18	7	BRITTEN: PAUL BUNYAN VIRGIN VCD-90710 PLYMOUTH MUSIC SERIES (BRUNELLE)	
24	RE-ENTRY		WEILL: THE SEVEN DEADLY SINS CBS MK-44529 MIGENES, LONDON SYMPHONY (THOMAS)	
25	22	15	TCHAIKOVSKY: 1812 OVERTURE PRO ARTE CDD-409 DALLAS SYMPHONY (MATA)	

## TOP CROSSOVER ALBUMS™

1	1	13	★★ NO. 1 ★★ SHOW BOAT ANGEL A2-49108	11 weeks at No. One VON STADE, HADLEY, STRATAS (MCGLINN)
2	2	17	THE SOUND OF MUSIC TELARC CD-80162	VON STADE, CINCINNATI POPS (KUNZEL)
3	3	13	DIGITAL JUKEBOX PHILIPS 422-064	BOSTON POPS (WILLIAMS)
4	5	5	BIG BAND HIT PARADE TELARC CD-80177	CINCINNATI POPS (KUNZEL)
5	4	23	JAMES GALWAY'S GREATEST HITS RCA 7778-RC	JAMES GALWAY
6	10	3	JOY TO THE WORLD ANGEL CDC-49097	THE EMPIRE BRASS
7	6	21	THE BERNSTEIN SONGBOOK CBS MK-44760	VARIOUS ARTISTS
8	8	11	SOUSA: MARCHES NIMBUS NI-5129	THE WALLACE COLLECTION
9	7	15	BERNSTEIN 70 DG 427-042	LEONARD BERNSTEIN
10	9	9	PROKOFIEV: PETER & THE WOLF CBS MK-44567 "WEIRD AL" YANKOVIC, WENDY CARLOS	
11	11	7	ROMANZAS DE ZARZUELAS ANGEL CDC-49148	PLACIDO DOMINGO
12	13	45	BEETHOVEN OR BUST TELARC CD-80153	DON DORSEY
13	14	59	BY REQUEST . . . THE BEST OF JOHN WILLIAMS PHILIPS 420-178	BOSTON POPS (WILLIAMS)
14	12	15	FROM LONDON WITH LOVE PRO ARTE CDD-407	LONDON SYMPHONY (CACAVAS)
15	RE-ENTRY		WHAT IF MOZART WROTE BORN TO BE WILD RCA 7803-RC	HAMPTON STRING QUARTET

● Recording Industry Assn. of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units.

## CLUB PLAY

Compiled from a national sample of dance club playlists.

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
				<b>★★ NO. 1 ★★</b>	
①	3	3	5	<b>GET ON THE DANCE FLOOR</b> PROFILE PRO-7239 1 week at No. One	◆ ROB BASE & D.J. E-Z ROCK
②	2	2	7	<b>I WANNA HAVE SOME FUN</b> JIVE 1155-1-JD/RCA	◆ SAMANTHA FOX
③	4	4	7	<b>THE LOVER IN ME</b> MCA 23904	◆ SHEENA EASTON
④	9	9	5	<b>A LITTLE RESPECT</b> SIRE 0-21059/WARNER BROS.	◆ ERASURE
⑤	10	10	6	<b>WALKING AWAY</b> TOMMY BOY TB-919	◆ INFORMATION SOCIETY
⑥	7	7	8	<b>DON'T RUSH ME</b> ARISTA ADI-9723	◆ TAYLOR DAYNE
⑦	8	8	6	<b>BRIDES OF FRANKENSTEIN</b> A&M SP-12285	O.M.D.
⑧	6	6	8	<b>HEAT IT UP</b> JIVE 1159-1-JD/RCA	◆ WEE PAPA GIRL RAPPERS
⑨	21	21	4	<b>WILD THING</b> DELICIOUS DV1002/ISLAND	◆ TONE LOC
⑩	11	11	6	<b>SMOOTH CRIMINAL</b> EPIC 49 07895/E.P.A.	◆ MICHAEL JACKSON
⑪	30	30	3	<b>GOOD LIFE</b> VIRGIN 0-96591	INNER CITY
⑫	1	1	13	<b>THE GREAT COMMANDMENT</b> ATLANTIC 0-86530	◆ CAMOUFLAGE
⑬	17	17	4	<b>CROSS MY HEART</b> WTG 41 07894	◆ EIGHTH WONDER
⑭	19	19	5	<b>MY EYES DON'T CRY</b> MOTOWN MOT-4616	◆ STEVIE WONDER
⑮	13	13	8	<b>HEADHUNTER</b> WAX TRAX WAX-053	◆ FRONT 242
⑯	33	33	3	<b>ARE YOU READY</b> WARNER BROS. 0-21118	MORRIS DAY
⑰	31	31	4	<b>HERE COMES THAT SOUND</b> LONDON 886 413-1/POLYGRAM	SIMON HARRIS
⑱	12	12	11	<b>TEARS RUN RINGS</b> CAPITOL V-15418	◆ MARC ALMOND
⑲	26	26	6	<b>I LIKE IT LIKE THAT</b> WTG 41 07888	MICHAEL RODGERS
⑳	14	14	8	<b>SECURITY</b> ATLANTIC 0-86485	THE BEAT CLUB
㉑	29	29	4	<b>KISS</b> CHINA 871 039-1/POLYGRAM	◆ THE ART OF NOISE FEATURING TOM JONES
㉒	36	36	4	<b>DON'T BE AFRAID</b> TOMMY BOY TB-920	◆ TKA
				<b>★★★ POWER PICK ★★★</b>	
㉓	40	40	3	<b>DIAL MY HEART</b> MOTOWN MOT-4621	◆ THE BOYS
㉔	41	41	3	<b>RESPECT</b> COOL TEMPO 4V9 43329/CHRYSALIS	ADEVA
				<b>★★★ HOT SHOT DEBUT ★★★</b>	
㉕	<b>NEW ▶</b>		1	<b>I BEG YOUR PARDON</b> ATLANTIC 0-86467	KON KAN
㉖	<b>NEW ▶</b>		1	<b>MORE THAN YOU KNOW</b> COLUMBIA 44 08135	MARTIKA
㉗	22	22	8	<b>IF YOU FEEL IT</b> VENDETTA VE-7013	DENISE LOPEZ
㉘	20	20	9	<b>DON'T TALK DIRTY TO ME</b> ARISTA ADI-9747	JERMAINE STEWART
㉙	42	42	4	<b>PUT A LITTLE LOVE IN YOUR HEART</b> A&M SP-12288	◆ ANNIE LENNOX & AL GREEN
㉚	15	15	7	<b>LET ME LOVE YOU FOR TONIGHT</b> SLEEPING BAG SLX-40141	KARIYA
㉛	5	5	10	<b>HUSTLE! (TO THE MUSIC)</b> ATLANTIC 0-86500	◆ THE FUNKY WORM
㉜	<b>NEW ▶</b>		1	<b>NOTICE ME</b> FEVER 829	SANDEE
㉝	32	32	7	<b>YEAH WHATEVER</b> NETTWERK (CANADA) IMPORT	MOEV
㉞	50	50	3	<b>RUSSIAN RADIO</b> SYNTHICIDE 71310-0	RED FLAG
㉟	<b>NEW ▶</b>		1	<b>SEDUCTION</b> VENDETTA VE-7014	SEDUCTION
㊱	16	16	8	<b>IM NIN'ALU/GALBI</b> SIRE 0-21001/WARNER BROS.	◆ OFRA HAZA
㊲	45	45	4	<b>NEVER GET ENOUGH OF YOU</b> AMHERST AMHD-133	◆ GLENN MEDEIROS
㊳	23	23	9	<b>USELESS</b> CAPITOL V-15406	◆ KYM MAZELLE
㊴	18	18	10	<b>SINCE I FELL FOR YOU</b> WARNER BROS. 0-20855	◆ APOLLONIA
㊵	<b>NEW ▶</b>		1	<b>FINE TIME</b> QWEST 0-21107/WARNER BROS.	NEW ORDER
㊶	28	28	7	<b>LOVE, TRUTH &amp; HONESTY</b> LONDON 886 395-1/POLYGRAM	◆ BANANARAMA
㊷	47	47	3	<b>THE KILLING JAR</b> GEFFEN 0-21100	SIOUXSIE AND THE BANSHEES
㊸	<b>NEW ▶</b>		1	<b>TURN IT UP/SALSA HOUSE</b> MERCURY 872 187-1/POLYGRAM	RICHIE RICH
㊹	<b>NEW ▶</b>		1	<b>HIM OR ME</b> MOTOWN MOT-4619	◆ TODAY
㊺	38	38	7	<b>TURN IT INTO LOVE</b> CAPITOL V-15416	HAZELL DEAN
㊻	<b>NEW ▶</b>		1	<b>LEFT TO MY OWN DEVICES</b> EMI V-56121	PET SHOP BOYS
㊼	24	24	10	<b>A LOVE SUPREME</b> ISLAND 0-96607	◆ WILL DOWNING
㊽	<b>NEW ▶</b>		1	<b>MAKE MY BODY ROCK</b> BIG BEAT BB-0004	JOMANDA
㊾	<b>NEW ▶</b>		1	<b>I CAN'T FACE THE FACT</b> CAPITOL V-15444	GINA GO-GO
㊿	<b>NEW ▶</b>		1	<b>PUMP IT UP</b> CAPITOL V-15428	M.C. HAMMER

### BREAKOUTS

1. ALL SHE WANTS IS DURAN DURAN CAPITOL
2. YEAH BUDDY ROYAL HOUSE IDLERS
3. CONTROL I'M HERE NITZER EBB GEFFEN
4. ON AN ANGEL'S WINGS HEAVEN ON EARTH ATLANTIC

## 12-INCH SINGLES SALES

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

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
				<b>★★ NO. 1 ★★</b>	
①	2	2	8	<b>I WANNA HAVE SOME FUN</b> JIVE 1155-1-JD/RCA 1 week at No. One	◆ SAMANTHA FOX
②	3	3	8	<b>THE LOVER IN ME</b> MCA 23904	◆ SHEENA EASTON
③	5	5	8	<b>IF YOU FEEL IT</b> VENDETTA VE-7013	DENISE LOPEZ
④	7	7	5	<b>WALKING AWAY</b> TOMMY BOY TB-919	◆ INFORMATION SOCIETY
⑤	8	8	7	<b>DIAL MY HEART</b> MOTOWN MOT-4621	◆ THE BOYS
⑥	14	14	5	<b>WILD THING</b> DELICIOUS DV1002/ISLAND	◆ TONE LOC
⑦	1	1	11	<b>TUMBLIN' DOWN</b> VIRGIN 0-96603	◆ ZIGGY MARLEY & THE MELODY MAKERS
⑧	9	9	11	<b>THE GREAT COMMANDMENT</b> ATLANTIC 0-86530	◆ CAMOUFLAGE
⑨	10	10	8	<b>GET UP EVERYBODY</b> NEXT PLATEAU NP50083	◆ SALT-N-PEPA
⑩	6	6	13	<b>THE WAY YOU LOVE ME</b> WARNER BROS. 0-21025	◆ KARYN WHITE
⑪	4	4	14	<b>DON'T ROCK THE BOAT</b> SOLAR V-71166/CAPITOL	◆ MIDNIGHT STAR
⑫	18	18	7	<b>HIM OR ME</b> MOTOWN MOT-4619	◆ TODAY
⑬	20	20	5	<b>SMOOTH CRIMINAL</b> EPIC 49 07895/E.P.A.	◆ MICHAEL JACKSON
⑭	11	11	11	<b>JUST WANNA DANCE/WEEKEND</b> FRESH FRE-80125/SLEEPING BAG	THE TODD TERRY PROJECT
⑮	12	12	10	<b>THE ONLY WAY IS UP</b> ELEKTRA 0-66732	◆ YAZZ AND THE PLASTIC POPULATION
⑯	35	35	3	<b>A LITTLE RESPECT</b> SIRE 0-21059/WARNER BROS.	◆ ERASURE
⑰	43	43	3	<b>GOOD LIFE</b> VIRGIN 0-96591	◆ INNER CITY
⑱	25	25	5	<b>BRIDES OF FRANKENSTEIN</b> A&M SP-12285	O.M.D.
⑲	26	26	4	<b>KISS</b> CHINA 871 039-1/POLYGRAM	◆ THE ART OF NOISE FEATURING TOM JONES
⑳	33	33	6	<b>DON'T RUSH ME</b> ARISTA ADI-9723	◆ TAYLOR DAYNE
㉑	13	13	10	<b>I DON'T WANT YOUR LOVE</b> CAPITOL V-15417	◆ DURAN DURAN
㉒	15	15	15	<b>BREAK 4 LOVE</b> COLUMBIA 44 07890	RAZE
㉓	16	16	10	<b>SO MANY WAYS (DO IT PROPERLY PART II)</b> VENDETTA VE-7008	THE BRAT PACK
㉔	23	23	9	<b>POSSE' ON BROADWAY</b> NASTY MIX IGU 76974	◆ SIR MIX-A-LOT
㉕	28	28	5	<b>LET ME LOVE YOU FOR TONIGHT</b> SLEEPING BAG SLX-40141	KARIYA
㉖	22	22	11	<b>DOCTORIN' THE TARDIS</b> TVT 4020	THE TIMELORDS
㉗	19	19	10	<b>THANKS FOR MY CHILD</b> COLUMBIA 44 07871	◆ CHERYL "PEPSII" RILEY
				<b>★★★ POWER PICK ★★★</b>	
㉘	37	37	4	<b>IM NIN'ALU/GALBI</b> SIRE 0-21001/WARNER BROS.	◆ OFRA HAZA
㉙	27	27	9	<b>TEARS RUN RINGS</b> CAPITOL V-15418	◆ MARC ALMOND
㉚	24	24	7	<b>HUSTLE! (TO THE MUSIC)</b> ATLANTIC 0-86500	◆ THE FUNKY WORM
㉛	40	40	4	<b>HEAT IT UP</b> JIVE 1159-1-JD/RCA	◆ WEE PAPA GIRL RAPPERS
㉜	17	17	13	<b>SPY IN THE HOUSE OF LOVE</b> CHRYSALIS 4V9 43262	◆ WAS (NOT WAS)
㉝	31	31	6	<b>HOT SPOT</b> CUTTING 0-86528/ATLANTIC	GIGGLES
				<b>★★★ HOT SHOT DEBUT ★★★</b>	
㉞	<b>NEW ▶</b>		1	<b>CROSS MY HEART</b> WTG 41 07894	EIGHTH WONDER
㉟	<b>NEW ▶</b>		1	<b>RONI</b> MCA 23921	BOBBY BROWN
㊱	39	39	5	<b>SINCE I FELL FOR YOU</b> WARNER BROS. 0-20855	◆ APOLLONIA
㊲	30	30	11	<b>SECURITY</b> ATLANTIC 0-86485	THE BEAT CLUB
㊳	21	21	16	<b>MY PREROGATIVE</b> MCA 23888	◆ BOBBY BROWN
㊴	36	36	16	<b>BIG FUN</b> VIRGIN 0-96610	◆ INNER CITY
㊵	<b>NEW ▶</b>		1	<b>GET ON THE DANCE FLOOR</b> PROFILE PRO-7239	◆ ROB BASE & D.J. E-Z ROCK
㊶	34	34	8	<b>USELESS</b> CAPITOL V-15406	◆ KYM MAZELLE
㊷	29	29	10	<b>DOMINO DANCING</b> EMI V-56116	◆ PET SHOP BOYS
㊸	50	50	3	<b>PULL OVER</b> ATLANTIC 0-86480	LEVERT
㊹	41	41	9	<b>TALKIN' ALL THAT JAZZ</b> TOMMY BOY TB 918	◆ STETSASONIC
㊺	47	47	3	<b>PERFECT GIRL</b> VENDETTA VE-7009	BACK TO BACK
㊻	<b>NEW ▶</b>		1	<b>YEAH BUDDY</b> IDLERS WAR-029/WARLOCK	ROYAL HOUSE
㊼	45	45	4	<b>GANGSTA GANGSTA</b> RUTHLESS PVL-07263/PRIORITY	N.W.A.
㊽	44	44	3	<b>HEADHUNTER</b> WAX TRAX WAX-053	FRONT 242
㊾	<b>NEW ▶</b>		1	<b>RUSSIAN RADIO</b> SYNTHICIDE 71310-0	RED FLAG
㊿	<b>NEW ▶</b>		1	<b>TEDDY'S JAM</b> UPTOWN 23922/MCA	GUY

### BREAKOUTS

1. SHE WANTS TO DANCE WITH ME RICK ASTLEY RCA
2. LEFT TO MY OWN DEVICES PET SHOP BOYS EMI
3. CAN YOU STAND THE RAIN NEW EDITION MCA
4. LOVE IS ON HER MIND SA-FIRE CUTTING

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

# Jacksons Ready Comeback

**BIG BEATS & LI'L PIECES:** The Jacksons have been in the studio working with **Teddy Riley & Gene Griffin** and are reportedly scheduled to begin work with **L.A. & Babyface** on new material for their forthcoming Epic album. Rumor has it that **Michael Jackson** has expressed interest in lending a vocal hand. Meanwhile eldest brother **Jackie** is gearing up for his solo album debut for PolyGram Records, to be released in the very near future . . . Motown's **Diana Ross** has apparently cut some new tracks with producer **Nile Rodgers**. Look for Ross to grace the cover of an upcoming issue of *Vanity Fair*. Also signed to "Hitsville" are the **Pointer Sisters**.



by Bill Coleman

PolyGram U.K. artist **Clive Griffin** is a developing soul star (PolyGram U.S. please take note!) who has yet to receive his deserved attention. His forthcoming gospel-influenced single, titled "Be There," features backing vocal assists from **James Ingram** and **Vesta Williams** and will reportedly receive a gospel/house treatment for the clubs . . . In the U.K., **Mel & Kim** have left the **Stock, Aitken & Waterman** Supreme label for EMI Records . . . MCA has picked up **Glenn Medeiros** . . . Cameo's **Larry Blackmon** is producing some tracks for **Eddie Murphy's** forthcoming album . . . Female rappers **She-Rockers** have signed to Jive . . . Busy, busy **Marshall Jefferson** has been slated to work with **Cabaret Voltaire** . . . **Michael Moore** has mixed **Chaka Khan's** "I Feel For You" and **Marley Marl** has mixed "This Is My Night" for the forthcoming Warner Bros. remix package.

**Narada Michael Walden** has produced a duet between **Aretha Franklin & James Brown** for her new project . . . **Shep Pettibone** is in the studio completing new mixes on the **Pet Shop Boys'** "Left To My Own Devices" for a soon-to-be-released 12-inch package of tracks from the act's EMI album "Introspective." The package is also scheduled to include Pettibone's house-ish treatment of "Always On My Mind" . . . Completing mixes at Seagrape Recording Studios for his forthcoming EP on Hotmix 5 Records is Chicago's **Ralph Rosario** ("You Used To Hold Me") . . . **Cissy Houston** has signed with Island . . . **Powermix's Christer**

**Modig & Boris Granich** have completed mixes on **Paula Abdul's** "Straight Up" . . . **Paul Simpson** has reworked his underground house import "Musical Freedom" to feature **Adeva** singing a contemporary cover of **Candi Staton's** classic "You Got The Love" . . . Acid house meister **Bam Bam** has been working with the Scottish rock act **Shamen** on a song called "Transcendental."

Faves **Mica Paris** and **Will Downing** have recorded the classic **Flack/Hathaway** duet "Where Is The Love" for U.K. single release . . . Veteran producers **Tony Swain & Steve Jolley (Imagination)** have been working with the grossly underappreciated and poorly promoted soul singer **Paul Johnson** on new material set for Epic release this year.

**Mark Fotiadis** (formerly of Rockpool) has been named director of marketing for Atlantic's new progressive music department . . . The new number for **Kevin Saunderson's KMS** label is 313-259-1553.



The Jacksons have been busy preparing their new album for Epic at Larrabee Sound Studios in Los Angeles. The siblings have been working with the hot production team of **Teddy Riley & Gene Griffin**. Shown above standing, from left, are keyboardist **Rhett Lawrence**, **Riley**, **Randy Jackson**, and **Jermaine Jackson**. Shown sitting, from left, are engineer **Dennis Mitchell**, **Griffin**, and **Jackie Jackson**. Pictured below taking a break are, from left, **Jermaine Jackson**, **Janet Jackson**, **Jackie Jackson**, and **Riley**. (Photo: Erin Palmer)



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She Has A Way '89—Bobby O Rmx	Just Another Game—Kea Wei
Can't Stop—Bravo	Anything Is Possible—Garry L
Nastyness—Fourplay	I Never Loved You—Soraya
Give Me A Sign—In-dex	Wondering—Tonasa
House Music—Two Guys On Acid	Never Give Up—Phantasy Club
Endless Nights—Cynthia	Make My Body Rock—Jomanda
Cold Pump—Segment Two	Danger 89—Rmx-Flirts
I'm Addicted—Blake Baxter	Passion 89—Rmx-Flirts
Open Your Eyes—Samuel	Young People—Ursula
Give Me Back My Heart—Cornia	Come Come Come—Lilac
Get Ready—Modern Rocketry	My My My-Chris
The Strength—Intense	Do You Know The Way—Crossette
Sirings—Da Posse	Dirty Job—Sweet Connection
Yo Yo Get Funky—Fast Eddie	Out Of Your Heart—Laune
House Express—Mixmasters	Come Back + Do It—Malcom J Hill

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## Monthly Listening Bashes Are Retail Oriented P'Gram Parties Promote 12-Inch Singles

BY JIM BESSMAN

NEW YORK PolyGram Records is taking a new promotional vigor to the streets in behalf of 12-inch singles.

Each of PolyGram's 14 branches stages 12-inch-single listening parties

for the local dance music communities on a monthly basis.

"We're inviting all the club DJs, pool directors, radio people, and the small 12-inch-oriented accounts that are serviced through one-stops and letting them hear our new music," says Randy Roberts,

head of PolyGram's video, dance, and alternative promotion. The goal, he says, is to "accomplish a stronger sales presence by achieving greater street awareness."

"The whole idea is to show that PolyGram is committed to the 12-inch single and that we're trying to do something new and different," he says.

Primarily retail oriented, the parties are geared to facilitate one-to-one supplier-dealer information exchanges concerning PolyGram product and its presentation.

Acts on PolyGram labels that happen to be in town often attend—and occasionally perform at—the listening parties. Recent parties have featured guest appearances by Sa-Fire, the Latin Rascals, and Bananarama.

The promotional get-togethers have been taking place regularly for the past six months, with each branch offering its own variation on the same theme.

For example, the initial New York-branch party was a "thank you" gathering for the community. A more recent New York gathering, however, had more of a workshop flavor: Questionnaires were passed out requesting feedback on PolyGram's forthcoming product.

The New York branch parties are now held every six to eight weeks, with a rotating guest list allowing for more of a variety of attendees.

Roberts says that in all the regions, the parties boost PolyGram's visibility and identity in the 12-inch-single configuration.

### VIDEO REVIEWS

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

**NEW ORDER Fine Time (Qwest/WB) (3:21)—**

Producers: Peter Ward, Michael Shamberg; Director: Richard Heslop.

As nonsensical as the song itself, this video interpretation of the energetic number finds a child in a bed with a dog leashed to it. Wild imagery and camera angles add to the bizarre-bordering-on-surrealistic vision.

BILL COLEMAN

**SAMANTHA FOX I Wanna Have Some Fun (Jive/RCA) (4:40)—**

Producer: Amy Raskin; Director: Scott Kalvert.

This one picks up where the "Naughty Girls" clip left off, with producers Full Force guesting and getting busy once again. Clip has a loose, unstructured nature about it, like the song itself, and Fox's dance moves will never make Janet Jackson or Paula Abdul lose any sleep, although she is improving.

STUART MEYER

**STONE LOC Wild Thing (Delicious Vinyl/Island) (4:20)—**

Producers: Mike Ross, Matt Dike, Tamara Davis; Director: Tamara Davis.

The clip for one of the hottest records out finds the intriguing rapper adapting an "Addicted To Love" video stance as he performs in front of an all-female band. Intercut with shots of him eyeing actress Tracy Camila Johns ("She's Gotta Have It"), Stone Loc is a pretty forthright character and comes across well in both video and song.

BILL COLEMAN

**INFORMATION SOCIETY Walking Away (Tommy Boy/Reprise) (3:57)—**

Producers: Joe Nardelli, Peter Lippman; Director: Mark Pellington.

Similar in style to "What's On Your Mind (Pure Energy)," this wildly energetic clip is perfectly suited to the group's off-the-wall attitude and antics. Quick-paced editing adds to the colorful dance fervor the song already emanates.

STUART MEYER

# Tobacco Co. Puts Up \$1 Mil For Multicity Concerts

BY EDWARD MORRIS

NASHVILLE The Pinkerton Tobacco Co. of Owensboro, Ky., has agreed to underwrite a country music concert promotion that will place package shows of developing acts in at least 25 small and medium markets throughout 1989. The event will be bannered as the Red Man "Golden Blend" Country Concert Series.

Steve Greil, head of Nashville's Greilworks, will handle markets, facilities, and promotions, and Mitchell Stewart, head of the Stewart Agency, Cookeville, Tenn., will oversee talent and production.

While no acts have been announced for the series, sponsors said at a press conference here Dec. 16 that they are looking for recording artists

who have significant radio recognition. They cited Ricky Van Shelton, Tom Wopat, Sweethearts Of The Rodeo, Skip Ewing, and Patty Loveless as examples.

Wopat in fact has already been signed by the company to do four club dates for Pinkerton in January and February. If the club concept works well, the company may broaden it to a full-fledged series for single acts next year.

In lining up talent for the concerts, Greil reports, he and Stewart first surveyed the talent agencies to find out what acts were available. Then, he says, a list of these acts was sent to the cooperating radio station in each city to determine which would be best for the market. Packages of at least three acts for each show are

being made up from these radio selections.

The concerts are being targeted to markets in Pinkerton's strongest sales states: Virginia, West Virginia, North Carolina, South Carolina, Georgia, Alabama, Mississippi, Texas, Missouri, Arkansas, Kentucky, Tennessee, and Indiana.

Greil says the shows will be held in venues that seat from 6,000-10,000. Acts will be paid flat fees rather than fees plus percentages. With each show budgeted at \$40,000-\$50,000 and tickets promotionally discounted to \$5 each, Greil says the aim is to break even. "In certain situations," he adds, "we might even lose a few thousand dollars." Talent expenses are allocated at \$20,000-\$25,000 per concert, while about \$20,000 is earmarked for

production and promotion.

The tobacco company is backing the venture, Greil explains, with more than \$1 million. "It's not as if they're putting up a million dollars in cash," he says. "They're guaranteeing we won't lose money. We're going to be promoting the shows and spending the million dollars."

Pinkerton officials say their aim in sponsoring the series is not to develop new markets, but rather "to reward user loyalty" in existing ones.

Greil maintains that his budgets are high enough that record companies will not need to offer additional tour support to their acts booked for the series. However, he says, the labels will be asked to cooperate with the radio stations by donating promotional product.

Pinkerton will place 150-300 product-and-concert displays at convenience and grocery stores in each market. The display posters will feature the name of the cooperating radio stations at two spots, specify the concert date and location, and carry

an offer of \$5 off a \$10 ticket for each proof of purchase.

For their part, radio stations will promote the concerts by offering listeners the free concert tickets, discount coupons, T-shirts, and backstage passes provided them.

Nine dates, locations, and participating radio stations have already been set: Memorial Auditorium, Chattanooga, Tenn., April 7, WUSY-FM; Augusta/Richmond County Civic Center, Augusta, Ga., April 21, WGUS-AM/FM; Albany Civic Center, Albany, Ga., April 22, WKAK-FM; Roberts Municipal Stadium-Arena, Evansville, Ind., April 28, WBKR-FM; Stewart Stadium, Murray State Univ., Murray, Ky., April 29, WKYQ-FM; Barton Coliseum, Little Rock, Ark., May 5, KSSN-FM; the Oil Palace, Tyler, Texas, May 6, KNUE-FM; Richmond Coliseum, Richmond, Va., May 12, WKHK-FM; and Cumberland County Civic Center, Fayetteville, N.C., May 13, WKML-FM.

Details for an April 8 date are still being worked out.

## Billboard Predicts: New Year To Bring Cheer For Stars Having A Crystal Ball In 1989

NEW YEAR'S REVOLUTIONS, 1989: Exactly 365 more revolutions of the world of country music are coming up in 1989. Let's take a look at some predictions about what's ahead:

Keith Whitley, who ended 1988 in the No. 1 spot on the Billboard Hot Country Singles chart, will continue his dramatic career rebound. Ditto Vern Gosdin, Gary Stewart, Dean Dillon, Mickey Gilley, Eddie Rabbitt, Johnny Cash, Moe Bandy, Gene Watson, and Lynn Anderson... K.T. Oslin will become the media darling of the late-night TV talk-show circuit, mixing her breezy wit with penetrating songs... The Judds will stir more action in the pop arena and gain offers for more national commercials following their knockout Oldsmobile advertisement... Rodney Crowell and Rosanne Cash will top the charts both as solo acts and as a duet... Baillie & the Boys will make a quantum leap in airplay, sales, and chart action while "Baillie" emerges as the most misspelled name in country music... Patty Loveless will secure her deserved fate as one of the brightest new acts when MCA decides to rerelease the best song she has ever recorded—"After All"... Randy Travis will win entertainer-of-the-year awards from both the Academy of Country Music and the Country Music Assn... While maintaining a country base of support, Restless Heart will again penetrate the adult contemporary and pop charts with powerful and sensitive ballads.

Highway 101's Paulette Carlson will ride her sensuous looks and sensational voice to a movie role... Skip Ewing will become a consistent top 10 act... Alabama will explore new directions in the studio that keep the group fresh and fun... Kathy Mattea will win another CMA award... Holly Dunn, reaching Dolly Parton class as a singer/writer, will soar to even greater heights... The Desert Rose Band will bloom as country's hottest hybrid... Jason Williams will become the first no name of the year to become a big name... George Strait will make a run at those male-vocalist awards he deserves... Ricky Van Shelton will intensify his bid to become country's strongest new talent... T.G. Sheppard will soar on the charts and as a hotelier with his Smoky Mountains lodge in Gatlinburg, Tenn... Canyon will become the newest country group to hit the big time... Michael Martin Murphey will make the hills come alive with the sound of music when he stages his third WestFest extravaganza in Copper Mountain, Colo.

Now, some things that will not happen in 1989: Don

Williams will not rerelease "Good Old Boys Like Me," although he should... Dwight Yoakam will not lend his blue jeans to VP Dan Quayle... Lyle Lovett will not get a haircut but will petition the Federal Aviation Authority for the air rights above his head... Hank Williams Jr. will not sing "If The South Woulda Won" again on the CMA Awards show, deciding to debut his new single, "Tommy Guns, A Nuke Or Two, And You"... Reba McEntire will not be joined by the Radio City Music Hall Rockettes while performing on the CMA Awards show... Jimmy Bowen will not reach his goal of producing all 100 acts on the Hot Country Singles chart at the same time... Despite the pleas of his business associates, Warner Bros.' Nick Hunter will not wear a bag over his head while appearing in public, opting only for a foot in his mouth... Despite the

pleas of a disgruntled audience at the Country Radio Seminar's New Faces Show, MC Charlie Monk will not be hauled offstage by a hook in an effort to grumble the fans... BMI's Roger Sovine, ASCAP's Connie Bradley, and SESAC's Dianne Petty will not follow the Nashville conglomerate trend and merge their performing rights groups... Jimmy Gilmer will not open a string of Sugar Shack massage parlors, although he won't rule out occasional ego massages at SBK Entertainment World... Two groups will not merge to form a law firm named Schuyler, Knobloch, Bickhardt, Foster & Lloyd... Nashville Scene will not try to predict the future again.

QUICK! THE VIDEO! Jan. 9 is the deadline for videos to be received by the Academy of Country Music to ensure eligibility for the 24th annual awards presentation. Record companies, artists, video producers and directors, and other interested parties should submit videos (released in the 1988 calendar year) to the ACM, Suite 923, 6255 Sunset Blvd., Hollywood, Calif. 90028... More dates to remember: April 28-30 for the 16th annual Music City Tennis Invitational in Nashville. Past participants will soon receive invitations; new players or sponsors should call Joanne Nairon at the Vanderbilt Children's Hospital (615-322-7450). The event benefits the hospital once again, according to tourney chairman Joe Moscheo of BMI.

SIGNINGS: Craig Dillingham and John Wesley Ryles ink songwriting pacts with Bull's Creek Music Group... Canyon to Chardon of Dallas for exclusive booking.



by Gerry Wood

## MCA Has Largest Roster 200 Artists Have Labels

NASHVILLE The major record labels here begin the last year of the decade with a total of 189 acts. Not all these are country music performers, however, since most of the labels boast from a few to several artists in such formats as jazz, pop, and new age. Country acts on major labels that don't maintain Nashville offices bring the total to 200.

MCA and its affiliated labels (MCA Master Series, MCA/Curb) have the largest roster, 40 acts, followed by Columbia/Epic, 34; Warner Bros., 31; Capitol, 24; RCA, 20; Mercury/PolyGram, 19; Universal/Universal Master Series, 14; and 16th Avenue, seven.

According to lists provided by the labels, the rosters are as follows:

Capitol: Lisa Angelle, Suzy Bog-

guss, Garth Brooks, Kix Brooks, T. Graham Brown, Dean Dillon, Steve Horton, Nisha Jackson, Barbara Mandrell, Mason Dixon, Mel McDaniel, Don McLean, Dana McVicker, Anne Murray, John Andrew Parks III, Newgrass Revival, Buck Owens, Johnny Rodriguez, Dan Seals, David Slater, Tanya Tucker, and Tom Wopat.

Capitol/Curb: Marie Osmond and Sawyer Brown.

Columbia/Epic: Christine Albert, Asleep At The Wheel, Chet Atkins, Mary Chapin Carpenter, Rosanne Cash, the Crickets, Rodney Crowell, Charlie Daniels Band, Linda Davis, Exile, Janie Frickie, Vern Gosdin, Merle Haggard, George Jones, Sonny Landreth, Jim Lauderdale

(Continued on next page)

### Billboard POWER PLAYLISTS FOR WEEK ENDING JANUARY 7, 1989

Sample Playlists of the Nation's Largest Country Radio Stations

WAMZ		WPOC FM 93.1	
Louisville P.D.: Coyote Calhoun		Baltimore P.D.: Bob Moody	
1	2 K.T. Oslin, Hold Me	EX	EX Sawyer Brown, It Wasn't His Child
2	6 The Judds, Change Of Heart	EX	EX The Bama Band, Real Old-Fashioned Broken Heart
3	5 Rodney Crowell, She's Crazy For Leaving	EX	EX Canyon, Love Is On The Line
4	7 Highway 101, All The Reasons Why		
5	9 Baillie And The Boys, Long Shot		
6	11 Dwight Yoakam, I Sang Dixie		
7	14 Randy Travis, Deeper Than The Holler		
8	13 Carl Thomas Conley, What I'd Say		
9	10 Patty Loveless, Blue Side Of Town		
10	12 Hank Williams, Jr., Early In The Morning And La		
11	15 Dan Seals, Big Wheels In The Moonlight		
12	16 Steve Warner, Hold On (A Little Longer)		
13	17 Alabama, Song Of The South		
14	19 Kathy Mattea, Life As We Knew It		
15	18 Skip Ewing, Burnin' A Hole In My Heart		
16	20 Holly Dunn, (It's Always Gonna Be) Someday		
17	21 Conway Twitty, I Wish I Was Still In Your Dream		
18	22 The Statler Brothers, Let's Get Started If We'r		
19	23 The Shooters, Borderline		
20	24 Rick Burrell, A Woman On My Mind		
21	26 Jo-El Sonnier, Rainin' In My Heart		
22	28 Mickey Gilley, She Reminded Me Of You		
23	27 The Forester Sisters, Sincerely		
24	25 J.C. Crowley, Paint The Town And Hang The Moon		
25	Gene Watson, Don't Waste It On The Blues		
26	31 Larry Boone, I Just Called To Say Goodbye Again		
27	33 Tanya Tucker, Highway Robbery		
28	30 The Desert Rose Band, I Still Believe In You		
29	34 Southern Pacific, Honey I Dare You		
30	35 Merle Haggard, You Babe		
31	36 Lorie Morgan, Trunkwreck Of Emotion		
32	EX T.G. Sheppard, You Still Do		
A	Ricky Van Shelton, From A Jack To A King		
A	George Jones, I'm A One Woman Man		
A	Eddy Raven, 'Til You Cry		
A	Sweethearts Of The Rodeo, I Feel Fine		
A	The Oak Ridge Boys, Bridges And Walls		
A	T. Graham Brown, Come As You Were		
A	Ronnie Milsap, Don't You Ever Get Tired (Of Hur		
A	Reba McEntire, New Fool At An Old Game		
		30	35 Michael Johnson, Roller Coaster Run (Up Yo Slo
		A31	Ronnie Milsap, Don't You Ever Get Tired (Of Hur
		A32	Reba McEntire, New Fool At An Old Game
		A33	T.G. Sheppard, You Still Do
		A34	Mickey Gilley, She Reminded Me Of You
		A35	Lyle Lovett, I Married Her Just Because She Loo

## 200 COUNTRY ARTISTS HAVE LABELS

(Continued from preceding page)

dale, Shelby Lynn, Lonnie Mack, Willie Nelson, the O'Kanes, Dolly Parton, Earl Scruggs, Ricky Van Shelton, Shenandoah, T.G. Shepard, the Shooters, Ricky Skaggs, Darden Smith, Russell Smith, Sweethearts Of The Rodeo, Linda Thompson, David Wills, Tammy Wynette, and Lori Yates.

**MCA:** John Anderson, Glen Campbell, Kim Carnes, Lionel Cartwright, Jerry Clower, Gail Davies, Ethel & the Shameless Hussies, Skip Ewing, Lee Greenwood, James House, Waylon Jennings, Irene Kelley, Patty Loveless, Loretta Lynn, Reba McEntire, Bill Monroe, the Oak Ridge Boys, Riders In The Sky,

John Schneider, Karen Staley, Ray Stevens, George Strait, Conway Twitty, and Steve Wariner.

**MCA/Curb:** Bellamy Brothers, the Desert Rose Band, Jonathan Edwards, and Lyle Lovett

**MCA Master Series:** Acoustic Alchemy, Caldwell Plus, Larry Carlton, Jerry Douglas, Jon Goin, Robert Greenidge, John Jarvis, Booker T. Jones, Edgar Meyer, Giles Reaves, Michael Utley, and Billy Joe Walker Jr.

**Mercury/Smash/PolyGram:** Lynn Anderson, Butch Baker, the Bama Band, Larry Boone, the Burch Sisters, Johnny Cash, Tom T. Hall, Susan Hudson, David Lynn

Jones, Kris Kristofferson, the Marshall Tucker Band, Wayne Massey, Kathy Mattea, Charly McClain, Donna Meade, Razorback, the Statler Brothers, Wayne Toups, and Frank Yankovic.

**RCA:** Alabama, Baillie & the Boys, David Ball, Clint Black, Gary Chapman, Earl Thomas Conley, J.C. Crowley, Foster & Lloyd, Vince Gill, Michael Johnson, Ronnie Milsap, Lorrie Morgan, Juice Newton, K.T. Oslin, Restless Heart, Jo-El Sonnier, Keith Whitley, Jason D. Williams, and Don Williams.

**RCA/Curb:** the Judds.  
**16th Avenue:** Vicki Bird, Canyon, John Conlee, Diane Davis, Charley

Pride, Johnny Russell, and Randy Van Warmer.

**Universal:** Joe Barnhill Jr., Lacy J. Dalton, Larry Gatlin & the Gatlin Brothers, Joni Harms, Tim Malchak, Scott McQuaig, the Nitty Gritty Dirt Band, Carl Perkins, Eddy Raven, Eddie Rabbitt, and Roger Whittaker.

**Universal Master Series:** Preston Reed, Larry Knechtel, and Sojoro.

**Warner Bros./Reprise/Sire:** the A Strings, Chris Austin, Beth Nielsen Chapman, the Forester Sisters, George Fox, Crystal Gayle, Rhonda Gunn, Emmylou Harris, Highway 101, Jill Hollier, Jim Horn, k.d. lang, Marcy Brothers, Mac McAnally, the

McCarters, Donna McElroy, Gary Morris, Michael Martin Murphey, Mark O'Connor, Tony Perez, Pinkard & Bowden, Kenny Rogers, Southern Pacific, Take 6, Randy Travis, Travis Tritt, Gene Watson, Kevin Welch, the Wolves In Cheap Clothing, and Dwight Yoakam.

**Warner/Curb:** Hank Williams Jr. Out-of-town labels that have a strong country presence include Atlantic America, with Randy Howard, Robin Lee, Pal Rakes, Billy Joe Royal, and Jeff Stevens; Curb, with Moe Bandy, Cee Cee Chapman & Santa Fe, Jeff Chance, Josh Logan, and Ronnie McDowell; and A&M, with the Wagoneers.

FOR WEEK ENDING JANUARY 7, 1989

# Billboard. TOP COUNTRY ALBUMS™

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THIS WEEK	LAST 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 (SUG. LIST PRICE)*	
				★ ★ NO. 1 ★ ★	
1	2	2	23	<b>RANDY TRAVIS</b> ▲ WARNER BROS. 25738 (8.98) (CD)	9 weeks at No. One OLD 8 X 10
2	1	1	12	<b>RICKY VAN SHELTON</b> ● COLUMBIA 44221/CBS (CD)	LOVING PROOF
3	3	3	16	<b>K.T. OSLIN</b> ● RCA 8369 (8.98) (CD)	THIS WOMAN
4	5	5	20	<b>DWIGHT YOAKAM</b> REPRISE 25749/WARNER BROS. (8.98) (CD)	BUENAS NOCHES FROM A LONELY ROOM
5	4	4	34	<b>REBA MCENTIRE</b> MCA 42134 (8.98) (CD)	REBA
6	6	6	12	<b>WILLIE NELSON</b> COLUMBIA 44331/CBS (CD)	WHAT A WONDERFUL WORLD
7	7	7	26	<b>HANK WILLIAMS, JR.</b> ● WARNER/CURB 25725/WARNER BROS. (8.98) (CD)	WILD STREAK
8	8	8	20	<b>THE JUDDS</b> ● RCA/CURB 8318-1/RCA (8.98) (CD)	GREATEST HITS
9	9	9	41	<b>GEORGE STRAIT</b> ● MCA 42114 (8.98) (CD)	IF YOU AIN'T LOVIN' YOU AIN'T LIVIN'
10	10	10	17	<b>THE OAK RIDGE BOYS</b> MCA 42205 (8.98) (CD)	MONONGAHELA
11	11	11	19	<b>HIGHWAY 101</b> WARNER BROS. 25742 (8.98) (CD)	101 2
12	14	14	48	<b>VERN GOSDIN</b> COLUMBIA 40982/CBS (CD)	CHISELED IN STONE
13	12	12	20	<b>RESTLESS HEART</b> RCA 8317-1 (8.98) (CD)	BIG DREAMS IN A SMALL TOWN
14	13	13	76	<b>ROSANNE CASH</b> COLUMBIA 40777/CBS (CD)	KING'S RECORD SHOP
15	15	15	85	<b>RANDY TRAVIS</b> ▲ <sup>3</sup> WARNER BROS. 25568-1 (8.98) (CD)	ALWAYS & FOREVER
16	16	16	19	<b>TANYA TUCKER</b> CAPITOL 48865 (8.98) (CD)	STRONG ENOUGH TO BEND
17	18	18	12	<b>THE CHARLIE DANIELS BAND</b> EPIC 44324/CBS (CD)	HOMESICK HEROES
18	17	17	96	<b>RICKY VAN SHELTON</b> ● COLUMBIA 40602/CBS (CD)	WILD EYED DREAM
19	19	19	36	<b>RODNEY CROWELL</b> COLUMBIA 44076/CBS (CD)	DIAMONDS & DIRT
20	20	20	23	<b>DAN SEALS</b> CAPITOL 46976 (8.98) (CD)	RAGE ON
21	22	22	10	<b>THE STATLER BROTHERS</b> MERCURY 834 626 (CD)	THE STATLERS GREATEST HITS
22	21	21	59	<b>KATHY MATTEA</b> MERCURY 832 793-1 (CD)	UNTASTED HONEY
23	24	24	7	<b>STEVE EARLE</b> UNI 7/MCA (8.98) (CD)	COPPERHEAD ROAD
24	23	23	75	<b>K.T. OSLIN</b> ● RCA 5924-1 (8.98) (CD)	80'S LADIES
25	26	26	30	<b>ALABAMA</b> ● RCA 6825-R (9.98) (CD)	ALABAMA LIVE
26	27	27	133	<b>RANDY TRAVIS</b> ▲ <sup>2</sup> WARNER BROS. 1-25435 (8.98) (CD)	STORMS OF LIFE
27	25	25	33	<b>SWEETHEARTS OF THE RODEO</b> COLUMBIA 40614/CBS (CD)	ONE TIME, ONE NIGHT
28	31	31	67	<b>GEORGE STRAIT</b> ▲ MCA 42035 (8.98) (CD)	GREATEST HITS, VOL. 2
29	30	30	12	<b>ANNE MURRAY</b> CAPITOL 48764 (8.98) (CD)	AS I AM
30	39	39	87	<b>REBA MCENTIRE</b> ● MCA 5979 (8.98) (CD)	GREATEST HITS
31	28	28	13	<b>LEE GREENWOOD</b> MCA 42219 (8.98) (CD)	GREATEST HITS VOLUME TWO
32	29	29	16	<b>T. GRAHAM BROWN</b> CAPITOL 48621 (8.98) (CD)	COME AS YOU WERE
33	32	32	29	<b>KEITH WHITLEY</b> RCA 6494-1 (8.98) (CD)	DON'T CLOSE YOUR EYES
34	35	35	11	<b>SAWYER BROWN</b> CAPITOL/CURB 90417/CAPITOL (8.98) (CD)	WIDE OPEN
35	36	36	33	<b>SKIP EWING</b> MCA 42128 (8.98) (CD)	THE COAST OF COLORADO
36	40	40	76	<b>HANK WILLIAMS, JR.</b> ▲ WARNER/CURB 25593-1/WARNER BROS. (8.98) (CD)	BORN TO BOOGIE
37	33	33	16	<b>THE DESERT ROSE BAND</b> MCA/CURB 42169/MCA (8.98) (CD)	RUNNING
38	38	38	22	<b>THE FORESTER SISTERS</b> WARNER BROS. 25746 (8.98) (CD)	SINCERELY

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST	TITLE
				LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	
39	34	34	62	<b>BILLY JOE ROYAL</b> ATLANTIC AMERICA 90658-1/ATLANTIC (8.98) (CD)	THE ROYAL TREATMENT
40	41	41	13	<b>PATTY LOVELESS</b> MCA 42223 (8.98) (CD)	HONKY TONK ANGEL
41	37	37	8	<b>BARBARA MANDRELL</b> CAPITOL 90416 (8.98) (CD)	I'LL BE YOUR JUKEBOX TONIGHT
42	45	45	34	<b>K.D. LANG</b> SIRE 25724/WARNER BROS. (8.98) (CD)	SHADOWLAND
43	46	46	150	<b>ALABAMA</b> ▲ RCA AHL-1-7170 (8.98) (CD)	GREATEST HITS
44	42	42	20	<b>KIM CARNES</b> MCA 42200 (8.98) (CD)	VIEW FROM THE HOUSE
45	43	43	6	<b>NANCI GRIFFITH</b> MCA 42255 (8.98) (CD)	ONE FAIR SUMMER EVENING
46	47	47	12	<b>THE BELLAMY BROTHERS</b> MCA/CURB 42224/MCA (8.98) (CD)	REBELS WITHOUT A CLUE
47	44	44	26	<b>SOUTHERN PACIFIC</b> WARNER BROS. 25609 (8.98) (CD)	ZUMA
48	48	48	18	<b>ASLEEP AT THE WHEEL</b> EPIC 44213/CBS (CD)	WESTERN STANDARD TIME
49	49	49	13	<b>WAYLON JENNINGS</b> MCA 42222 (8.98) (CD)	FULL CIRCLE
50	55	55	31	<b>EDDIE RABBITT</b> RCA 6373 (8.98) (CD)	I WANNA DANCE WITH YOU
51	50	50	39	<b>RICKY SKAGGS</b> EPIC 40623/CBS (CD)	COMIN' HOME TO STAY
52	54	54	4	<b>JOHNNY CASH</b> MERCURY 834 778-1 (CD)	WATER FROM THE WELLS OF HOME
53	51	51	56	<b>MERLE HAGGARD</b> EPIC 40986/CBS (CD)	CHILL FACTOR
54	52	52	7	<b>MICKEY GILLEY</b> AIRBORNE 0103 (8.98)	CHASING RAINBOWS
55	53	53	24	<b>MEL MCDANIEL</b> CAPITOL 48058 (8.98) (CD)	NOW YOU'RE TALKIN'
56	64	64	100	<b>HANK WILLIAMS, JR.</b> ● WARNER/CURB 1-25538/WARNER BROS. (8.98) (CD)	HANK "LIVE"
57	60	60	73	<b>PATSY CLINE</b> ● MCA 12 (8.98)	GREATEST HITS
58	57	57	27	<b>CANYON</b> 16TH AVENUE 70552 (8.98)	I GUESS I JUST MISSED YOU
59	73	73	90	<b>THE JUDDS</b> ▲ RCA/CURB 5916-1/RCA (8.98) (CD)	HEARTLAND
60	58	58	217	<b>HANK WILLIAMS, JR.</b> ▲ <sup>2</sup> WARNER/CURB 50193/WARNER BROS. (8.98) (CD)	GREATEST HITS, VOLUME I
61	62	62	81	<b>DWIGHT YOAKAM</b> ● REPRISE 25567/WARNER BROS. (8.98) (CD)	HILLBILLY DELUXE
62	70	70	49	<b>LYLE LOVETT</b> MCA/CURB 42028/MCA (CD)	PONTIAC
63	69	69	77	<b>HIGHWAY 101</b> WARNER BROS. 25608-1 (8.98) (CD)	HIGHWAY 101
64	59	59	41	<b>CHARLEY PRIDE</b> 16TH AVENUE 70551 (8.98)	I'M GONNA LOVE HER ON THE RADIO
65	65	65	7	<b>ALABAMA</b> RCA 7014-1 (8.98) (CD)	ALABAMA CHRISTMAS
66	72	72	3	<b>BUCK OWENS</b> CAPITOL 91132 (8.98) (CD)	HOT DOG
67				<b>DWIGHT YOAKAM</b> ● REPRISE 25372/WARNER BROS. (8.98) (CD)	GUITARS, CADILLACS, ETC., ETC.
68	68	68	8	<b>THE JUDDS</b> RCA/CURB 6422-1/RCA (8.98) (CD)	CHRISTMAS WITH THE JUDDS
69				<b>HANK WILLIAMS, JR.</b> ● WARNER/CURB 25328/WARNER BROS. (8.98) (CD)	GREATEST HITS, VOLUME II
70				<b>DOLLY PARTON, LINDA RONSTADT, EMMYLOU HARRIS</b> ▲ WARNER BROS. 1-25491 (9.98) (CD)	TRIO
71	74	74	162	<b>ALABAMA</b> ▲ <sup>2</sup> RCA AHL-1-4939 (8.98) (CD)	ROLL ON
72	66	66	20	<b>KENNY ROGERS &amp; DOLLY PARTON</b> ▲ RCA ASL1-5307 (9.98) (CD)	ONCE UPON A CHRISTMAS
73	56	56	4	<b>GARY MORRIS</b> WARNER BROS. 25760 (8.98) (CD)	EVERY CHRISTMAS
74	61	61	3	<b>VARIOUS ARTISTS</b> WARNER BROS. 25762 (8.98) (CD)	A CHRISTMAS TRADITION, VOL. II
75	67	67	14	<b>WAGONEERS</b> A&M 5200/RCA (8.98) (CD)	STOUT & HIGH

○ 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.

# 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	2	13	<b>HOLD ME</b> H. SHEDD (K.T. OSLIN)	★ ★ NO. 1 ★ ★ 1 week at No. One ◆ K.T. OSLIN RCA 8725-7
2	4	4	12	<b>CHANGE OF HEART</b> B. MAHER (N. JUDD)	THE JUDDS RCA/CURB 8715-7/RCA
3	6	6	13	<b>SHE'S CRAZY FOR LEAVING</b> T. BROWN, R. CROWELL (R. CROWELL, G. CLARK)	RODNEY CROWELL COLUMBIA 38-08080/CBS
4	10	10	8	<b>DEEPER THAN THE HOLLER</b> K. LEHNING (P. OVERSTREET, D. SCHLITZ)	RANDY TRAVIS WARNER BROS. 7-27689
5	8	8	15	<b>LONG SHOT</b> K. LEHNING (D. SCHLITZ, G. SCRUGGS)	◆ BAILLIE AND THE BOYS RCA 8631-7
6	9	9	14	<b>BLUE SIDE OF TOWN</b> T. BROWN (H. DEVITO, P. KENNERLEY)	PATTY LOVELESS MCA 53418
7	12	12	12	<b>ALL THE REASONS WHY</b> P. WORLEY, E. SEAY (P. CARLSON, B. N. CHAPMAN)	HIGHWAY 101 WARNER BROS. 7-27735
8	13	13	13	<b>HOLD ON (A LITTLE LONGER)</b> J. BOWEN, S. WARINER (S. WARINER, R. HART)	STEVE WARINER MCA 53419
9	16	16	9	<b>WHAT I'D SAY</b> E. GORDY, JR., R.L. SCRUGGS (R. BYRNE, W. ROBINSON)	EARL THOMAS CONLEY RCA 8717-7
10	15	15	11	<b>BURNIN' A HOLE IN MY HEART</b> J. BOWEN, S. EWING (S. EWING, M. GEIGER, W. MULLIS)	SKIP EWING MCA 53435
11	17	17	7	<b>SONG OF THE SOUTH</b> ALABAMA, J. LEO (B. MC DILL)	◆ ALABAMA RCA 8744-7
12	14	14	13	<b>LET'S GET STARTED IF WE'RE GONNA BREAK MY HEART</b> J. KENNEDY (H. REID, D. REID, D. REID)	THE STATLER BROTHERS MERCURY 870 681-7
13	19	19	9	<b>BIG WHEELS IN THE MOONLIGHT</b> K. LEHNING (B. MC DILL, D. SEALS)	DAN SEALS CAPITOL 44267
14	18	18	10	<b>EARLY IN THE MORNING AND LATE AT NIGHT</b> B. BECKETT, H. WILLIAMS, JR., J.E. NORMAN (T. SEALS, F. J. MEYERS)	HANK WILLIAMS, JR. WARNER/CURB 7-27722/WARNER BROS.
15	20	20	9	<b>I SANG DIXIE</b> P. ANDERSON (D. YOAKAM)	DWIGHT YOAKAM REPRISE 7-27715/WARNER BROS.
16	21	21	9	<b>LIFE AS WE KNEW IT</b> A. REYNOLDS (W. CARTER, F. KOLLER)	KATHY MATTEA MERCURY 872 082-7
17	3	3	16	<b>LOVE HELPS THOSE</b> J. STROUD (P. OVERSTREET)	PAUL OVERSTREET MTM 72113
18	22	22	12	<b>BORDERLINE</b> W. ALDRIDGE (W. ALDRIDGE)	THE SHOOTERS EPIC 34 08082/CBS
19	23	23	10	<b>SINCERELY</b> J.E. NORMAN (H. FUQUA, A. FREED)	THE FORESTER SISTERS WARNER BROS. 7-27686
20	7	7	14	<b>WE MUST BE DOIN' SOMETHIN' RIGHT</b> R. LANDIS (E. RABBITT, R. NIELSEN)	EDDIE RABBITT RCA 8716-7
21	1	1	17	<b>WHEN YOU SAY NOTHING AT ALL</b> G. FUNDIS, K. WHITLEY (P. OVERSTREET, D. SCHLITZ)	◆ KEITH WHITLEY RCA 8637-7
22	24	24	10	<b>(IT'S ALWAYS GONNA BE) SOMEDAY</b> H. DUNN, C. WATERS, W. PETERSON (H. DUNN, T. SHAPIRO, C. WATERS)	HOLLY DUNN MTM 72116
23	26	26	7	<b>I STILL BELIEVE IN YOU</b> P. WORLEY, E. SEAY (C. HILLMAN, S. HILL)	THE DESERT ROSE BAND MCA/CURB 53454/MCA
24	25	25	9	<b>DON'T WASTE IT ON THE BLUES</b> P. WORLEY, E. SEAY, G. BROWN (S. RAMOS, J. VANDIVER)	GENE WATSON WARNER BROS. 7-27692
25	5	5	15	<b>MAMA KNOWS</b> R. HALL, R. BYRNE (T. MENZIES, T. HASELDEN)	SHENANDOAH COLUMBIA 38-08042/CBS
26	27	27	11	<b>PAINT THE TOWN AND HANG THE MOON TONIGHT</b> J. LEO, L. MLEE (J.C. CROWLEY, J.W. ROUTH)	◆ J.C. CROWLEY RCA 8747-7
27	31	31	6	<b>HIGHWAY ROBBERY</b> J. CRUTCHFIELD (GARVIN, JONES, SHAPIRO)	TANYA TUCKER CAPITOL 44271
28	33	33	6	<b>'TIL YOU CRY</b> B. BECKETT (R. GILES, S. BOGARD)	EDDY RAVEN RCA 8798-7
29	35	35	7	<b>I WISH I WAS STILL IN YOUR DREAMS</b> J. BOWEN, C. TWITTY, D. HENRY (D. COOK, J. JARVIS)	CONWAY TWITTY MCA 53456
30	34	34	11	<b>SHE REMINDED ME OF YOU</b> L. BUTLER (W. HOLYFIELD, P. MCCANN)	◆ MICKEY GILLEY AIRBORNE 1008
31	37	37	8	<b>I JUST CALLED TO SAY GOODBYE AGAIN</b> R. BAKER (P. NELSON, B. MCGUIRE)	LARRY BOONE MERCURY 872 046-7
32	36	36	8	<b>YOU BABE</b> K. SUESOV, M. HAGGARD (S.D. SHAFER)	MERLE HAGGARD EPIC 34-08111/CBS
33	40	40	6	<b>BRIDGES AND WALLS</b> J. BOWEN (R. MURRAH, R. VANWARMER)	THE OAK RIDGE BOYS MCA 53460
34	42	42	5	<b>HONEY I DARE YOU</b> SOUTHERN PACIFIC, J.E. NORMAN (COOK, JENKINS, GIBSON, KARP, MCFEE)	SOUTHERN PACIFIC WARNER BROS. 7-27691
35	44	44	6	<b>I FEEL FINE</b> S. BUCKINGHAM (J. LENNON, P. MCCARTNEY)	SWEETHEARTS OF THE RODEO COLUMBIA 38-08504/CBS
36	11	11	16	<b>A TENDER LIE</b> T. DUBOIS, S. HENDRICKS, RESTLESS HEART (R. SHARP)	◆ RESTLESS HEART RCA 8714-7
37	38	38	8	<b>RAININ' IN MY HEART</b> B. HALVERSON, R. BENNETT (J. WEST, J. MOORE)	◆ JO-EL SONNIER RCA 8726-7
38	53	53	3	<b>DON'T YOU EVER GET TIRED (OF HURTING ME)</b> R. MILSAP, R. GALBRAITH, T. COLLINS (H. COCHRAN)	RONNIE MILSAP RCA 8746-7
39	43	43	7	<b>SLOW PASSIN' TIME</b> K. LEHNING (BLACK, BOURKE, ROCCO)	ANNE MURRAY CAPITOL 44272
40	45	45	5	<b>COME AS YOU WERE</b> R. CHANCEY (P. CRAFT)	◆ T. GRAHAM BROWN CAPITOL 44273
41	47	47	7	<b>YOU STILL DO</b> B. MONTGOMERY (L. WILSON, C. KELLY)	T.G. SHEPPARD COLUMBIA 39-08119/CBS
42	NEW	1	1	<b>FROM A JACK TO A KING</b> S. BUCKINGHAM (N. MILLER)	◆ RICKY VAN SHELTON COLUMBIA 38-08529/CBS
43	63	63	3	<b>NEW FOOT AT AN OLD GAME</b> J. BOWEN, R. MCENTIRE (S. BOGARD, R. GILES, S. STEPHEN)	REBA MCENTIRE MCA 53473
44	49	49	4	<b>I'M A ONE WOMAN MAN</b> B. SHERRILL (T. FRANKS, J. HORTON)	GEORGE JONES EPIC 34-08509/CBS
45	48	48	8	<b>YOU'RE GONNA MAKE HER MINE</b> T. BROWN, S. SMITH (L. CARTWRIGHT)	LIONEL CARTWRIGHT MCA 53444
46	28	28	17	<b>IF YOU AIN'T LOVIN' (YOU AIN'T LIVIN')</b> J. BOWEN, G. STRAIT (T. COLLINS)	GEORGE STRAIT MCA 53400
47	50	50	7	<b>LOVE IS ON THE LINE</b> T. BRASFIELD (S. COOPER)	CANYON 16TH AVENUE 70423
48	58	58	5	<b>I MARRIED HER JUST BECAUSE SHE LOOKS LIKE YOU</b> T. BROWN, B. WILLIAMS, L. LOVETT (L. LOVETT)	LYLE LOVETT MCA/CURB 53471/MCA
49	66	66	4	<b>FROM THE WORD GO</b> S. GIBSON, J.E. NORMAN (C. WATERS, M. GARVIN)	MICHAEL MARTIN MURPHEY WARNER BROS. 7-27668

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
50	54	54	6	<b>WHAT HE DOES BEST</b> N. LARKIN (T. SCHUYLER)	LYNN ANDERSON MERCURY 872 220-7
51	56	56	5	<b>IT WASN'T HIS CHILD</b> R. CHANCEY (S. EWING)	SAWYER BROWN CAPITOL/CURB 44282/CAPITOL
52	60	60	5	<b>TRAINWRECK OF EMOTION</b> B. BECKETT (J. VEZNER, A. RHODY)	LORRIE MORGAN RCA 8638-7
53	30	30	18	<b>I KNOW HOW HE FEELS</b> J. BOWEN, R. MCENTIRE (R. BOWLES, W. ROBINSON)	◆ REBA MCENTIRE MCA 53402
54	62	62	4	<b>HEARTBREAK HILL</b> R. BENNETT, E. HARRIS (E. HARRIS, P. KENNERLEY)	EMMYLOU HARRIS REPRISE 7-27635/WARNER BROS.
55	75	75	3	<b>DOWN THAT ROAD TONIGHT</b> J. LEO (J. HANNA, J. LEO, W. WALDMAN)	NITTY GRITTY DIRT BAND WARNER BROS. 7-27679
56	39	39	18	<b>I'LL LEAVE THIS WORLD LOVING YOU</b> S. BUCKINGHAM (W. KEMP)	◆ RICKY VAN SHELTON COLUMBIA 38-08022/CBS
57	59	59	7	<b>LET IT BURN</b> H. SHEDD (T. HASELDEN, T. MENZIES)	JEFF CHANCE CURB 10516
58	68	68	4	<b>ROLLER COASTER RUN (UP TOO SLOW, DOWN TOO FAST)</b> B. MAHER (H. PRESTWOOD)	MICHAEL JOHNSON RCA 8748-7
59	41	41	20	<b>HISELED IN STONE</b> B. MONTGOMERY (V. GOSDIN, M.D. BARNES)	VERN GOSDIN COLUMBIA 38-08003/CBS
60	70	70	5	<b>LOOK WHAT WE MADE (WHEN WE MADE LOVE)</b> W. WALDMAN, J. EDWARDS (D. LOGGINS, R. SMITH, M. CHAPMAN)	◆ JONATHAN EDWARDS MCA/CURB 53467/MCA
61	69	69	5	<b>EVERYTIME I GET TO DREAMIN'</b> N. LARKIN, R. REYNOLDS (D. GOODMAN, J.B. DETTERLINE, JR., J. CAPPS)	JOSH LOGAN CURB 10519
62	29	29	15	<b>MY BABY'S GONE</b> R. CHANCEY (D. LINDE)	◆ SAWYER BROWN CAPITOL/CURB 44218/CAPITOL
63	32	32	17	<b>SPANISH EYES</b> C. MOAMAN (B. KAEMPFFERT, C. SINGLETON, E. SNYDER)	◆ WILLIE NELSON COLUMBIA 38-08066/CBS
64	72	72	4	<b>I'M IN LOVE AND HE'S IN DALLAS</b> P. WORLEY, E. SEAY (M. M. ROBBINS, R. LEIGH)	MARIE OSMOND CAPITOL/CURB 44269/CAPITOL
65	77	77	4	<b>I DON'T WANT TO MENTION ANY NAMES</b> D. JOHNSON (L. CORDLE, L. PALAS)	BURCH SISTERS MERCURY 872 324-7
66	71	71	6	<b>AN EMPTY GLASS</b> R. DEAN, G. MIDDLEWORTH (G. STEWART, D. DILLON)	GARY STEWART HIGHTONE 507
67	NEW	1	1	<b>WHICH WAY DO I GO (NOW THAT I'M GONE)</b> J. BOWEN, W. JENNINGS (J. MACRAE, S. CLARK)	WAYLON JENNINGS MCA 53476
68	NEW	1	1	<b>BIG LOVE</b> J. BOWEN, J. STROUD (D. BELLAMY)	THE BELLAMY BROTHERS MCA/CURB 53478/MCA
69	83	83	3	<b>REAL OLD-FASHIONED BROKEN HEART</b> B. JOHNSTON, A. JOHNSTON (B. MC DILL)	◆ THE BAMA BAND MERCURY 872 150-7
70	81	81	4	<b>IT'S GONNA BE LOVE</b> M. GRAY, R. BRADY (B. BERRY)	MARK GRAY & BOBBI LACE SIX ONE FIVE 1016
71	55	55	19	<b>I'VE BEEN LOOKIN'</b> J. LEO (J. BOWEN, J. HANNA)	◆ NITTY GRITTY DIRT BAND WARNER BROS. 7-22750
72	85	85	3	<b>THE LAST ROSE</b> M. LLOYD, P. DRAKE (C. F. HOUSE)	BOBBY VINTON CURB 10512
73	46	46	14	<b>NOT ENOUGH LOVE</b> J. CRUTCHFIELD (C. FARRIN, F. KNOBLOCH)	TOM WOPAT CAPITOL 44243
74	51	51	7	<b>BEFORE YOU CHEAT ON ME ONCE</b> N. LARKIN (D. GOODMAN, P. RAKES, N. LARKIN, M. L. LARKIN)	ROBIN LEE ATLANTIC AMERICA 7-99264/ATLANTIC
75	52	52	16	<b>THAT OLD WHEEL</b> J. CLEMENT (J. PIERCE)	JOHNNY CASH WITH HANK WILLIAMS, JR. MERCURY 870 688-7
76	73	73	22	<b>DESPERATELY</b> D. WILLIAMS, G. FUNDIS (J. O'HARA, K. WELCH)	DON WILLIAMS CAPITOL 44216
77	93	93	3	<b>HEY HEART</b> R. L. SCRUGGS (D. DILLON)	DEAN DILLON CAPITOL 44294
78	67	67	22	<b>RUNAWAY TRAIN</b> R. CROWELL (J. STEWART)	◆ ROSANNE CASH COLUMBIA 38-07988/CBS
79	92	92	3	<b>STARTING ALL OVER AGAIN</b> R. BAILEY (P. MITCHELL)	RAZZY BAILEY SOA 003
80	NEW	1	1	<b>TENNESSEE NIGHTS</b> E. PRESTIDGE, J.E. NORMAN (S. HARRINGTON, J. BUCKINGHAM)	CRYSTAL GAYLE WARNER BROS. 7-27682
81	57	57	21	<b>I WISH THAT I COULD FALL IN LOVE TODAY</b> T. COLLINS, F. FOSTER (H. HOWARD)	BARBARA MANDRELL CAPITOL 44220
82	88	88	3	<b>SPELLING ON THE STONE</b> UNKNOWN (UNKNOWN)	UNKNOWN CURB 10522
83	64	64	10	<b>WHEN KAREN COMES AROUND</b> B. LOGAN (BLACKWELL, B. FISCHER, LEE, ORRALL)	◆ MASON DIXON CAPITOL 44249
84	65	65	13	<b>OLD KIND OF LOVE</b> R. SKAGGS (P. OVERSTREET)	RICKY SKAGGS EPIC 34-08063/CBS
85	74	74	14	<b>I GIVE YOU MUSIC</b> P. WORLEY, E. SEAY (D. ADKINS)	THE MCCARTERS WARNER BROS. 7-27721
86	94	94	3	<b>SO GOOD TO BE IN LOVE</b> J. BOWEN, K. STALEY (K. STALEY)	KAREN STALEY MCA 53470
87	NEW	1	1	<b>OLD COYOTE TOWN</b> D. WILLIAMS, G. FUNDIS (G. NELSON, L. BOONE, P. NELSON)	DON WILLIAMS CAPITOL 44274
88	61	61	19	<b>REBELS WITHOUT A CLUE</b> J. BOWEN, J. STROUD (D. BELLAMY)	THE BELLAMY BROTHERS MCA/CURB 53399/MCA
89	NEW	1	1	<b>PHOTOGRAPHIC MEMORY</b> B. GREEN (B. BOYD)	BILLY MATA BGM 70188
90	NEW	1	1	<b>TELL IT LIKE IT IS</b> J. MORRIS (G. DAVIS, L. DIAMOND)	SAMMY SADLER EVERGREEN 1088
91	NEW	1	1	<b>WHO YOU GONNA BLAME IT ON THIS TIME</b> B. MONTGOMERY (H. COCHRAN, V. GOSDIN)	VERN GOSDIN COLUMBIA 38-08528/CBS
92	89	89	4	<b>HOLD YOUR FIRE</b> D. MORGAN (D. MORGAN, R. J. ALLEY)	ROSS LEWIS WOLF DOG 21
93	76	76	20	<b>THAT'S THAT</b> B. MAHER (H. PRESTWOOD)	◆ MICHAEL JOHNSON RCA 8650-7
94	80	80	23	<b>NEW SHADE OF BLUE</b> SOUTHERN PACIFIC, J.E. NORMAN (J. MCFEE, A. PESSIS)	SOUTHERN PACIFIC WARNER BROS. 7-27790
95	90	90	18	<b>I JUST CAN'T SAY NO TO YOU</b> J. KENNEDY (P. MCGEE, S. A. GIBSON)	MOE BANDY CURB 10513
96	96	96	5	<b>I KNOW THERE'S A HEART IN THERE SOMEWHERE</b> G. BROWN (B. BURCH, J. D. HICKS)	CHRIS AUSTIN WARNER BROS. 7-27661
97	78	78	7	<b>GONE BUT NOT FORGOTTEN</b> A. ROBERTS, C. BLACK, B. FISCHER (B. FISCHER, C. BLACK, A. ROBERTS)	CEE CEE CHAPMAN & SANTA FE CURB 10518
98	97	97	11	<b>HOT ROD LINCOLN</b> R. BENSON (C. RYAN, W. S. STEVENSON)	◆ ASLEEP AT THE WHEEL EPIC 34-08087/CBS
99	91	91	23	<b>WHAT DO YOU WANT FROM ME THIS TIME</b> B. LLOYD, R. FOSTER (R. FOSTER, B. LLOYD)	◆ FOSTER AND LLOYD RCA 8633-7
100	98	98	13	<b>WHERE WAS I</b> J. BRADLEY (S. CLARK, R. PEOPLE'S)	CHARLEY PRIDE 16TH AVENUE 70420

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

**T**HE FIRST NO. 1 RECORD OF 1989 is K.T. Oslin's "Hold Me," marking the third time in four outings that Oslin has reached the top. It also marks the third week in a row that Oslin's label, RCA, has held the top position; Restless Heart's "A Tender Lie" and Keith Whitley's "When You Say Nothing At All" preceded the Oslin hit. The odds are that Oslin will be followed to the top by yet another RCA act, the Judds, whose "Change Of Heart" is sitting firmly at No. 2.

Overall, RCA Records made an impressive showing at the top of the Hot Country Singles chart in 1988, occupying the No. 1 slot 31% (or 16 weeks) of the time with nine different artists. The runner-up was CBS, which came in first on 24% of the charts with six different artists.

**"NOBODY CAN SING COUNTRY** like Ronnie Milsap when he decides he really wants to sing country," says MD Dandalion, WRKZ Hershey, Pa. "He just blows my mind with this one; it's incredible." She is referring to Milsap's remake of the 1965 Ray Price classic "Don't You Ever Get Tired of Hurting Me" (RCA), penned by Hank Cochran and charted at No. 38 in its second week.

Dandy is also somewhat astounded by newcomer Josh Logan's "Everytime I Get To Dreamin'" (Curb). "This one is a killer, too," she adds. "It just blew me away."

PD Dave Perkins, WMSI Jackson, Miss., concurs. "We're really getting a good feeling about it," he says. "We've only been on it a little while, and already there are a lot of requests for it." Logan is charted at No. 61.

**"THIS SOUNDS LIKE A NEW TYPE OF Waylon Jennings,"** says MD Pat Martin, WTSO Madison, Wis., of "Which Way Do I Go (Now That I'm Gone)" (MCA), debuting this week at No. 67. "He shows such versatility here. It's so full of emotion. It's a grabber, really pulls at your heartstrings [no pun intended]." Jennings is currently recovering at home in Nashville from open-heart surgery he underwent early in December.

Martin also has praise for Ricky Van Shelton's version of the 1962 Ned Miller hit "From A Jack To A King" (Columbia). "It's a gamble for an artist to redo a traditional hit like this; they have to walk a very fine line and make it sound special. Ricky has succeeded in fine style." Shelton wins the Hot Shot Debut title as he enters the chart at No. 42.

FOR WEEK ENDING JANUARY 7, 1989

## Billboard HOT COUNTRY SINGLES™

A ranking of the top 30 country singles by sales with reference to each title's position on the main Hot Country Singles chart.

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT CTRY POSITION
1	5	SHE'S CRAZY FOR LEAVING	RODNEY CROWELL	3
2	3	CHANGE OF HEART	THE JUDDS	2
3	1	HOLD ME	K.T. OSLIN	1
4	12	DEEPER THAN THE HOLLER	RANDY TRAVIS	4
5	8	MAMA KNOWS	SHENANDOAH	25
6	6	WHEN YOU SAY NOTHING AT ALL	KEITH WHITLEY	21
7	13	BLUE SIDE OF TOWN	PATTY LOVELESS	6
8	2	A TENDER LIE	RESTLESS HEART	36
9	14	ALL THE REASONS WHY	HIGHWAY 101	7
10	9	WE MUST BE DOIN' SOMETHIN' RIGHT	EDDIE RABBITT	20
11	15	LONG SHOT	BAILLIE AND THE BOYS	5
12	7	LOVE HELPS THOSE	PAUL OVERSTREET	17
13	26	WHAT I'D SAY	EARL THOMAS CONLEY	9
14	21	LET'S GET STARTED IF WE'RE GONNA...	THE STATLER BROTHERS	12
15	30	SONG OF THE SOUTH	ALABAMA	11
16	18	EARLY IN THE MORNING AND LATE AT NIGHT	HANK WILLIAMS, JR.	14
17	19	LIFE AS WE KNEW IT	KATHY MATTEA	16
18	4	SPANISH EYES	WILLIE NELSON	63
19	23	I SANG DIXIE	DWIGHT YOAKAM	15
20	29	HOLD ON (A LITTLE LONGER)	STEVE WARINER	8
21	10	CHISELED IN STONE	VERN GOSDIN	59
22	24	YOU BABE	MERLE HAGGARD	32
23	11	IF YOU AIN'T LOVIN' (YOU AIN'T LIVIN')	GEORGE STRAIT	46
24	28	BURNIN' A HOLE IN MY HEART	SKIP EWING	10
25	—	BIG WHEELS IN THE MOONLIGHT	DAN SEALS	13
26	16	I'LL LEAVE THIS WORLD LOVING YOU	RICKY VAN SHELTON	56
27	20	MY BABY'S GONE	SAWYER BROWN	62
28	—	SHE REMINDED ME OF YOU	MICKEY GILLEY	30
29	—	I FEEL FINE	SWEETHEARTS OF THE RODEO	35
30	—	I WISH I WAS STILL IN YOUR DREAMS	CONWAY TWITTY	29

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## COUNTRY SINGLES BY LABEL

A ranking of labels by the number of titles they have on the Hot Country Singles chart.

MCA (11)	16
MCA/Curb (5)	
RCA (15)	16
RCA/Curb (1)	
CBS	15
Columbia (10)	
Epic (5)	
WARNER BROS. (12)	15
Reprise (2)	
Warner/Curb (1)	
CAPITOL (10)	13
Capitol/Curb (3)	
MERCURY	7
CURB	6
16TH AVENUE	2
MTM	2
AIRBORNE	1
ATLANTIC	1
Atlantic America (1)	
BGM	1
EVERGREEN	1
HIGHTONE	1
SOA	1
SIX-ONE-FIVE	1
WOLF DOG	1

- (Crowman, ASCAP/Warner-Elektra-Asylum, BMI/Kansas By The Sea, ASCAP) WBM
- 89 PHOTOGRAPHIC MEMORY (Bill Butler, BMI/Bill Green, BMI)
- 37 RAININ' IN MY HEART (Excellorc, BMI)
- 69 REAL OLD-FASHIONED BROKEN HEART (Jack & Bill, ASCAP) HL
- 88 REBELS WITHOUT A CLUE (Bellamy Bros., ASCAP)
- 58 ROLLER COASTER RUN (UP TOO SLOW, DOWN TOO FAST) (Lawyer's Daughter, BMI)
- 78 RUNAWAY TRAIN (Bugle, BMI/Bug, BMI) HL
- 30 SHE REMINDED ME OF YOU (SBK April, ASCAP/Idea Of March, ASCAP/New and Used, ASCAP) HL
- 3 SHE'S CRAZY FOR LEAVING (Granite, ASCAP/Coolwell, ASCAP/Chappell & Co., ASCAP) HL
- 19 SINCERELY (Liason, BMI/Irving, BMI/Liason Two, BMI) HL/CPP
- 39 SLOW PASSIN' TIME (Chappell & Co., ASCAP/Serenity Manor, ASCAP/R.M.B., ASCAP/Bibo, ASCAP/Robin Hill, ASCAP) HL
- 86 SO GOOD TO BE IN LOVE (AMR, ASCAP)
- 11 SONG OF THE SOUTH (Jack & Bill, ASCAP) HL
- 63 SPANISH EYES (Screen Gems-EMI, BMI) WBM
- 82 SPELLING ON THE STONE (LS, ASCAP)
- 79 STARTING ALL OVER AGAIN (Muscle Shoals, BMI)
- 90 TELL IT LIKE IT IS (Conrad, BMI)
- 36 A TENDER LIE (With Any Luck, BMI)
- 80 TENNESSEE NIGHTS (WB, ASCAP/Sante Fe, ASCAP/Warner-Tamerlane, BMI/Duck Songs, BMI)
- 75 THAT OLD WHEEL (Do-Tel, ASCAP)
- 93 THAT'S THAT (Lawyer's Daughter, BMI) CPP
- 28 'TIL YOU CRY (Chappell & Co., ASCAP/EEG, ASCAP) HL
- 52 TRAINWRECK OF EMOTION (Wrensong, ASCAP/Headless Horseman, BMI)
- 20 WE MUST BE DOIN' SOMETHIN' RIGHT (Eddie Rabbit, BMI/Englishtown, BMI)
- 99 WHAT DO YOU WANT FROM ME THIS TIME (Uncle Artie, ASCAP/Lawyer's Daughter, BMI) CPP
- 50 WHAT HE DOES BEST (Screen Gems-EMI, BMI/Writer's Group, BMI/Bethlehem, BMI) WBM
- 9 WHAT I'D SAY (Rick Hall, ASCAP/Alabama Band, ASCAP) WBM
- 83 WHEN KAREN COMES AROUND (Jobete, ASCAP/Bobby Fischer, ASCAP/Twin Compulsions, ASCAP/Zomba, ASCAP) CPP
- 21 WHEN YOU SAY NOTHING AT ALL (Screen Gems-EMI, BMI/Scarlet Moon, BMI/MCA, ASCAP/Don Schlitz, ASCAP) HL/WBM
- 100 WHERE WAS I (Intersong, ASCAP/Hide-A-Bone, ASCAP/Chappell, ASCAP) HL
- 67 WHICH WAY DO I GO (NOW THAT I'M GONE) (Intersong, ASCAP/Hide-A-Bone, ASCAP)
- 91 WHO YOU GONNA BLAME IT ON THIS TIME (Tree, BMI/Hookem, ASCAP)
- 32 YOU BABE (Acuff-Rose, BMI) CPP
- 41 YOU STILL DO (Zomba, ASCAP/Makin' Song, ASCAP)
- 45 YOU'RE GONNA MAKE HER MINE (Silverline, BMI) WBM

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

TITLE (Publisher - Licensing Org.) Sheet Music Dist.

- 7 ALL THE REASONS WHY (Warner-Tamerlane, BMI/Sportsman, BMI/Warner-Refuge, ASCAP/Macy Place, ASCAP) WBM
- 74 BEFORE YOU CHEAT ON ME ONCE (Ensign, BMI/Famous, ASCAP/Blue Moon, ASCAP) CPP
- 68 BIG LOVE (Bellamy Bros., ASCAP)
- 13 BIG WHEELS IN THE MOONLIGHT (Jack & Bill, ASCAP/Ranger Bob, ASCAP/Pink Pig, BMI) HL
- 6 BLUE SIDE OF TOWN (Almo, ASCAP/Little Nemo/Irving, BMI) CPP
- 18 BORDERLINE (Rick Hall, ASCAP)
- 33 BRIDGES AND WALLS (Tom Collins, BMI/Song Pantry, ASCAP/VanWarmer, ASCAP)
- 10 BURNIN' A HOLE IN MY HEART (Acuff-Rose, BMI/Milene, ASCAP) CPP
- 2 CHANGE OF HEART (Caseyem, BMI/Kentucky Sweetheart, BMI)
- 59 CHISELED IN STONE (Hookem, ASCAP/Hidden Lake, BMI) CPP
- 40 COME AS YOU WERE (Dropkick, BMI/SBK Blackwood, BMI) HL
- 4 DEEPER THAN THE HOLLER (Scarlet Moon, BMI/Screen Gems-EMI, BMI/Don Schlitz, ASCAP/MCA, ASCAP) HL/WBM
- 76 DESPERATELY (Cross Keys, ASCAP) HL
- 24 DON'T WASTE IT ON THE BLUES (Wrensong, ASCAP/Miller's Daughter, ASCAP/Love This Town, ASCAP) WBM
- 38 DON'T YOU EVER GET TIRED (OF HURTING ME) (Tree, BMI) HL
- 55 DOWN THAT ROAD TONIGHT (Jeffwho, ASCAP/Bug, BMI/Mopage, BMI/Warner-Elektra-Asylum, BMI/Moon & Stars, BMI/Screen Gems-EMI, BMI) WBM
- 14 EARLY IN THE MORNING AND LATE AT NIGHT (WB, ASCAP/Two Sons, ASCAP/Morganactive, ASCAP/You & I, ASCAP) CPP/WBM
- 66 AN EMPTY GLASS (Forest Hills/Tree, BMI) HL
- 61 EVERYTIME I GET TO DREAMIN' (Ensign, BMI/Puggy, BMI)
- 42 FROM A JACK TO A KING (Dandelion, BMI)
- 49 FROM THE WORD GO (Tree, BMI) HL
- 97 GONE BUT NOT FORGOTTEN (Bobby Fischer, ASCAP/Serenity Manor, ASCAP/Chriswald, ASCAP/Hopi Sound, ASCAP)
- 54 HEARTBREAK HILL (Sorghum, ASCAP/Irving, BMI)
- 77 HEY HEART (SBK Blackwood, BMI/Larry Butler, BMI) HL
- 27 HIGHWAY ROBBERY (Cross Keys, ASCAP/Tree, BMI/Jack & Bill, ASCAP/Mc Bec, ASCAP/Terrace, ASCAP) HL

- 1 HOLD ME (Wooden Wonder, SESAC) HL
- 8 HOLD ON (A LITTLE LONGER) (Steve Wariner, BMI/Irving, BMI) CPP
- 92 HOLD YOUR FIRE (Little Shop Of Morgansongs, BMI/Dennis Morgan, BMI)
- 34 HONEY I DARE YOU (Midgett's Fist, ASCAP/Bob-A-Lew, ASCAP/Maypop, BMI/Long Tooth, BMI) WBM
- 98 HOT ROD LINCOLN (Acuff-Rose, BMI) CPP
- 65 I DON'T WANT TO MENTION ANY NAMES (Jack & Bill, ASCAP/Amanda-Lin, ASCAP/Alabama Band, ASCAP) HL/WBM

- 35 I FEEL FINE (SBK Blackwood, BMI/ATV, BMI) HL
- 85 I GIVE YOU MUSIC (Sweet Tater Tunes, ASCAP)
- 31 I JUST CALLED TO SAY GOODBYE AGAIN (SBK April, ASCAP/Butler's Bandits, ASCAP/SBK Blackwood, BMI/Larry Butler, BMI) HL
- 95 I JUST CAN'T SAY NO TO YOU (Dawn Breaker, BMI) HL
- 53 I KNOW HOW HE FEELS (Maypop, BMI/Alabama Band, ASCAP) WBM

- 96 I KNOW THERE'S A HEART IN THERE SOMEWHERE (Ensign, BMI/Tom Collins, BMI)
- 48 I MARRIED HER JUST BECAUSE SHE LOOKS LIKE YOU (Michael H. Golden, ASCAP/Lyle Lovett, ASCAP)
- 15 I SANG DIXIE (Coal Dust West, BMI) WBM
- 23 I STILL BELIEVE IN YOU (Bar None, BMI/Bug, BMI)
- 29 I WISH I WAS STILL IN YOUR DREAMS (Tree, BMI/Cross Keys, ASCAP) HL
- 81 I WISH THAT I COULD FALL IN LOVE TODAY (Beechwood, BMI) WBM
- 46 IF YOU AIN'T LOVIN' (YOU AIN'T LIVIN') (Beechwood, BMI) WBM
- 56 I'LL LEAVE THIS WORLD LOVING YOU (Tree, BMI) HL
- 44 I'M A ONE WOMAN MAN (Cedarwood, BMI) WBM
- 64 I'M IN LOVE AND HE'S IN DALLAS (Irving, BMI/SBK April, ASCAP/Lion Hearted, ASCAP) HL
- 51 IT WASN'T HIS CHILD (Acuff Rose)
- 22 IT'S ALWAYS GONNA BE SOMEDAY (Lawyer's Daughter, BMI/Terrace, ASCAP/Cross Keys, ASCAP/Tree, BMI) HL/CPP
- 70 IT'S GONNA BE LOVE (Artist Gold, ASCAP)
- 71 I'VE BEEN LOOKIN' (Unami, ASCAP/Jeffwho, ASCAP/Bughouse, ASCAP) CPP
- 72 THE LAST ROSE (A Team, ASCAP)
- 57 LET IT BURN (Millhouse, BMI/SBK Combine, BMI) HL
- 12 LET'S GET STARTED IF WE'RE GONNA BREAK MY HEART (Statler Brothers, BMI) CPP
- 16 LIFE AS WE KNEW IT (Silverline, BMI/Lucrative, BMI/Bug, BMI) WBM
- 5 LONG SHOT (Don Schlitz, ASCAP/Irving, BMI/Almo, ASCAP) HL/CPP
- 60 LOOK WHAT WE MADE (WHEN WE MADE LOVE) (MCA, ASCAP/Patchwork, ASCAP/Desert Rose, BMI) HL
- 17 LOVE HELPS THOSE (Scarlet Moon, BMI)
- 47 LOVE IS ON THE LINE (Milene, ASCAP) CPP
- 25 MAMA KNOWS (SBK April, ASCAP/Music City, ASCAP/Millhouse, BMI) HL
- 62 MY BABY'S GONE (SBK Blackwood, BMI/Dennis Linde, BMI) HL
- 43 NEW FOOL AT AN OLD GAME (Chappell, ASCAP/Dejamus, ASCAP) HL
- 94 NEW SHADE OF BLUE (Long Tooth, BMI/Endless Frogs, ASCAP)
- 73 NOT ENOUGH LOVE (MCA, ASCAP/Farren Square, ASCAP/Colgems-EMI, ASCAP/A Little More Music, ASCAP) HL/WBM
- 87 OLD COYOTE TOWN (Warner-Tamerlane, BMI/Belieus Or Not, ASCAP/WB, ASCAP/Make Belieus, ASCAP/Screen Gems-EMI, BMI)
- 84 OLD KIND OF LOVE (Scarlet Moon, BMI) WBM
- 26 PAINT THE TOWN AND HANG THE MOON TONIGHT

## HOT COUNTRY SINGLES ACTION

RADIO MOST ADDED

	GOLD ADDS 29 REPORTERS	SILVER ADDS 60 REPORTERS	BRONZE/ SECONDARY ADDS 65 REPORTERS	TOTAL ADDS 154 REPORTERS	TOTAL ON 154 REPORTERS
FROM A JACK TO A KING RICKY VAN SHELTON COLUMBIA	17	37	46	100	102
DON'T YOU EVER GET TIRED RONNIE MILSAP RCA	15	22	24	61	121
NEW FOOL AT AN OLD GAME REBA MCENTIRE MCA	11	23	20	54	99
DOWN THAT ROAD TONIGHT NITTY GRITTY DIRT BAND wb	3	16	19	38	63
FROM THE WORD GO MICHAEL MARTIN MURPHEY wb	4	15	17	36	79
WHICH WAY DO I GO WAYLON JENNINGS MCA	2	10	17	29	29
BIG LOVE BELLAMY BROTHERS MCA/CURB	3	9	16	28	29
ROLLER COASTER RUN MICHAEL JOHNSON RCA	1	7	16	24	62
COME AS YOU WERE T. GRAHAM BROWN CAPITOL	5	9	9	23	116
HEARTBREAK HILL EMMYLOU HARRIS REPRISÉ	1	9	12	22	75

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.

SHEET MUSIC AGENTS are listed for piano/vocal sheet music copies and may not represent mixed folio rights.

CLM Cherry Lane  
CPP Columbia Pictures  
HL Hal Leonard  
WBM Warner Bros.

## Putting A 'Minor' To Work Makes Sense For A&M

BY DAVE DIMARTINO

LOS ANGELES Who was that man behind the counter?

It's not the sort of question customers normally ask at Tower Records' well-known Sunset Boulevard store, but considering that on Dec. 16 the man in question was A&M's Charlie Minor, it was a question worth asking.

Minor, senior VP of promotion at A&M, rolled up his sleeves, took a Tower price gun in hand, pulled product from understock, and saw a side of the business he rarely sees, that final link in the chain: the customer paying at the cash register for records Minor and others promote.

Minor's clerk-for-a-day excursion continued the A&M program initiated by label president Gil Friesen and carried through by senior VP of sales David Steffen in which label executives get a firsthand taste of retail action during what is traditionally the busiest time of the year.

In the Tower Sunset store, Minor learned about price coding, restocking, the effect of good product placement, and, inevitably, how to work the cash register. "They wouldn't let me handle the money," Minor jokes, "which was

very smart on their part."

Minor, who has had no past experience at retail, says he learned one thing first and foremost at the store: "Basically," he says, "there are a lot of bright young music people who work at Tower Records. It was a pleasure to see people with so much of a sense of music history at such a young age—and so into their jobs."

"What I got out of it," he says, "was that a lot of guys and girls were working there because they have a passion for music that we could learn a little bit from."

Especially intriguing to Minor was the power of the retail display. The day he was working at Tower, a large display for "Stay Awake," A&M's various-artist compilation of music from classic Disney films, conveniently greeted customers as they entered the store. With that and other displays there, Minor says, "you'd see that everybody who came by would stop and look. Displays still drew people to want to find out about something they didn't understand—and I'd hate to see that go out of the retail business."

Minor says he noted strong sales of the cassette single and the general strength of both the CD and cassette configurations. What else



Charlie Minor, left, senior VP of promotion, is one of several A&M executives who gained firsthand experience in music stores during the holiday season. Here he bags a healthy purchase for a customer at Tower Records' Sunset Boulevard store in Los Angeles. (Photo: Lester Cohen)

did he, the rookie clerk, learn? "That the cassette business is just as enormous as we thought," he says, "and a few people ask about vinyl, but most people want to know about CDs."

Among product pulled by Minor

as he restocked various bins and displays were A&M titles by Toni Childs, Brenda Russell, Chris De Burgh, and the Feelies.

When Minor asked a Tower clerk how sales for the Feelies' album were going, he was told that

sales were strong after their November show here but were starting to taper off. Minor's gleaning that sort of information firsthand—that concert appearances and displays have a direct effect on sales—would appear to confirm that A&M's program is reaping rewards. Says Tower salesman Gary Helsing of Minor's performance: "He did a great job."

Minor says his experience there made it clear that the retail clerks and managers he encountered "really do care about what we're putting out." Given the right incentive "and a little bit of the right help from us," he says, "they can be an enormous force in our getting new product across to the public. They're so well versed in all forms of music that if they find something they like, you can believe the public's going to know about it."

Minor says his day behind the counter drove yet another major point home: "The real object of what we all try to do is get the records up front," he says. "It's obvious—the easier something is to find, and the more accessible it is, the more opportunity it has to sell."

## Spec's Execs Pitch In At Stores For Holiday Rush

LOS ANGELES The 43-store publicly held Spec's Music chain capped off the holiday sales season in a distinctly noncorporate manner: Executives and buyers alike went out to the stores and pulled their weight clerking behind the counter.

Ann Lief, president of the longstanding Miami-based chain, says it wasn't the first time that execs and buyers from Spec's undertook such an effort. Lief says that since Spec's centralized its operation three years ago, she and other executives have regularly gotten out and worked during the holidays.

"It's not really a new thing," says Lief. "Spec's was built on the foundation that nobody's such an executive that they can't open a box."

This year, however, the executives' help on the retail front was genuinely needed due to a labor shortage in south Florida, where retirees make up a large portion of the population and finding young people to take temporary jobs during the holiday season is no easy task.

As Lief sees it, the move provides a twofold benefit. First, she says, it gives the chain's officers and buyers "a wonderful opportunity to really get a feel for what's happening." Secondly, she contends, "it's a tremendous morale booster for the managers and, I think, the sales staff."

When they see people like myself and others working in the store, it makes them feel good, and it shows them that everybody cares and is working as a team."

Buyers went out and worked in many of the chain's stores, including its flagship in Coral Gables, Fla., where, Lief says, she spent a lot of time. "When you have a head buyer in a Spec's Coral Gables store, they can take all the problem customers, all the questions about product, take care of the customer quickly and service them," she says.

There is no substitute for actually being there, Lief says—a fact that is not lost on the chain's buyers. "I think that they all realize that there's nothing worse than saying, 'No, I'm sorry, we don't have it.' Somehow, when you're out in the store, it upsets you a lot more than if you're sitting at a desk." Also intrinsic in the experience, says Lief, is a sense of each store's general "feel" and the kind of product it predominantly moves.

Thus, says Lief, a Spec's store manager is presented with some agreeable alternatives during the holiday crunch. "If somebody calls in sick," she says, "[the manager] can call the office and be sure that someone [from here] is going to be there. I think it takes a lot of pressure off him."

DAVE DIMARTINO

## New Series Captures Sounds Of Nature Frisco Co. Offering 7 Hourlong CDs, Tapes

NEW YORK Nature has frequently been cited as the inspiration for new age recording artists, but it is Mother Nature herself who stars in an audio line offered by San Francisco-based Wild Sanctuary Communications.

The company's Environmental Sounds series offers seven 60-min-

ute beds of natural sounds on compact disk or cassette. The two newest additions to the line, which are recorded by recording engineer Dr. Bernie Krause, are "Sounds Of A Summer's Evening" and "Morning Songbirds."

Others include "Gentle Ocean," "Distant Thunder," and "Mountain Stream." The contents of each release is explained by its title. The offerings are similar to the eight environmental titles that have been marketed by Rykodisc.

Krause has also assembled two titles, "Nature" and "Equator," that match environmental sounds

with synthesized music.

On a Rykodisc project, "Jungle Shoes"/"Fish Wrap," Krause has taken the marriage of music and nature a step further. On that title, which is available on cassette or 3-inch CD, he has fashioned music from such sounds as those of snapping shrimp, walrus, whales, gorillas, elephants, and other creatures cast in the roles of musical instruments.

The suggested retail price for titles in Krause's Environmental Sounds series is \$16.98 for CDs, \$9.95 for cassettes. For more information, call 415-563-0202.

## Commtron Has Banner Quarter

NEW YORK Thanks to juice provided by "E.T. The Extra-Terrestrial" and "Cinderella," Commtron, the home video industry's largest distributor, posted record-setting sales and earnings for its first fiscal quarter, ended Nov. 30.

The West Des Moines, Iowa-based wholesaler saw its net earnings jump by 116% to \$3 million, or 30 cents per share. A year ago, Commtron's per-share earnings rang in at 14 cents a share.

Revenues increased by 36%, from \$124 million to \$169 million.

Commtron reports that video sales rose by 43% to \$137.7 million, while its consumer electronics business saw a 14% increase to \$31.3 million.

The distributor, which is traded on the American Stock Exchange, also credits improved "operating efficiencies" for its record-setting performance, which is evidenced by the fact that its gross profit numbers rose at a higher rate than its operating-expenses performance.

## Five Packing List Options Offered P'Gram Touts Slip System

BY BRUCE HARING

NEW YORK PolyGram has implemented a packing slip system that the company says is saving it several hundred thousand dollars while increasing customer satisfaction.

Beginning in October, PolyGram has been offering customers a choice of five ways they can receive their packing slips, a process that the company says eliminates confusion and helps speed up returns. The options are variations on a standard that allowed for one packing slip enclosed in the sequence in which the product was packed in the carton.

"The concept was to make doing business with PolyGram easier for

our customers," says Jim Caparro, senior VP of sales. "What was one of most difficult packing list systems has now been turned into the best packing list system. [The old system] was a bit confusing, and that confusion led to delays in processing orders and shipping to customers. We were losing some business because of the confusion, but as part of the effort to make things easier, [the new system] is one step in that direction."

Caparro says the new packing slip system gives PolyGram the ability to process customer returns at a much quicker pace.

Implementing the new system cost "in excess of seven figures," Caparro says, "but we believe it is

(Continued on page 37)



# WE'VE JUST MADE IT EASIER FOR PEOPLE TO FIND THE TAPE THEY'RE ALREADY LOOKING FOR.

Maxell is the best-selling brand of audio tape in America. So we know a lot of people are looking for it. Now that our entire line has a unified look, they won't have to look very hard. They'll be able to spot it from across the store.

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Of course, these improvements in the Maxell line will help you get something you're looking for, too. A better-looking bottom line.



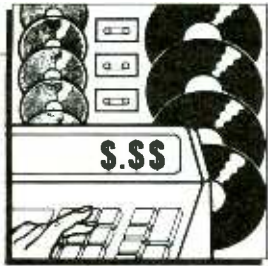
For example, our high-end tapes reflect their status with new metallic colors. And our brightly colored



**maxell**  
The Tape That Delivers  
Higher Performance.

# R RETAILING

## RETAIL TRACK



Earl Paige was on vacation when this column was filed. Pinch-hitting for Paige is retail editor Geoff Mayfield.

**HAPPY NEW YEAR:** To greet 1989 properly, Retail Track called key industry movers and shakers to ask them for predictions or resolutions for the new year:

**Henry Droz**, president of WEA, says, "1988 [was] absolutely a fantastic year for our industry... '89 will be bigger yet. The universe is getting bigger—there are more outlets selling prerecorded music than ever before, and every major retailer that we've had discussions with has growth plans for 1989."

In fact, Droz's confidence is so high, he figures the music industry will see increases in 1989 even if the overall U.S. economy hits a snag.

As for WEA, Droz says, "Our company's resolution is to maintain an environment that encourages our customers to grow in a comfortable way."

Miami-based **Spec's Music & Video** ended '88 on a high note because "we've gotten such good product," says chairman **Martin "Mike" Spector**. "My hope is that companies continue to bring out exciting products from new and developing artists. I bet half of our business comes from artists who weren't even known three years ago."

"We think business will keep booming and we see CD sales continuing to increase," says **Mary Ann Levitt**, president of Sausalito, Calif.-based **The Record Shop**. "The only thing that would concern us is a recession—when it would hit and to what extent it

would hurt our industry. The last time we had a recession, it hurt, but I understand that earlier recessions didn't hurt the music business."

**Jason Blaine**, president of Oakland, Calif., one-stop **The Music People**, figures the industry's next major change is that "something is going to come up with vinyl. They'll either reduce the price or come up with stiffer returns policies or do away with it altogether."

**Jack Eugster**, chairman of **The Musicland Group**, says, "My resolution and my company's resolution is to do everything that the labels want in 1989, because they are always so nice and we want to support them in everything." Eugster swears his response was "totally serious," but it sounds to us like his tongue may have been firmly imbedded in his cheek.

**NAME GAME:** Another logo has emerged from the chain that has almost as many trademarks as Baskin-Robbins has ice-cream flavors. Albany, N.Y.-based **Trans World Music Corp.** has opened at least two stores under its new **The Music Company** banner—one in Washington, D.C., and another in Boston. The shops are designed for upscale appeal, with a heavier selection of jazz, classical, and new age than a conventional store would carry.

With the addition of **The Music Company**, **Trans World** has a total of 22 logos—maybe more, if it has unveiled a new one since deadline.

At the same time, **Trans World** is taking a look at consolidating—in markets where sense dictates—its spread of logos. In the Boston area, for example, **Trans World** is reportedly thinking about converting some of its **Record Town** stores to **Good Vibrations**. **Trans World** recently bought Canton, Mass.-based **Good Vibrations** (*Billboard*, Nov. 26); it realizes that its acquisition is better known in that market than **Record Town** is.

**SMOOTH OPERATIONS:** The joint **Operations Committee** of the **National Assn. of Recording Merchandisers** (Continued on page 39)

# Best non-vocalist CD performer of the year



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FOR WEEK ENDING JANUARY 7, 1989

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## TOP COMPACT DISKS™

				POP™	
				Compiled from a national sample of retail sales reports.	
THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST TITLE	LABEL & NUMBER/DISTRIBUTING LABEL
1	1	1	9	★★ NO. 1 ★★ TRAVELING WILBURYS TRAVELING WILBURYS	WILBURY 2-25796/WARNER BROS.
2	2	2	11	U2 RATTLE AND HUM	ISLAND 2-91003/ATLANTIC
3	4	4	5	PINK FLOYD DELICATE SOUND OF THUNDER	COLUMBIA C2K 44484
4	3	3	10	ANITA BAKER GIVING YOU THE BEST THAT I GOT	ELEKTRA 2-60827
5	6	6	12	KENNY G SILHOUETTE	ARISTA ARCD 8457
6	5	5	6	CROSBY, STILLS, NASH & YOUNG AMERICAN DREAM	ATLANTIC 2-81888
7	7	7	5	FLEETWOOD MAC GREATEST HITS	WARNER BROS. 2-25801
8	9	9	6	MANNHEIM STEAMROLLER A FRESH AIRE CHRISTMAS	AMERICAN GRAMMAPHONE 1988
9	10	10	8	EDIE BRICKELL & NEW BOHEMIANS SHOOTING RUBBERBANDS AT THE STARS	GEFFEN 2-24192
10	8	8	7	R.E.M. GREEN	WARNER BROS. 2-25795
11	13	13	5	JOURNEY JOURNEY'S GREATEST HITS	COLUMBIA CK 44493
12	11	11	19	SOUNDTRACK COCKTAIL	ELEKTRA 2-60806
13	15	15	14	BON JOVI NEW JERSEY	MERCURY 836 345-2/POLYGRAM
14	14	14	4	GUNS N' ROSES G N' R LIES	GEFFEN 2-24198
15	12	12	9	BARBRA STREISAND TILL I LOVED YOU	COLUMBIA CK 40880
16	18	18	70	DEF LEPPARD HYSTERIA	MERCURY 830 675 2/POLYGRAM
17	17	17	44	GUNS N' ROSES APPETITE FOR DESTRUCTION	GEFFEN 2-24148
18	20	20	7	MANNHEIM STEAMROLLER MANNHEIM STEAMROLLER CHRISTMAS	AMERICAN GRAMMAPHONE AGCD-1984
19	19	19	35	TRACY CHAPMAN TRACY CHAPMAN	ELEKTRA 2-60774
20	16	16	7	THE JIMI HENDRIX EXPERIENCE RADIO ONE	RYKODISC RACD-0078
21	30	30	13	POISON OPEN UP AND SAY... AHH!	ENIGMA C2-48493/CAPITOL
22	25	25	12	LUTHER VANDROSS ANY LOVE	EPIC EK 44308/E.P.A.
23	21	21	15	BASIA TIME AND TIDE	EPIC EK 40767/E.P.A.
24	RE-ENTRY			VARIOUS ARTISTS WINTER SOLSTICE II	WINDHAM HILL WH CD-1077/A&M
25	23	23	59	GEORGE MICHAEL FAITH	COLUMBIA CK 40867
26	NEW ▶		1	GEORGE WINSTON DECEMBER	WINDHAM HILL WH CD-1025/A&M
27	RE-ENTRY			KISS SMASHES, THRASHES & HITS	MERCURY 836 427 2/POLYGRAM
28	RE-ENTRY			VARIOUS ARTISTS A VERY SPECIAL CHRISTMAS	SPECIAL OLYMPICS CD-3911/A&M
29	24	24	13	BOBBY BROWN DON'T BE CRUEL	MCA MCAD 42185
30	NEW ▶		1	VARIOUS ARTISTS A GRP CHRISTMAS COLLECTION	GRP GRD-9574

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## TDK Unveils Revamped Blank-Tape Line, Packaging

BY JIM BESSMAN

NEW YORK TDK Electronics Corp., acknowledged by most music stores as one of the two dominant blank-audiotape vendors, says it has unveiled a fully upgraded audio product line geared toward better reproduction of digital source material.

TDK says the improvements in its existing tape configurations and the introduction of new formulations represent its most extensive product modifications in more than a decade. Additionally, the manufacturer has repackaged its cassettes to better exploit nonprofessional and less demanding taping enthusiasts.

The changes in tape formulations, packaging, and recording lengths appear to be attempts to bolster TDK's already impressive market share. Of all blank-audio-cassette brands, only Maxell typically fetches more sales than TDK, dealers say.

TDK's changes include the launch of two premium-grade, normal-bias (Type I) cassettes, the AR and AR-X. The AR model introduces TDK's Non-Porous Ferric magnetic particle, which the company says is structurally pore free and thus more energized and uni-

form in its magnetic properties. TDK also says the particle offers enhanced efficiency and greater packing density, heightening its digital reproduction capability.

The AR-X is also tailored for digital reproductions. TDK says it uses a dual layer of ultrafine Avilyn particles in offering the greatest recording density and dynamic range of any of the company's Type I cassettes.

Meanwhile, TDK's changes to its existing tape lines include the reformulation of the popular AD tape with the Pure Linear Ferric particle and the general-purpose D cassette with Pure Grained Ferric particles (both Type I and normal bias); the Type II, high-bias reformulations of the SD, SA, and SA-X tapes using a new generation of Avilyn and Super Avilyn particles; and the reformulated MA and MA-X Type IV metal-position formats with improved Finavinx metal particles.

To provide greater recording

flexibility, 46-minute versions of the SD, SA, SA-X, and MA-X tapes have been developed. In addition, several cassettes have been specially formulated according to CD source lengths, including the AR-

"In recognizing the importance of the CD medium, we're trying to produce appropriate tape lengths and formats to meet its requirements," says Dyke. "In terms of formulation, the new tapes are designed according to the dynamic range of CDs. I hate to use the term, but they're 'punchier' sounding."

Other TDK tape modifications include the introduction of three new anti-resonance cassette mechanisms—HP-AR (high precision, anti-resonance), SP-AR (super-precision, anti-resonance), and SP-AR II—that combat modulation noise in cassette shells through advanced materials technology, shell-fabrication techniques, and computer-aided analysis. The entire

product line is also represented by new packaging with graphics designed to suggest the "quality and excitement" of the upgraded configurations.

"It's a more modern and upbeat look than the staid previous one, to reflect our improved recording ability and to appeal to a broader

market segment," says Dyke. "We've always been viewed as being a high-end audiophile-type product, but the same factors which appeal to audiophiles and professionals are important to anyone recording. Our packaging hasn't appealed to a younger market, so now it's been designed to get attention from a broader spectrum."

Dyke emphasizes, however, that the new TDK look isn't targeted specifically at the youth market.

"Some companies have gone to the extreme by segmenting their product for kids and children," he says. "That ain't the way to go. The product is designed to record in an accurate fashion, not to be put up in a strawberry tape case or lunch box. So there's nothing designed for kids here—but to point out that we're a 'with it' technological company."

Prices of TDK's newly upgraded product remain in line with those already established. Details regarding a forthcoming promotional push behind it haven't been finalized, but Dyke says there will be some sort of CD giveaway.



TDK has attempted to increase its already impressive blank-audiotape market share by overhauling its entire line with new formulations, new packaging, and the introduction of longer time lengths to more easily accommodate the length of CD programs.

100, SA-76, SA-100, and MA-110. Peter Dyke, TDK's national sales manager, singles out the 110-minute MA-110 as a "breakthrough" in terms of providing more tape time without sacrificing the metal configuration's recording quality.

### 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

**THE ALARM**  
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**ROBERT BROOKINS**  
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e11.5

▲ LP MCA 42250/NA  
CA MCAC 42250/NA

**CHRISTMAS**  
Ultraprophets Of The Psykick Revolution

▲ LP I.R.S. 42273/NA  
CA 42273/NA

**BARBARA COOK**  
The Disney Album

▲ LP MCA 6244/NA  
CA MCAC 6244/NA

**KAREL FIALKA**  
Human Animal

▲ LP I.R.S. 42252/NA  
CA 42252/NA

**FLEETWOOD MAC**  
Greatest Hits

▲ LP Warner Bros. 1-25801/NA  
CA 4-25801/NA

**ART GARFUNKEL**  
Garfunkel

▲ LP Columbia OC-45008/NA  
CA OCT-45008/NA

**CHAKA KHAN**  
C.K.

▲ LP Warner Bros. 1-25707/NA  
CA 4-25707/NA

**B.B. KING**  
King Of The Blues: 1989

▲ LP MCA 42183/NA  
CA MCAC 42183/NA

**BILL MEDLEY**  
Best Of Bill Medley

▲ LP MCA 42257/NA  
CA MCAC 42297/NA

**THE NIGHTHAWKS**  
Best Of The Blues

LP Adelphi AD-4140/NA  
CA ADC-4140/NA

**THE NIGHTHAWKS**  
Best Of The Rock

LP Adelphi AD-4145/NA  
CA ADC-4145/NA

**POWERMAD**  
Madness Begins...

▲ EP Reprise 1-25808/NA  
CA 4-25808/NA

**SHOW OF HANDS**  
Show Of Hands

▲ LP I.R.S. 42254/NA  
CA 42254/NA

**JOHNNY SMITH & THE NEW INK SPOTS**  
I'll Still Be Loving You

▲ LP Bainbridge BT 6279/\$8.98  
CA BTC 6279/NA

**TIFFANY**  
Hold An Old Friend's Hand

▲ LP MCA 6267/NA  
CA MCAC 6267/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, 1515 Broadway, New York, N.Y. 10036.

### P'GRAM: NEW PACKING SLIP SYSTEM PAYING OFF

(Continued from page 34)

money well spent." Caparro says the packing list system will increase the company's business "a turn per year with our product," adding that the cost savings in return is "several hundred thousand dollars per year."

Jim Nermyr, treasurer and VP of information systems for The Musicland Group and co-chairman of the National Assn. of Recording Merchandisers Operations Committee, reports that PolyGram's change has been well received.

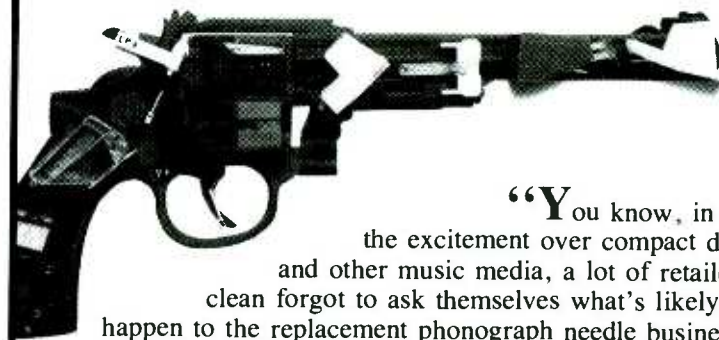
"It looks like the biggest plus is they never sorted their slips by configuration before, and it's something that other distributors have offered," says Nermyr. Of PolyGram's five offered options, sorting by configuration is his chain's choice. He adds that several major accounts besides Musicland will probably also go for that option, since many track their buying by configuration.

PolyGram says the packing slip options reflect progress it has made in the operations arena in the last two years—an aspect of business in which the distributor once lagged.

Two years ago, the Operations Committee of the National Assn. of Recording Merchandisers chided PolyGram for its lack of progress in systems-oriented processing, a problem that was caused in part by the fact that so much of the company's product was bar coded via the European system rather than the 10-digit UPC standard used in the U.S. But the NARM committee saw that the distributor played a fast game of catch-up in 1987, and Nermyr lauded the firm for its progress at the end of that year (Billboard, Dec. 5, 1987).

Assistance in preparing this story was provided by Geoff Mayfield.

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## New Label Mammoth Has VIP Connection Ex-Senator Howard Baker Is Among Investors

BY BRUCE HARING

**WASHINGTON INSIDER:** Howard Baker, former Senate majority leader and White House chief of staff, is among the investors in the new label Mammoth Records, which was recently incorporated and boasts ties to Durham, N.C.-based chain The Record Bar.

Mammoth's capital base places it in the top 1% of the nation's indie labels, according to Barrie Bergman, chairman of The Record Bar.

The label's initial releases include albums from *A Picture Made*, the *Downsiders*, and the *Sidewinders*. Mammoth intends to sign up to eight groups by the end of this year.

More information on Mammoth is available from Jay Faires, label president, at 919-834-5977.

**COOL DEAL:** Ben & Jerry's Home-made Inc., the parent company for the famous ice-cream maker, has joined forces with Alcazar Records in a series of projects designed to support new folk artists. The first such deal is the planned February release and distribution of an album recorded live this summer at the Ben & Jerry's Newport Folk Festival. The album will be available at usual outlets, by mail order (Ben & Jerry's ice-cream pints will carry information), and at all Ben & Jerry's ice-cream shops.

**BAH, BUT NO HUMBUG:** Producer Ibrahim Bah hopes "Soul On Fire," a new release from Maloko on the African Music Gallery label, will break new ground by combining familiar songs with indigenous rhythms.

"The idea behind the album is to get African music to those who never heard it and get it the exposure it deserves," Bah says. To that end, Maloko has covered such American soul standards as "In The Midnight Hour," "Stand By Me," and "Soul Man."



Past crossover efforts by African musicians have been watered down, Bah claims. "Once African bands get international press, they assume the audience doesn't want to hear the music the way it usually is, so they tailor it to what they think audiences want and lose the rhythm that got them an audience in the first place."

More information on the product is available from the African Music Gallery, 202-462-8200.

**SEEDS AND SPROUTS:** Mechanic recording act Majesty has changed its name to Dream Theater. A trademark search revealed that an unsigned band in Las Vegas has held the rights to the original name for seven years. Dream Theater's new Mechanic album, "When Dream And Day Unite," will hit stores in February. Rush producer Terry Brown is working on an album radio remix and edit of the first single, "Status Seeker." . . . Sky Records of Atlanta celebrated its second birthday Dec. 5. The label plans a February release for the second album from Southern rocker Max Able, "Somebody Spent Their Whole Life There." The label has also signed heavy metal act Alibi from

Roswell, Ga. . . Relativity Records has licensed three Gary Moore titles from Mirage Records, "Corridors Of Power," "Run For Cover," and "Victims Of The Future." Moore, a veteran of Thin Lizzy and G Force, is joined on the albums by such sidemen as Phil Lynott, Glenn Hughes, Ian Paice, and Jack Bruce. The three albums were recorded between 1982 and 1985 and will be available on cassette and CD . . . Several children's music and storytelling labels and producers from the National Assn. of Independent Record Distributors and Manufacturers have formed a cooperative network for the purpose of marketing and disseminating trade news. The new cooperative includes Earwig Music Co., Discovery Music, High Windy Audio, Kids Matter, Moose School Productions, Rainbow Planet, and Tickle Tune Typhoon. More information on the co-op is available from David Zaslow at Kids Matter, 503-482-5805 . . . Peanut Heaven, the Pittsburgh-based children's record label, reports label artist Frank Cappelli has been offered a television series by an ABC-TV affiliate in that city. The weekly show will feature videos using songs from Cappelli's Peanut Heaven cassettes and guest stars. The show will air Saturday mornings in Pittsburgh, with the first tentatively set for spring.

**NEW ARRIVALS:** Barkmarket, "1-800-GODHOUSE," more-than-off-the-wall sounds from Purge Sound League, 10D, 69 W. Ninth St., New York, N.Y. 10011 . . . The Waxmen, "The Waxmen," New York Univ. trio on Purge Sound League . . . The Stingers, "Roomful Of Noise," solid commercial effort from instrumentally tight New Jersey band, available on Notebook Records, 100 Valley Rd., Watchung, N.J. 07060 . . . Rockabilly from New York's Thirst: a 45-rpm single, "Dance With Me Tonight" b/w "When You're Tired, Come Back Baby," available on Plan Z Records, 145-08 14th Ave., White-stone, N.Y. 11357; 718-767-6979 . . . The Cover Girls, a 12-inch single, "Better Late Than Never" b/w a dub version and "Show Me," Sutra Records . . . Freeway Fusion, "Textile," two-women percussion/vocal duo from Long Island, N.Y., on JAJ Records, P.O. Box 575, Kings Park, N.Y. 11754 . . . Slave, "'88," pile-driving metal on Ichiban Records, P.O. Box 724677, Atlanta, Ga. 30339 . . . Robin Greenstein, "Slow Burn," reflective offerings from New York songstress on Windy Records, 216 W. 89th St., Box 39, New York, N.Y. 10024 . . . Raining Violet, "Ocean Of Dreams," paisley overground on Certain Records, c/o Ivy Markaity, No. 6L, 51 W. 81st St., New York, N.Y. 10024 . . . Sacred Reich, "Surf Nicaragua," avant-core on Metal Blade Records, Suite 311, 18653 Ventura Blvd., Tarzana, Calif. 91356 . . . Davila, "A Little Bit Of Everything," smooth soul vocals on Shar Pei Records, Management Vision Production Studio, 13823 S.W. 142 Ave., Miami, Fla. 33186 . . . Bill Thomas, "New England Christmastide" and "Time Can Be So Magic," yuletide offerings on North Star Records, 116 Chestnut St., Providence, R.I. 02903.

## UP-AND-COMING SPECIAL ISSUES

SPOTLIGHT ISSUE	IN THIS SECTION	AD DEADLINE
<b>ALIVE ENTERPRISES 20TH ANNIVERSARY</b>	Feb 11 • Alive Now • History • Talent • Staff • Directions	Jan 17
<b>ASCAP 75TH ANNIVERSARY</b>	Feb 18 • ASCAP Now • History • New Markets • International • ASCAP Foundation	Jan 24
<b>RETAIL GUIDE TO SELL-THROUGH VIDEO, PART I</b>	Feb 25 • Sell-Through Market • Music Retail • Video Retail • Distribution • Executive Platform	Jan 31
<b>VIDEO GUIDE TO MARKETING 'B' MOVIES</b>	Mar 4 • The 'B' Phenomenon • Retail • Distribution • Merchandising • Advertising	Feb 7

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- **ASCAP 75TH ANNIVERSARY** special surveys the songwriter in 1989, from both creative and business standpoints. Up-and-coming ASCAP members in all genres bring the future into fast focus; new markets are creating new licensing opportunities; ASCAP superstars trace their roots to their heroes; while the ASCAP Foundation helps deliver music via special programs to where it's needed most.
- **RETAIL GUIDE TO SELL-THROUGH VIDEO, PART I** examines the sell-through market for special-interest product and how both suppliers and dealers can work together to broaden the waterfront at music and video retail. Exercise, health, new age, sports, music, and kid video are showing signs of gaining sell-through momentum in '89.
- **VIDEO GUIDE TO MARKETING 'B' MOVIES** explores the exploding market for 'B' titles and the action/adventure/sci-fi/horror categories that are driving this category to new levels of success. Once ignored and deplored for not fitting the profile of hit product, 'B' movies have since found a home at retail.
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# Jazz BLUE NOTES



by Jeff Levenson

**MILES DAVIS HAS** what may be the most unmistakable tone in jazz, a self-assured though plaintive cry that speaks of life and longing. It is a signature sound, a sonic fingerprint that only he carries.

"The **Columbia Years 1955-1985**" is a 35-track, four-hour-plus anthology of Davis' distinctive voice, offered to the listener in five separate groupings: "Blues," "Standards," "Originals," "Moods," and "Electric." The material includes out-of-print or alternate takes and features many of the stellar sidemen—now stars in their own right—Davis used in his bands.

Although one can hardly sum up Davis' richly provocative career in a boxed set of this kind (five LPs/four CDs), the package nonetheless provides an overview of one of the great recorded legacies in American music. And it does so by neatly categorizing the trumpeter's various focuses.

At age 62 Davis is still a commanding presence. His appearance last month at New York's Indigo Blues, a new venue that marked his first club date in the city in over a decade, surprised many. Whereas in recent years Davis has occasionally resorted to faking it—struttin' with *no* barbecue—here he seemed revitalized by his high-energy band and by the enthusiasm of the packed house. He served telling solos in the middle register (spiking his play with quicksilver runs) and intermittently backed off while the rest of the group carried the groove.

Even during those moments when other band members gleaned the spotlight, Davis' princely presence validated critic **Nat Hentoff's** opening remarks in the enclosed Columbia booklet: "A few people can walk into a room, no matter how crowded it is, and immediately become its center."

**LABORS OF LOVE:** In his introductory address at the 1964 Berlin Jazz Festival, **Martin Luther King Jr.** extolled the virtues and necessity of jazz. He said: "It is no wonder that so much of the search for identity among American Negroes was championed by jazz musicians. Long before the modern essayists and scholars wrote of 'racial identity' as a problem for a

multiracial world, musicians were returning to their roots to affirm that which was stirring within their souls." On Jan. 15 bassist **Larry Ridley** and the **Jazz Legacy Ensemble** will remember the great leader with a performance at the ninth annual Martin Luther King Day Concert at New York's Brooklyn Botanic Gardens... Ridley was one of many featured performers—including **Ron Carter**, **Stanley Turrentine**, **Frank Wess**, **Gary Bartz**, and **Terri Lyne Carrington**—who joined hands in a gala concert on Dec. 17 supporting the newly formed **Harlem Youth Orchestra**. Founded by guitarist **Kenny Burrell**, the uptown ensemble is a cultural training ground for the boys and girls of Harlem and its neighboring communities.

**FOLLOW THE BLINKING APPLAUSE METER:** As we speak, the phenomenally percussive Carrington is setting up new digs in California, where she joins the house band of **Arsenio Hall's** new syndicated late-

## Live and in retrospect, Miles Davis commands

night talk show, distributed by **Paramount Domestic Television**... Saxophonist **Tom Scott** has landed the job of musical director for the new **Pat Sajak** variety show, also airing late nights, beginning Jan. 9 on CBS stations. Scott's band includes guitarist **Eric Gale** and drummer **Harvey Mason**.

**PORTRAIT OF A PIANIST:** **Michel Camilo** has just returned from Denmark, where he performed with the **Radioens Big Band**, the celebrated ensemble that **Thad Jones** led in the late '70s. The group performed five of the pianist's specially commissioned charts, including an extended arrangement of "Caribe," the closing track from his eponymous debut on **Portrait**, which just entered the Top Jazz Albums at No. 13.

**FORWARD PROGRESS:** After **Betty Carter's** Thanksgiving Day appearance on "The Cosby Show," her Verve album "Look What I Got" charted up a notch to the No. 3 position... **GRP Records** has signed drummer **Omar Hakim**. His first release is due in April... **Jack DeJohnette**, **Herbie Hancock**, and **Pat Metheny** have finished recording an **Impulse** album of trio music near Woodstock, N.Y.

## RETAIL TRACK

(Continued from page 36)

chandisers and affiliated trade group the **Video Software Dealers Assn.** will hold its next meeting Jan. 12-13 in Los Angeles. In addition to their own agenda, the tech types will spend time with their counterparts from the suppliers' ranks, meeting with the **Recording Industry Assn. of America's Data Processing/UPC Committee** and with operations mavens from various video companies.

**Jim Nermyr**, treasurer of Music land, and **Bob Schneider**, executive VP of **Western Merchandisers**, are co-chairmen of the Operations Committee.

**SALUTE:** We congratulate **Ann Lief**, president of **Spec's Music & Video**, who will soon be honored by her alma mater the Univ. of Denver. On March 4, during the university's Founders Day, Lief will receive the institution's professional achievement award.

**TAPE IS ROLLING:** The instructional video on store security that was prepared by the **NARM Loss Prevention Committee** has been well received by the organization's members. All member companies received one free copy of "Silent Partners," which stars consultant

and former booster **Mike McCaffrey**. NARM says 14 retailers and three one-stops have placed orders to buy 1,923 additional copies of the program.

**DIVERSIFICATION:** We serve you a slice of life from Billboard's circulation department. It received a subscription request from a store in Covington, Tenn., that serves up what you might consider an unusual combination—**Classic Sea World**, which specializes in tropical fish, aquatic plants, exotic birds, and tank (fish, not military) maintenance, also houses a prerecorded music department. Can't say that it's a trend, but this is the second time in two years that Billboard has discovered a shop that sells pets and cassettes under the same roof.

**PICTURE PERFECT:** Ever wonder where Billboard gets all those snazzy photographs that we run from week to week? A majority of this magazine's photos are actually submitted by you, our readers. We invite retailers and wholesalers who have something special happening, like an in-store autograph session or some other promotional vehicle that can be caught on film, to bring such photos to our attention.

A few pointers to keep in mind: Black-and-white photos reproduce better than color shots. We can use color photos if the contrast is sharp, but in most markets, you can find a darkroom that will convert color shots to black and white. Also, try to avoid sending us "yearbook" shots, those that show one or two rows of people grinning for the camera. We'd prefer candid-looking situations. Better to have a good photo of two or three people in a natural pose than to have a boring one that's crowded with 15 or 20 little heads.

Finally, when you submit photos to Billboard, identify everyone in each photo—on a separate piece of paper, not on the photo's back. Include not only names, but also the people's company and title.

Mail photos and captions to Billboard, 1515 Broadway, New York, N.Y. 10036. Direct music-related photos to the attention of the retail department. Send video retail photos to the same address, to the attention of video retail.

*Earl Paige, your regular Retail Track columnist, will be back in the saddle by the time you read this. Welcome him with news from your shop at 213-273-7040.*

FOR WEEK ENDING JANUARY 7, 1989

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# TOP JAZZ ALBUMS™

THIS WEEK	2 WKS. AGO	WKS. ON CHART	Compiled from a national sample of retail store and one-stop sales reports.	
		ARTIST	TITLE	
		LABEL & NUMBER/DISTRIBUTING LABEL		
1	1	15	DIANE SCHUUR GRP 9567 (CD)	★★ NO. 1 ★★ 11 weeks at No. One TALKIN' 'BOUT YOU
2	2	11	SOUNDTRACK COLUMBIA 44299 (CD)	BIRD
3	3	25	BETTY CARTER VERVE 835 661/POLYGRAM (CD)	LOOK WHAT I GOT
4	5	9	CHARLIE PARKER VERVE 837 832/POLYGRAM (CD)	BIRD--THE ORIGINAL RECORDINGS OF CHARLIE PARKER
5	4	21	ELIANE ELIAS BLUE NOTE 48785/CAPITOL DENON CY-2180 (CD)	CROSS CURRENTS
6	6	21	GROVER WASHINGTON, JR. COLUMBIA OC 44256 (CD)	THEN AND NOW
7	8	7	CASSANDRA WILSON JMT 834 419/POLYGRAM (CD)	BLUE SKIES
8	9	7	TONY WILLIAMS BLUE NOTE 48494/CAPITOL (CD)	ANGEL STREET
9	7	17	RAY CHARLES & BETTY CARTER DUNHILL 039 (CD)	RAY CHARLES & BETTY CARTER
10	13	3	MICHEL CAMILO PORTRAIT 44482/E.P.A. (CD)	MICHEL CAMILO
11	14	3	CHARLIE PARKER SAVOY JAZZ 1208 (CD)	ORIGINAL BIRD: THE BEST OF BIRD ON SAVOY
12	10	5	GARY BURTON GRP 9569 (CD)	TIMES LIKE THESE
13	12	9	ERNIE WATTS QUARTET JVC 3309/GRP (CD)	ERNIE WATTS QUARTET
14	15	3	FULL FAITH & CREDIT BIG BAND TBA 237 (CD)	FF&C III
15	NEW		LENA HORNE THREE CHERRIES 44411 (CD)	THE MEN IN MY LIFE

## TOP CONTEMPORARY JAZZ ALBUMS™

1	1	11	★★ NO. 1 ★★	
1	1	11	KENNY G ▲ ARISTA 8457 (CD)	9 weeks at No. One SILHOUETTE
2	5	5	AL JARREAU REPRISE 25778/WARNER BROS. (CD)	HEART'S HORIZON
3	3	11	LEE RITENOUR GRP 9570 (CD)	FESTIVAL
4	4	37	BOBBY MCFERRIN ▲ EMI 48059 (CD)	SIMPLE PLEASURES
5	2	15	MICHAEL BRECKER IMPULSE 42229/MCA (CD)	DON'T TRY THIS AT HOME
6	6	25	DAVID SANBORN REPRISE 25715/WARNER BROS. (CD)	CLOSE-UP
7	12	3	VARIOUS ARTISTS GRP 9574 (CD)	GRP CHRISTMAS COLLECTION
8	8	13	STANLEY JORDAN EMI 48682 (CD)	FLYING HOME
9	9	11	FATBURGER INTIMA 73334/ENIGMA (CD)	LIVING IN PARADISE
10	7	27	STANLEY CLARKE PORTRAIT FR 40923/E.P.A. (CD)	IF THIS BASS COULD ONLY TALK
11	11	47	BASIA ● EPIC 40767/E.P.A. (CD)	TIME AND TIDE
12	13	29	TUCK & PATTI WINDHAM HILL 111 (CD)	TEARS OF JOY
13	10	19	BOB JAMES WARNER BROS. 25757 (CD)	IVORY COAST
14	14	11	ALVIN HAYES TBA 238 (CD)	PASSION FLOWER
15	17	9	TOM GRANT GAIA 13-9013 (CD)	MANGO TANGO
16	15	11	LYLE MAYS GEFEN 24204/WARNER BROS. (CD)	STREET DREAMS
17	16	13	CARLOS REYES TBA 240 (CD)	THE BEAUTY OF IT ALL
18	19	7	TOM SCOTT GRP 9571 (CD)	FLASHPOINT
19	18	15	GEORGE BENSON WARNER BROS. 25705 (CD)	TWICE THE LOVE
20	23	3	GERALD ALBRIGHT ATLANTIC 81919 (CD)	BERMUDA NIGHTS
21	20	7	RODNEY FRANKLIN NOVUS 3038/RCA (CD)	DIAMOND INSIDE OF YOU
22	RE-ENTRY		MARLENA SHAW POLYDOR/VERVE 837 312/POLYGRAM (CD)	LOVE IS IN FLIGHT
23	21	9	JIM HORN WARNER BROS. 25728 (CD)	NEON NIGHTS
24	25	3	WISHFUL THINKING SOUNDWINGS 2109 (CD)	WAY DOWN WEST
25	22	7	MARK EGAN GRP 9572 (CD)	A TOUCH OF LIGHT

Alboms 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.

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# 1989 \* ENTERTAINMENT IN

ISSUE DATE	TRADE EVENT	SPOTLIGHT	DEADLINE	ISSUE DATE	TRADE EVENT
<b>JANUARY</b>					
7			12/13	6	NAB 4/29-5/2 Las Vegas
14	WINTER CES '89 January 7-10 Las Vegas	WINTER CES '89	12/20	13	NAIRD 5/10-14
21		Pre-MIDEM KISS 15TH	12/27	20	
28	MIDEM January 21-25 Cannes	CANADA AUSTRALIA MIDEM	1/3	27	
<b>FEBRUARY</b>					
4			1/10	3	
11		ALIVE 20TH ANNIVERSARY	1/17	10	SUMMER CES '89 June 3-6
18		ASCAP 75TH	1/24	17	
25		EUROPEAN BROADCASTING A RETAILER'S GUIDE TO SELL- THROUGH VIDEO: PART 1—EXERCISE, HEALTH & SPORTS	1/31	24	
<b>MARCH</b>					
4		NEW ORLEANS RETAILER'S GUIDE TO RENTING & SELLING 'B' TITLE VIDEOS	2/7	1	
11	NARM 3/3-6 New Orleans	ITA 3/8-11 Palm Beach	NARM '89 PRO DUPLICATION	8	
18		U.K.	2/21	15	
25			2/28	22	NEW MUSIC SEMINAR NYC
<b>APRIL</b>					
1		TOP CONCERTS & VENUES	3/7	5	
8			3/14	12	VSDA '89 8/6-10
15		INTERNATIONAL TOURING	3/21	19	
22			3/28	26	
29		COMEDY ENTERTAINMENT	4/4		

# DUSTY CALENDAR ★ 1989

SPOTLIGHT	DEAD-LINE
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HARD ROCK/ HEAVY METAL PRO RADIO	4/11
FOLK, RHYTHM & BLUES	4/18
RETAILER'S GUIDE TO SELL-THROUGH VIDEO: PART 2—MASS MERCHANTISERS	4/25
MUSIC PUBLISHING	5/2

JAPAN ESKTOP PUBLISHING	5/9
SUMMER CES '89	5/16
BLACK MUSIC	5/23
GERMANY, AUSTRIA, SWITZERLAND	5/30

JAZZ	6/6
CHILDREN'S ENTERTAINMENT	6/13
SOUNDTRACKS FRANCE-200TH	6/20
NEW TALENT NEW MUSIC	6/27
	7/5

INTERNATIONAL RECORDING STUDIOS	7/11
VSDA	7/18
	7/25
	8/1

ISSUE DATE	TRADE EVENT	SPOTLIGHT	DEAD- LINE
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## SEPTEMBER \*\*

2			8/8
9			8/15
16	NAB Washington D.C.	IRS 10TH ANNIVERSARY	8/22
23		COMPACT DISK	8/29
30		A RETAILER'S GUIDE TO SELL THROUGH VIDEO: PART 3—VIDEO RETAIL MANAGEMENT	9/5

## OCTOBER

7		GOSPEL MUSIC	9/12
14	COUNTRY MUSIC WEEK NASHVILLE	COUNTRY MUSIC	9/19
21		A RETAILER'S GUIDE TO HOLIDAY SELL THROUGH VIDEO: PART 4	9/26
28		NEW AGE MUSIC	10/3

## NOVEMBER

4	AES '89 NYC	AES '89	10/10
11	AVC L.A.	AVC: SPECIAL INTEREST VIDEO & MUSIC VIDEO	10/17
18		CLASSICAL MUSIC	10/24
25		ITALY	10/31

## DECEMBER

2		SCANDINAVIA	11/7
9			11/14
16			11/21
23		THE YEAR IN MUSIC & VIDEO/NO. 1 AWARDS YEAR-END DOUBLE ISSUE	11/28
30		NO ISSUE THIS WEEK	

\*\* September Is Horror Video Month. A Special Column Runs Each Week.

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## Iowa Old-timer Helms Video, Movie-Theater Webs

BY BRUCE HARING

**NEW YORK** The next time a video dealer whines about shared-revenue distribution plans, lack of co-op advertising dollars, or business in general, he or she might want to consider how Robert Fridley started out.

The head of Video Warehouse, Iowa's largest video chain, the 71-year old Fridley began in the theater business in 1936, blazing the trail on what he calls "the jackrabbit, kerosene circuit."

"I leased portable equipment and showed films in tank towns, rented an old opera house, showed films outdoors on a canvas sidewall—that was a tough way to learn show business," Fridley recalls.

But things have gotten a lot better since those hard-scrabble days. Since the introduction of video in his movie chain back in 1983, Fridley has never looked back, and today he oversees a 30-video-store, 28-theater empire with 300 employees spread across the state.

"I like being in both," Fridley says. "The video business is so easy compared to the theater business. In the theater business, it's difficult to make money on new pictures; the public is interested in old, established films. And the film companies want the lion's share of the box office, and that doesn't leave you enough money to pay the overhead. It used to be a joke, but now you have to make it at the concessions stand. You stick your neck out with big guarantees to get people in to buy at the snack bar. The video business is a nice, clean business. You buy the tapes and do what you want to with them. It's a good deal."

Fridley's video chain, which is operated under the banner R.L. Fridley Theatres Inc., goes under various names in Iowa. About half the video-store locations were moved from theater lobbies over the last two years, Fridley says.

"Five years ago, a friend of mine named Carl Swannabeck put [video] in his lobby. It was going well for him, and he'd say, 'Bob,

you better get into this.' After a couple of months, I put it in four theaters; then I kept adding it in practically all of our theaters."

Two years ago, Fridley expanded beyond his theater lobbies, opening up a video store in an 8,400-square-foot building in downtown Des Moines that became the first Video Warehouse, now the generic name for several of the video stores located outside the theater chain.

Most of the Video Warehouse stores average 2,500 square feet and 3,500 titles. The biggest store in Des Moines offers a whopping 9,500 titles.

"The big one is called Video Warehouse West," Fridley says. "It was a building I bought and converted that I thought was as big as a warehouse, and that name seems to work well. The other stores, names depend on what theaters they're located near. Some are called Movie World; we have Vista Home Video and others. There isn't one general name."

When Fridley first went into the video business five years ago, he would put video in the lobby or next door to his theater. Soon, he noticed that as video grosses went up, motion picture grosses went down. But all that's changed in the past few years, he says. "Video has helped stimulate interest in motion pictures. In the last year or maybe two years, it doesn't seem

to affect our theater grosses. There's been strong new product, and I think video has gotten people more interested in movies than ever."

Where video is still available in his theaters, Fridley keeps about 2,500 titles in the lobby. "We have a basic deal of three movies for \$5. In smaller towns, they range from \$1-\$2.50, depending on whether it's a new release."

The video chain also sells VCRs, blank tape, candy, popcorn, and used tapes in its freestanding stores. Fridley says used tapes account for a major part of the busi-

ness. "We usually have one floor where we circulate the [used] tapes," Fridley says. "We also buy tapes from all over the U.S. We're constantly buying."

The price offered for a used tape depends on the title, Fridley says. "If it's only 30 days old, we pay about 45% of the original wholesale price; if it's a couple months older, we pay about 35%, and then right on down. It's about 50/50 between used and new sales."

Fridley's overall video selection is a general mix, "except we try to  
(Continued on next page)

FOR WEEK ENDING JANUARY 7, 1989

Billboard

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## TOP KID VIDEO SALES

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE Copyright Owner, Manufacturer, Catalog Number	Year of Release	Suggested List Price
Compiled from a national sample of retail store sales reports.					
★ ★ NO. 1 ★ ★					
1	1	12	<b>CINDERELLA</b> Walt Disney Home Video 410	1950	26.99
2	2	64	<b>LADY AND THE TRAMP</b> Walt Disney Home Video 582	1955	29.95
3	6	68	<b>AN AMERICAN TAIL</b> ◊ Amblin Entertainment/MCA Home Video 80536	1986	29.95
4	5	9	<b>DISNEY SING ALONG: VERY MERRY CHRISTMAS SONGS</b> Walt Disney Home Video 412	1988	14.95
5	3	115	<b>SLEEPING BEAUTY</b> ♦ Walt Disney Home Video 476	1959	29.95
6	10	4	<b>HOW THE GRINCH STOLE CHRISTMAS!</b> MGM/UA Home Video M201011	1966	14.95
7	4	29	<b>MICKEY COMMEMORATIVE EDITION</b> Walt Disney Home Video 690	1988	14.95
8	11	29	<b>DISNEY'S SING ALONG SONGS: YOU CAN FLY!</b> Walt Disney Home Video 662	1988	14.95
9	8	134	<b>WINNIE THE POOH AND TIGGER TOO</b> ♦ Walt Disney Home Video 64	1974	14.95
10	19	21	<b>MICKEY'S CHRISTMAS CAROL</b> Walt Disney Home Video 225	1983	14.95
11	9	29	<b>MICKEY AND THE BEANSTALK</b> Walt Disney Home Video 691	1988	14.95
12	7	134	<b>ALICE IN WONDERLAND</b> ▲ ♦ Walt Disney Home Video 36	1951	29.95
13	16	171	<b>DUMBO</b> ▲ ♦ Walt Disney Home Video 24	1941	29.95
14	22	11	<b>THE THREE CABALLEROS</b> Walt Disney Home Video 411	1945	29.95
15	13	171	<b>PINOCCHIO</b> ♦ Walt Disney Home Video 239	1940	29.95
16	21	9	<b>RAFFI IN CONCERT WITH THE RISE &amp; SHINE BAND</b> ◊ Troubadour Records Ltd./A&M Video VC6179	1988	19.98
17	15	29	<b>DUCKTALES: DAREDEVIL DUCKS</b> Walt Disney Home Video 694	1988	14.95
18	12	83	<b>DISNEY'S SING ALONG SONGS: HEIGH-HO!</b> Walt Disney Home Video 531	1987	14.95
19	24	10	<b>TEENAGE MUTANT NINJA TURTLES: HEROES ...</b> Family Home Entertainment 23978	1988	14.95
20	17	120	<b>WINNIE THE POOH AND THE HONEY TREE</b> ♦ Walt Disney Home Video 49	1965	14.95
21	18	130	<b>WINNIE THE POOH AND THE BLUSTERY DAY</b> ♦ Walt Disney Home Video 63	1968	14.95
22	25	7	<b>SING-ALONG. DANCE-ALONG, DO-ALONG</b> Lorimar Home Video 572	1988	14.95
23	14	85	<b>DISNEY'S SING ALONG SONGS: ZIP-A-DEE-DOO-DAH</b> ◊ Walt Disney Home Video 480	1986	14.95
24	20	29	<b>DUCKTALES: FEARLESS FORTUNE HUNTER</b> Walt Disney Home Video 693	1988	14.95
25	<b>NEW</b> ▶		<b>PINOCCHIO'S CHRISTMAS</b> Vestron Video 2532	1988	19.98

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



**Quick Work.** Mike Quick, the Philadelphia Eagles all-pro receiver, makes a stop at one of three West Coast Video stores in South Philadelphia, where he plugged "Buddy's Watchin' You," a music video featuring Quick and 10 of his teammates. The tape, which benefits charity, is being sold exclusively through West Coast Video and National Video stores.

## RKO Warner Unit Tracks Down Rare Titles

BY JIM BESSMAN

**NEW YORK** Metropolitan New York's RKO Warner Theatres Video chain has sent out a nationwide "S.O.S." signal in search of hard-to-find sell-through video titles.

The sales-oriented 21-store web, which serves New York City, New Jersey, and Long Island, N.Y., launched its Special Order Service, or S.O.S., just prior to Thanksgiving. The company says the service, which involves a designated in-store special-order table and staff, has boosted special orders chain-wide and has helped increase holiday sell-through by 50%-100% this year.

"We've taken our best management-oriented and savvy sales people and put them in a signed area," says marketing director Stefanie Shulman. "They wear a yellow boutonniere to distinguish them from regular store clerks and sit at a tableful of resource materials and data and special shipping orders and procedures."

Shulman, who adds that the S.O.S. program has been heavily promoted in handouts and mailings as well as in-store signage, explains that it differs from RKO's regular mail-order department, which takes special orders and requests via an 800 phone number. (Continued on page 45)

# Billboard

**A MUST EVERY WEEK FOR VOLUME VIDEO BUYERS!**



## Small Dealers Use Imagination To Battle Majors

BY RUSSELL SHAW

ATLANTA Two single-store video retailers here are using inventive promotions and premiums to fight back the invasion of major chain competition.

Both stores—Crabapple Video, a 6,000-square-foot freestanding store in Alpharetta, Ga., and Home Video, an 8,000-square-foot store in a strip center across from the large Gwinnett Place Mall in Duluth, Ga.—are located in affluent north Atlanta suburbs and are located fairly close to Blockbuster outlets.

"The big guys have national names with a built-in great draw," says Crabapple Video president Richard Hinely. "So if you are a small guy, you've got to bang your own drum. Once you get a buzz going, the customers will do some of that for you."

Crabapple is building customer "buzz" and traffic with occasional promotions that give free rentals away to customers dressed according to themes.

Last summer, Crabapple celebrated its move from a cramped 1,000-square-foot strip-mall facility down the street to its present location with a Pajama Night. Hinely used no advertising and announced the night solely with in-store signage. A free two-day rental was provided for each customer visiting the store in pajamas. For atmosphere, Hinely rented a roller bed.

During the fall, Crabapple held a Bikini Night and a Halloween Night, with rentals given to customers wearing bikinis and Halloween costumes, respectively. Hinely is planning additional weather-related promotions should it snow this winter. "If it snows," he says, "our employees will wear Hawaiian shirts and sun-

*(Continued on next page)*

### VIDEO WAREHOUSE

*(Continued from preceding page)*

increase the interest to cover a wider range than the new releases. We have big departments set up for great movies of the past; we have a section for silent films and great musicals over the years. We set up a department as big as most video stores just for the classics, the great movies, the '20s, '30s, '40s, and '50s. We didn't want to be confined to the present-day audience, what they wanted. We wanted to reach out and get a wider range of clientele, get older people interested in video."

The future? "To keep putting big stores in where there's population," Fridley says. There are no plans for expansion beyond Iowa or franchising. "I think franchising is a phony deal," he says.

"I'm still active and doing more today than I ever did," he says. "I still think as I did at 25 as far as thinking in the future. I don't look that young, but I feel that way."



## KEVIN COSTNER SUSAN SARANDON

He's Crash Davis, a seasoned catcher whose best years on the ballfield are behind him... but whose finest moments in the bedroom still lie ahead.

She's Annie Savoy, the self-styled baseball guru who has appointed herself the team's unofficial trainer and handler.

Catch the fever as two of America's favorite pastimes—baseball and sex—team up in this winning comedy about long, slow kisses and high, hard fastballs. Kevin Costner and Susan Sarandon star in the major league hit, **BULL DURHAM**.

**ORDER CUT-OFF DATE: JANUARY 10th.**  
**STREET DATE: JANUARY 26th.**

# BULL DURHAM

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Other Favorite Pastime.

A MOUNT COMPANY PRODUCTION KEVIN COSTNER SUSAN SARANDON  
"BULL DURHAM" TIM ROBBINS TREY WILSON ROBERT WUHL  
MUSIC BY MICHAEL CONVERTINO MUSIC SUPERVISOR DANNY BRAMSON  
PRODUCTION DESIGNER ARMIN GANZ  
FILM EDITORS ROBERT LEIGHTON AND ADAM WEISS  
DIRECTOR OF PHOTOGRAPHY BOBBY BYRNE  
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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
			★ ★ NO. 1 ★ ★				
1	2	6	THREE MEN AND A BABY	Touchstone Pictures Touchstone Home Video 658	Tom Selleck Steve Guttenberg	1987	PG
2	1	10	BEETLEJUICE	Warner Bros. Inc. Warner Home Video 11785	Michael Keaton	1988	PG
3	6	5	COLORS	Orion Pictures Orion Home Video 8720	Robert Duvall Sean Penn	1988	R
4	3	8	E.T. THE EXTRA-TERRESTRIAL	Amblin Entertainment MCA Home Video 77012	Henry Thomas Dee Wallace	1982	PG
5	11	4	WILLOW	LucasFilm Ltd. RCA/Columbia Home Video 6-20936	Val Kilmer Joanne Whalley	1988	PG
6	5	6	BILOXI BLUES	Universal City Studios MCA Home Video 80799	Matthew Broderick Christopher Walken	1988	PG-13
7	4	7	ABOVE THE LAW	Warner Bros. Inc. Warner Home Video 11786	Steven Seagal	1988	R
8	7	13	SHOOT TO KILL	Touchstone Pictures Touchstone Home Video 697	Sidney Poitier Tom Berenger	1988	R
9	10	4	FUNNY FARM	Warner Bros. Inc. Warner Home Video 11809	Chevy Chase Madolyn Smith	1988	PG
10	12	4	OFF LIMITS	CBS-Fox Video 1657	Willem DaFoe Gregory Hines	1987	R
11	8	7	THE SEVENTH SIGN	Tri-Star Pictures RCA/Columbia Home Video 6-27007	Demi Moore Jurgen Prochnow	1988	R
12	9	17	MOONSTRUCK ◊	MGM/UA Home Video M901135	Cher Nicolas Cage	1987	PG
13	14	5	STAND AND DELIVER	Warner Bros. Inc. Warner Home Video 11805	Edward James Olmos Lou Diamond Phillips	1988	PG
14	<b>NEW ▶</b>		ARTHUR 2 ON THE ROCKS	Warner Bros. Inc. Warner Home Video 11811	Dudley Moore Liza Minnelli	1988	PG
15	<b>NEW ▶</b>		SHORT CIRCUIT 2	Tri-Star Pictures RCA/Columbia Home Video 6-27008	Fisher Stevens Michael McKean	1988	PG
16	17	11	RAMBO III	Carol Co. Int. N.V. IVE 65922	Sylvester Stallone Richard Crenna	1988	R
17	<b>NEW ▶</b>		LICENSE TO DRIVE	United Artists Pictures, Inc. CBS-Fox Video 4753	Corey Haim Corey Feldman	1988	PG-13
18	16	12	MASQUERADE	CBS-Fox Video 4749	Rob Lowe Meg Tilly	1988	R
19	20	18	PLANES, TRAINS, AND AUTOMOBILES	Paramount Pictures Paramount Home Video 32036	Steve Martin John Candy	1987	R
20	18	15	FRANTIC	Warner Bros. Inc. Warner Home Video 11787	Harrison Ford	1988	R
21	15	7	RETURN TO SNOWY RIVER	Walt Disney Home Video 699	Tom Burlinson Sigrid Thornton	1988	PG
22	19	14	*BATTERIES NOT INCLUDED	Universal City Studios MCA Home Video 80770	Hume Cronyn Jessica Tandy	1987	PG
23	21	13	SHE'S HAVING A BABY	Paramount Pictures Paramount Home Video 32027	Kevin Bacon Elizabeth McGovern	1988	PG-13
24	<b>NEW ▶</b>		BIG TOP PEE-WEE	Paramount Pictures Paramount Home Video 32076	Pee-Wee Herman	1988	PG
25	25	11	THE SERPENT AND THE RAINBOW	Universal City Studios MCA Home Video 80772	Bill Pullman Cathy Tyson	1987	R
26	13	9	BRIGHT LIGHTS, BIG CITY	MGM/UA Home Video M801377	Michael J. Fox	1988	R
27	26	16	BROADCAST NEWS	CBS-Fox Video 1654	William Hurt Albert Brooks	1987	R
28	<b>NEW ▶</b>		CASUAL SEX?	Universal City Studios MCA Home Video 80788	Lea Thompson Victoria Jackson	1988	R
29	22	11	SHAKEDOWN	Universal City Studios MCA Home Video 80820	Peter Weller Sam Elliott	1988	R
30	24	12	CINDERELLA	Walt Disney Home Video 410	Animated	1950	G
31	23	9	LITTLE NIKITA	RCA/Columbia Pictures Home Video 6-25000	Sidney Poitier River Phoenix	1988	PG
32	39	3	STORMY MONDAY	Atlantic Releasing Corp. Paramount Home Video 12674	Melanie Griffith Tommy Lee Jones	1988	R
33	32	10	DEAD HEAT	New World Entertainment New World Video A88005	Treat Williams Joe Piscopo	1988	R
34	<b>NEW ▶</b>		THE RESCUE	Touchstone Pictures Touchstone Home Video 869	Kevin Dillon Charles Haid	1988	PG
35	27	21	GOOD MORNING VIETNAM	Touchstone Pictures Touchstone Home Video 680	Robin Williams	1987	R
36	37	3	CALL ME	Vestron Pictures Inc. Vestron Video 5621	Patricia Charbonneau Patti D'Arbanville	1988	R
37	29	7	SUNSET	Tri-Star Pictures RCA/Columbia Home Video 6-27009	Bruce Willis James Garner	1988	R
38	<b>NEW ▶</b>		MIDNIGHT CROSSING	Vestron Pictures Inc. Vestron Video 6028	Faye Dunaway Daniel J. Travanti	1987	R
39	30	8	JACK'S BACK	Palisades Entertainment Paramount Home Video 12669	James Spader Cynthia Gibb	1988	R
40	31	9	THE UNHOLY	Vestron Pictures Inc. Vestron Video 5257	Ben Cross Hal Holbrook	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.

## 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>BULL DURHAM</b> Susan Sarandon, Kevin Costner Orion/\$89.98	1/1/89 (1/26/89)	\$47 (1,297)	Poster Brochure, Baseball Cards
<b>THE DEAD POOL</b> Clint Eastwood Warner/\$89.95	1/1/89 (1/25/89)	\$37.1 (1,831)	Standeem, Poster
<b>THE FAMILY</b> Vittorio Gassman, Fanny Ardant Vestron/\$79.98	1/4/89 (2/1/89)	\$3.229 (7)	Poster
<b>KANSAS</b> Matt Dillon, Andrew McCarthy Media/\$89.95	12/28/88 (1/11/89)	\$2.3 (847)	Poster, Counter- card
<b>SALOME'S LAST DANCE</b> Glenda Jackson, Stratford Johns Vestron/\$89.98	12/21/88 (1/18/89)	\$2.901 (11)	Poster

\* INFORMATION FURNISHED BY VIDEO FORECASTER

### NONTHEATRICAL TITLES

<b>THE ADVENTURES OF LITTLE KOALA AND FRIENDS: LAURA AND THE MYSTERY EGG</b> Children Family/\$14.95 Prebook cutoff: 1/18/89; Street: 2/9/89	<b>NATIONAL GEOGRAPHIC VIDEO: IN THE SHADOW OF VESUVIUS</b> Documentary Vestron/\$29.98 Prebook cutoff: 1/18/89; Street: 2/15/89
<b>CLASSIC FAIRY TALES</b> Children Family/\$14.95 Prebook cutoff: 1/18/89; Street: 2/9/89	<b>NATIONAL GEOGRAPHIC VIDEO: SEARCH FOR THE GREAT APES</b> Documentary Vestron/\$29.98 Prebook cutoff: 1/18/89; Street: 2/15/89 <i>(Continued on next page)</i>

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.

### SMALL DEALERS FEND OFF MAJORS IN ATLANTA

(Continued from preceding page)

glasses. It will be quite a contrast."

Despite his flair for promotions, Hinely doesn't want to build his reputation on gimmicks alone. He positions his 6,000-title, 6,200-piece inventory strong not only on hit titles but on a wide variety of other titles as well. "I'm a fanatical foreign-film-buff," he says, "so we carry some foreign titles you probably couldn't find anywhere else."

"That's another advantage we have over the big guys. If you asked for some of those titles in one of those video chain outlets, the manager wouldn't have heard of it. He'd look in his computer to see if his store has it. It would be just like in Sears. Do you think the manager there knows where their jeans are made?" Hinely adds.

Home Video is strong in premiums, using them to stimulate sell-through by offering the movie-themed merchandising as low-priced add-ons. "We try to generate income by selling movies, and our customers have a real hunger for Hollywood-type items," says Martin Zbosnick, president of the 10,000-title store. "This justifies us turning premiums into a separate profit center."

Working with a variety of distributors, Home Video has offered such premiums as a Jane Fonda workout bag, a series of "Wizard Of Oz" items, and T-shirts and posters.

When "E.T. The Extra-Terres-

trial" came out, Zbosnick competed against major chains by giving away "E.T." T-shirts. "There was so much demand all over the town that we knew we needed to stand out," Zbosnick says of his "E.T." efforts. "We got the shirts through MCA for only \$2.25 apiece. We knew if we sold enough copies at \$19.95 we'd be able to maintain our profit margin. I guess because we got known that we were the place to not only buy 'E.T.' but get a free T-shirt, we moved about 1,000 pieces."

Merchandising ingenuity served Zbosnick well in other ways during the Christmas season. Faced with a shortage of the popular Nintendo games, Zbosnick went to local retail toy outlets and bought several copies of Nintendo off the shelf.

For 1989, Zbosnick is planning some more traffic-boosting profit centers, such as a yogurt machine and a photo lab.

"We're trying to take this one location and bring it to its maximum potential," says Zbosnick, who after several years at another location has occupied the present home video site for more than one year. "It costs money to build and operate a video store of this size. Fortunately, a video store has a very high traffic level, so we think that by taking related businesses and putting them together under the same roof, we can create several additional profit centers."

## RKO WARNER

(Continued from page 42)

"This service goes above and beyond," she says. "Our S.O.S. reps take orders and shop a variety of distributors and outlets, combing the country in tracking down titles that are hard to find in stock or hard to find, period. It's a critical area for us—an important revenue stream. And it gives us insight into our customer base at specific outlets, so we can gauge [inventory] deficiencies."

Designed to minimize the time span between order placement and fulfillment, the S.O.S. service, which is available at no cost to customers, generally takes less than a week to deliver the requested tapes. Otherwise, says Shulman, customers are informed of the delay while the tapes are placed on back order.

Noting that the service is designed to accommodate those customers "dashing madly through the holiday season," Shulman says that consumer reception to the S.O.S. program has led RKO to offer it year round.

"We've made our stores more efficient with quicker checkouts, but we still want to offer better customer service," says Shulman. "We're aware that video is something that people care about, that it's more than just a commodity. What's available changes from month to month, and customers will go from store to store when [store clerks] don't know about the product."

## VIDEO RELEASES

(Continued from preceding page)

**NATIONAL GEOGRAPHIC VIDEO: WHITE WOLF**  
Documentary  
Vestron/\$29.98  
Prebook cutoff: 1/18/89; Street: 2/15/89

**WILLIE NELSON—GREATEST HITS LIVE**  
Music  
Vestron/\$19.98  
Prebook cutoff: 1/18/89; Street: 2/15/89

**REMEMBERING MARILYN**  
Documentary  
Vestron/\$29.98  
Prebook cutoff: 1/18/89; Street: 2/15/89

**THE RETURN OF ROGER RAMJET**  
Animated  
Rhino/\$14.95  
Prebook cutoff: 1/10/89; Street: 1/27/89

**THE REVENGE OF ROGER RAMJET**  
Animated  
Rhino/\$14.95  
Prebook cutoff: 1/10/89; Street: 1/27/89

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# Digital Audio Breaks Greek Ground

## Athens CD Plant To Open In Early 1989

BY JOHN CARR

**ATHENS, Greece** Digital audio is finally making inroads into Greece: The country's first full digital recording studio began operations in November, and a state-of-the-art CD manufacturing plant is scheduled to open here early this year.

The plant, in which \$6.6 million will initially be invested, is intended to cater to the blossoming Greek CD market, expected to attain 400,000 unit sales by year's end.

The company behind the recording and manufacturing projects is Digital Press Hellas. Sales manager Yannis Sakellaridis admits that the market is still small, but he anticipates both a drop in CD prices and a rapid expansion in sales.

DPH managing director Theo Manavidis is predicting that the CD will largely supersede vinyl in a country as status conscious as Greece.

That there is still some way to go is indicated by the fact that local repertoire on CD sold a mere 67 units in 1987, but a massive rise to 250,000 is confidently expected

### Maker predicts drop in prices and large rise in sales

this year. The total CD sales figure for 1987 just reached 100,000, which was expected to increase fourfold by the end of December, according to the same optimistic sources.

The CD is still an expensive proposition in the Greek market, priced at \$20 and burdened with a value-added tax of 16% and a high retail profit margin. Sakellaridis says the DPH pricing policy for local record companies will be flexible.

Manavidis claims keen interest

"from all the local record industry," but he declines to say whether any major local artists have been booked to record in the new DPH studio, which was designed by Eastlake Audio of London.

The glass mastering of locally produced CDs will have to be done abroad until a Philips glass mastering unit is installed sometime in mid-1989.

"When the market requires it, other CD formats will be added to the DPH production schedule, backed by additional investment," says Sakellaridis. The firm also plans to introduce digital audio-tape according to perceived market needs.

Some industry observers believe it will be a long time before DPH can begin to recoup its initial financial outlay, given the small size of the CD market. There is also doubt about whether the company can compete with the prices of imported CDs.



**Taking It To The Streeterville.** Streeterville Studios in Chicago has ordered two new Neve V Series consoles for its main tracking rooms in its seven-room complex. Both boards are equipped with Necam 96 automation. Shown cutting the deal at the recent Audio Engineering Society show, from left, are Streeterville's chief engineer Steve Kusiciel, Neve's Rick Plushner, Streeterville president Jimmy Dolan, and Neve's Phil Wagner and Gerhard Gruber.

## AUDIO TRACK

NEW YORK

**ZETTE WAS IN AT PYRAMID** working on a cut with producer Randy Fredrix.

Alvin Darling put finishing touches on his gospel album at Eastern Artists Recording Studio Inc. James Perry produced; Mike Vanduser was at the console; John Rekesius assisted.

Skollie worked on an album at Mediasound. Blondie Chaplin, Keith Lentin, and Anton Figg brought in Scott Mabuchi to engineer. Lolly Grodner assisted. Also, Keith Walsh completed production and mixes on an album of previously unreleased tracks by the late Harry Chapin. John Chalmers assisted.

LOS ANGELES

**BRITTON RECENTLY** completed work on a remix of "Hold On," from its current album, "Rock Hard," at the Enterprise. Bill Pfordresher and the band produced. Eric Westfall engineered the sessions. The remix is scheduled for release on TSR Records. James Ingram whizzed in to track an upcoming album for Atlantic. The project made use of the Synclavier system, along with the facility's NED eight-track Direct-To-Disk system. Steve Lukather, Toots Thielman, and Ernie Watts sat in on the project. Tom Bell produced. Paul Ericksen was at the board, assisted by Martin Horenburg.

Debbie Friedman was in at Hit City West working on final mixes for an independent contemporary Jewish music project. E. Marcy Dicterow-Vaj handled arrangements and produced with Friedman. Kevin O'Connor engineered; Karen Shellenberger assisted.

At Alpha, Ripe Productions team Peter Bunetta & Rick Chudacoff did a remake of "I Only Have Eyes For You" with vocalist Marilyn Scott for the WTG soundtrack for the movie "Twins." The project was recorded by Daren Klein and mixed by Mick Guzauski at Conway.

El DeBarge was in at Larrabee with Taavi Mote mixing the 12-inch of "Real Love" for Motown.

Elliot Sharp finished Mofungo's current project at Baby Monster. Sharp also produced tracks on komungo player Jin Hi Kim. Steve McAllister ran the board. Prong was in recording its upcoming album for Southern Studios (London). McAllister ran the board.

Several acts were in at Power Play working on the upcoming 12-

inch "Self-Destruction" for the Stop The Violence movement. Artists included KRS-One, D-Nice, and Ms. Melodie of Boogie Down Productions (Jive/RCA); Kool Moe Dee (Jive/RCA); M.C. Lyte (Priority/Atlantic); Doug E. Fresh (Reality/Fantasy); Chuck D. and Flavor Flav of Public Enemy (Def Jam/Columbia); Daddy-O and Prince Paul of Stetsasonic (Tommy Boy); and Heavy D. (Up-town/MCA).

Billy Idol worked on new album tracks with producer Keith Forsey (Simple Minds, Pat Benatar, Psychedelic Furs) at Track Record Inc. Dave Concors (Whiplash Smile, Breakfast Club, "Top Gun") engineered. Idol's new lineup includes Mark Younger-Smith (Charlie Sexton) on guitar, Phil

Soussan (Ozzy Osbourne) on bass, and Mike Baird (Journey, Kenny Loggins) on drums. Dave Jerden engineered Jane Child's debut album for Warner Bros. Jerden also completed a remix of Spear Of Destiny's "Westworld" for Virgin. Ronnie Champagne assisted.

George Clinton parked himself at Elumba following a successful romp through London with Paisley Park Records president Prince. Clinton completed his debut release on the Paisley label, titled "Why Should I Dog You Out," scheduled for release in early '89.

NASHVILLE

**AT THE SOUNDSHOP,** Danny Harper worked on an album project with producer Mitchell Stewart.

Mike Bradley engineered. Also, Mosie Lister tracked album cuts with producer Steve Mauldin. Doug Sarrett engineered.

Don Williams was in at the Sound Emporium working on overdubs and mixes for an RCA album. Garth Fundis produced; Gary Laney was at the board. Sonny Curtis worked on mixes with producer David Hungate. John Mills ran the board.

At Sound Stage, George Strait completed mixes with producer Jimmy Bowen. John Guess mixed; Tim Kish and Russ Martin assisted. The Bellamy Brothers worked on remixes with James Stroud and mix engineer Kish. The Gatlin Brothers were in working with producer Chip Young. Bob Bullock, Kish, and Ron Treat engineered with Mark Coddington and Julian King.

OTHER CITIES

**ACID AND HOUSE** mixes for Kevin Kylie's "Touch Me" were handled by C&D Cheque This at Orinoco in London.

Curtis Young cut tracks for a gospel project on Atlanta International Records at Cheshire Sound Studios, Atlanta. George Pappas was assisted at the desk by Lewis Turner Padgett.

Jet Red was in at the Plant, Sausalito, Calif., working on overdubs for an upcoming project on Relativity Records. Brian Foraker (Whitesnake, Night Ranger) produced, assisted by Watts Verecke. The Doobie Brothers began the second half of an album project for Capitol. Rodney Mills (Gregg Allman, .38 Special) produced. Mills is also engineering, assisted by Devon Bernardoni.

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



**Superduper.** Capitol Records-EMI of Canada's cassette-manufacturing plant had its most productive month ever in November, with more than 1 million units rolling off the line. Shown celebrating that achievement at the plant are, from left, Hugh Wiets, VP, manufacturing and distribution, Capitol Canada; Richard Lyttelton, president designate, international classical division, EMI Music Worldwide; Joe Smith, president and CEO, Capitol-EMI Music Inc.; Colin Southgate, chief executive of Thorn-EMI; Jim Fifield, president and chief operating officer, EMI Music Worldwide; Deane Cameron, president designate, Capitol Canada; and Philip Rowley, VP and chief financial officer, EMI Music Worldwide.

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## Mulcahy Just Wants To Have Fun Biz Should Lighten Up, Director Says

BY JIM BESSMAN

NEW YORK "I think the main problem with music video today stems from the fact that we take things too seriously," says Russell Mulcahy, music video's first "name" director, calling for a return to "the sense of adventure and fun" that he says characterized the early days of clip making.

**PROS  
IN PROFILE**

Few music video industry professionals are in a

better position to make the statement. Entering the fledgling genre after stints as a news editor for Australian television and a short-film director (he won the Sydney Film Festival's awards for best short film in 1976 and 1977), Mulcahy launched a production company to create rock promo clips and music specials in Australia before moving to England in 1978 and signing on with Jon Rosman Productions, England's leading video promo company.

In 1980, Mulcahy joined forces with Lexi Godfrey and David Mallet in forming the legendary MGM video production company, which later evolved into MGMM (Scott Millaney, Brian Grant, Mallet, and Mulcahy).

But Mulcahy quickly established himself individually for stylistically spectacular concept videos, like Billy Joel's "Pressure" and "Allentown," Rod Stewart's "Tonight I'm Yours" and "Young Turks," Fleetwood Mac's "Gypsy," the Rolling Stones' "Going To A Go-Go" and "One Hit (To The Body)," Elton John's "I'm

Still Standing" and "Sad Songs," and, perhaps most significantly, the numerous Duran Duran short- and longform videos that made the British band the first superstars of the video age.

While Mulcahy insists that these productions weren't necessarily as expensive as they looked, most appear to have cost well over \$100,000 due to their cinematic production values, which embody the concept of the "minimovie" term used to describe the genre.

Indeed, Mulcahy soon went on to direct a feature film (the thriller "Razorback"), and he has another movie project lined up for next year.

These days, following a quick exit from the "Rambo III" director's chair ("creative differences, for which I count my blessings because it bombed"), and an aborted pilot for a futuristic TV show titled "Cyber Force" ("It was supposed to be 'The Transformers Meet James Bond,' but then the writers' strike hit"), Mulcahy is splitting his time between England and the U.S. making TV commercials and videos.

His most recent clips were Elton John's "I Don't Wanna Go On With You Like That," which was nominated for two Billboard Music Awards, and Gardner Cole's "Live It Up," which recalls earlier Duran Duran tropical travelogs with its Thai jungle locale.

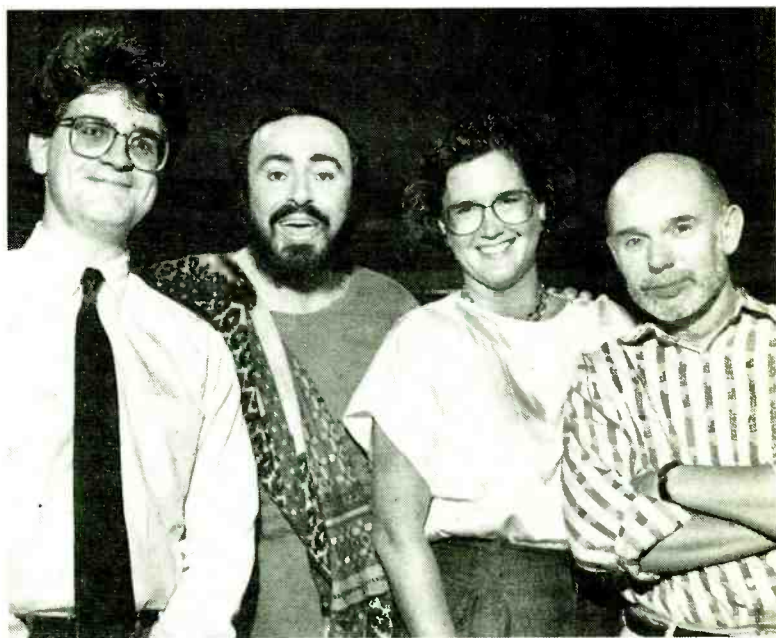
"Cole's manager [Bennett Freed] wanted the 'exotic adventurousness' of my Duran Duran period," says Mulcahy, "and I wanted to get back to being like a tourist with a large camera on my back instead of coming

up with 'disposable images.'"

Disposable imagery is one thing that Mulcahy's clips can never be criticized for. But in the years since he helped pioneer the promotional/art form, many critics say, music videos have become more and more disposable as they imitate prevailing norms, using one trend-setting technique until they wear it out and jump on the next.

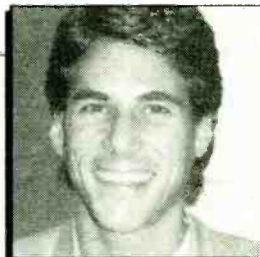
"It's like fashion, with people getting swept up in the video flavor of the month," says Mulcahy. "When I started off, it was a new industry, and we had the opportunity to take more risks visually and conceptually because no one had done them before."

"Unfortunately, what happened was that a style became hot and then the next three months of videos all used the same jerky camera technique for jump cuts or whatever it (Continued on next page)



**A True Video Classic.** Luciano Pavarotti recently filmed the music videoclip for "My Love Is Like A Dream," from the upcoming London Records videocassette "Pavarotti At Carnegie Hall." Shown, from left, are David Weyner, VP of marketing for PolyGram; Pavarotti; Lynn Hoffman-Engel, VP for London Records; and Malcolm Hoare, director of Interlink Productions.

# THE EYE



by Steven Dupler

**WE WOULD HAVE** preferred starting the new year off with more upbeat news, but ratings are ratings, and the following figures don't speak too well for rock music specials on television. On paper, there's no denying both these shows sound swell: first, the heavily advertised Fox Television "Rock 'N Roll Christmas" special featuring Dennis Miller of "Saturday Night Live" as host and live appearances by Pat Benatar, the Fabulous T-Birds, Eddie Money, and Little Richard; and second, the HBO cablecast of the Human Rights Now! tour to benefit Amnesty International, featuring (as you all know by now) superstars Sting, Tracy Chapman, Peter Gabriel, and Bruce Springsteen, among others.

So how did Fox and HBO fare with these big guns of rock'n'roll? Not so well, according to A.C. Nielsen's numbers. The Fox Christmas special—which ran first on Sunday, Dec. 11, replacing the two weekly half-hour programs "America's Most Wanted" and "Married With Children"—pulled a 5.8 rating and a 9 share. That's pretty weak compared with the 9.1 rating and the 13 share that the two bumped shows averaged during November 1988.

The Amnesty tour, aired in several 8 p.m.-11 p.m. prime-time Saturday night slots in December, came up with just a 3 rating, compared with the approximately 12 rating the channel generally pulls with a movie in that time slot or the 7-8 rating usually garnered at that time by nonmovie HBO programming.

While these numbers are not encouraging, we still believe that rock music *can* work on television. What is needed, as has been stated before in this space, is heavy, heavy promotion (particularly cross promotion with radio, where the music fan is most often found) and some innovative programming. If you have a comment to make on this subject, the Eye solicits your input.

**SPEAKING OF MUSIC** specials, here's a TV charity event with a twist—no rock musicians. That's right, on Christmas Day, the Arts & Entertainment Cable Network aired "Musicians For Armenia," featuring an all-star lineup of classical artists, including flutist James Galway, conductor André Previn, and pianist Barry Douglas. The midnight

concert performance before the Prince and Princess of Wales was taped Dec. 17 at London's Barbican Hall; the program featured Debussy's "Syrinx," Beethoven's "Coriolan Overture," and pieces by Rimsky-Korsakov, Tchaikovsky, Mozart, and Chopin.

All proceeds from the show, which was organized by the British Assn. of Concert Agents and distributed for television by RM Associates, will go to the Red Cross Armenian Earthquake Appeal. An 800 number was provided for viewer donations during the A&E telecast. The cable channel itself donated \$25,000 to the Red Cross effort.

**GUMBO VIDEO:** In keeping with the Eye's policy of informing our readers about little-known local video outlets around the country, here is some information on The Superstar Channel, which claims to be the only music video show produced in New Orleans. The cable show, which can be seen five times a week on Cox Cable, channels 42 and 49, runs at various evening times on Tuesdays, Wednesdays, Fridays, Saturdays, and Sundays. The musical selections are eclectic, ranging from rock to country to R&B. The most recent playlist available (from Nov. 26) includes clips by Scritti Politti, M.C Hammer, Lillo, Siedah Garrett, Rod Stewart, Anne Murray, and Good Question. For information on the show, contact Benny Jones at 504-887-1535.

**METAL LONGFORM:** Enigma is back on the beat with longform music video product. The label has signed a North American distribution deal with PolyGram Records that will see such titles as "Stryper: Live In Japan," "Lizzy Borden: The Murderess Metal Road Show," "Stryper: In The Beginning," and "D.R.I. Live At The Ritz" available in music and video stores on VHS videocassette for a \$19.95 list price each.

**SOME HAVE SAID** that the advent of cable TV with its myriad channels and public-access regulations has meant that a television show now exists for virtually every special-interest group. This may or may not be true, but here's an interesting one that's crossed our path: "Cabaret Beat," which claims to be the only TV program devoted exclusively to the New York club and cabaret scene. Now in its second season, the show airs on Manhattan Cable's Channel J, a public-access outlet, at 11 p.m. on Wednesdays. While most of the performers featured on "Cabaret Beat" are not signed to record labels, they are regularly featured at such Manhattan nightspots as Don't Tell Mama, the Duplex, On Stage, Freddy's Supper Club, and the Improv.

## Farmer Pitches Country Vid Show To National Audience

NEW YORK "Hee Haw" it ain't, but Herb Sudzin's "Sudzin Country Music Video" cable show is about as hayseed as you can get.

The Piscataway, N.J., hay farmer's weekly program also happens to be the third biggest country video outlet in the country, right up there behind The Nashville Network and Country Music Television. That assessment is based on a 3.5 million subscriber base on the 20 or so systems in New York, New Jersey, Pennsylvania, and Kentucky currently carrying the weekly half-hour via local origination.

Three years old as of next June, "Sudzin Country" is an outgrowth of its host's 12-year-old weekend country radio show on the Rutgers College station, WRSU-FM, which offers old-time country and bluegrass music.

"They gave me a chance to do the show, and one day I thought it would be fun to also have a video show," says Sudzin, who says he conceives his video programming while sitting at the dining room table in his family farmhouse. "I cross-advertise the radio and video shows, and while I can't measure how many viewers there are, I get lots of feedback from people who

have listened to me on radio for 12 years, who say, 'So that's what you look like.'"

On camera, Sudzin tends to wear either spiffy cowboy dance hall duds or typical farmer get-up, complete with bib overalls. He says his dress depends on the type of show he's doing.

"I do three shows: one with Nashville acts, another with local acts, and another of mostly videoclips," he says.




When a Nashville-based country artist comes to the area, Sudzin sets up an on-location interview at the concert site and hires a cameraman to shoot it. He then splices in either parts of the artist's videoclips or footage obtained from TNN's "Nashville Now" or "New Country" programs.

"We're not really in competition [with TNN] because I'm on cable systems which they aren't on, like Manhattan Cable," he says. "They also don't deal with local acts."

Besides such national artists as the Bellamy Brothers, Earl Thomas Conley, Bill Anderson, Mel Tillis, David Lynn Jones, and Kitty Wells—all of whom have been featured on Sudzin's Nashville-theme (Continued on next page)

# Billboard THE CLIP LIST™

A SAMPLING OF PLAYLISTS AT NATIONAL VIDEO MUSIC OUTLETS. Lists do not include videos in recurrent or oldies rotation.

 <p>Continuous programming 1775 Broadway, New York, NY 10019</p>	 <p>Continuous programming 1775 Broadway, New York, NY 10019</p>	 <p>Black Entertainment Television</p>
<p><b>ADDS</b></p> <p>Aerosmith, Chip Away The Stone Marc Almond, Tears Run Rings The Boys Club, I Remember Holding You Cinderella, The Last Mile Guns N' Roses, Paradise City Jeff Healey Band, See The Light Tiffany, All This Time</p>	<p><b>ADDS</b></p> <p>Michael Jackson, Leave Me Alone Mike + The Mechanics, The Living Years</p>	<p><b>ADDS</b></p> <p>Cameo, Skin I'm In Bebe &amp; Cece Winans, Heaven New Kids On The Block, You Go It (The Right Stuff) Taylor Dayne, Don't Rush Me Phil Collins, Two Hearts</p>
<p><b>BUZZ BIN</b></p> <p>Eddie Brickell &amp; New Bohemians, What I Am R.E.M., Stand They Might Be Giants, Ana NG</p>	<p><b>POWER</b></p> <p>Anita Baker, Giving You The Best That I Got Chicago, Look Away Phil Collins, Two Hearts Taylor Dayne, Don't Rush Me Kenny G., Silhouette Annie Lennox/Al Green, Put A Little Love ... Steve Winwood, Holding On</p>	<p><b>HEAVY</b></p> <p>Michael Jackson, Smooth Criminal Roberta Flack, Oasis Vesta, Sweet Sweet Love Ziggy Marley &amp; The Melody Makers, Tumblin' Down LaVert, Pull Over Cherrelle, Everything I Miss At Home Sheena Easton, The Lover In Me Keith Sweat, Don't Stop Your Love Today, Him Or Nothing Rene Moore, All Or Nothing Tony! Toni! Toné!, Baby Doll</p>
<p><b>BREAKTHROUGH</b></p> <p>Duran Duran, All She Wants Is</p>	<p><b>HEAVY</b></p> <p>Tracy Chapman, Baby Can I Hold You Enya, Orinoco Flow (Sail Away) Michael Jackson, Smooth Criminal Maxi Priest, Wild World Paul Simon, Me And Julio Tiffany, All This Time The Traveling Wilburys, Handle With Care</p>	<p><b>HEAVY</b></p> <p>The Boys, Dial My Heart Starpoint, Say You Will Gerald Alston, Take Me Where You Want To Jonathan Butler, There's One Born Every Minute Kiara, This Time Al Jarreau, So Good Robert Bookins, Where Is The Love New Edition, Can You Stand The Rain Sade, Turn My Back On You Robert Palmer, Early In The Morning Annie Lennox/Al Green, Put A Little Love ... Tone Loc, Wild Thing</p>
<p><b>SNEAK PREVIEW</b></p> <p>Bon Jovi, Born To Be My Baby Rod Stewart, My Heart Can't Tell Me No U2, Angel Of Harlem Winger, Seventeen</p>	<p><b>MEDIUM</b></p> <p>Art Of Noise, Kiss Basia, New Day For You The Boys Club, I Remember Holding You Eddie Brickell &amp; New Bohemians, What I Am Glenn Frey, Soul Searchin' Julia Fordham, Happy Ever After Robbie Nevil, Back On Holiday Michelle Shocked, Anchorage Karyn White, The Way You Love Me</p>	<p><b>MEDIUM</b></p> <p>The Sugarcubes, Motorcrash Cocteau Twins, Carolyn's Fingers Gipsy Kings, Bamboleo Enya, Orinoco Flow (Sail Away) Karel Falcka, Hey Matthew The Escape Club, Shake For The Sheik Tracie Spencer, Imagine Philip Bailey/Little Richard, Twins Bon Jovi, Born To Be My Baby Jeff Healey Band, See The Light They Might Be Giants, Ana NG Ivan Neville, Not Just Another Girl INXS, Guns In The Sky Keith Richards, Take It So Hard UB40, Breakfast In Bed Dreams So Real, Rough Night In Jericho The Pursuit Of Happiness, I'm An Adult Now The Alarm, Rescue Me (Live) Rhythm Corps, Common Ground U2, Baby Please Come Home Mark Isham, The Grand Parade Kenny G., Silhouette</p>
<p><b>HEAVY</b></p> <p>The Bangles, In Your Room Bobby Brown, My Prerogative Cheap Trick, Ghost Town Chicago, Look Away Phil Collins, Two Hearts Def Leppard, Armageddon It The Escape Club, Shake For The Sheik Michael Jackson, Smooth Criminal Joan Jett And The Blackhearts, Little Liar Sam Kinison, Wild Thing Eddie Money, Walk On Water Pink Floyd, Comfortably Numb Poison, Every Rose Has It's Thorn The Traveling Wilburys, Handle With Care Van Halen, Finish What Ya Started White Lion, When The Children Cry Steve Winwood, Holding On</p>	<p><b>ACTIVE</b></p> <p>Bullet Boys, Smooth Up Cowboy Junkies, Sweet Jane Samantha Fox, I Wanna Have Some Fun Annie Lennox/Al Green, Put A Little Love ... Information Society, Walking Away Kiss, Let's Put The X In Sex Living Colour, Cult Of Personality Maxi Priest, Wild World Robbie Nevil, Back On Holiday Robert Palmer, Early In The Morning Ratt, Way Cool Jr. Tone Loc, Wild Thing Vixen, Cryin'</p>	<p><b>ACTIVE</b></p> <p>Milli Vanilli, Girl You Know It's True Taylor Dayne, Don't Rush Me R.E.M., Stand Mike + The Mechanics, The Living Years Ratt, Way Cool Jr. Kiara w/Shanice Wilson, This Time</p>
<p><b>ACTIVE</b></p> <p>Bullet Boys, Smooth Up Cowboy Junkies, Sweet Jane Samantha Fox, I Wanna Have Some Fun Annie Lennox/Al Green, Put A Little Love ... Information Society, Walking Away Kiss, Let's Put The X In Sex Living Colour, Cult Of Personality Maxi Priest, Wild World Robbie Nevil, Back On Holiday Robert Palmer, Early In The Morning Ratt, Way Cool Jr. Tone Loc, Wild Thing Vixen, Cryin'</p>	<p><b>RECORD GUIDE</b></p> <p>Five 1/2-hour shows weekly 1000 Laurel Oak, Voorhees, NJ 08043</p>	<p><b>HIT VIDEO USA</b></p> <p>8 hours daily 1000 Louisiana Ave., Houston, TX 77002</p>
<p><b>MEDIUM</b></p> <p>Art Of Noise, Kiss Britny Fox, Girlschool T.Conwell/Young Rumbler, If We Never Meet Again Fleetwood Mac, As Long As You Follow House Of Lords, I Wanna Be Loved Ozzy Osbourne, Crazy Babies Michelle Shocked, Anchorage</p>	<p><b>CURRENT</b></p> <p>Otra Haza, Galbi Britny Fox, Girlschool Rod Stewart, My Heart Can't Tell Me No</p>	<p><b>ADDS</b></p> <p>Anita Baker, Giving You The Best That I Got The Bangles, In Your Room Boy Meets Girl, Waiting For A Star To Fall Bobby Brown, My Prerogative Phil Collins, Two Hearts Chicago, Look Away Karyn White, The Way You Love Me Annie Lennox/Al Green, Put A Little Love ... Will To Power, Baby I Love Your Way Michael Jackson, Smooth Criminal</p>
<p><b>BREAKOUTS</b></p> <p>The Alarm, Rescue Me (Live) Animation, Room To Move Bad Company, One Night Crowded House, Into Temptation Taylor Dayne, Don't Rush Me Dreams So Real, Rough Night In Jericho Steve Earle, Copperhead Road Erasure, A Little Respect Femme Fatale, Falling In And Out Of Love Hothouse Flowers, I'm Sorry Kix, Cold Blood The Pursuit Of Happiness, I'm An Adult Now 'Til Tuesday, (Believed You Were) Lucky Timelords, Doctorin' The Tardis Jonathan Toledo, The Toll When In Rome, The Promise</p>	<p><b>NEW MUSIC TRACKS</b></p> <p>14 hours weekly 6430 Sunset Blvd., Hollywood, CA 90028</p>	<p><b>POWER</b></p> <p>Anita Baker, Giving You The Best That I Got The Bangles, In Your Room Boy Meets Girl, Waiting For A Star To Fall Bobby Brown, My Prerogative Phil Collins, Two Hearts Chicago, Look Away Karyn White, The Way You Love Me Annie Lennox/Al Green, Put A Little Love ... Will To Power, Baby I Love Your Way Michael Jackson, Smooth Criminal</p>
<p><b>TNN</b></p> <p>The Nashville Network</p> <p>13 Hours Weekly 2806 Opryland Dr., Nashville, TN 37214</p>	<p><b>ADDS</b></p> <p>Dan Seals, They Rage On Mannheim Steamroller, Come Home To The Sea Reba McEntire, I Know How He Feels George Jones, The Old Man No One Loves David Lynn Jones, Tonight In America Restless Heart, A Tender Lie Asleep At The Wheel, Hot Rod Lincoln Tanya Tucker, Strong Enough To Bend Alabama, Song Of The South Patty Loveless, Don't Toss Us Away Sawyer Brown, My Baby's Gone Jonathan Edwards, Look What We Made Bama Band, Real Old-Fashioned Broken Heart J.C. Crowley, Paint The Town And Hang ... Lorrie Morgan, Trainwreck Of Emotion Mason Dixon, When Karen Comes Around Gary Stewart, An Empty Glass Kim Carnes, Crazy In Love Jeff Healey Band, See The Light K.T. Oslin, Hold Me</p>	<p><b>CURRENT</b></p> <p>Otra Haza, Galbi Britny Fox, Girlschool Rod Stewart, My Heart Can't Tell Me No</p>
<p><b>CURRENT</b></p> <p>Dan Seals, They Rage On Mannheim Steamroller, Come Home To The Sea Reba McEntire, I Know How He Feels George Jones, The Old Man No One Loves David Lynn Jones, Tonight In America Restless Heart, A Tender Lie Asleep At The Wheel, Hot Rod Lincoln Tanya Tucker, Strong Enough To Bend Alabama, Song Of The South Patty Loveless, Don't Toss Us Away Sawyer Brown, My Baby's Gone Jonathan Edwards, Look What We Made Bama Band, Real Old-Fashioned Broken Heart J.C. Crowley, Paint The Town And Hang ... Lorrie Morgan, Trainwreck Of Emotion Mason Dixon, When Karen Comes Around Gary Stewart, An Empty Glass Kim Carnes, Crazy In Love Jeff Healey Band, See The Light K.T. Oslin, Hold Me</p>	<p><b>HEAVY</b></p> <p>Poison, Every Rose Has It's Thorn Bobby Brown, My Prerogative Anita Baker, Giving You The Best That I Got Phil Collins, Two Hearts The Bangles, In Your Room Michael Jackson, Smooth Criminal Def Leppard, Armageddon It Annie Lennox/Al Green, Put A Little Love ... Taylor Dayne, Don't Rush Me The Boys Club, I Remember Holding You Karyn White, The Way You Love Me Joan Jett And The Blackhearts, Little Liar Kenny G., Silhouette Tiffany, All This Time Cheap Trick, Ghost Town Samantha Fox, I Wanna Have Some Fun Sheena Easton, The Lover In Me Cheryl "Pepsii" Riley, Thanks For My Child Guns N' Roses, Welcome To The Jungle</p>	<p><b>HEAVY</b></p> <p>Restless Heart, A Tender Lie Sawyer Brown, My Baby's Gone Baillie &amp; The Boys, Long Shot K.T. Oslin, Hold Me Keith Whitley, When You Say Nothing At All Ricky Van Shelton, I'll Leave This World Loving You Mickey Gilley, She Reminded Me Of You Reba McEntire, I Know How He Feels David Lynn Jones, Tonight In America Mason Dixon, When Karen Comes Around Glen Campbell, Light Years Jon Anderson, Down In The Orange Grove Jo-Ei Sonnier, Rainin' In My Heart Asleep At The Wheel, Hot Rod Lincoln The Statler Bros., Let's Get Started If Your Gonna Michael Johnson, That's That Dan Seals, They Rage On The Oak Ridge Boys, Gonna Take A Lot Of River</p>

# MUSIC VIDEO

## 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.

**DOUG E. FRESH & THE GET FRESH CREW**  
Cut That Zero  
The World's Greatest Entertainer/Reality/Dayna/Fantasy  
Ralph McDaniels, Sabrina Gray  
Lionel Martin

**BOB HOPE & REBA McINTIRE**  
Silver Bells  
Hope Enterprises  
Hope Enterprises  
Hope Enterprises

**ROSS LEWIS**  
Love In Motion  
Love In Motion/Wolf International  
Scene Three Productions  
Larry Boothby

**DAN SEALS**  
Rage On  
Rage On/Capitol  
Nina Dluhy/Vivid Productions  
Neil Abramson

**VOIVOD**  
Psychic Vacuum  
Dimension Hatross/Noise International  
Claude Gregoire/Voivod  
Claude Gregoire

**BEBE & CECE WINANS**  
Heaven  
Heaven/Capitol  
Joseph F. Nardelli/JFN MPP Ltd.  
James Swaffield

**PAT BENATAR**  
Let's Stay Together  
Wide Awake In Dreamland/Chrysalis  
Liz Silver, Luke Thornton/N. Lee Lacy Associates  
Victor Ginsburg

**BOBBY BROWN**  
Roni  
Don't Be Cruel/MCA  
Liz Silver, Luke Thornton/N. Lee Lacy Associates  
Drew Carolan

**CELTIC FROST**  
Cherry Orchards  
Cold Lake/Noise International  
Hagen Alexander Muller/Noise International  
Xavier Russell

**CORONER**  
Masked Jackal  
Punishment For Decadence/Noise International  
Karl-Ulrich Walterbach/Noise International  
Hagen Alexander Muller

## FARMER PITCHES COUNTRY VID SHOW

(Continued from preceding page)

shows—a number of artists from New York, New Jersey, and Pennsylvania have appeared on his alternating "local shows."

These latter installments combine interviews with performances of three songs, all taped at a 12-foot-by-20-foot stage at Monmouth Cablevision of Wall Township, N.J. The shows also feature a country dance instructional segment with Sudzin and four dancers who teach at the Yellow Rose, a country music dance club in nearby Manville.

The third version of "Sudzin Country Music Video" features about six videoclips Sudzin obtains from Nashville-based Aristo Video Promotions. Sudzin researches introductory clip material, then has a cameraman from Piscataway Cablevision come out to the farm to tape

his commentary from atop a tractor, milk can, hay bale, or other appropriate setting.

"I then go back to the cable station and edit my own show there," says Sudzin. He adds that he sends his finished product on 3/4-inch videotape to about six cable systems, which then bicycle the tapes to other systems. Sudzin absorbs all production costs—mostly phone calls and video duping—which have totaled \$3,000 this year.

Why all this effort, when he has a farm to run? "I like country music, and anybody can buy a set of golf clubs," Sudzin says. "I never had a hobby and always worked hard on the farm. But this is like playing a game, although I would love to get hired by a cable system someday."

JIM BESSMAN

## MULCAHY JUST WANTS TO HAVE FUN

(Continued from preceding page)

was. "That's not only depressing, but very dangerous, because without any specific image, an artist's video gets lost in the overall sweep. And then no one benefits—not the artist, the record company, the video outlets, or the public."

But while Mulcahy feels that music video has long passed its "short-lived golden age," he says the genre is now no less necessary and vital.

"Living in England, I don't get a chance to see as many [videos] as you do in the States. But I do see that there are some excellent things around, and it's still a great training ground for new [directorial] talent."

Mulcahy made good use of the experimental opportunities afforded by music video in branching into films. In fact, he started in video after failing in his early attempts to land feature film work. But he keeps returning to the medium of his original notoriety.

Mulcahy continues to make videos using the same personal guidelines that have always marked his readily

identifiable artistic approach. "The most important thing is that when I listen to a record, I go for what I feel and what the artist feels rather than looking at current trends and styles," he says. "You look around too much and you start copying, when your responsibility is to be honest to the product at hand."

There's one other key objective in Mulcahy's video making that has often been stressed but less often practiced.

"The stuff has to have repeatability," he notes. "You need to throw a few things in the background for people to say, 'Oh, I didn't see that before,' which is what I try to do."

**New Order's  
'Fine Time'  
clip borders  
on surreal  
... see page 29**

## One-Third Of All Piracy Raids Took Place There In '88 Feds Find L.A. Is Hardly A City Of Angels

NEW YORK The Greater Los Angeles area was the target of almost one-third of the raids staged in 1988 by federal authorities on the lookout for pirated videocassettes, according to the Motion Picture Assn. of America.

MPAA officials say that of the 190 raids staged in 1988, 63 were in L.A. and its surrounding areas. Most recently, a pre-Christmas sweep of 12 video stores in the Los Angeles area netted some 1,400 videocassettes identified by the MPAA

as having been illegally duplicated. The fact that the city's stores are investigated more frequently than those in other cities, MPAA officials say, is a result of the emphasis placed on the film industry in L.A.

"We get complaints from studio executives who go out to rent a video in their private life," says Mark Harrad, an MPAA official involved in the organization's anti-piracy efforts. "Aside from having one of the largest urban populations and one of the highest concentrations of vid-

eo stores in the nation, there is more scrutiny of the films offered at video stores."

Harrad also notes that complaints to the MPAA tend to have a domino effect. "When you start to investigate an area, that leads to other investigations. Raids usually happen in sweeps," says Harrad.

During the L.A. area sweeps in December, the MPAA says, it assisted U.S. marshals in the seizure of 1,409 illegally duplicated videos as well as 180 master cassettes.



**Moonstruck.** Paul Newman and his wife, Joanne Woodward, flank director Frank Corsaro at the premiere of "Full Moon In Blue Water," which benefited the Actor's Studio. The comedy/drama starring Gene Hackman and Teri Garr will be released on home video by Media Home Entertainment in the spring of 1989 for a list price of \$89.95.

## Great Chefs Savors Sweet Success

BY RICHARD T. RYAN

NEW YORK Ask John Shoup, "How's business?" and chances are this self-proclaimed "pioneer after Julia Child" will respond, "It's cooking." Then again, what would you expect from the executive producer of more than 75 cooking programs for television and video.

At the moment, Shoup's company Great Chefs has 32 video releases on the market, and that's just the first course, says Shoup. "We have 50 more programs in the can," he says. "By this time next year, we should have 85 titles on the market, and we're also planning a whole new series."

Shoup and his partner, John Beyes, both have backgrounds in the recording business, but back in 1980 they found themselves scrambling around for something different to do. "I wanted to work in documentaries, jazz, and food," recalls Shoup. It was that same year that he gave cooking programs an entirely new look by venturing into the kitchens of some of the Big Easy's finest eateries. The result was "Hot Stuff: The Restaurants Of New Orleans," which was produced for public television. Capitalizing on the success, Shoup's firm quickly rushed to print with the "Great Chefs Of New Orleans Cookbook."

That initial effort was quickly followed by "Great Chefs Of Chicago." Two specialty programs, "The Best Of Great Chefs Appetizers" and "The Best Of Great Chefs Desserts," were also produced,

and they marked the first Great Chefs tapes available for home consumption on videocassette.

"We put them out not really knowing what we were doing," Shoup admits candidly. "Although we didn't exactly set the world on fire, we did fairly well."

Recently, the Great Chefs series conducted its most ambitious undertaking to date—a 26-week series called Great Chefs Of The West. All 26 volumes are now on

that have helped bankroll one or more of the projects. As soon as he can line up the right sponsorship deal, Shoup plans to release "Great Chefs Of New Orleans" on  
(Continued on page 52)

**'We put them out not knowing what we were doing; we didn't set the world on fire, but we did fairly well'**

videocassette; each lists for \$19.95.

Great Chefs also scored this past year with the release of "Great Chefs BBQ," which was honored at the American Video Conference in November. According to Shoup, each program requires a relatively modest investment, and sales thus far have been encouraging. "We've sold between 5,000 and 10,000 of each title except for the barbecue tape, which has sold about 30,000 units," he says.

Shoup has also wooed a number of corporate sponsors. Procter & Gamble, True Value, Kingsford, and Weber are among the firms

Grampa Munster (Al Lewis), this appealing collection includes Pop-eye, Mickey Mouse, Daffy Duck, and a few other animated favorites. The animated shorts may be more silly than scary, but there couldn't be a better host than Grampa himself. He pops in between segments to toast and boast of what's coming up next.

Between-toon production is kept pleasantly simple and the broad variety of features, some black and white, broadens the appeal. The price is attractive for some lighthearted family entertainment  
(Continued on page 52)

FOR WEEK ENDING JANUARY 7, 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
				<b>★ ★ NO. 1 ★ ★</b>				
1	1	17	FAITH	CBS Music Video Enterprises 49000	George Michael	1988	SF	15.98
2	2	23	DEF LEPPARD: HISTORIA	Bludgeon Riffola, LTD. PolyGram Music Video 080359-3	Def Leppard	1988	LF	24.95
3	10	51	SLIPPERY WHEN WET ▲	Polygram Records Inc. Polygram Video 440-041521-3	Bon Jovi	1987	LF	19.98
4	3	53	\$19.98 HOME VID CLIFF'EM ALL! ▲	Elektra Records Elektra Entertainment 40106-3	Metallica	1987	C	19.98
5	8	11	12 WASTED YEARS	MPI Home Video MP1613	Iron Maiden	1988	D	24.95
6	11	129	U2 LIVE AT RED ROCKS	Island Records Inc. MusicVision 6-20613	U2	1984	C	19.95
7	6	29	MADONNA CIAO ITALIA: LIVE FROM ITALY ▲	Sire Records Warner Reprise Video 38141-3	Madonna	1988	C	29.98
8	9	39	KICK-THI VIDEO FLICK	Atlantic Records Inc. Atlantic Video 50119-3	INXS	1988	SF	16.98
9	12	63	ONE NIGHT OF RAPTURE ●	Elektra Records Elektra Entertainment 40105-3	Anita Baker	1987	C	24.95
10	4	13	AEROSMITH'S 3 X 5	Geffen Home Video 38146	Aerosmith	1988	SF	15.98
11	5	15	OUT OF THE BLUE	Atlantic Records Inc. Atlantic Video 50123-3	Debbie Gibson	1988	SF	16.98
12	7	15	CARLY SIMON: LIVE FROM MARTHA'S VINEYARD	HBO Video 0129	Carly Simon	1988	C	19.99
13	RE-ENTRY		ROY ORBISON AND FRIENDS	HBO Video 0073	Roy Orbison	1987	C	19.99
14	18	3	GENESIS-VIDEOS VOLUME ONE	Atlantic Records Inc. Atlantic Video 50129-3	Genesis	1988	LF	16.98
15	19	17	... NOTHING LIKE THE SUN	A&M Records Inc. A&M Video C61104	Sting	1988	SF	12.98
16	20	3	GENESIS-VIDEOS VOLUME TWO	Atlantic Records Inc. Atlantic Video 50130-3	Genesis	1988	LF	16.98
17	13	3	SAVAGE	USA Video & Media U.K. Ltd. Virgin Music Video 50125	Eurythmics	1988	LF	16.98
18	17	25	MUMBO JUMBO	Atlantic Records Inc. Atlantic Video 50121-3	Robert Plant	1988	SF	16.98
19	15	15	INTRODUCING THE HARDLINE LIVE!	CBS Music Video Enterprises 49001	Terence Trent D'Arby	1988	C	19.98
20	14	9	RIP IT UP LIVE	CBS Music Video Enterprises	Dead or Alive	1988	C	19.98

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

## VIDEO REVIEWS

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

"Grampa's Silly Scaries," Amvest Video, 60 minutes, \$9.95.

The first in a series of vintage cartoon compilations hosted by



## TOP SPECIAL INTEREST VIDEOCASSETTES SALES™

				Compiled from a national sample of retail store sales reports.			
THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Remarks	Suggested List Price	
<b>RECREATIONAL SPORTS™</b>							
★★ NO. 1 ★★							
1	3	77	<b>DORF ON GOLF ♦</b>	J2 Communications J2-0009	Tim Conway displays the fun-damentals of golf in this spoof of how-to's.	29.95	
2	1	105	<b>AUTOMATIC GOLF ▲ ◇</b>	Video Reel Similar Entertainment, Inc. VA 39	Bob Mann's methods increase players' drive by 30 to 80 yards.	14.95	
3	5	77	<b>ARNOLD PALMER: PLAY GREAT GOLF VOLUME 1</b>	Vestron Video 2038	Mastering the Fundamentals focuses on the basic mechanics of golf.	39.98	
4	4	5	<b>THE ALL NEW NOT-SO-GREAT MOMENTS IN SPORTS</b>	HBO Video 0025	Tim McCarver hosts more compilations of sports' most memorable goofs.	14.99	
5	RE-ENTRY		<b>SPORTS ILLUSTRATED-GET THE FEELING: SPEED</b>	NFL Films Video HBO Video 0091	Highlights of some of the fastest moments in sport's history.	14.99	
6	6	35	<b>LEE TREVINO'S PRICELESS GOLF TIPS VOLUME 1</b>	Paramount Home Video 12623	Pro Lee Trevino reveals the golfing techniques that made him famous.	19.95	
7	12	11	<b>MIKE TYSON'S GREATEST HITS</b>	HBO Video 0088	Highlights from the World's Heavyweight champ's best matches.	19.99	
8	10	105	<b>GOLF MY WAY WITH JACK NICKLAUS</b>	Worldvision Home Video 2001	Easy-to-follow guide for the beginning golfer.	84.95	
9	2	83	<b>THE BEST OF THE FOOTBALL FOLLIES</b>	Fox Hills Video	NFL's best and funniest football bloopers fill this compilation.	19.95	
10	7	13	<b>NFL TV FOLLIES</b>	NFL Films Video Fox Hills Video	Jonathan Winters hosts this newest football follies program.	19.95	
11	15	51	<b>CHARLIE LAU: THE ART OF HITTING 300</b>	Best Film & Video Corp.	Improve your stance, shift your weight, adjust your swing.	19.95	
12	9	29	<b>WRESTLEMANIA IV ◇</b>	Titan Sports Inc. Coliseum Video WF053	This event, shown in its entirety, includes never-before-seen footage.	39.95	
13	NEW ▶		<b>SPORTS ILLUSTRATED-GET THE FEELING: POWER</b>	NFL Films Video HBO Video 0092	Highlights from the greatest moments in sports accentuating power.	14.99	
14	17	3	<b>THE GREATEST COMEBACK EVER: 1978 YANKEES</b>	VidAmerica	Bucky Dent & Phil Rizzuto give a locker-room view of their incredible season.	14.95	
15	16	31	<b>WINNING BASKETBALL WITH LARRY BIRD</b>	Kodak Video Programs 8118770	Ball handling skills taught by Celtic great Larry Bird and others.	19.95	
16	11	47	<b>LITTLE LEAGUE'S OFFICIAL HOW-TO-PLAY BASEBALL BY VIDEO</b>	Mastervision	Basic instructions for any aspiring young ballplayer.	19.95	
17	8	49	<b>NOT SO GREAT MOMENTS IN SPORTS</b>	HBO Video 0024	Tim McCarver hosts this compilation of sports' most memorable goofs.	14.95	
18	13	3	<b>POP WARNER FOOTBALL VIDEOS</b>	Sony Video Software	Instructional video teaches youngsters the fundamentals of football.	19.95	
19	14	21	<b>SCIENCE OF PITCHING</b>	Morris Video 208	Former big leaguer Wes Stock teaches the fundamentals of pitching.	19.95	
20	19	57	<b>A KNIGHT OF BASKETBALL</b>	Kartes Video Communications	Coach Bob Knight explains the fundamentals of offense and defense.	19.95	
<b>HOBBIES AND CRAFTS™</b>							
★★ NO. 1 ★★							
1	1	47	<b>CASINO GAMBLING WITH DAVID BRENNER</b>	Lorimar Home Video 052	Learn the basic strategies for winning Craps, Blackjack & Roulette.	39.95	
2	2	83	<b>YES YOU CAN MICROWAVE</b>	JCI Video Inc. JCI Video 8200	Common-sense guide to the basics of microwave cooking.	19.95	
3	9	27	<b>SPAGO: COOKING WITH WOLFGANG PUCK</b>	Wolfgang Puck, Inc. Warner Home Video 35048	Over 15 Spago recipes including Wolfgang Puck's Famed pizzas & pastas.	29.98	
4	NEW ▶		<b>YOUR CHRISTMAS YULE LOG FIREPLACE</b>	The Video Naturals Co.	Burning yule log accompanied by classic Christmas carols.	19.95	
5	14	9	<b>READER'S DIGEST VIDEOMANUAL: HOME REPAIR</b>	Random House Home Video	Complete home repair program to deal with the most common repair problems.	29.95	
6	8	55	<b>THIS OLD HOUSE</b>	Crown Video	Numerous home repair and restoration ideas presented in an easy-to-do style.	24.95	
7	5	9	<b>FODOR'S HAWAII</b>	Random House Home Video	Travel tips on hotels, restaurants, sightseeing, and shopping.	19.95	
8	6	105	<b>CHEF PAUL PRUDHOMME'S LOUISIANA KITCHEN, VOL. 1</b>	J2 Communications	Unique techniques are revealed in this video on Cajun cooking.	19.95	
9	4	105	<b>CHEF PAUL PRUDHOMME'S LOUISIANA KITCHEN, VOL. 2</b>	J2 Communications	How to prepare Cajun and Creole classics from scratch.	19.95	
10	13	31	<b>FODOR'S GREAT BRITAIN</b>	Random House Home Video	This video is based on the world-famous travel book.	19.95	
11	3	71	<b>VIDEO AQUARIUM</b>	The Video Naturals Co.	For the fish lover whose time or bad luck makes owning live fish impossible.	19.95	
12	11	53	<b>THE SILVER PALATE: GOOD TIMES LIVE</b>	Simon & Schuster Video Paramount Home Video 12135	Celebration of parties, people, and good food for anyone who entertains.	24.95	
13	7	91	<b>LAURA MCKENZIE'S TRAVEL TIPS-HAWAII</b>	Republic Pictures Corp. H-7352-1	Visits to Oahu, Maui, Diamond Head, and Waikiki.	24.95	
14	15	19	<b>JULIA CHILD: FISH AND EGGS</b>	Random House Home Video	From simple pan-fried fish to custards and souffles.	29.95	
15	12	17	<b>MICROWAVE COOKING</b>	Best Film & Video Corp.	Pat Hutt hosts this comprehensive course in using the microwave.	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. Next week: Health And Fitness; Business And Education.

## '89 Looks Sweet For Both Big Boys & Little Guys

This is a new biweekly feature focusing on home video industry issues and events.

**YOU HAVE TO FIGURE** 1989 will be a monumental year for home video. How can it not be?

Look at 1988: MCA Home Video and Walt Disney Home Video proved that you can sell millions of copies of a video if you have the right title and the marketing muscle. But what's also encouraging is the way companies without the clout of Disney and MCA have been able not only to hang in there but to prosper as well.

Consumers have not tired of renting and buying videos, and the pencil pushers still say there is a ton of money to be made in video if you know what you are doing.

Of course, that doesn't mean the outlook for home video is completely rosy. The marginal players (and you know who you are) will find it tough to hang on, but for those with a serious commitment to the business, 1989 will be a very happy new year.

**AS FOR PROSPERING** indies, one need not look any farther than Prism Entertainment, which reported a 60% increase in earnings in its most recent financial report. So you can't blame company president **Barry Collier** for crowing about the way his company navigated its way through the crowd. "Our total sales improved despite continued pressure on video retailers to purchase the major studios' A titles," says Collier.

Sure, there is pressure on retailers to go for the hits, but there is still room for the Prisms of the world to make their mark with lesser-known titles. And remember: Variety is not only the spice of life, it's the lifeblood of video.

**HERE'S A BOLD CONCEPT:** accurate attendance figures at the Consumer Electronics Show. After years of pumping up the figures by simply assuming that 80% of the people who were sent badges showed up, CES officials will actually count the number of people who are in attendance Jan. 7-10 in Las Vegas. Chances are the figure will drop from last year's 103,540 to somewhere around 90,000, says **Cynthia Saraniti**, the public affairs manager of the show.

And speaking of CES, the truth is most video suppliers have little use for the show. They say the confab is too hardware oriented and that they go only because the competition is there. "How would it look if I passed on the show while Goodtimes and Video Treasures showed up?" asked Congress Video president **Larry Keives** between pool shots at his company's Christmas

party. "You have to be there, even if it's not all that productive."

**SON OF PREPACK:** SVS (formerly Sony Video Software Corp.) is offering another prepack. Dealers who buy a copy of the futuristic thriller "Escape From Safehaven" and the drama "Vicious" will receive a free copy of the comedy "Dirty Laundry." The suggested list price of the three-title package is \$159.90. SVS says the success of the MoneyMaker prepack released in October prompted the sequel.

The announcement is among the first from the revamped company, which last year established a theatrical unit. That should provide a steady flow of product and help make SVS a company to watch.

**ALSO LOOKING TO** make a splash in 1989 is **Alan Saffron**, an Aussie with deep pockets and big ideas. After purchasing Kartes Video, an Indianapolis supplier

that had been all but dormant for the past few years, he bought Atlantic Entertainment Group (Billboard, Dec. 24). The flurry of activity has industryites buzzing. Who is this guy? Where will he get all that money? Is he accepting résumés? These were some of the questions flying around at one holiday bash.

The word is Saffron has been shopping around for a video company for about a year but reportedly had trouble finding the venture capital needed to close a deal for a New York-based firm. At least that's what one highly placed source tells us. Now Saffron has a partner, **Francis Mechner**, and the backing of what is being described as a "New York investment group."

Comments the president of one video supplier: "If he does what he says he's going to do, they could easily become another Media [Home Entertainment]. I'm just wondering if his pockets are deep enough to pull it off."

**WAR AND PROFIT:** HBO Video says it will donate all profits from the sale of the acclaimed documentary "Dear America: Letters Home From Vietnam" to "various Vietnam organizations." The move is a welcome departure from the practice of saying that a "portion" of the proceeds will go to charity. The video features newsreel footage from the Vietnam War while actors read actual letters sent home by soldiers. Such noted stars as **Robert De Niro**, **Robin Williams**, **Sean Penn**, **Kathleen Turner**, and **Willem Dafoe** participated in this worthwhile project.

One question: What do they mean by "various Vietnam organizations"? Surely not the Saigon Rotary Club.



## VIDEO REVIEWS

(Continued from page 50)

or a gift for a vintage cartoon buff.

DEBBIE HOLLEY

**"The Lynyrd Skynyrd Tribute Tour,"** Cabin Fever Entertainment, 90 minutes, \$29.95.

About 10 years ago, a tragic plane crash took the lives of Lynyrd Skynyrd lead singer Ronnie Von Zant, guitarist Steve Gaines, vocalist Cassie Gaines, and road manager Dean Kilpatrick. A decade later, new members and a core of musicians from the original group set out on the Lynyrd Skynyrd Tribute Tour to pay homage to their fallen comrades in a very special way.

Narrated by musician and long-time Skynyrd fan Charlie Daniels, this program is probably best classified as a rockumentary. In addition to concert footage featuring the band's biggest hits, such as "Free Bird" and "Sweet Home Alabama," there are interviews with band members as well as their families, friends, and fans.

With the tour over now, this program is an excellent way to recall the unique sound that was Lynyrd Skynyrd. It is an absolute must for any fan.

RICHARD T. RYAN

**"Strip Teasers,"** Celebrity Home Entertainment, 60 minutes, \$39.95.

Hostess Ginger Lynn introduces a veritable parade of lovely young ladies who then gyrate and jiggle—with varying degrees of success—on the stage of Rick's Cabaret in Houston. Unfortunately, it is painfully obvious that most of these topless dancers simply cannot dance, and by and large the program seems repetitive. While topless dancing can be a sensual and erotic experience, most of these women appear to be doing little more than going through the motions.

Considering its rather upscale  
(Continued on next page)

## GREAT CHEFS

(Continued from page 50)

the video market. At the same time he's searching for corporate sponsors to underwrite a new series called Great Chefs Of The East.

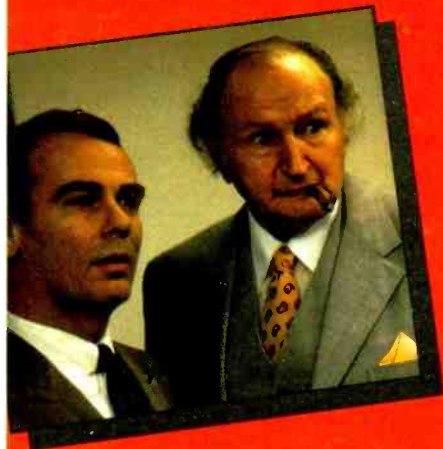
Buoyed by the success of his culinary ventures, Shoup is also looking to make further inroads into the music video market. The company has released two jazz titles—"The Dukes Of Dixieland And Friends" and "Toots In New Orleans," which profiles the legendary Toots Thielman. Each lists for \$29.95. Shoup's Leisure Video, a subdivision of Great Chefs, is mulling future music video projects on Clark Terry and Carol Cloan, among others. Shoup, who is as optimistic about his future jazz tapes as he is about his cooking programs, says Leisure Video is seeking top jazz artists who have not been exposed on television or video.

Clearly, diversity is a key element of Shoup's business plans. "We can now experiment in other market areas while we still proceed full speed ahead in [our] mainstream [category]," he says.



## ORION HOME VIDEO SCORES ANOTHER HIT.

The hilarious comedy about a hit man's widow trying to find a new life for herself while fighting off a nosy FBI agent and a lustful Mafia boss.



"... part satire, part parody, and mostly just plain hysterical."

—Joel Siegel  
WABC-TV New York

"A romantic slapstick comedy with an eccentric fizz all its own."

—David Denby  
NEW YORK

"Jonathan Demme's best by far."

—Dennis Cunningham  
WCBS-TV New York

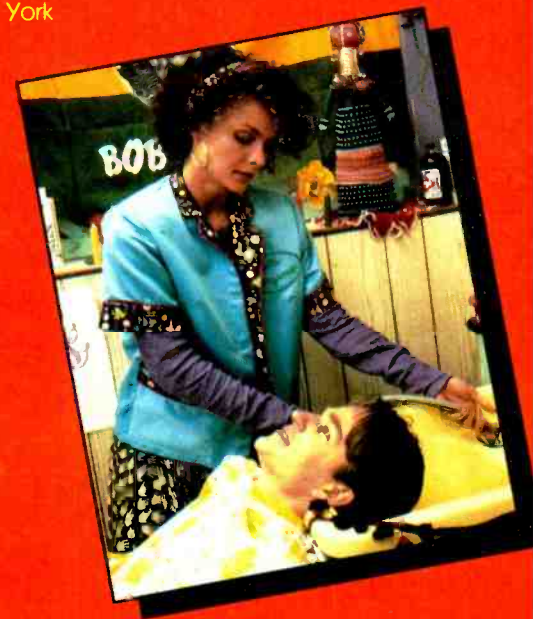
"'Mob' offers a charm you can't refuse."

—Mike Clark  
USA TODAY



"...a killer comedy..."

—Dennis Cunningham  
WCBS-TV New York



## SELLING POINTS

- One of 1988's top grossing films
- Superstar performances by Michelle Pfeiffer, Dean Stockwell and Matthew Modine
- A high-energy comedy, directed by award-winning Jonathan Demme (*Something Wild*, *Melvin and Howard*)
- Bright, upbeat musical score by Academy-award winning composer David Byrne, of the pop group The Talking Heads.

**ORDER CUT-OFF DATE: FEBRUARY 7**  
**STREET DATE: FEBRUARY 23**

**ORION**  
HOME VIDEO

A JONATHAN DEMME PICTURE MICHELLE PFEIFFER MATT HEW MODINE DEAN STOCKWELL  
"MARRIED TO THE MOB" MERCEDES RUEHL ALEC BALDWIN Music by DAVID BYRNE  
Production Designer KRISTI ZEA Director of Photography TAK FUJIMOTO  
Edited by CRAIG MCKAY, A.C.E. Executive Producers JOEL SIMON and BILL TODMAN, JR.  
Written by BARRY STRUGATZ & MARK R. BURNS Produced by KENNETH UTT and EDWARD SAXON  
Directed by JONATHAN DEMME Prints by DeLuxe® SPECTRAL RECORDING®  
SOUNDTRACK ALBUM AVAILABLE ON REPRISE RECORDS, TAPES AND COMPACT DISCS



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## VIDEO REVIEWS

(Continued from preceding page)

price and boring format, this program is difficult to recommend. In fact, this is so tame it may not even deserve to be called *soft* core.

R.T.R.

"National Audubon Video—Condor," Vestron Video, 60 minutes, \$29.98.

With its awe-inspiring 10-foot wingspan, the California condor is a truly majestic sight. However, the encroachment of man has accelerated the condor's demise so rapidly that at the time this program began shooting, only six of the birds still flew free. By the time the project was completed, there were none.

Still, there is hope for the condor because efforts have been made to breed the bird in captivity and thus promote the survival of the species. Actor Robert Redford narrates this program, which profiles the plight of the condor. Viewers are treated to a great deal of rare footage and are also informed about the measures being implemented to ensure the continued existence of the birds.

This program both teaches and delights. With its attractive price and "evergreen" topic, this program is a must for nature lovers, bird enthusiasts, and concerned environmentalists.

R.T.R.

# "THE GODFATHER' ON LAUGHING GAS..."

—Carrie Rickey  
PHILADELPHIA INQUIRER



**Walking Tour.** Fitness expert Leslie Tommelleo will kick off a 12-city tour Thursday (5) aimed at promoting her "Walkaerobics" video. The video, currently available from PPI-Parade for a list price of \$19.95, will also be promoted through a full slate of TV and print ads. The tour is scheduled to end Jan.21.

MARRIED TO  
THE MOB

The  
AIDS  
virus  
is an  
equal  
opportunity  
destroyer.



AIDS is everyone's problem. To stop it, we must find a cure. But research takes money. Please send a check to AmFAR/AIDS RESEARCH, New York, NY 10116.

American Foundation  
For AIDS Research 

FOR WEEK ENDING JANUARY 7, 1989

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# TOP VIDEOCASSETTES SALES™

Compiled from a national sample of retail store sales reports.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating	Suggested List Price
1	1	9	E.T. THE EXTRA-TERRESTRIAL	Amblin Entertainment MCA Home Video 77012	Henry Thomas Dee Wallace	1982	PG	24.95
2	2	12	CINDERELLA	Walt Disney Home Video 410	Animated	1950	G	26.99
3	3	50	DIRTY DANCING	Vestron Pictures Inc. Vestron Video 6013	Patrick Swayze Jennifer Grey	1987	PG-13	24.98
4	5	179	THE SOUND OF MUSIC ▲◆	CBS-Fox Video 1051	Julie Andrews Christopher Plummer	1965	G	29.98
5	4	64	LADY AND THE TRAMP	Walt Disney Home Video 582	Animated	1955	G	29.95
6	14	92	THE WIZARD OF OZ ▲◆	MGM/UA Home Video 60001	Judy Garland Ray Bolger	1939	G	29.95
7	6	13	DOCTOR ZHIVAGO	MGM/UA Home Video 900003	Omar Sharif Julie Christie	1965	PG	29.95
8	7	38	WHITE CHRISTMAS	Paramount Pictures Paramount Home Video 6104	Bing Crosby Danny Kaye	1954	NR	19.95
9	28	4	IT'S A WONDERFUL LIFE	Hal Roach Studios Film Classics, Inc. V5003	James Stewart Donna Reed	1946	NR	9.95
10	11	27	LETHAL WEAPON	Warner Bros. Inc. Warner Home Video 11709	Mel Gibson Danny Glover	1987	R	19.98
11	9	21	GOOD MORNING VIETNAM	Touchstone Pictures Touchstone Home Video 660	Robin Williams	1987	R	29.95
12	8	103	CALLANETICS ▲◇	Callan Productions Corp. MCA Home Video 80429	Callan Pinckney	1986	NR	24.95
13	13	42	START UP WITH JANE FONDA	Lorimar/LightYear Ent. Warner Home Video 077	Jane Fonda	1988	NR	19.95
14	19	55	PINK FLOYD THE WALL	MGM/UA Home Video 400268	Bob Geldof	1982	R	19.95
15	32	4	HOW THE GRINCH STOLE CHRISTMAS!	MGM/UA Home Video M201011	Animated	1966	NR	14.95
16	17	23	DEF LEPPARD: HISTORIA	Bludgeon Riffola, LTD. PolyGram Music Video 080359-3	Def Leppard	1988	NR	24.95
17	12	12	BEN-HUR	MGM/UA Home Video 900004	Charlton Heston	1959	G	29.95
18	10	29	MICKEY COMMEMORATIVE EDITION	Walt Disney Home Video 690	Animated	1988	NR	14.95
19	16	46	THE GODFATHER PART II	Paramount Pictures Paramount Home Video 8459	Al Pacino Robert De Niro	1975	R	29.95
20	24	16	GEORGE MICHAEL-FAITH	CBS Music Video Enterprises 49000	George Michael	1988	NR	15.98
21	18	134	MARY POPPINS ●◆	Walt Disney Home Video 23	Julie Andrews Dick Van Dyke	1964	G	29.95
22	22	101	THE GODFATHER	Paramount Pictures Paramount Home Video 8049	Marlon Brando Al Pacino	1972	R	29.95
23	30	94	TOP GUN	Paramount Pictures Paramount Home Video 1629	Tom Cruise Kelly McGillis	1986	PG	26.95
24	23	11	SUPER CALLANETICS	Callan Productions Corp. MCA Home Video 80809	Callan Pinckney	1988	NR	24.95
25	26	19	PLATOON	Hemdale Film Corp. Vestron Video 6012	Tom Berenger Charlie Sheen	1986	R	24.98
26	20	69	AN AMERICAN TAIL ◇	Amblin Entertainment MCA Home Video 80536	Animated	1986	G	29.95
27	21	116	JANE FONDA'S LOW IMPACT AEROBIC WORKOUT ▲◆	Lorimar/LightYear Ent. Warner Home Video 070	Jane Fonda	1986	NR	29.98
28	34	4	PLAYMATE VIDEO CALENDAR 1989	HBO Video 0510	Various Artists	1988	NR	19.99
29	15	8	DISNEY SINGALONG SONGS: VERY MERRY XMAS SONGS	Walt Disney Home Video 412	Animated	1988	NR	14.95
30	NEW▶		THE ALL NEW NOT-SO-GREAT MOMENTS IN SPORTS	HBO Video 0025	Tim McCarver	1988	NR	14.99
31	36	64	STAR TREK IV-THE VOYAGE HOME	Paramount Pictures Paramount Home Video 1797	William Shatner Leonard Nimoy	1986	PG	29.95
32	27	8	THE TEN COMMANDMENTS	Paramount Pictures Paramount Home Video 6524	Charlton Heston	1956	NR	29.95
33	33	112	SLEEPING BEAUTY ◆	Walt Disney Home Video 476	Animated	1959	G	29.95
34	RE-ENTRY		MICKEY'S CHRISTMAS CAROL ◆	Walt Disney Home Video 225	Mickey Mouse	1983	G	14.95
35	29	124	ALICE IN WONDERLAND ▲◆	Walt Disney Home Video 36	Animated	1951	G	29.95
36	25	3	NUTCRACKER: THE MOTION PICTURE	Atlantic Releasing Corp. Paramount Home Video 12563	Various Artists	1986	G	19.95
37	38	7	KATHY SMITH'S FAT BURNING WORKOUT	Fox Hills Video FH1059	Kathy Smith	1988	NR	19.95
38	31	5	THREE MEN AND A BABY	Touchstone Pictures Touchstone Home Video 658	Tom Selleck Steve Guttenberg	1987	PG	89.95
39	39	4	VIDEO CENTERFOLD-35TH ANNIVERSARY PLAYMATE	HBO Video 0511	Not Listed	1988	NR	19.99
40	35	9	RAFFI IN CONCERT WITH THE RISE AND SHINE BAND ◇	Troubadour Records Ltd. A&M Video VC6179	Raffi	1988	NR	19.98

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# Latin Notas



by Carlos Agudelo

**P**UERTO RICAN FEMALE SINGERS, who have always been in the forefront of their country's musical scene, all but stole the show from their male counterparts during the last part of 1988 with several strong album releases. These include comeback albums by two artists who had gone three years without releasing a record: **Nydia Caro**, one of the island's most versatile performers, and **Charytin**, the host of a popular TV show. Other female artists who released new albums in the second half include **Yolandita Monge**, **Sophy**, **Ednita Nazario**, **Olguita Alvarez**, and **Lissette**. Together, these singers have made a strong impact both in sales and airplay, according to Billboard charts.

"Puerto Rican women have always been strong-willed," says Caro, who has returned to recording with the album "Todos Los Fuegos," on the Satellite label. A native of New York, she was 18 when she moved to Puerto Rico to begin recording, acting, and, eventually, hosting a one-hour TV show. She became known throughout the Latin world thanks to her performances in such showcases as the International Song Festival in Colombia and the OTI Festival in Acapulco, Mexico, finishing in first place in both. For 10 years her TV show, in which she sang and danced, was one of the paramount showcases for international acts visiting or working on the island. "After finishing with the show four years ago, I gave birth to a daughter, acted in two miniseries, two soap operas, and got divorced, in that order," says Caro. One of the soap operas was the Chilean production "Bellas Y Audaces," for which she sang the song "Todos Los Fuegos," the title track and first single from her current album. Along with performing and promoting

her record, Caro is now preparing to act in her first play, a Spanish-language version of Tennessee William's "Suddenly Last Summer," and working on the production of a musical and a TV show tentatively called "Latin U.S.A."

**O**F SIMILAR IMPORTANCE is a new release on Fonovisa, "Fuerza De Gravedad" by **Ednita Nazario**. The album is yet another attempt to accommodate the pop-rock sound with a Latin ballad by enlisting the help of Anglo talent, which in this case includes most of the musicians on the record as well as **Joseph Lamont**, who co-produced the album with Nazario. Recorded in Los Angeles, the center of the search for the new pop-rock Latin sound, the album includes several compositions by Argentine composer **Luis Angel**, Nazario's husband, translations of compositions by **Steve Rocker** and **Thomas Chase**, and a duet with **Russell Hitchcock**. In-

## Puerto Rican female singers ruled the roost in late '88

terestingly enough, Nazario, a Puerto Rican, records for Fonovisa, a West Coast-based company whose main female singers for many years, **Beatriz Adriana** and **Marisela** (no longer with that company), have been inactive for quite a while.

Another Puerto Rican singer, **Sophy**, has just released a new album, "Ahora Puedo Ser Feliz," for CBS. It includes, in addition to standard ballads, a salsa tune, "No Soy Como Tu," and a tropical song, released as the album's first single, "Se Ve Y Se Va." CBS is planning the release in February of a new album by **Lunna**, yet another major Puerto Rican singer, who had been left in a state of limbo after the demise of A&M's Latin division.

**S**IGNINGS: WEA LATINA has signed Argentine singers **Amanda Miguel** and **Diego Verdaguer**.

FOR WEEK ENDING JANUARY 7, 1989

Billboard

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# HOT LATIN TRACKS™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL	TITLE
				Compiled from national Latin radio airplay reports.	
				★★ NO. 1 ★★	
1	1	1	13	<b>ROCIO DURCAL</b> ARIOLA	COMO TU MUJER 5 weeks at No. One
2	2	2	14	<b>ROBERTO CARLOS</b> CBS	◆ SI EL AMOR SE VA
3	3	3	19	<b>ANGELA CARRASCO</b> EMI	◆ BOCA ROJA
				★★★ HOT SHOT DEBUT ★★★	
4	<b>NEW</b> ▶		1	<b>YOLANDITA MONGE</b> CBS	BORINQUENA
5	6	6	7	<b>LOS YONICS</b> LASER	TU PRESA FACIL
				★★★ POWER PICK ★★★	
6	36	36	3	<b>GIPSY KINGS</b> ELEKTRA	BAMBOLEO
7	5	5	11	<b>LUCERITO</b> MUSART	NO ME HABLEN DE EL
8	20	20	10	<b>LUIS ENRIQUE</b> CBS	COMPRENDELO
9	13	13	13	<b>LOS CAMINANTES</b> LUNA	ENTRE MAS LEJOS ME VAYA
10	4	4	7	<b>EYDIE GORME</b> CBS	◆ DE CORAZON A CORAZON
11	16	16	5	<b>BRAULIO</b> CBS	UN TIEMPO PARA NOSOTROS
12	15	15	5	<b>LUCIA MENDEZ</b> RCA	MORIR UN POCO
13	11	11	6	<b>CHAYANNE</b> CBS	◆ TU PIRATA SOY YO
14	7	7	13	<b>ALBERTO VASQUEZ/JOAN SEBASTIAN</b> MUSART	MARACAS
15	8	8	9	<b>JORGE MUNIZ</b> RCA	PEGADO AL TELEFONO
16	33	33	18	<b>YOLANDITA MONGE</b> CBS	◆ ESTE AMOR QUE HAY QUE CALLAR
17	10	10	5	<b>TATIANA</b> EMI	UN LOBO EN LA NOCHE
18	37	37	3	<b>EMMANUEL</b> RCA	EN LA NOCHE
19	35	35	3	<b>MIJARES</b> EMI	UNO ENTRE MIL
20	12	12	9	<b>BONNY CEPEDA</b> COMBO	AMANTE MIA
21	29	29	6	<b>LUIS ANGEL</b> A&M	LA UNICA
22	38	38	3	<b>LA PATRULLA 15</b> TTH	EL MORENO ESTA
23	22	22	23	<b>RICARDO MONTANER</b> TH-RODVN	◆ TAN ENAMORADOS
24	<b>NEW</b> ▶		1	<b>YURI</b> CBS	HOMBRES AL BORDE DE UN ATAQUE DE CELOS
25	21	21	4	<b>NYDIA CARO</b> SATELLITE	TODOS LOS FUEGOS
26	23	23	6	<b>RUBEN BLADES</b> ELEKTRA	JUANA MAYO
27	17	17	8	<b>LOS JOAO</b> MUSART	POR RETENERTE
28	<b>NEW</b> ▶		1	<b>EDDIE SANTIAGO</b> TH-RODVN	TU ME HACES FALTA
29	9	9	15	<b>LUPITA D'ALESSIO</b> CBS	EL QUE JUEGA CON FUEGO
30	27	27	3	<b>EDNITA NAZARIO</b> MELODY	APRENDERE
31	28	28	5	<b>GLENN MONROIG</b> WEA LATINA	CAUSA PERDIDA
32	31	31	3	<b>ANA GABRIEL</b> CBS	ES EL AMOR QUE LLEGA
33	18	18	7	<b>ISABEL PANTOJA</b> RCA	ASI FUE
34	<b>NEW</b> ▶		1	<b>OSCAR D'LEON</b> TH-RODVN	COMUNIQUEMOS
35	39	39	19	<b>VERONICA CASTRO</b> PROFONO	◆ MALA NOCHE NO
36	<b>NEW</b> ▶		1	<b>LUCHA VILLA</b> WEA LATINA	GRACIAS AL AMOR
37	<b>NEW</b> ▶		1	<b>LOS HISPANOS</b> VELVET	LAS CAMPANAS DE LA CATEDRAL
38	RE-ENTRY			<b>RUBEN</b> SONOTONE	ATREVETE
39	<b>NEW</b> ▶		1	<b>JOCHI HERNANDEZ</b> CBS	QUE TE PASA
40	<b>NEW</b> ▶		1	<b>ROBERTO CARLOS</b> CBS	MIS AMORES

○ 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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## VSDA Survey Finds Disparity Of Methods Vid Dealers Show Depreciations

This story was prepared by Mark Mehler and Bruce Haring.

NEW YORK The Video Software Dealers Assn. has released the results of a membership survey on videocassette depreciation methods, revealing a predictably wide range of approaches to this complex and often-misunderstood issue.

The certified public accounting firm of Laventhol & Horwath compiled the results based on questionnaires sent to 3,200 video dealers. No information was available on the number of retailers responding.

The survey is intended as a guide to general trends around the country, which members can use in the absence of a firm national Internal Revenue Service policy on depreciation.

The survey was designed to have members respond as to whether they expense rental videocassettes, consider those cassettes as inventory (to be valued at the lower of cost or market), or classify these cassettes as depreciable assets.

Retailers taking the depreciable asset path were asked to classify their specific methods of depreciation—straight line, accelerated, or income forecast—and the depreciable life they used in their methodology.

Two-thirds of the retailers responding classify rental videos as depreciable assets, while 24% expense their purchases and 10% treat videocassettes as inventory.

Virtually all respondents (99%) treat A and B titles the same in their accounting schemes.

In terms of methodology, 60% of those retailers who treat videos as depreciable assets reported using a straight-line depreciation formula, 25% an accelerated depreciation formula, and 15% an income-forecast model (income forecasting is a type of accelerated depreciation in which the retailer projects total rentals before purchasing the video and depreciates it accordingly).

The VSDA said the heavy use of the conservative straight-line method is surprising, since this methodology often "bears little resemblance to the revenue generation of a title, particularly an A title." The VSDA suggested the prevalence of this method may be based on its simplicity.

Similarly, the VSDA found the 15% use of the more aggressive income forecasting to be surprisingly high given the fact that this method has only been publicized in the industry for two years.

The survey also found that 74% of retailers using a conservative straight-line depreciation formula employ conservative useful lives of 18 to 36 months.

The VSDA said a number of key conclusions can be drawn from the survey:

- Almost a quarter of video retailers are expensing rental videocassettes, a position that is not supported by any section of the Treasury regulations and is not likely to be upheld in any IRS decision on a national level.

- Ten percent of respondents who are classifying their purchases as inventory may also be making unreasonable assumptions, since Treasury regulations offer no support for that approach (only sell-through video product can be properly treated as inventory).

- At least 50% of respondents are using a combination of methodologies and useful lives that do not relate to their actual experience, because retailers are too conservative, are fearful of IRS audits, or are receiving poor financial advice.

- Only a small percentage of retailers classifying rental videocassettes as depreciable assets are using formulas that match revenue generation with depreciation expense. Income forecasting and other short useful-life methods are used by less than 15% of respondents.

## Schwartz Bros. Posts Net Gains In Third Quarter

NEW YORK Schwartz Brothers Inc., the Lanham, Md.-based music and video distributor, reports higher net income and revenue in the third quarter ended Oct. 31.

The net income for the three months was \$329,876, or 18 cents a share, compared with \$262,929, or 15 cents a share, in the comparable quarter of fiscal 1988.

Revenues in the just-concluded quarter were \$28.2 million, an increase over last year's \$20.8 million.

For the nine months, Schwartz Brothers posted a net income of \$573,417, or 31 cents a share, on revenues of \$70.5 million. Last year's comparable figures were a net income of \$717,105, or 40 cents a share, on revenues of

\$55.2 million.

Last year's nine-month net income figure included a gain of \$154,814, or 9 cents a share, from the cumulative effect of a change in accounting principle.

Schwartz Brothers officials said higher third-quarter results reflected sales gains in all product lines—audio and videocassettes, compact disks, and records. Quarterly sales in each of these areas were the highest for any three-month period in company history, it was added.

Officials said fiscal 1989 revenues should exceed \$95 million if business continues as it has over the past four months. Last year's 12-month revenues were \$75 million.

## Major To Vote On Merger Stockholders To Meet Jan. 17

NEW YORK Major Video Corp. stockholders are scheduled to meet Jan. 17 to vote on the proposed merger of Major Video and Blockbuster Entertainment Corp.

The two video rental chains anticipate that the merger will be consummated shortly after Major shareholder approval is obtained.

Proxy statements/prospectuses are currently being mailed out to Major Video shareholders.

A Blockbuster spokesman in Fort Lauderdale, Fla., said no settlement has yet been reached with the lone remaining plaintiff in a lawsuit filed by Major Video franchisees in Texas. However, he noted that discussions with that franchisee have been held and "the suit won't have any effect on the progress of the merger."

Five of the six original plaintiffs in the Texas suit settled their claims in November (Billboard, Nov. 26, 1988). A suit by former Major Video franchisees in Florida seeks only damages and thus will have no impact on the merger proposal, the Blockbuster spokesman added.

The Major-Blockbuster link would create the largest U.S. video rental operation in terms of dollar volume.

## Earned \$3 Million In 1st Quarter Commtron Gains Sharply

NEW YORK Commtron Corp., the nationwide videocassette and consumer electronics distributor, reports sharply higher net income and revenue in the first fiscal quarter ended Nov. 30.

The company earned \$3 million, or 30 cents a share, compared with last year's three-month net income of \$1.4 million, or 14 cents a share.

Revenues in the just-concluded quarter were \$169 million, an increase over \$123.9 million in the comparable period of fiscal 1988.

Gary Rockhold, president and chief executive officer, said video sales in the quarter rose 43% to \$137.7 million, while consumer electronics sales were up 14% to \$31.2 million.

Operating efficiencies also contributed to higher earnings in the three months, Rockhold said.

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## MARKET ACTION

BILLBOARD CHARTS THE TOP ENTERTAINMENT STOCKS

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Company	Sale/ 1000's	Open 12/20	Close 12/23	Change
<b>NEW YORK STOCK EXCHANGE</b>				
CBS Inc.	137.5	169 1/4	171 1/2	+2 1/4
Cannon Group	29.6	4 1/4	4 1/4	-1/4
Capital Cities Communications	45.2	358	356 1/2	-1 1/2
Coca-Cola	2073.4	45	44 3/4	-1/4
Walt Disney	776.4	65 3/4	65 1/2	-1/4
Eastman Kodak	1941.7	45 1/4	46 1/2	+1 1/4
Gulf & Western	574.6	41 1/4	40 3/4	-1
Handleman	287.8	20	21 1/4	+1 1/4
MCA Inc.	408.4	46	46 1/4	+1/4
MGM/UA	142.7	13 3/4	13 1/2	-1/2
Orion Pictures Corp.	65.2	14 1/4	14	-1/4
Sony Corp.	227.9	58 1/4	57 1/2	-1/4
TDK	86.3	80 1/4	77 3/4	-2 1/4
Vestron Inc.	37.9	3 1/4	3 1/4	-1/4
Warner Communications Inc.	885.8	36 1/2	35 3/4	-1/4
Westinghouse	952.1	52 1/2	53	+1/2

Company	Sale/ 1000's	Open 12/20	Close 12/23	Change
<b>AMERICAN STOCK EXCHANGE</b>				
Commtron	3.1	4 1/2	4 1/2	.....
Electrosound Group Inc.	16	2 1/4	2 1/4	.....
Lorimar/Telepictures	35.1	12 1/4	12 1/4	-1/4
Nelson Holdings Int'l	129.3	1/4	1/4	+1/4
New World Pictures	43.9	2 1/4	2 1/4	-1/4
Price Communications	75.6	6 1/4	6 1/4	+1/4
Prism Entertainment	61.1	2 1/4	2 1/4	-1/4
Turner Broadcasting System	.....	.....	.....	.....
Unitel Video	10.3	11 1/4	11 1/4	.....

Company	Open December 23	Close	Change
<b>OVER THE COUNTER</b>			
Acclaim Entertainment	4 3/4	4 3/4	.....
Blockbuster Entertainment	19 1/4	19 3/4	+1/4
Certron Corp.	1 1/4	1 1/4	.....
Dick Clark Productions	4 1/4	3 3/4	-1/4
LIN Broadcasting	65 1/4	68	+2 1/4
LIVE Entertainment	20 1/4	20	-1/4
Lieberman Enterprises	.....	.....	.....
Major Video	14 3/4	14 1/4	-1/4
Mairite Communications Group	10 1/4	10 1/4	.....
Recoton Corp.	5 1/2	5 1/2	.....
Reeves Communications	5 1/4	5 1/4	.....
Satellite Music Network, Inc.	5 1/4	5 1/4	+1/4
Scripps Howard Broadcasting	70	70	.....
Shorewood Packaging	16 1/2	16 1/2	.....
Sound Warehouse	20 1/2	20 1/2	.....
Specs Music	7 1/2	7 1/2	.....
Starstream Communications Group, Inc.	1 1/4	1 1/4	.....
Trans World Music	24 1/4	24 1/4	-1/4
Video Jukebox Network	4	4	.....
Wall To Wall Sound And Video	3 1/4	3 1/4	+1/4
Westwood One	9 1/4	9 1/4	+1/4

Company	Open 12/12	Close 12/22	Change
<b>LONDON STOCK EXCHANGE (In Pence)</b>			
Chrysalis	101	122	+21
Pickwick	224	227	+3
Really Useful Group	515	520	+5
Thorn EMI	607	608	+1
Virgin	138	139	+1

## Lorimar TV Sale To Clear Way For WCI Merger

NEW YORK Lorimar Telepictures Inc. said Dec. 15 that it had agreed to sell its two Puerto Rico television stations, removing a major obstacle to its proposed \$1.2 billion merger with Warner Communications Inc.

Lorimar said the sale of the stations should be completed by year's end, which would open the way for the Warner merger to be consummated this month.

A New York state appellate court on Dec. 8 upheld a lower court ruling blocking the WCI-Lorimar merger on the ground that WCI's ownership of Lorimar's TV stations would violate a 1984 agreement between WCI and its largest shareholder, Chris-Craft. Under terms of that agreement, WCI is prohibited from owning any broadcast interest as long as it holds 25% or more of BHC Inc., Chris-Craft's broadcast subsidiary. WCI owns 42.5% of BHC (Billboard, Dec. 24).

Lorimar had previously announced an agreement to sell its other TV station, in Pittsburgh.

## Prism Sales, Earnings Up In Third Quarter

NEW YORK Prism Entertainment Corp., a home video and television syndication company, reports hikes in earnings and sales in the third quarter ended Oct. 31.

Net income in the three months was up 56%, from \$231,000, or 10 cents a share a year ago, to \$361,000, or 16 cents a share.

Sales in the just-concluded quarter were up slightly, from \$6.2 million to \$6.3 million.

Operating income in the quarter more than tripled, from \$109,000 last year to \$349,000.

For the nine months, net income was \$799,000, or 36 cents a share, compared with \$1.2 million, or 55 cents a share, in the fiscal 1988 period.

Net sales for the nine months were \$16.4 million, down from \$17.7 million last year.

Barry Collier, president, says videocassette sales in the quarter were down 8.8%, while sales by Fox/Lorber, the TV syndication and foreign sales subsidiary, increased by about 28%.

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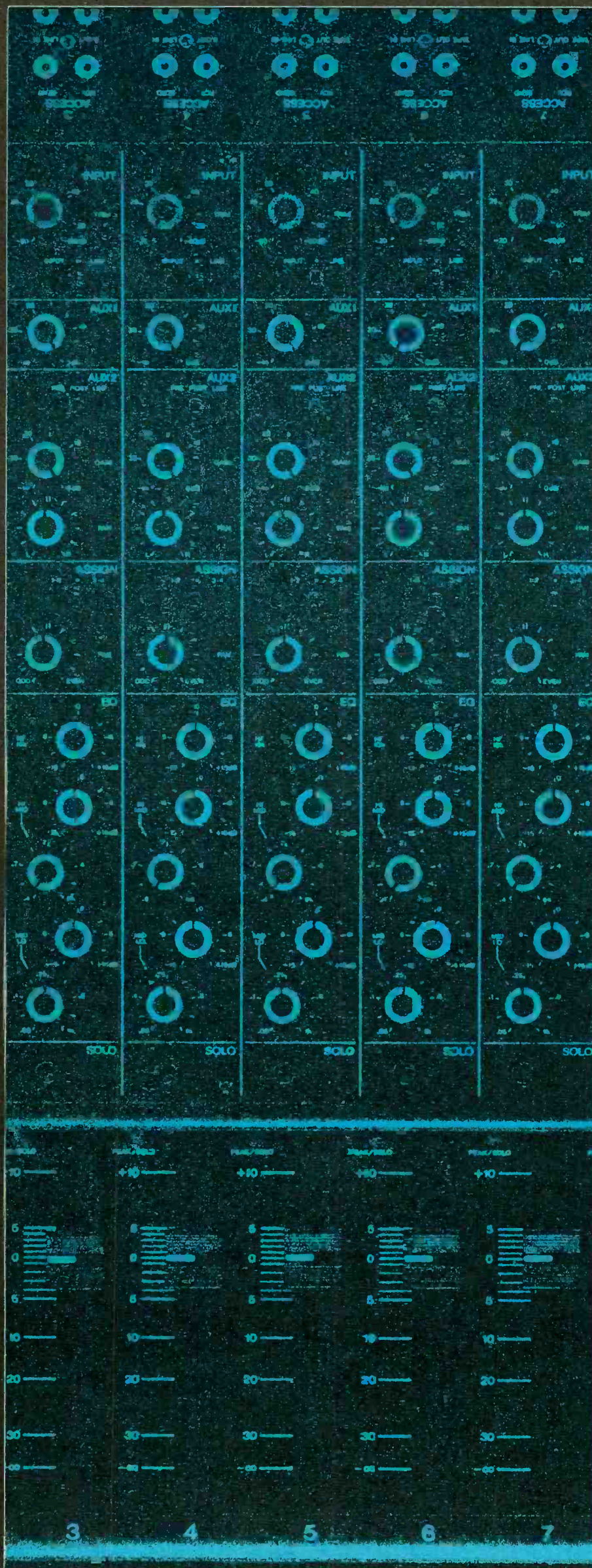
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# 1st Bob Marley Album In 6 Years Due In Jamaica

BY MAUREEN SHERIDAN

KINGSTON, Jamaica The first new Bob Marley album in almost six years was due for release here Jan. 2 on the Urban Tek label, distributed by Slash Records.

"Bob Marley recorded for seven years on my JAD label before he signed with Island Records," says Slash Records chief Danny Sims, who put the album together with Don Taylor, Marley's ex-manager and Alan "Skill" Cole, a friend of the singer's.

Sims, Taylor, and Cole were here recently to announce the album. Sims discloses that there is "a lot of unreleased Marley material in the vaults" and that this eponymous album is the first of five planned for release over the next 10 years.

The cuts were all recorded in Jamaica on a three-track machine between 1967 and 1969 for JAD Records, a label Sims co-owned with singer Johnny Nash.

Trinidadian remix engineer Jimmy Regisford was hired, says Sims, to "flesh out the original sessions in an authentic and exciting way." He describes the results as a powerful blend of the master's rock-steady era (rock steady being the forerunner of reggae) with up-to-the-second arrangements "that reveal what Marley might have sounded like in 1989."

The first single from the album, produced by Joe Venneri, will be "Lonesome Feeling," an up-tempo reggae tune that Sims hopes will lead the album to prominence in the charts.

"I think it will have more impact than when he was alive," he says.

Ironically, the release of "Bob Marley" coincides with a surge of

new interest in the singer's music in Jamaica. The man who made reggae internationally famous is now getting more airplay than at any other time since his death in 1980. Sims remarks that part of the proceeds of "Bob Marley" will be donated to a fund "to keep his memory alive."

Sims has been involved in litigation with the Marley estate for several years and has a case currently being heard by an appeals court in New York. He is endeavoring to prove that he owns the copyright to the numerous songs written and recorded by Marley in the '70s.

Meanwhile, the battle over the ownership of the estate of the late

singer, who died intestate, continues. The application by Island Records chief Chris Blackwell to buy the estate's assets for \$8 million is being strongly contested by Marley's mother, Cedella Booker, and some of his children. The case is currently before the Supreme Court of Jamaica.

## MIDEM Putting Pizazz In Its Music Showcases

BY MIKE HENNESSEY

LONDON MIDEM is reorganizing its live-music presentations with the aim of making them more professional showcases for both emerging and established talent, according to joint managing director Bob Bingham.

"We are very much aware that there has been criticism of the galas in the past, so we are paying a lot of attention to good presentation this year," Bingham says.

For the showcases at this year's MIDEM (Jan. 20-24), the ballroom of the Martinez Hotel has been converted into a discotheque with standing room for up to 1,000.

"The Martinez has long been the traditional gathering place for MIDEM participants, so our philosophy is, If the people won't come to the galas, we'll take the galas to the people," Bingham explains.

The new location will be inaugurated Jan. 20 when 14 up-and-coming acts will be presented. On Jan. 21 and 22 more established artists will be featured, and on Jan. 24 there will be a jazz concert starring Chuck Mangione, Ben Sidran, and Billy Cobham, which has already been sold to Britain's independent television network.

The show on Jan. 23 will be a star concert specially produced and packaged for worldwide marketing to television companies. It will be produced by MIDEM with a British crew and director.

In addition to the talent showcases, there will be radio concerts as part of the MIDEM radio program and equipment market and, in the context of MIDEM Classique, a total of 27 concerts in the Palais des Festivals.

"We want to make MIDEM an international music industry workshop," says Bingham, "and we want

to give more emphasis to the presentation of talent for the benefit of promoters and booking agents as well as record companies."

He is also anxious to attract more younger participants to MIDEM and will be considering the possibility of offering a discounted fee for young

executives at the 1990 event.

The showcases in the Martinez will be relayed to monitors in the Martinez bar and in the Studio Circus, and videos of the concerts will be screened the following day between 5 p.m. and 10 p.m. on a 48-square-meter screen outside the Palais.

## Proceeds Will Aid Armenian Earthquake Victims BMG Wins Rights To Benefit Album

LONDON BMG Classics has gained the record rights to the Musicians For Armenia concert, which took place at London's Barbican Hall Dec. 17 to aid the British Red Cross Armenian Earthquake Appeal.

The agreement follows closely BMG Classics' signing of the largest group of prominent Soviet musicians ever signed by a company in the West. Six of the artists who took part in the Musicians For Armenia concert record for either RCA Victor Red Seal or one of BMG Classics' other affiliates.

Taking part in the Barbican concert were Yuri Bashmet (viola), Barry Douglas (piano), James Galway (flute), Andrei Gavrilov (piano), Cho-Liang Lin (violin), Andre Previn (conductor), Matislav Rostropovich (cello and piano), Galina Vishnevskaya (soprano), and the English Chamber Orchestra.

The program included Beetho-

ven's "Corolian" Overture and Piano Concerto No. 1, Mozart's Sinfonia Concertante, and Villa-Lobos' "Bachianas Brasileiras No. 1."

The "Musicians For Armenia" album will be released worldwide on CD, LP, audiocassette, and videocassette on the RCA Victor Red Seal label early this month. Proceeds will aid the British Red Cross Appeal, which is organizing relief for the 500,000 Armenians left homeless and the many thousands injured as a result of the December earthquake.

Comments Michael Emmerson, president of BMG Classics: "Musicians and musical organizations from East and West have come together in a unique joint venture. Having strong links with Russian musicians, BMG Classics is particularly proud to have been chosen to commit this unique occasion to record."

NIGEL HUNTER

## Vid Rental Hopping In U.K. Survey: Third-Quarter Record Set

LONDON Although some forecasts predict a slump in U.K. video rental (Billboard Dec. 3), results gleaned by the Video Software Monitor for the third quarter of 1988 show the sector to be flourishing.

The average number of videotapes rented per week—6.9 million—represents a third-quarter record, although the rental charge dropped slightly to \$2.42 per tape.

The weekly rental value of \$16.6 million is also the best ever for a third quarter, registering an 18% increase over the corresponding quarter in 1987.

With the Software Monitor figures as a basis, it is calculated that the value of rentals amounted to \$633.5 million during the first nine months of 1988, a rise of 17% over the \$543 million for the same period in 1987.

Comments Norman Abbott, British Videogram Assn. director gener-

al: "Fieldwork for the survey was done between July 7 and Sept. 27, during which time 12,469 people were contacted. That was a period of rather poor weather in most of the U.K., which no doubt helped to increase the numbers of video rentals, but nothing should disguise the

### 'The results are encouraging'

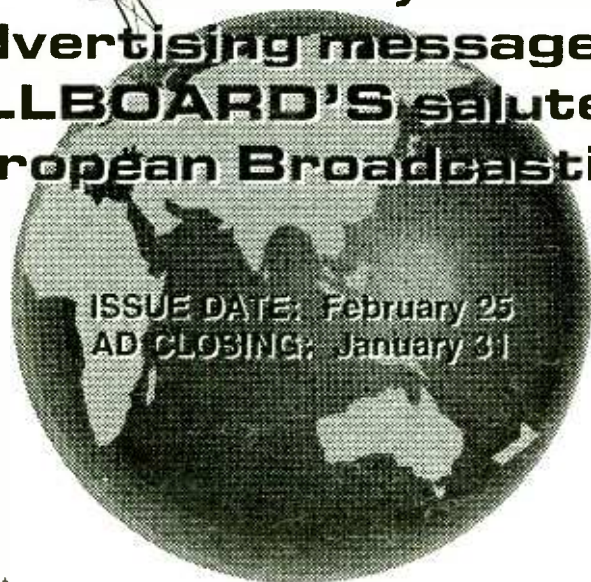
fact that the results are encouraging.

"We are still confronted by the statistic that nearly half—or 46%—of all videorecorder households either never rent prerecorded cassettes or do so less frequently than once per month. This group, in which those aged over 45 tend to predominate, remains an important target for the industry's future marketing efforts."

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# HITS of the WORLD

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## BRITAIN (Courtesy Music Week/Gallup) As of 12/24/88

This Week	Last Week	SINGLES
1	1	MISTLETOE AND WINE CLIFF RICHARD EMI
2	2	ESPECIALLY FOR YOU KYLIE MINOGUE & JASON DONOVAN PWL
3	4	CRACKERS INTERNATIONAL EP ERASURE MUTE
4	3	SUDDENLY (NEIGHBOURS' WEDDING THEME) ANGRY ANDERSON FOOD FOR THOUGHT
5	6	GOOD LIFE INNER CITY 10 RECORDS/VIRGIN
6	5	CAT AMONG THE PIGEONS/SILENT NIGHT BROS CBS
7	9	BURNING BRIDGES (ON & OFF) STATUS QUO VERTIGO/PHONOGRAM
8	7	TWO HEARTS PHIL COLLINS VIRGIN
9	10	ANGEL OF HARLEM U2 ISLAND
10	13	DOWNTOWN '88 PETULA CLARK PRT
11	15	FINE TIME NEW ORDER FACTORY
12	8	TAKE ME TO YOUR HEART RICK ASTLEY RCA
13	31	BUFFALO STANCE NENEH CHERRY CIRCA/VIRGIN
14	11	SMOOTH CRIMINAL MICHAEL JACKSON EPIC
15	23	LOCO IN ACAPULCO FOUR TOPS ARISTA
16	16	NATHAN JONES BANANARAMA LONDON
17	14	SAY A LITTLE PRAYER BOMB THE BASS FEATURING MAUREEN RHYTHM KING/MUTE
18	12	FIRST TIME ROBIN BECK MERCURY/PHONOGRAM
19	28	FOUR LETTER WORD KIM WILDE MCA
20	25	YOU ARE THE ONE A-HA WARNER BROS.
21	29	9 A.M. (THE COMFORT ZONE) LONDONBEAT ANXIOUS/RCA
22	17	MISSING YOU CHRIS DE BURGH A&M
23	22	BORN TO BE MY BABY BON JOVI VERTIGO/PHONOGRAM
24	18	RADIO ROMANCE TIFFANY MCA
25	21	NEED YOU TONIGHT INXS MERCURY/PHONOGRAM
26	19	LEFT TO MY OWN DEVICES PET SHOP BOYS PARLOPHONE
27	NEW	KEEPING THE DREAM ALIVE FREIHEIT CBS
28	36	TRUE LOVE SHAKIN' STEVENS EPIC
29	24	JACK TO THE SOUND OF THE UNDERGROUND HITHOUSE SUPREME
30	30	CHRISTMAS SONG/THANK YOU... ALEXANDER O'NEAL TABU
31	20	STAKKER HUMANOID WESTSIDE
32	38	PUT A LITTLE LOVE IN YOUR HEART ANNIE LENNOX & AL GREEN A&M
33	34	HANDLE WITH CARE TRAVELING WILBURYS WILBURY/WARNER BROS.
34	27	KOKOMO BEACH BOYS ELEKTRA
35	40	MINNIE THE MOOCHER REGGAE PHILHARMONIC ORCHESTRA MANGO ISLAND
36	NEW	EVENING FALLS... ENYA WEA
37	26	KISSING A FOOL GEORGE MICHAEL EPIC
38	NEW	RHYTHM IS GONNA GET YOU GLORIA ESTEFAN & MIAMI SOUND MACHINE EPIC
39	NEW	JOHN KETTLEY (IS A WEATHERMAN) A TRIBE OF TOFFS COMPLETELY DIFFERENT
40	NEW	I LIVE FOR YOUR LOVE NATALIE COLE EMI
		<b>ALBUMS</b>
1	2	CLIFF RICHARD PRIVATE COLLECTION EMI
2	1	VARIOUS NOW 13! EMI/VIRGIN/POLYGRAM
3	4	VARIOUS THE PREMIERE COLLECTION REALLY USEFUL/POLYDOR
4	3	KYLIE MINOGUE KYLIE—THE ALBUM PWL
5	6	FLEETWOOD MAC GREATEST HITS WARNER BROS.
6	7	VARIOUS THE HITS ALBUM CBS/WEA/BMG
7	5	DIRE STRAITS MONEY FOR NOTHING VERTIGO/PHONOGRAM
8	8	BANANARAMA THE GREATEST HITS COLLECTION LONDON
9	11	BRYAN FERRY/ROXY MUSIC THE ULTIMATE COLLECTION EG/VIRGIN
10	10	PET SHOP BOYS INTROSPECTIVE PARLOPHONE
11	20	ROY ORBISON THE LEGENDARY ROY ORBISON TELSTAR
12	12	BROS PUSH CBS
13	9	RICK ASTLEY HOLD ME IN YOUR ARMS RCA
14	14	CHRIS REA NEW LIGHT THROUGH OLD WINDOWS WEA
15	21	MICHAEL JACKSON BAD EPIC
16	26	JOE LONGTHORNE THE JOE LONGTHORNE SONGBOOK TELSTAR
17	18	INXS KICK MERCURY/PHONOGRAM
18	16	VARIOUS SOFT METAL STYLUS
19	19	VARIOUS BUSTER (ORIGINAL SOUNDTRACK) VIRGIN
20	13	HUMAN LEAGUE GREATEST HITS VIRGIN
21	23	U2 RATTLE AND HUM ISLAND
22	33	ERASURE THE INNOCENTS MUTE
23	17	VARIOUS THE GREATEST HITS OF 1988 TELSTAR
24	15	YAZZ WANTED BIG LIFE
25	24	CHRIS DE BURGH FLYING COLOURS A&M
26	25	BROTHER BEYOND GET EVEN PARLOPHONE
27	22	THE TRAVELING WILBURYS THE TRAVELING WILBURYS WILBURY/WARNER BROS.
28	27	VARIOUS NOW THE CHRISTMAS ALBUM EMI/VIRGIN
29	NEW	NAT KING COLE CHRISTMAS WITH NAT KING COLE STYLUS
30	NEW	VARIOUS THE GREATEST HITS OF HOUSE STYLUS
31	28	WET WET WET THE MEMPHIS SESSIONS PRECIOUS ORG/PHONO
32	NEW	GLORIA ESTEFAN & MIAMI SOUND MACHINE ANYTHING FOR YOU EPIC
33	34	PASADENAS TO WHOM IT MAY CONCERN CBS
34	35	VARIOUS THE GREATEST LOVE TELSTAR
35	38	ALEXANDER O'NEAL HEARSAY/ALL MIXED UP TABU
36	29	VARIOUS SMASH HITS PARTY '88 DOVER/CHRYSALIS
37	30	PINK FLOYD DELICATE SOUND OF THUNDER EMI
38	31	VARIOUS THE HIT FACTORY VOLUME 2 FANFARE/PWL
39	39	VARIOUS BEST OF HOUSE '88 TELSTAR
40	NEW	TRACY CHAPMAN TRACY CHAPMAN ELEKTRA

# Billboard CHART RESEARCH PACKAGES

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## WEST GERMANY (Courtesy Der Musikmarkt) As of 12/20/88

This Week	Last Week	SINGLES
1	1	DON'T WORRY, BE HAPPY BOBBY McFERRIN MANHATTAN
2	2	ORINOCO FLOW ENYA WEA
3	4	TWO HEARTS PHIL COLLINS WEA
4	6	BRING ME EDELWEISS EDELWEISS GIG
5	3	TEARDROPS WOMACK & WOMACK ISLAND
6	5	BIG FUN INNER CITY/KEVIN SAUNDERSON VIRGIN
7	8	STOP SAM BROWN A&M/DGG
8	7	A GROOVY KIND OF LOVE PHIL COLLINS WEA
9	NEW	LEFT TO MY OWN DEVICES PET SHOP BOYS PARLOPHONE
10	9	DON'T TALK DIRTY TO ME JERMAINE STEWART VIRGIN
11	10	WEE RULE WEE PAPA GIRL RAPPERS JIVE
12	11	SMOOTH CRIMINAL MICHAEL JACKSON EPIC
13	12	STAND UP FOR YOUR LOVE RIGHTS YAZZ BLOW UP
14	13	TAKE ME TO YOUR HEART RICK ASTLEY RCA
15	16	KEINE ANGST, HAT DER PAPA MIR GESAGT STEPHAN REMMLER MERCURY/PHONOGRAM
16	15	JE NE SAIS PAS POURQUOI KYLIE MINOGUE PWL
17	20	KISS THE ART OF NOISE & TOM JONES CHINA-POLYDOR
18	17	SECRET LAND SANDRA VIRGIN
19	19	ONE MOMENT IN TIME WHITNEY HOUSTON ARISTA
20	18	NEVER TRUST A STRANGER KIM WILDE MCA
		<b>ALBUMS</b>
1	1	MUNICH SYMPHONIC SOUND ORCHESTRA POP GOES CLASSIC POLYSTAR
2	2	DIRE STRAITS MONEY FOR NOTHING POLYSTAR
3	7	ENGELBERT IN LIEBE—ENGELBERT WHITE
4	3	DIE ARTZE NACH UNS DIE SINTFLOT—LIVE CBS
5	6	SOUNDTRACK BUSTER WEA
6	4	U2 RATTLE AND HUM ISLAND
7	5	CHRIS DE BURGH FLYING COLOURS A&M/DGG
8	8	ROGER WHITTAKER DU BIST NICH ALLEIN AVON
9	11	PINK FLOYD DELICATE SOUND OF THUNDER EMI
10	NEW	FLEETWOOD MAC GREATEST HITS WARNER BROS.
11	17	RONDO VENEZIANO POESIA DI VENEZIA BABY
12	9	TRACY CHAPMAN TRACY CHAPMAN ELEKTRA
13	14	ERST ALLGEMEINE VERUNSICHERUNG KANN DENN SCHWACHSINN SUEENDE SEIN? EMI
14	13	CHRIS REA NEW LIGHT THROUGH OLD WINDOWS MAGNET
15	10	PET SHOP BOYS INTROSPECTIVE PARLOPHONE
16	NEW	ENYA WATERMARK WEA
17	12	WOMACK & WOMACK CONSCIENCE ISLAND
18	16	JENNIFER RUSH PASSION CBS
19	15	DIE TOTEN HOSEN EIN KLEINES BISCHEN HORRORSCHAU VIRGIN
20	NEW	TANITA TIKARAM ANCIENT HEART WEA

## FRANCE (Courtesy of Europe 1) As of 12/19/88

This Week	Last Week	SINGLES
1	1	POURVU QU'ELLES SOIENT DOUCES MYLENE FARMER POLYDOR
2	6	GIRL YOU KNOW IT'S TRUE MILLI VANILLI HANSA/CHRYSALIS
3	2	AMOR DE MIS AMORES PACO AVREP/POLYGRAM
4	5	THE ONLY WAY IS UP YAZZ & THE PLASTIC POPULATION BIG LIFE
5	7	TOUCHY A-HA WARNER BROS.
6	4	IMASHI GIANNA NANNINI POLYDOR
7	3	SKETCH OF LOVE THIERRY MUTIN PATHE MARCONI
8	NEW	HIGH DAVID HALLYDAY PHONOGRAM
9	11	JOUR DE NEIGE ELSA ARIOLA/BMG
10	8	I OWE YOU NOTHING BROS CBS
11	17	SI TU VEUX LE SAVOIR MARC LAVOINE AVREP
12	15	LAISSEZ NOUS RESPIRER FLORENT PAGNY PHILIPS/PHONOGRAM
13	12	NUIT DE FOLIE DEBUT DE SOIREE CBS
14	10	LA MEME EAU QUI COULE MICHEL SARDOU TREMA
15	13	UN ROMAN D'AMITIE GLENN MEDEIROS/ELSA AMHERST/MERCURY
16	9	LES PARFUMS DE LA VIE ART MENGO CBS
17	16	THEME FROM S-EXPRESS S-EXPRESS RHYTHM KING/MUTE
18	NEW	A GROOVY KIND OF LOVE PHIL COLLINS VIRGIN/WEA
19	18	JACK TO THE SOUND OF THE UNDERGROUND HIT HOUSE CBS
20	14	TRIBUTE THE PASADENAS CBS

# MUSIC & MEDIA PAN-EUROPEAN CHARTS 1/1/88

This Week	Last Week	HOT 100 SINGLES
1	2	ORINOCO FLOW ENYA WEA
2	4	TWO HEARTS PHIL COLLINS VIRGIN
3	1	DON'T WORRY, BE HAPPY BOBBY McFERRIN MANHATTAN
4	6	GIRL YOU KNOW IT'S TRUE MILLI VANILLI HANSA/CHRYSALIS/BMG
5	5	MISTLETOE & WINE CLIFF RICHARD EMI
6	8	POURVU QU'ELLES SOIENT DOUCES MYLENE FARMER POLYDOR
7	7	A GROOVY KIND OF LOVE PHIL COLLINS VIRGIN
8	3	TEARDROPS WOMACK & WOMACK 4TH & B'WAY
9	9	ESPECIALLY FOR YOU KYLIE MINOGUE & JASON DONOVAN PWL
10	10	SMOOTH CRIMINAL MICHAEL JACKSON EPIC
11	13	TAKE ME TO YOUR HEART RICK ASTLEY RCA/BMG
12	11	SUDDENLY ANGRY ANDERSON FOOD FOR THOUGHT
13	12	AMOR DE MIS AMORES PACO AVREP/POLYGRAM
14	16	THE ONLY WAY IS UP YAZZ & THE PLASTIC POPULATION BIG LIFE
15	NEW	CRACKERS INTERNATIONAL ERASURE MUTE
16	NEW	BRING ME EDELWEISS EDELWEISS GIG/WEA
17	NEW	LEFT TO MY OWN DEVICES PET SHOP BOYS PARLOPHONE
18	15	CAT AMONG THE PIGEONS/SILENT NIGHT BROS CBS
19	17	STAND UP FOR YOUR LOVE RIGHTS YAZZ BIG LIFE
20	NEW	STOP SAM BROWN A&M

This Week	Last Week	HOT 100 ALBUMS
1	1	DIRE STRAITS MONEY FOR NOTHING VERTIGO
2	2	U2 RATTLE AND HUM ISLAND
3	3	TRACY CHAPMAN TRACY CHAPMAN ELEKTRA
4	5	PINK FLOYD DELICATE SOUND OF THUNDER EMI
5	11	FLEETWOOD MAC GREATEST HITS WARNER BROS.
6	4	PET SHOP BOYS INTROSPECTIVE PARLOPHONE
7	10	SOUNDTRACK BUSTER VIRGIN/WEA
8	8	MUNICH SYMPHONIC SOUND ORCHESTRA POP GOES CLASSIC POLYSTAR
9	6	KYLIE MINOGUE KYLIE—THE ALBUM PWL
10	17	RICK ASTLEY HOLD ME IN YOUR ARMS RCA/BMG
11	14	CLIFF RICHARD PRIVATE COLLECTION EMI
12	7	CHRIS DE BURGH FLYING COLOURS A&M
13	NEW	ENYA WATERMARK WEA
14	20	MICHEL SARDOU LA MEME EAU QUI COULE TREMA
15	12	CHRIS REA NEW LIGHT THROUGH OLD WINDOWS WEA
16	NEW	ENGELBERT IN LIEBE ENGELBERT ARIOLA/BMG
17	NEW	TANITA TIKARAM ANCIENT HEART WEA
18	NEW	MYLENE FARMER AINSI SOIT-JE POLYDOR
19	16	BANANARAMA THE GREATEST HITS COLLECTION LONDON
20	13	WOMACK & WOMACK CONSCIENCE 4TH & B'WAY/ISLAND

## AUSTRALIA (Courtesy Australian Record Industry Association) As of 12/18/88

This Week	Last Week	SINGLES
1	1	DON'T WORRY, BE HAPPY BOBBY McFERRIN MANHATTAN
2	6	KOKOMO THE BEACH BOYS WEA
3	2	A GROOVY KIND OF LOVE PHIL COLLINS WEA
4	5	IF I COULD 1927 WEA
5	4	THE ONLY WAY IS UP YAZZ & THE PLASTIC POPULATION CBS
6	3	WHEN A MAN LOVES A WOMAN JIMMY BARNES FESTIVAL
7	8	NOTHING CAN DIVIDE US JASON DONOVAN FESTIVAL
8	16	HANDLE WITH CARE THE TRAVELING WILBURYS WEA
9	7	I WANT YOUR LOVE TRANSVISION VAMP WEA
10	9	BRING ME SOME WATER MELISSA ETHERIDGE FESTIVAL
11	14	I STILL LOVE YOU (JE NE SAIS PAS POURQUOI) KYLIE MINOGUE FESTIVAL
12	10	DON'T NEED LOVE JOHNNY DIESEL & THE INJECTORS FESTIVAL
13	NEW	TEARDROPS WOMACK & WOMACK FES
14	11	WILD, WILD WEST THE ESCAPE CLUB WEA
15	13	BAD MEDICINE BON JOVI POLYGRAM
16	12	DESIRE U2 FESTIVAL
17	NEW	DON'T WALK AWAY TONI CHILDS FES
18	18	SWEET CHILD O' MINE GUNS N' ROSES WEA
19	15	TOUCH NOISEWORKS CBS
20	17	STOP YOUR FUSSIN' TONI CHILDS FESTIVAL
		<b>ALBUMS</b>
1	1	JIMMY BARNES BARNESTORMING FESTIVAL
2	3	VARIOUS SUMMER '89 BMG/RCA
3	6	VARIOUS 1989 BE HAPPY FES
4	4	PINK FLOYD DELICATE SOUND OF THUNDER CBS
5	5	SOUNDTRACK COCKTAIL WEA
6	2	U2 RATTLE & HUM FES
7	8	VARIOUS SMASH HITS '88 EMI
8	14	THE TRAVELING WILBURYS VOLUME ONE WEA
9	10	JOHN FARNHAM AGE OF REASON BMG/RCA
10	19	FLEETWOOD MAC GREATEST HITS WEA
11	9	BRYAN FERRY/ROXY MUSIC THE ULTIMATE COLLECTION EMI
12	13	MELISSA ETHERIDGE MELISSA ETHERIDGE FESTIVAL
13	7	1927 ...ISH WEA
14	12	DIRE STRAITS MONEY FOR NOTHING POLYGRAM
15	11	INXS KICK WEA
16	20	BON JOVI NEW JERSEY POLYGRAM
17	15	TONI CHILDS UNION FESTIVAL
18	NEW	KYLIE MINOGUE KYLIE FES
19	NEW	POISON OPEN UP AND SAY AH! CBS
20	16	SOUNDTRACK IMAGINE—THE MOVIE EMI

## ITALY (Courtesy Musica & Dischi) As of 12/19/88

This Week	Last Week	SINGLES
1	3	E QUI LA FESTA JOVANOTTI YO PRODUCTIONS/IBIZA
2	2	FACCIA DA PIRLA CHARLIE ODEON
3	4	DESIRE U2 ISLAND
4	7	A GROOVY KIND OF LOVE PHIL COLLINS VIRGIN/WEA
5	1	I DON'T WANT YOUR LOVE DURAN DURAN EMI
6	NEW	C'E DA SPOSTARE UNA MACCHINA FRANCESCO SALVI FIVE RECORDS
7	9	ONE MOMENT IN TIME WHITNEY HOUSTON ARISTA/BMG
8	5	DOMINO DANCING PET SHOP BOYS PARLOPHONE
9	15	SMOOTH CRIMINAL MICHAEL JACKSON EPIC
10	NEW	I WANNA BE YOUR WIFE SPAGNA CBS
11	12	YEKE YEKE MORY KANTE BARCLAY
12	11	YOU CAME KIM WILDE MCA
13	19	SUSI SCUSA CHARLIE ODEON
14	NEW	BAD MEDICINE BON JOVI POLYGRAM
15	10	MIX REMIX JOVANOTTI YO PRODUCTIONS/IBIZA
16	6	RIDING ON A TRAIN THE PASADENAS CBS
17	NEW	LEFT TO MY OWN DEVICES PET SHOP BOYS PARLOPHONE
18	NEW	THE PARTY KRAZE MANY RECORDS
19	8	SHE WANTS TO DANCE WITH ME RICK ASTLEY RCA/BMG
20	NEW	ARRIVA CRISTINA CRISTINA D'AVENA FIVE/CGD

## Indie Stations Clash With Government Radio In Greece

BY JOHN CARR

ATHENS, Greece The Greek government has criticized the blossoming independent radio stations, prompting fears that state interference with their operation may be on the way.

Early last month, the Socialist administration's chief media spokesman, Dimitris Maroudas, disputed the claim by the private stations that their news output was free of bias, commenting, "They are not free; they are just anti-government."

The statement was interpreted as a chagrined reaction to the outstanding success of the independent stations, which have left the once-powerful state radio service trailing well behind in public preference.

Two of the reasons given for the unpopularity of the state radio are that it censors the news in favor of the government and it is slow to introduce modern program formats.

Miltiades Evert, mayor of Athens, who runs Athens 98.4 FM Stereo, calls the accusations of Maroudas "unfair." A member of the conservative political opposition, Evert declares that any attempt to muzzle private radio will fail.

The independent stations, including Evert's Athens service and Kanali 1, based in the port city of Piraeus, are permitted by laws and presidential decrees passed in 1987 when the 50-year state monopoly of the airwaves ended.

## Pan-European Station Set 2 Cos. Team For Classical Outlet

BY WILLEM HOOS

AMSTERDAM Strengholt, a Dutch independent multimedia company, will launch the first Pan-European satellite-to-cable classical music radio station in conjunction with Radio Television Luxembourg.

The station will be named Class FM, with programming handled by Strengholt and technical facilities

### Class FM: from satellite to cable

provided by RTL.

It will be a Dutch-language service centered on cable listeners in Holland and the Flemish-speaking areas of Belgium. However, RTL will remake announcements of the programs in English, French, and German for transmission elsewhere in Europe. These will be broadcast under the banner of Class FM/RTL Classics.

Strengholt spokesman Alfred de Bruin says it is probable that the European broadcasting satellite Astra, which went into orbit Dec. 10, will transmit the Class FM/RTL Classics programs.

He declines to reveal the financial investment in the enterprise, which is expected to be on air in April or May, but these details are expected to be released later this

month. Comments Athens 98.4 station manager George Tzannetakos: "It's obvious the government is panicking because of the massive impact of private radio."

His station has topped the listener ratings with a 29% audience share on an average weekday. Second is Antenna 97.1 FM Stereo, with 18%, and third is Sky 100.4 FM Stereo, with 13%, although this station is experiencing some financial problems.

Where the state service is concerned, the Second Program attracts 11% and the First Program only 9%.

Adds Antenna 97.1 station manager Alekos Rigas: "We believe we are the model for Greek free radio, which, from a political standpoint, means maintaining an equal distance from all political parties."

Sources say Antenna 97.1 earned \$206,000 in advertising revenue during November, mostly due to its blunt and aggressive coverage of economic scandals implicating government personalities. The station, established last May by shipowner Minos Kyriakou, was expected to cover its launch costs by year's end.

Media analysts regard Maroudas' threat to "regulate" the private stations as an empty one. They point out that it was he who three years ago threatened to "shoot out of the sky" any satellites transmitting television programs not subject to state control, only to give way in October with the start of public satellite TV transmission here.

month.

The Class FM production team will be based in the Strengholt headquarters at Naarden, near Amsterdam, under a supervisor yet to be named.

According to de Bruin, mainly light classical music will be featured in the mornings, followed by request programs in the afternoons and major orchestral works during the evenings and night hours. Special programs will be broadcast on weekends.

The programs will feature live recordings by major European orchestras on a regular basis. The schedule will also transmit important classical concerts throughout western Europe.

The Class FM programs will include commercials transmitted at the beginning and end and during "natural breaks." Strengholt and RTL are negotiating with major European companies to secure sponsoring support for the project.

De Bruin says that in view of the expected radio digitalization, the FM quality audio signal of Class FM/RTL Classics will be fully compatible with CD.

In European countries with low cable penetration, such as the U.K., Italy, and Portugal, the programs will be transmitted by direct broadcasting and home satellite dishes will be able to receive them.

## Despite Failures, A Record Year For Record Biz Sales Sizzled; Local Acts Fizzled

BY KIRK LaPOINTE

OTTAWA Revenues from the sale of recordings in Canada in 1988 were expected to reach a record-high \$700 million (\$583 million U.S.), an increase of between 10% and 12% despite a so-so year for domestic music and the free fall of vinyl.

Brian Robertson, president of the Canadian Recording Industry Assn., the trade group for the country's record firms, says 1988 will turn out to be "the best year we've had since 1979," a banner year that was followed first by static yearly performances and then by a downturn for the record industry.

With a stronger Quebec music industry, a sense of a turnaround in Canadian country music, upbeat classical sales spurred by the growth of the CD market to keep retail chugging along, the surprise of the year was the breakthrough that never was for Canadian music.

At year's end, the Jeff Healey Band appeared to have the strongest chance among Canadian acts of cracking the international market, although k.d. lang has fared respectably and seems poised for wide U.S. success. But some of the bigger names in Canadian music, including star acts Glass Tiger, Honeymoon Suite, and Platinum Blonde and budding stars Blue Rodeo and Colin James, weren't able to click with the U.S. market. Corey Hart was plagued by management snafus despite a record many feel is his best, Anne Murray's latest release didn't consolidate her following, and Bryan Adams sat out the year following disappointing results for a highly regarded 1987 release.

"There were disappointments, no question," says Stan Kulin, president of WEA Music of Canada Ltd., the largest record firm in the country. "But we're not shying away from our commitments in 1989."

Indeed, Robertson estimates that the record-setting \$18 million that was poured into Canadian production by major labels will be eclipsed in 1989.

### Free Trade

Such comments come at a time when many skeptics are expecting commitments to begin waning. That's because 1989 will see the implementation of the Canada-U.S. free-trade agreement. One aspect of the deal will see the current 13.5% tariff on recordings coming into Canada from the U.S. reduced to about 11% in the first year of a 10-year plan that will eventually eliminate the tariff.

Doubters contend that the deal will make it more economically attractive for U.S.-based companies to service Canada from their side of the border, resulting in a north-south distribution link rather than the current east-west network. Some firms, particularly those in the independent sector that relies on major-label distribution networks in Canada, believe the time is fast approaching when the investment in Canadian operations will no longer be needed to conduct business there. They say such a development would result in southern Ontario be-

ing serviced from Philadelphia or Detroit; Vancouver, British Columbia, from Seattle; and Montreal from New York.

Strictly speaking, culture was kept out of the deal. Many areas that could have been identified as unfair forms of competition or regulation—Canadian content rules on radio and federal subsidy programs for Canadian-owned companies, for example—were kept exempt. But ahead for the two countries are tough negotiations on what constitutes a subsidy (the talks may take up to seven years), and with that may come some obstacles over the question of what governments can do to prop up the music business. If the distribution network were to collapse, could the government intercede and subsidize an all-Canadian link?

### Broadcasting: Good And Bad

Such matters are for the far future, but the near future holds a

## 1988 in Review

great deal of promise. More Canadian artists than ever before are properly managed, properly recorded, and properly marketed. And broadcasting, which was late getting into the early-'80s recession and very late getting out, seems better able to cope. The regulatory burden is being reduced, and stations can change formats more easily in the hunt for better ratings.

The difficulty, however, is that the flexibility some broadcasters demand is in the sensitive area of Canadian content. Again in 1988, many broadcasters sought concessions in rules that force them to play certain percentages of Canadian music (30% for AM, 7% -35% for FM). And FM radio got into a snit on a couple of occasions with the federal regulator on a rule that prevents FM stations from playing more than 49% hit material.

Those distractions aside, 1988 was a year of relative stability. No independent labels of significance collapsed, there was little changeover in executive suites, and the transformations that some had expected never materialized. Two companies that had been expected to make a major impact seemed to be treading carefully. Labatt's Entertainment's half-purchase of Syd Kessler's studio and jingle empire and its creation of SuperCorp Entertainment didn't yield strikingly noticeable results, although a label launch is expected shortly that might result overnight in the largest Canadian independent firm. And Penta Entertainment, headed by a handful of Vancouver industry titans, was expected to make a splash, but instead it released only one record, signed another artist, and held a handful of publishing deals. "We're in this for the long term," says John Ford, one of the principals in Penta.

If SuperCorp and Penta weren't as publicly aggressive as might be expected, 1988 was a year in which sleeping giant Cinram Ltd. woke up and roared. The Toronto-based manufacturing firm, the largest in Canada,

swallowed a rival CD maker, acquired the rest of the vinyl-pressing market in Canada when CBS closed its plant, bought a cassette-making facility from PolyGram in Montreal, and forayed into the U.S. market briefly. With those moves, the company asserted itself as a prime industry player.

### Copyright Reforms

The year also saw the long-awaited passage of copyright reforms. Untouched since 1924, Canada's Copyright Act was a laughingstock among industrialized and many unindustrialized countries. The maximum fine for infringement was \$200—a defendant's lawyer probably made more than that waiting in the courtroom for the case to be called. Under the new act, the penalties are much tougher—up to \$1 million in fines and 10 years in jail. Also, the 2-cents-a-side compulsory mechanical rate, one of the lowest in the world, was abolished. Record firms and composers and publishers sat down and ironed out almost all of their disagreements on how to improve the rate, but by year's end, there still was a hitch in how to word the controlled composition clause.

Expected in 1989, although not necessarily early in the year, is a second phase of reforms to deal with such issues as home taping and rental rights.

"I would put it at the top of our wish list," says Robertson.

But promises of swift action can take some time to come true. When Brian Mulroney's Conservative party was elected in 1984, most expected copyright reforms within a year. They took four. Now some expect the Tories to take a while before opening what is expected to be a much messier second phase of copyright reform. It will be messier because it may have more of a noticeable consumer impact.

Compounding matters is that the government has no permanent communications minister. Flora MacDonald, who pushed through the copyright reforms as minister but was unable to get a contentious broadcasting bill through, was one of the few Tory losers in the Nov. 21 election.

For the time being, Sen. Lowell Murray, the federal-provincial relations minister, is holding the communications portfolio. A permanent choice is expected in February, but until then, communications is not likely to have a high profile. Not only is there no full-time minister, but the interim choice sits in the unelected Senate and doesn't have the high profile that ministers in the elected House of Commons do.

One issue a full-time minister will have to wrestle with is federal funding of the music industry, now at \$5 million a year and spread among programs for record and video production, demos, radio syndication, tour support, and marketing. The Foundation to Assist Canadian Talent on Record, an industry-sponsored fund that administers federal money, ran out of funds for most of the programs only five months or so into the fiscal year ending March 31.



**Mondo Mundo.** Spanish-language network Telemundo celebrates its second anniversary with music business notables at New York's 1018 club. Pictured, from left, are Little Louie Vega; "General Tequila," Telemundo; Sa-Fire, Cutting/Mercury artist; and Albert Cabrera of Tin Pan Apple artists the Latin Rascals.



**Between The Wars.** Top industry professionals gather for the "A&R Wars" panel discussion sponsored by ASCAP and the Los Angeles chapter of NARAS. Shown, from left, are Al Bell, consultant, The Gordy Co.; Stix Hooper, president, Los Angeles chapter, NARAS; Al Teller, president, MCA Records; Al Schlesinger, chairman of the board, NARAS; Mike Greene, president, NARAS; Ron Cberman, West Coast VP for A&R, Columbia Records; Todd Brabec, West Coast regional director, ASCAP; and J.J. Jackson, program director, KMPC-FM Los Angeles.



**The Great Lep Forward.** Mercury act Def Leppard is congratulated by label brass for the back-to-back septuple-platinum sales of its albums "Pyromania" and "Hysteria." Shown standing, from left, are Def Leppard's Steve Clark and Rick Allen; Chris Lopes, Seattle local promotion manager, PolyGram; Def Leppard's Phil Collen, Joe Elliot, and Rick Savage; Drew Murray, director, East Coast album promotion, Mercury and Associated labels; Brenda Romano, top 40 promotion director, Mercury; Gerry Kopecky, Seattle/San Francisco branch manager, PolyGram, and Andy Szulinski, national secondary top 40 manager, Mercury. Shown seated, from left, are Cliff O'Sullivan, director of product development, PolyGram, and Joseph DeMeo, national sales manager, PolyGram.



**Lewis' Crew.** Mark Lewis, the first signer to Aegis Entertainment, meets with label and management brass. Shown, from left, are Buddy Allen, Allen Management; Ron Alexenburg, president and CEO, Aegis Entertainment; Cy Leslie, chairman, Aegis Entertainment; Lewis; Steve Allen, Allen Management; and Henry Allen, Allen Productions.



**Loggins In Lights.** ASCAP songwriter Kenny Loggins is congratulated on his recent one-man show at Broadway's Neil Simon Theater. Shown, from left, are Craig Shoemaker, opening act/comedian; Lynn Ann Savinetti, ASCAP; Loggins; and Debbie Rose, ASCAP.



**Gimme Shelter.** A joint agreement is signed between Shelter Entertainment Group Inc. and Dunhill Compact Classics for worldwide activities in music, film, television, and home video. Pictured, from left, are Ian Ralfini, president, Shelter, and Marshall Blonstein, president, Dunhill.



**Debbie Meets Jessica.** Atlantic artist Debbie Gibson makes a new friend in Jessica McClure at Florida's Walt Disney World, where both took part in the "Celebrate The Miracles" syndicated television special. McClure's visit marked the first anniversary of her rescue from a Midland, Texas, well.

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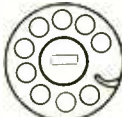
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All you've got to do is clip the entry form on page 74 and fill in the names of the 20 famous industry faces on this page. Then send your entry to the address on the form before Jan. 13. The entry with the most correct answers wins our grand prize, a fantastic new Denon DCD-610 compact disk player (see details and complete contest rules below).

Now put on those bifocals and get to work!

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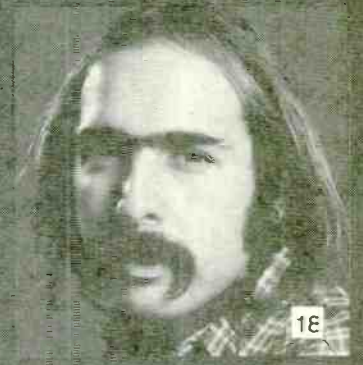


of the pickup has been further improved, ensuring excellent isolation characteristics.

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## THE RULES

1. ALL ENTRIES MUST BE POST-MARKED NO LATER THAN JAN. 13, 1989. You may enter as many times as you wish, using the original entry blank on page 74 of this issue or a copy.
2. The grand prize will go to the entry with the most correct answers; you need not identify all the photos to win. In the event of a tie, the winner will be chosen in a random drawing from among the entries with the most correct answers. The decision of Billboard will be final.
3. The grand prize consists of one DCD-610 compact disk player from Denon. No other prizes will be awarded. The prize is not transferable and not redeemable for cash or other goods. Taxes on the prize are the sole responsibility of the winner. The contest is void where prohibited by law.
4. Employees of Billboard Publications Inc. and members of their immediate families are ineligible. You must be 18 years old or over to enter.
5. The winner will be notified by mail and announced in Billboard no later than the March 4 issue.



## 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.*

### JANUARY

Jan. 5, **Songwriters Guild of America Ask-A-Pro Seminar**, SGA offices, Hollywood, Calif. B. Aaron Meza, 213-462-1108.

Jan. 7-10, **1989 International Winter Consumer Electronics Show**, Las Vegas Convention Center, Las Vegas. Cynthia Saranita or Tom Lauterback, 202-457-4919.

Jan. 18, **Rock and Roll Hall of Fame Induction Dinner**, Waldorf-Astoria Hotel, New York. Suzan Evans, 212-484-6427.

Jan. 21-25, **MIDEM International Record and Music Publishing Market**, Palais de Festival, Cannes, France. James Lonsdale-Hands, 212-750-8899.

Jan. 30, **16th Annual American Music Awards**, Shrine Auditorium, Los Angeles. 213-

655-5960.

### FEBRUARY

Feb. 2-4, **Performance Magazine Summit Conference**, Diplomat Resort and Country Club, Hollywood, Fla. Shelly Briacombe, 817-338-9444.

Feb. 13-17, **Video Expo San Francisco**, San Francisco Civic Auditorium. Ellen Greenfield, 914-328-9157 or 800-248-KIPI.

Feb. 16-18, **Gavin Seminar**, Westin St. Francis Hotel, San Francisco. 415-495-1990.

Feb. 21-25, **Winter Music Conference IV**, Marriott Hotel & Marina, Fort Lauderdale, Fla. 305-563-3888.

Feb. 22, **31st Annual Grammy Awards**, Shrine Auditorium, Los Angeles. Mac Newberry, 213-936-7900.

### MARCH

March 1-4, **Country Radio Seminar**, Opryland Hotel, Nashville. Frank Mull or Tricia Dubuque, 615-327-4487.

March 3-7, **1989 NARM Convention**, Marriott Hotel, New Orleans. 609-596-2221.

March 14-16, **Burkhart/Douglas' Fly-In, Rock-Out**, Peabody Hotel, Orlando, Fla. Amy Connah, 404-955-1550.

March 28-30, **New York Home Video Show**, Jacob K. Javits Convention Center, New York. Ellen Greenfield, 914-328-9157 or 800-248-KIPI.

March 29-31, **Burkhart/Douglas' BD&A Brain Exchange**, Ramada Renaissance Hotel, Atlanta. Leslie Callaway, 404-955-1550.

## EXECUTIVE TURNTABLE

*(Continued from page 4)*

Relativity Records in New York makes the following appointments: **Camille Bonnell**, product manager; **Rob Gordon**, West Coast marketing; **Ron Poore**, national alternative radio promotions; **Craig Burton**, East Coast retail promotions for the In Effect label; and **Howie Abrams**, product manager for In Effect. Bonnell was with Peaches Music & Video; Gordon was in West Coast promotion and marketing for EMI; Poore was with radio station WOXY Cincinnati; Burton was in retailing; and Abrams was with the label.

**RETAILING/DISTRIBUTION.** Darrell Butler is named VP, marketing and creative services, for West Coast Record Distributors in Los Angeles. He was national director of Luke Skywalker Records.

Warner/Elektra/Atlantic Corp. in Los Angeles appoints **Fred Barsuglia** Philadelphia sales manager and **Jim Deaux** Atlanta branch buyer. They were, respectively, a sales representative for the company and the owner/owner of two record retail stores.

**Nick Mrvos** is named product marketing manager in advertising for Wherehouse Entertainment in Los Angeles. He was with Licorice Pizza.

Important Records in New York names **Mark Offenbach** director, national sales. He was national sales manager for the Moss Music Group.



**Risë And Shine.** Opera legend Risè Stevens is presented with the RCA Victor Opera Series CD of "Carmen" at a special reception marking the 50th anniversary of her Metropolitan Opera debut. Shown, from left, are Michael Emmerson, president, BMG Classics; Stevens; and John Pfeiffer, executive producer, BMG Classics.

## NEW COMPANIES

**Creative Network**, formed by Joseph Nicoletti. A service linking bands, songs, singers, and writers of all types of music to users of these services. Company also logs and stores sample works of script writers, playwrights, and photographers. P.O. Box 2818, Newport Beach, Calif. 92663; 714-494-0181.

**RPS Communications**, a marketing, consulting, and public relations company exclusively for the professional audio and video industries, formed by Randolph P. Savicky, former editor in chief of Pro Sound News. Suite 24J, 330 E. 39th St., New York, N.Y. 10016; 212-972-0104.

**Meek Records/Renown International Records**, formed by Ron Free-love, Dale Carey, and Gilbert Walker. First releases are "Stayed On Jesus" by Lawrence Ingram & the Spirit Of Life Community Choir, "Romans" featuring the Sounds Of Free, "Stronger The Love" by Towanna Sheppard, and "She's Fine" by Frank Cornelius. Suite H, 136 Marietta St. N.W., Atlanta, Ga. 30303; 800-666-8266/589-8267.

**Gunsmoke Records**, formed by Barbara Thomas. First release is "Love On The Side" by Jesse James. Suite D-3, 2523 Roosevelt Highway, College Park, Ga. 30337; 404-768-0488.

**Darkhorse Entertainment/Mac Man Music Inc.**, a full-service production, publishing, and management company, formed by Marlon McClain, Michael Mavrolas, and David Leiken. Company also houses a 24-track recording facility and two in-house record labels, Nu-Vision and Lucky. First signings include Dan Reed Network, Shock, the Untouchable Krew, Dennis Springer, Attilio, Kurt Green, and Sing Sing Sleepwalker. Suite 201, 3903 S.W. Kelly, Portland, Ore. 97201; 503-221-0288.

**Jobut Entertainment Inc.**, an entertainment management company, formed by Ars Nova Management. P.O. Box 421268, San Francisco,

Calif. 94142-1268; 415-864-2800.

**Diamond Light Records**, formed by David Thomas. Currently seeking acts in the R&B, dance, rap, and gospel genres. First release is "Never Had A Love Like This" by Sam. 167 Mountain Road, New Haven, Conn. 06515.

**Sphere Productions**, an artist-management and production company, formed by Tony Zarrella. Prime focus is on artist development, production, packaging, management, label placement, and production and placement of soundtracks for film and video. P.O. Box 12, Short Hills, N.J. 07078; 201-686-1692.

**With Any Luck Music**, a music publishing company, formed by Randy Sharp. Suite 503, 50 Music Square W., Nashville, Tenn. 37203; 615-329-0185.

**Moonlight Productions**, formed by Events and Facilities Inc. Company will be headed by Milt Petty, producer of Country Fest '88 and former publicity/promotions director at Universal Amphitheatre and Studio Tours. Suite 101, 4766 Park Granada, Calabasas, Calif. 91302; 213-459-3262.

**Ferocious Records**, formed by West Moore. Company will groom and guide promising new talent to stardom in the tradition of Motown Records. Company puts emphasis on cultivating showmanship and stage presence young talent. First release is by the group Rated R. Suite 110-29, 6255 Sunset Blvd., Hollywood, Calif. 90028; 213-671-4292.

*Send information to New Companies, Billboard, P.O. Box 24970, Nashville, Tenn. 37202.*

## LIFELINES

### BIRTHS

Boy, Luke Aaron, to **Pat and Cindy Finch**, Dec. 9 in Nashville. He is an independent song plugger. She is director of administration for Warner Bros. Records there.

Boy, Nicholas Peter, to **Chris and Connie Hillman**, Dec. 9 in Los Angeles. He is a former member of the Byrds, which he co-founded, and a current leading member of the MCA/Curb group the Desert Rose Band.

Girl, Carrie Kathleen, to **Rodney Crowell and Rosanne Cash**, Dec. 12 in Nashville. Both record for Columbia Records.

Girl, Lily Elena, to **Darrell and Linda Anderson**, Dec. 15 in Oakland, Calif. He is national promotions director for HighTone Records there.

Boy, Benjamin Irving, to **Dean and Marcy Feldman**, Nov. 17 in Northridge, Calif. He is VP of L.A. Baker Co., a firm servicing film producers and record companies in Southern California. Grandfather Arnold Hoffman is an 18-year veteran of Warner/Elektra/Atlantic's recorded music

marketing staff.

### MARRIAGES

**Eric J. Cohen to Deborah K. Zak**, Nov. 27 in Philadelphia. He is an attorney and co-owner of Golden Guru Entertainment.

**Brent A. Hunsaker to Anita Parra**, Dec. 4 in Valencia, Calif. He is copyright assistant at Evergreen Entertainment Group Inc. She is administrative assistant to Michael Stewart, president of Evergreen.

**Neill King to Susan Kaminski**, Dec. 10 in Virginia City, Nev. He is a record producer/engineer.

### DEATHS

**Sylvester**, 40, of complications stemming from AIDS, Dec. 16 in San Francisco. The vocalist, whose gospel-tinged falsetto style and outrageous costumes gained him popularity during the late-'70s disco era, was best known for his dance hits "Dance (Disco Heat)" and "You Make Me Feel (Mighty Real)" on Fantasy Records. See story, page 6.

*Send information to Lifelines, Billboard, P.O. Box 24970, Nashville, Tenn. 37202.*

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## RIAA SEEKS CABLE, SATELLITE ROYALTIES ON CAPITOL HILL

(Continued from page 3)

musicians and others).

The annual royalty fee, in the version proposed by the industry in the late '70s, would equal roughly one-tenth of 1% of estimated industry sales. (Predicated on '87 industry sales of approximately \$5 billion, such a fee would amount to about \$5 million.)

The performing rights societies already collect such a fee from broadcasters for songwriters and publishers.

For years, the powerful broadcasting lobby has argued that there is a quid pro quo tradeoff between broadcasters and record companies and artists.

Despite the fact that sound recordings are the only copyright works under federal law not granted a performance right, the broadcast industry successfully waged a campaign based on a premise of "balance": that record companies and their artists, in return for providing broadcasters with free program material, get the free airtime "advertising" that sells records and gives them the main opportunity for profit.

A former NAB lobbyist, in Hill testimony in 1978, said the performance-royalty bill "attempts to extract the buck from the very people who are essential to record music—the radio stations."

In that same year, the Copyright Office, which had previously endorsed the performance right, released a voluminous study on the domestic economic impact of a record-performance royalty on radio broadcasters, under the leadership of then-Register of Copyright Barbara Ringer.

The Ringer report found that such a royalty would have no significant effect on broadcaster profits or on a station's ability to stay in business. The bill would have made radio stations liable for 1% of net revenues if the stations' gross revenues were more than \$200,000. Smaller stations would

have paid less.

Former RIAA president Stan Gortikov argued further during the 1978 hearings that 23% of the nation's stations would pay just 75 cents a day, 33% would pay only \$2 a day, and 58% would pay a yearly fee of \$730 a year or less. Two percent, he added, would face no fee at all.

In a recent interview, Gortikov remembered that "the legislators admitted that we were correct, that the stations could afford it," but that Congress faced a political nonchoice. "One congressman told us, 'I can't argue with you because you're right, but I have to go along with my hometown broadcaster constituents, and I'm not going to be able to vote in favor of your bill.'"

The recording industry was still able to have a performance-royalty bill introduced in Congress until 1981, but in that same year, the momentous Supreme Court Betamax decision—that off-the-air home videotaping for time-shifting purposes is legal—caused industry leaders to begin work at once on compensatory royalty legislation related to unauthorized home audiotaping. The recording industry was also involved in monthslong battles over mechanical royalties with publishers at hearings at the Copyright Royalty Tribunal, and the next year the first rental bill was introduced. The performance-royalty bill was dropped.

Still, in one of the last hearings, on May 20, 1981, in front of the House Subcommittee on Courts, Civil Liberties and the Administration of Justice, Gortikov warned legislators of present and future dangers that reverberate today: "Soon to come will be the complete in-home jukebox, where the consumer, by the mere push of a button, will be able to select a recording from a vast bank of recorded music.

"Without the full copyright pro-

tection of a performance right," he said, "performing artists and record companies face an uncertain future."

When the industry decides later on in the first session of the new Congress to have a new performance-royalty bill introduced, it will be because the future is equally uncertain in terms of copyright protection in performance areas. But one thing is almost a certain-

ty—the broadcasters, and probably the cable and satellite industries, will fight it tooth and nail.

Berman, who says he cannot offer specifics of the composition of such a new bill, has a feeling the broadcasters initially might try for a compromise.

"I can see where they might come forward with something on back-announcing—some sort of pledge," he says.

And while Berman doesn't agree that a postelection session of Congress might be one more prone to considering a bill that will surely rankle broadcasters, other Capitol Hill insiders say that the more settled atmosphere of the new Congress won't hurt the industry when it makes its pitch for performance rights.



## HOT 100 SINGLES SPOTLIGHT

A weekly look behind the Hot 100 with Michael Ellis.

**POISON'S** "Every Rose Has Its Thorn" (Enigma) holds at the top for the third week as the new year dawns. (Last week's charts were frozen.) It is still gaining sales and airplay points, although not enough for a bullet. **Bobby Brown's** "My Prerogative"

(MCA), bulleted at No. 2, is set to tussle with **Phil Collin's** "Two Hearts" (Atlantic) next week. "Prerogative" is ahead in airplay and sales, but "Hearts" is gaining points faster and has 238 out of the 240 pop stations reporting airplay, vs. 217 for Brown's single.

**AS BROWN** nears the top with "Prerogative," his "Don't Be Cru-

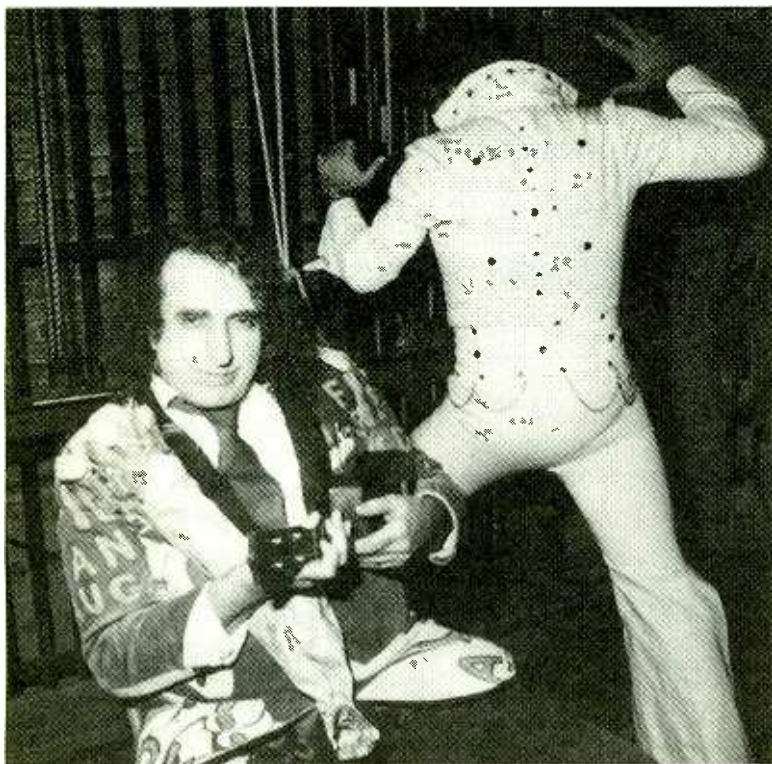
el" drops to No. 90 in its 25th week on the chart and his new single, "Roni" (MCA), enters at No. 92. "Roni" shows early strength at KZZP Phoenix (25-20) and Y108 Denver (24-17). There are six new entries altogether, two by new artists: U.K. duo **Milli Vanilli** enters at No. 83 with "Girl You Know It's True" (Arista)—it's already top 20 at KTFM San Antonio, Texas—and L.A. rock band **House Of Lords** debuts at No. 97 with "I Wanna Be Loved" (RCA).

FOR WEEK ENDING JANUARY 7, 1989

## HOT CROSSOVER 30™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	3	3	8	<b>DIAL MY HEART</b> MOTOWN 53301	THE BOYS 1 week at No. One
2	2	2	15	<b>MY PREROGATIVE</b> MCA 53383	BOBBY BROWN
3	5	5	8	<b>SMOOTH CRIMINAL</b> EPIC 34-08044/E.P.A.	MICHAEL JACKSON
4	4	4	16	<b>THE WAY YOU LOVE ME</b> WARNER BROS. 7-27773	KARYN WHITE
5	1	1	15	<b>GIVING YOU THE BEST THAT I GOT</b> ELEKTRA 7-69371	ANITA BAKER
6	6	6	6	<b>THE LOVER IN ME</b> MCA 53416	SHEENA EASTON
7	7	7	5	<b>WILD THING</b> DELICIOUS VINYL 102	STONE LOC
8	12	12	5	<b>STRAIGHT UP</b> VIRGIN 7-99256	PAULA ABDUL
9	9	9	7	<b>DON'T RUSH ME</b> ARISTA 1-9722	TAYLOR DAYNE
10	10	10	6	<b>YOU GOT IT (THE RIGHT STUFF)</b> COLUMBIA 38-08092	NEW KIDS ON THE BLOCK
11	8	8	7	<b>I WANNA HAVE SOME FUN</b> JIVE 1154/RCA	SAMANTHA FOX
12	18	18	4	<b>RONI</b> MCA 53463	BOBBY BROWN
13	15	15	6	<b>SILHOUETTE</b> ARISTA 1-9751	KENNY G
14	11	11	12	<b>THANKS FOR MY CHILD</b> COLUMBIA 38-07996	CHERYL "PEPSII" RILEY
15	16	16	7	<b>KILLING ME SOFTLY</b> WARNER BROS. 7-27772	AL B. SURE!
16	20	20	4	<b>TWO HEARTS</b> ATLANTIC 7-88980	PHIL COLLINS
17	23	23	3	<b>WALKING AWAY</b> TOMMY BOY 7-27736/REPRISE	INFORMATION SOCIETY
18	21	21	5	<b>CROSS MY HEART</b> WTG 31-08036	EIGHTH WONDER
19	13	13	13	<b>BABY, I LOVE YOUR WAY/FREEBIRD</b> EPIC 34-08034/E.P.A.	WILL TO POWER
20	14	14	10	<b>I DON'T WANT YOUR LOVE</b> CAPITOL 44237	DURAN DURAN
21	26	26	3	<b>SUPERWOMAN</b> WARNER BROS. 7-27773	KARYN WHITE
22	22	22	5	<b>I REMEMBER HOLDING YOU</b> MCA 53430	BOYS CLUB
23	29	29	3	<b>POSSE ON BROADWAY</b> NASTYMIX 75555	SIR MIX-A-LOT
24	17	17	14	<b>ANY LOVE</b> EPIC 34-08047/E.P.A.	LUTHER VANDROSS
25	19	19	14	<b>THE PROMISE</b> VIRGIN 7-99323	WHEN IN ROME
26	25	25	3	<b>LOOK AWAY</b> REPRISE 7-27766	CHICAGO
27	28	28	3	<b>PUT A LITTLE LOVE IN YOUR HEART</b> A&M 1255	ALENNOX/A.GREEN
28	NEW	1	1	<b>IF YOU FEEL IT</b> VENETTA 7213/A&M	DENISE LOPEZ
29	NEW	1	1	<b>BACK ON HOLIDAY</b> EMI 50152	ROBBIE NEVIL
30	24	24	9	<b>FANTASY GIRL</b> MCMC 504	JOHNNY O

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



**Elvis Lives (So Does Tiny).** Was that really Elvis Presley we saw schmoozing backstage with Tiny Tim at New York's Palladium? Did the King really drop by to check out Tiny singing "I Saw Elvis Tiptoe Through The Tulips"? Did Chuck Pulin actually expect us to print this photo? You decide. (Photo: Chuck Pulin)



# Billboard. HOT 100. SALES & AIRPLAY™

A ranking of the top 40 singles by sales and airplay, respectively, with reference to each title's composite position on the main Hot 100 Singles chart.

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT 100 POSITION
1	1	EVERY ROSE HAS ITS THORN	POISON	1
2	2	MY PREROGATIVE	BOBBY BROWN	2
3	8	TWO HEARTS	PHIL COLLINS	3
4	7	IN YOUR ROOM	BANGLES	5
5	4	WAITING FOR A STAR TO FALL	BOY MEETS GIRL	7
6	11	DON'T RUSH ME	TAYLOR DAYNE	6
7	13	SMOOTH CRIMINAL	MICHAEL JACKSON	10
8	12	I REMEMBER HOLDING YOU	BOYS CLUB	11
9	17	ARMAGEDDON IT	DEF LEPPARD	9
10	6	WELCOME TO THE JUNGLE	GUNS N' ROSES	14
11	3	GIVING YOU THE BEST THAT I GOT	ANITA BAKER	4
12	5	LOOK AWAY	CHICAGO	8
13	14	SILHOUETTE	KENNY G	13
14	23	PUT A LITTLE LOVE IN YOUR HEART	ANNIE LENNOX & AL GREEN	12
15	20	ALL THIS TIME	TIFFANY	18
16	24	THE WAY YOU LOVE ME	KARYN WHITE	15
17	27	BORN TO BE MY BABY	BON JOVI	17
18	10	WALK ON WATER	EDDIE MONEY	20
19	25	THE LOVER IN ME	SHEENA EASTON	30
20	31	WHEN I'M WITH YOU	SHERIFF	16
21	9	SPY IN THE HOUSE OF LOVE	WAS (NOT WAS)	37
22	28	I WANNA HAVE SOME FUN	SAMANTHA FOX	26
23	18	BABY, I LOVE YOUR WAY/FREEBIRD MEDLEY	WILL TO POWER	21
24	29	LITTLE LIAR	JOAN JETT AND THE BLACKHEARTS	22
25	34	WHEN THE CHILDREN CRY	WHITE LION	19
26	16	THE PROMISE	WHEN IN ROME	29
27	22	HOW CAN I FALL?	BREATHE	24
28	19	EARLY IN THE MORNING	ROBERT PALMER	36
29	15	FINISH WHAT YA STARTED	VAN HALEN	32
30	30	WILD WORLD	MAXI PRIEST	25
31	37	HOLDING ON	STEVE WINWOOD	23
32	—	WILD THING	STONE LOC	31
33	26	KOKOMO (FROM THE "COCKTAIL" SOUNDTRACK)	THE BEACH BOYS	44
34	21	I DON'T WANT YOUR LOVE	DURAN DURAN	27
35	39	GHOST TOWN	CHEAP TRICK	33
36	33	THANKS FOR MY CHILD	CHERYL "PEPSII" RILEY	35
37	40	WHAT I AM	EDIE BRICKELL & NEW BOHEMIANS	41
38	38	KISS	THE ART OF NOISE FEATURING TOM JONES	38
39	—	STRAIGHT UP	PAULA ABDUL	28
40	32	WILD, WILD WEST	THE ESCAPE CLUB	46

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT 100 POSITION
1	1	EVERY ROSE HAS ITS THORN	POISON	1
2	3	MY PREROGATIVE	BOBBY BROWN	2
3	5	TWO HEARTS	PHIL COLLINS	3
4	4	GIVING YOU THE BEST THAT I GOT	ANITA BAKER	4
5	2	LOOK AWAY	CHICAGO	8
6	8	DON'T RUSH ME	TAYLOR DAYNE	6
7	10	ARMAGEDDON IT	DEF LEPPARD	9
8	6	WAITING FOR A STAR TO FALL	BOY MEETS GIRL	7
9	12	IN YOUR ROOM	BANGLES	5
10	17	PUT A LITTLE LOVE IN YOUR HEART	ANNIE LENNOX & AL GREEN	12
11	14	SMOOTH CRIMINAL	MICHAEL JACKSON	10
12	18	WHEN THE CHILDREN CRY	WHITE LION	19
13	16	I REMEMBER HOLDING YOU	BOYS CLUB	11
14	22	WHEN I'M WITH YOU	SHERIFF	16
15	21	THE WAY YOU LOVE ME	KARYN WHITE	15
16	25	BORN TO BE MY BABY	BON JOVI	17
17	20	SILHOUETTE	KENNY G	13
18	24	HOLDING ON	STEVE WINWOOD	23
19	7	BABY, I LOVE YOUR WAY/FREEBIRD MEDLEY	WILL TO POWER	21
20	11	WELCOME TO THE JUNGLE	GUNS N' ROSES	14
21	9	WALK ON WATER	EDDIE MONEY	20
22	26	LITTLE LIAR	JOAN JETT AND THE BLACKHEARTS	22
23	30	STRAIGHT UP	PAULA ABDUL	28
24	28	WILD WORLD	MAXI PRIEST	25
25	29	ALL THIS TIME	TIFFANY	18
26	15	HOW CAN I FALL?	BREATHE	24
27	13	I DON'T WANT YOUR LOVE	DURAN DURAN	27
28	33	WALKING AWAY	INFORMATION SOCIETY	34
29	36	WILD THING	STONE LOC	31
30	19	THE PROMISE	WHEN IN ROME	29
31	34	I WANNA HAVE SOME FUN	SAMANTHA FOX	26
32	39	SHE WANTS TO DANCE WITH ME	RICK ASTLEY	40
33	23	FINISH WHAT YA STARTED	VAN HALEN	32
34	32	GHOST TOWN	CHEAP TRICK	33
35	37	BACK ON HOLIDAY	ROBBIE NEVIL	39
36	31	THANKS FOR MY CHILD	CHERYL "PEPSII" RILEY	35
37	40	KISS	THE ART OF NOISE FEATURING TOM JONES	38
38	—	YOU GOT IT (THE RIGHT STUFF)	NEW KIDS ON THE BLOCK	45
39	—	ANGEL OF HARLEM	U2	42
40	—	THE LOVER IN ME	SHEENA EASTON	30

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## HOT 100 SINGLES BY LABEL

A ranking of distributing labels by the number of titles they have on the Hot 100 chart.

ATLANTIC (13)	16
Island (2)	
Ruthless (1)	
POLYGRAM	10
Mercury (6)	
China (1)	
Cutting (1)	
Polydor (1)	
Wing (1)	
COLUMBIA	8
WARNER BROS. (6)	7
Wilbury (1)	
CAPITOL (5)	6
Enigma (1)	
MCA	6
RCA (4)	6
Jive (2)	
E.P.A.	5
Epic (4)	
Blackheart (1)	
EMI	5
ELEKTRA	5
GEFFEN	5
A&M	4
REPRISE (2)	4
Sire (1)	
Tommy Boy (1)	
VIRGIN	4
ARISTA	3
CHRYSALIS	1
DELICIOUS VINYL	1
MOTOWN	1
NASTYMIX	1
TVT	1
WTG	1

69	RED RED WINE (Tallyrand, ASCAP) HL
92	RONI (Kear, BMI/Hip Trip, BMI)
50	SHAKE FOR THE SHEIK (EMI, ASCAP) WBM
40	SHE WANTS TO DANCE WITH ME (All Boys USA, BMI) CPP
13	SILHOUETTE (Brenez, BMI/SBK Blackwood, BMI/Kuzu, BMI) HL
10	SMOOTH CRIMINAL (Mijac, BMI/Warner-Tamerlane, BMI) WBM
37	SPY IN THE HOUSE OF LOVE (MCA, ASCAP/Semper Fi Music & Monkeys..., ASCAP) HL
28	STRAIGHT UP (Virgin, ASCAP/Wolff, ASCAP) CPP
53	SURRENDER TO ME (FROM "TEQUILA SUNRISE") (Rockwood, BMI/Security Hogg, ASCAP/United Artists, ASCAP/SBK April, ASCAP/United Lion, BMI/SBK Blackwood, BMI) HL
75	SYMPTOMS OF TRUE LOVE (Larry Spier, ASCAP/Rolf Budde, GmbH) WBM
35	THANKS FOR MY CHILD (Forcelul, BMI/Willesden, BMI)
99	TILL I LOVED YOU (Yeston, BMI)
3	TWO HEARTS (Phil Collins, BMI/Hidden Pun, BMI/Deau Di O Do, BMI/Warner-Tamerlane, BMI) WBM
7	WAITING FOR A STAR TO FALL (Irving, BMI/Boy Meets Girl, BMI) CPP
20	WALK ON WATER (Geffen, ASCAP/Thornwall, ASCAP) WBM
34	WALKING AWAY (T-Boy, ASCAP/INSOC, ASCAP)
96	WAY COOL JR. (Ratt Music, BMI/Time Coast, BMI/Rightsong, BMI/Small Hope, BMI)
15	THE WAY YOU LOVE ME (Kear, BMI/Hip Trip, BMI/Green Skirt, BMI) CPP
14	WELCOME TO THE JUNGLE (Guns N' Roses, ASCAP) CLM
41	WHAT I AM (Geffen, ASCAP/Strangemind Productions, ASCAP/Enlightened Kitty, ASCAP/Winthrow, ASCAP/Edie Brickell, ASCAP) WBM
16	WHEN I'M WITH YOU (Victunes, BMI)
19	WHEN THE CHILDREN CRY (Vavoom, ASCAP) WBM
76	WILD AGAIN (FROM "COCKTAIL") (Walt Disney, ASCAP/Wonderland, BMI/John Bettis, ASCAP/Flying Dutchman, BMI/WB, ASCAP/Warner-Tamerlane, BMI) HL/WBM
31	WILD THING (Delicious Vinyl Inc, ASCAP/Varry White, ASCAP)
46	WILD, WILD WEST (EMI, BMI) WBM
25	WILD WORLD (Salaia, ASCAP/Westbury, ASCAP)
64	YEAH, YEAH, YEAH (Judson Spence, BMI/Wholemeal, BMI)
45	YOU GOT IT (THE RIGHT STUFF) (Maurice Starr, ASCAP/SBK April, ASCAP) HL

## HOT 100 A-Z PUBLISHERS/PERFORMANCE RIGHTS/SHEET MUSIC

TITLE (Publisher - Licensing Org.) Sheet Music Dist.

62	ALL SHE WANTS IS (Skintrade, ASCAP/Colegms-EMI, ASCAP) WBM
18	ALL THIS TIME (George Tobin, BMI)
67	ANCHORAGE (PolyGram Songs, BMI) WBM
42	ANGEL OF HARLEM (U2, ASCAP/Chappell, ASCAP) HL
81	ANOTHER LOVER (Almo, ASCAP/Warner-Tamerlane, BMI/Sizzling Blue, BMI) CPP/WBM
9	ARMAGEDDON IT (Bludgeon Rifola, ASCAP/Zomba, ASCAP) HL
52	AS LONG AS YOU FOLLOW (Fleetwood Mac, BMI) WBM
48	BABY CAN I HOLD YOU (SBK April, ASCAP/Purple Rabbit, ASCAP) HL
21	BABY, I LOVE YOUR WAY/FREEBIRD MEDLEY (Almo, ASCAP/Nuages Artists Ltd., ASCAP/Duchess, ASCAP/Hustler's, ASCAP) HL/PPP
39	BACK ON HOLIDAY (MCA, ASCAP/Dresden China, ASCAP/Ardavan, ASCAP/Dubin, ASCAP) HL
51	BAD MEDICINE (Bon Jovi, ASCAP/New Jersey Underground, ASCAP/PolyGram, ASCAP/Desmobile, ASCAP/SBK April, ASCAP) HL/WBM
17	BORN TO BE MY BABY (Bon Jovi, ASCAP/New Jersey Underground, ASCAP/PolyGram, ASCAP/Desmobile, ASCAP/SBK April, ASCAP) HL/WBM
93	BOY, I'VE BEEN TOLD (Blue Dog, ASCAP/Cutting, ASCAP)
58	CROSS MY HEART (Ensign, BMI) CPP
49	DESIRE (U2, ASCAP/Chappell & Co., ASCAP) HL
43	DIAL MY HEART (Kear, BMI/Hip Trip, BMI) CPP
80	DOCTORIN' THE TARDIS (Chappell Music/MCA Music/WB Music/EG Music) HL/WBM
89	DOMINO DANCING (Cage, ASCAP/10 Music/Virgin, ASCAP) CPP
90	DON'T BE CRUEL (Hip Trip, BMI/Kear, BMI/Wil-He, BMI) CPP
57	DON'T KNOW WHAT YOU GOT (TILL IT'S GONE) (Eve Songs, ASCAP/Chappell, ASCAP) HL
6	DON'T RUSH ME (Almo, ASCAP) CPP
73	DON'T WORRY, BE HAPPY (FROM "COCKTAIL") (Proh Noble, BMI) HL
98	DREAMIN' (Jobete, ASCAP/Depom, ASCAP)
36	EARLY IN THE MORNING (Temp Co., BMI)
70	EDGE OF A BROKEN HEART (Chi-Boy, ASCAP/Feesongs, BMI) CLM
1	EVERY ROSE HAS ITS THORN (Sweet Cyanide, BMI/Willesden, BMI)
32	FINISH WHAT YA STARTED (Yessup, ASCAP) CLM
66	FOREVER YOUNG (Rolf Budde, GmbH/Neue Welt Musikverlag GmbH, ASCAP/Warner-Tamerlane, BMI) WBM
85	FOREVER YOUNG (Rod Stewart, ASCAP/Intersong,

33	GHOST TOWN (Consenting Adult, BMI/Realsongs, ASCAP/Screen Gems-EMI, BMI) WBM
83	GIRL YOU KNOW IT'S TRUE (MCA, ASCAP/Two Pieters, BMI)
82	GIRLS AIN'T NOTHING BUT TROUBLE (Zomba, ASCAP)
4	GIVING YOU THE BEST THAT I GOT (All Baker's, BMI/Alexscar, BMI/Eyedet, ASCAP) CPP

91	THE GREAT COMMANDMENT (Blue Box)
60	GROOVY KIND OF LOVE (Screen Gems-EMI, BMI) WBM
63	HANDLE WITH CARE (SBK April, ASCAP) CPP
72	HIPPY HIPPI SHAKE (FROM "COCKTAIL") (Jonware, BMI) CPP
23	HOLDING ON (F.S.Limited, PRS/Warner-Tamerlane, BMI/Willin' David, BMI/Blue Sky Rider, BMI) WBM
24	HOW CAN I FALL? (Virgin, ASCAP) CPP
71	I BEG YOUR PARDON (Beun Music/Lowery, BMI)

## HOT 100 SINGLES ACTION RADIO MOST ADDED

	PLATINUM/ GOLD ADDS 19 REPORTERS	SILVER ADDS 55 REPORTERS	BRONZE/ SECONDARY ADDS 165 REPORTERS	TOTAL ADDS 240 REPORTERS	TOTAL ON
SURRENDER TO ME A. WILSON/R. ZANDER CAPITOL	3	16	35	54	101
LIVING YEARS MIKE + MECHANICS ATLANTIC	4	9	30	43	50
ALL SHE WANTS IS DURAN DURAN CAPITOL	2	8	32	42	87
WILD THING STONE LOC DELICIOUS VINYL	2	8	24	34	147
THE LOVER IN ME SHEENA EASTON MCA	2	5	23	30	110
SHE WANTS TO DANCE... RICK ASTLEY RCA	0	7	20	27	193
STRAIGHT UP PAULA ABDUL VIRGIN	2	6	19	27	189
ANGEL OF HARLEM U2 ISLAND	1	6	19	26	162
A LITTLE RESPECT ERASURE SIRE	2	7	16	25	142
WHAT I AM NEW BOHEMIANS GEFFEN	2	2	19	23	103

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.

27	I DON'T WANT YOUR LOVE (Skintrade, ASCAP/Colegms-EMI, ASCAP) WBM
11	I REMEMBER HOLDING YOU (Joe Pasquale, ASCAP) HL
97	I WANNA BE LOVED (Greg Giffuria, ASCAP/Airflug, BMI)
26	I WANNA HAVE SOME FUN (Forceful, BMI/Willesden, BMI)
68	IF WE NEVER MEET AGAIN (Jutters, BMI/Music Corp. Of America, BMI) HL
5	IN YOUR ROOM (SBK Blackwood, BMI/Bangophile, BMI/Billy Steinberg, ASCAP/Denise Barry, ASCAP) HL/WBM
100	IS IT LOVE (Ruthless Attack, ASCAP/Pink Passion, ASCAP)
77	IT'S MONEY THAT MATTERS (Twice As Nice, ASCAP)
55	IT'S NO SECRET (All Boys USA, BMI) CPP
87	KILLING ME SOFTLY (Fox-gimbel, BMI) WBM
38	KISS (Controversy, ASCAP) WBM
65	KISSING A FOOL (Chappell-WA, ASCAP/Morrison Leahy, ASCAP) HL
44	KOKOMO (FROM THE "COCKTAIL" SOUNDTRACK) (Walt Disney, ASCAP/Honest John, ASCAP/Clair Audient, ASCAP/Daywin, BMI) HL
22	LITTLE LIAR (Laganatic, BMI/Desmobile, ASCAP/SBK April, ASCAP/Virgin Songs, BMI) HL/PPP
47	A LITTLE RESPECT (Sonet, PRS/Emile, ASCAP)
79	LIVING YEARS (Michael Rutherford, BMI/R&BA, BMI/Hidden Pun, BMI)
56	THE LOCO-MOTION (Screen Gems-EMI, BMI) WBM
8	LOOK AWAY (Realsongs, ASCAP) WBM
94	LOVE BITES (Bludgeon Rifola, ASCAP/Zomba, ASCAP) HL
30	THE LOVER IN ME (Hip Trip, BMI/Kear, BMI/Green Skirt, BMI) CPP
84	MORE THAN YOU KNOW (Famous, ASCAP/Tika Tunes, ASCAP/Marvin Morrow/Ensign, BMI) CPP
54	MY HEART CAN'T TELL YOU NO (Rare Blue, ASCAP/Little Shop Of Morgansongs, BMI) CLM/PPP
2	MY PREROGATIVE (Cal-Gene, BMI/Bobby Brown, ASCAP/Uncity, ASCAP/Virgin Songs, BMI) HL/PPP
95	NEVER TEAR US APART (Tol Muziek Music/MCA, ASCAP) HL
61	NEW DAY FOR YOU (Cornevon, BMI/Almo, ASCAP) CPP
88	NOBODY'S PERFECT (Michael Rutherford, BMI/R&BA, BMI/Hit & Run Music/Hidden Pun, BMI) WBM
59	NOT JUST ANOTHER GIRL (PolyGram Songs, BMI/Sunset Beach, BMI/Mo-Rat, BMI) WBM
74	PEEK-A-BOO (Dreamhouse/Chappell, ASCAP) HL
86	PERFECT (MCA, ASCAP) HL
78	POSSE ON BROADWAY (Lockup, BMI)
29	THE PROMISE (Virgin Songs, BMI) CPP
12	PUT A LITTLE LOVE IN YOUR HEART (SBK Unart, BMI) CPP

### SHEET MUSIC AGENTS

are listed for piano/vocal sheet music copies and may not represent mixed folio rights.

CLM	Cherry Lane
CPP	Columbia Pictures
HL	Hal Leonard
WBM	Warner Bros.

## VID RETAILERS LAMENT THAT 'E.T.' CAME HOME FOR HOLIDAYS TOO SOON

(Continued from page 1)

of the 80-store Toledo, Ohio-based Video Connection, that "all the discounting on 'E.T.' screwed up everything."

Like others, Day complains of the battering on "E.T." by wholesale-club operations "that got down and dirty in a hurry." Such actions forced Video Connection to meet retail prices of \$19.95 and lower on the \$24.95 list item (merchandised with a \$5 Pepsi-Cola rebate).

Roy James, president of the 67-unit Beyond Video chain, based in Staunton, Va., also has some unkind words for the "E.T." fallout. "First, they didn't ship us everything we needed. Then it showed up in discount houses for as little as \$11 or \$12, which meant we had to give it away," he summarizes. "So 'E.T.' sales were primarily down. We presold quite a few copies, but the momentum of sell-through on 'E.T.' died as soon as it was out. And ['E.T.'] rental—possibly due to the cost of the title and the sell-through of the millions I'm reading about—is miserable."

### Shot Wad On 'E.T.'

"People seem to have shot their buy-through dollars on 'E.T.," observes Alan Coccio, head of the 11-store Channel 3 Connection, based in Laurel, Md. "We sold 25% fewer items," Coccio says, comparing sales during this Christmas week

with last year's.

With three wholesale-club operations in Channel 3's area, Coccio reports, "We got killed on 'E.T.' at \$14.95." He also complains that "E.T." arrived too early to aid Christmas business: "I suppose a few ended up wrapped under a Christmas tree, but most people had an immediate reaction, and it was long over before Christmas."

James says that a Zayre discount store in Staunton advertised 'E.T.' for \$12.95 as a loss leader. "Everybody and his uncle showed up," he continues, "but the store had only one display of 26 pieces. You were allowed one copy. And they did not have the rebate slips to accompany the movie."

Even with the setbacks, Day says that sell-through at Video Connection "was still up 25%-30%" and adds that "we would have done better with more selection." He maintains that the "E.T." hubbub also affected his rack service firm, Video Channels. "They could never catch up after 'E.T.' hit," he notes.

James reports that Christmas sales and rentals were both down—in some stores by as much as a third compared with last year. One reason for the drop, he speculates, was the unseasonably mild weather that encouraged people to stay out of doors instead of clustered around the VCR.

Day concurs, noting that Toledo weather "was so warm they were shooting basketball out on the garage. We stayed open two hours later than usual on Christmas Eve, hoping to boost rentals." It was Video Connection's first year for renting Nintendo games, and the response, according to Day, was "incredible." On the Monday following Christmas, he says, "we were 90%-95% rented out."

## 'E.T.' sales were down. We presold several, but momentum died as soon as it was out'

### Strong Sell-Through

Holiday sell-through went "extremely well" for the 70-outlet Video Store web, headquartered in Cincinnati, according to Karen Shriver, the chain's VP of marketing and merchandising. While "E.T." and "Cinderella" were strong titles, she says, there were many others, including "Ferris Bueller's Day Off," "The Godfather," "A Christmas Carol," and "It's A Wonderful Life."

### It's A Wonderful Video

At the 179-unit Erol's chain, based in Springfield, Va., "E.T." stayed at the No. 1 sales spot for the two weeks before Christmas. Sylvia Dyer, public relations administration assistant for Erol's, says "Cinderella" was the No. 2 title both weeks. However, she adds, "Dirty Dancing" last week edged out "It's A Wonderful Life." Erol's had the last-mentioned title in three versions, each of which attained a spot in the top 10.

Even dealers who complained about wholesale-club competition credited "E.T." with helping sell-through generally. One such defender, John English, president of the single unit MultiVideo outlet in the Los Angeles suburb of Bellflower, says his store had a 150% jump in sell-through volume. "We just hope," he concludes, "'E.T.' does not set a precedent and find vendors continuing to gear releases for the price clubs."

One of the strongest sell-through reports comes from Music Plus in Los Angeles, where Mitchell Perliss, director of purchasing, says video sales were up "more than 50%" during Christmas week over those of a year ago. Pacing sales for the 51-store web were "E.T." and "Cinderella" and such offbeat surprises as the Smothers Brothers' "Yo-Yo Man" plus two Dodgers videos and a Lakers tape that were, Perliss concedes, "unique to our market."

Other hot Music Plus titles were "Dirty Dancing," "The Playboy Calendar," a Mickey Mouse "Commemorative Edition" at \$14.95, and a dinosaur gift pack, including a blowup, for \$19.95. The chain, which removed everything from sale price during the week prior to Christmas, even saw "Gone With The Wind" sell for \$89.95. As for "E.T.," Perliss says, "We did not sell as much as we could because of the club-type competition."

### Shopping Causes Rental Dip

Perliss attributes a dip in rentals to the fact that Christmas fell on Sunday this year; as a result, people tended to shop more and watch videos less. "Last year was a very strong rental weekend," he explains, "because all the shopping was out of the way. This year, they were still shopping Friday night and Saturday. Rental was just

OK."

Jim Salzer, operator of the single-unit Salzer's Video in Ventura, Calif., sold 600-700 copies of "E.T." at the regular \$24.95 price by keeping it—and "Cinderella"—in dump bins at the front of the store. "Video is an impulse item," he asserts. "They see it, they buy it."

But Selzer says he knows the anguish of the many independent retailers "who went along with MCA, following the program, doing the preorders, and then had their orders cut and had to go to the price outlets and buy their rental copies. The retailers feel pretty stupid."

### Few Titles Sold Well

The impact of "E.T." and "Cinderella"—along with a local title, "Buddy's Watching You," based on the Philadelphia Eagles—was substantial at Philadelphia-based West Coast Video, according to executive VP Richard Abt. "If you back those three titles out," Abt explains, "we were slower in sell-through than a year ago for Christmas week" in the 70 company-owned stores of the 700 outlets. West Coast maintained large stocks of "E.T.," with a membership discount lowering the price to \$22.45. "We made a significant second buy [of 'E.T.'], which we will have around for some time," Abt notes.

He says "E.T." is "no longer hot" and that its impact wore off before Christmas. "Our stores that sell CDs doubled their total volume," Abt confirms, reporting on how an audio mix can affect video movement. As for West Coast's rental, volume was up 5%-10% over a year ago on a comparable-store basis. The jump came on the final Friday and Saturday before Christmas.

According to Gary Ross, executive VP of marketing and merchandising for the 670-store Musicland network, "Our sell-through was consistently good across the whole top 10." He does not single out titles but says that sales "came with a big bang at the end. Christmas coming two days later gave us that extra Saturday that really bumped up the sales."

One of the strongest effects of "E.T." is seen in the way it helped drive sell-through for Blockbuster Entertainment's 393 stores. Thomas Gruber, senior VP and chief marketing officer, says sales hit about 500 copies per store "in our top units" for the period after the movie's Oct. 27 release date. "E.T." outsold "Cinderella" about 5-to-1.

"We did not do that well where we had tough price competition," Gruber continues. "We felt the K marts and the \$17.99—and lower—prices. But Saturday, Dec. 24, was our all-time sell-through day. Almost half the total revenue was from sell-through" for the 222 company-owned outlets.

Unlike that of many other chains, Blockbuster's rental activity "was strong all through Christmas week," Gruber says. "In fact, on Christmas Day, when you would expect to be down because of all the family activity, our rentals were equal to any other Sunday."

## Europe Date Spurs Record Sales; Soviet Star's Show Due India Rocks With More Int'l Concerts

BY JERRY D'SOUZA

BOMBAY, India Europe began its world tour here Nov. 26, playing to an audience of 30,000 with supporting acts Nazareth and the Indian band Rock Machine.

Europe was originally scheduled to play three dates in early November, one of them a free concert, but the band reduced that tally to one paid performance.

High prices ranging up to \$65 a seat kept thousands of youngsters out of the stadium show here, although 15,000 tickets were sold at \$6.50 each.

Sales of Europe's "Out Of This World," which was released locally to coincide with the Bombay concert, are expected to top 15,000 cassettes, due to the publicity surrounding the appearance.

The props used for the concert were purchased by R.V. Pandit of CBS, who believes that live appearances boost sales and broke ground by taking local CBS acts on a tour of India. Subsequent sales of cassettes

by Remo and Rock Machine have supported Pandit's thinking.

He has also succeeded in securing Soviet rock star Valeri Leontiev for live concerts in India, which were expected to begin toward the end of December.

Leontiev would be the first Soviet rocker to play commercial dates in

## Are more big acts Bombay bound?

this country. He previously performed in India as part of the Festival of the U.S.S.R., during which he introduced a song specially written for the occasion. The song appears on his new album.

Leontiev was to be accompanied by a team of 19 dancers and musicians. He planned to sing in Russian and English.

Though the sound and lighting equipment for the Europe concert had to be imported by the band, sound equipment with an output of

40,000 watts will soon be available locally.

With the crowds pouring in for both the Amnesty International and Europe performances, India appears headed toward becoming a regular stop on tours of big name acts from the West.

## GIAQUINTO SUSPENDED

(Continued from page 3)

tion first surfaced last summer when Giaquinto was said to be a central target of a federal investigation into alleged organized crime links to the entertainment business (Billboard, July 9, 1988).

At the time, MCA took no official action and downplayed the reports as innuendo. Giaquinto acknowledged that he had been contacted by the FBI in the course of an investigation but denied any wrongdoing or knowledge of allegations against North Star. "There's not going to be any indictment," Giaquinto said then.

North Star and Sciandra were implicated in a 1981, \$68,000 false-invoicing scheme involving MCA. Sciandra was later convicted of tax-evasion charges stemming from that case.

Moreover, the affidavits indicate that during the summer of 1987, when MCA was the subject of takeover rumors, Giaquinto leaked information to outsiders about the health of Lew Wasserman, MCA chairman, who was then hospitalized. That activity, allege the affidavits, may violate federal securities laws.

### TALENT EDITOR/BILLBOARD

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# HIT PRODUCT STOKES HOLIDAY MUSIC SALES

(Continued from page 1)

over-the-counter goods and excluding such big-ticket items as automobile sales. Gary characterized the retail increase as "moderate gains. Moderate means not great, not bad."

Despite that generally downbeat assessment, consumers apparently didn't hesitate to spend money at the nation's record stores.

North Canton, Ohio-based Camelot Music had double-digit increases, says Larry Mundorf, senior VP at the 225-store chain.

"We had the goods," Mundorf says. "The hits were big hits, and we saw great sell-through all the

way there." Besides strong sales on "the obvious stuff—Guns N' Roses, Bon Jovi"—Mundorf reports impressive totals for Poison, Tone Loc, and White Lion.

Though the 670-store Minneapolis-based MusiCland chain showed its biggest growth in video, audio sales also went well, according to Gary Ross, executive VP of marketing and merchandising. "A lot of retailers had some weaknesses in sales earlier in the week, but we definitely recovered with Thursday, Friday, and Saturday," he says. "Our audio sales were better than last year. Last year we had

two or three superhits; this year we had 12 or more, including both records by Guns N' Roses, Bon Jovi, Traveling Wilburys, and Anita Baker."

Ann Lieff, president of Spec's, says the 43-store Florida-based web also rang up strong seasonal sales. "I think that compact disks just seemed to be the gift item this year," Lieff says. "We also sold a lot of cassette singles."

Lieff reports customers heading to checkout counters at Spec's stores with three to four CDs at a time. "You have to have multiple hits to get those type of sales," she says, attributing some of the consumer interest to recent price slashing on the CDs.

Promotional efforts by Spec's during the fourth quarter also paid off. Lieff says that in addition to running its usual sales promotion with TV and radio, the chain sent out 1 million pieces of direct mail at the end of November, offering two coupons good for \$2 off on merchandise and video product.

"We don't know the exact redemption rate yet, but we could see [the mailing's] effect, particularly in our new stores," Lieff says. "My managers tell me a lot of new people came into the stores."

For the 118-store Amarillo, Texas-based Western Merchandisers chain, sales grew more at its Hastings combo stores than at its strictly music mall stores.

"Our Christmas business was good but not exceptional," says Western president John Marmaduke. "CD sales growth was disappointing, because the consumer still perceives that CDs are too expensive, especially on front-line goods."

Sales of "E.T. The Extra-Terrestrial" and "Cinderella" videos aided the chain's 45 combo stores, Marmaduke says. "These two superstar releases pulled additional customers who bought music into the stores."

Video sales surpassed audio

sales for Music Plus, according to Mitch Perliss, director of purchasing. The Los Angeles-based chain operates 58 combo stores.

"On a same-store basis, sales were up nicely, around 10%, but audio sales in and of themselves were not terribly strong," Perliss says. "Our biggest sales came from video. The holiday season started really slow, but the last three or four days it really peaked."

The 78-store Strawberries Records & Tapes reports CD sales helped the Milford, Mass., chain to its best Christmas ever, according to Jeff Cohen, assistant to the head buyer.

"We anticipated a strong increase in CD sales, so we planned for it," says Cohen. "We found the trend toward buying CDs was equally strong in our major city and suburban stores."

Not only did the "usual suspects" sell well for the 53-store Tower Records chain, according to senior VP Stan Goman, but gift-certificate sales boomed as well. "I think a lot of people bought gift certificates this year because they knew people liked music, but they didn't know what kind," Goman says. "There also seems to be a dribbling of kids 11-12 years old who are buying music, and people didn't know what titles to buy for them. Four or five years ago, kids that age weren't into music." Overall, Tower sales were up 14%, Goman says.

Business at the 21-store Rose Records chain in Chicago was characterized as "great" by Rona Hoffberg, VP of marketing, although she was unable to provide specific figures on her Christmas sales.

A major television ad campaign was the focus of Rose Records' Christmas advertising, backed with in-store product displays.

Rose Records' customers reached for more than the typical hot product, Hoffberg says, noting that "Michelle Shocked was huge

for us." Another surprise seller was the Bulgarian Female Radio & TV Choir's "Mystery Of Bulgarian Voices," Hoffberg says.

CD sales, particularly of midline product, were reported "very, very strong" by Hoffberg. "We're starting to feel the impact of CD-3," she says, adding, "In certain stores we still sell vinyl, and we still have a respectable market share [in that]."

A variety of product translated into a 12% comparable-store increase for the 31-store Washington, D.C.-based Kemp Mill chain, according to VP Howard Appelbaum. "Last year there were huge blockbuster releases; this year there were 25 records bringing in everybody, not just one," Appelbaum says. "Our average sale was higher this year than last."

"CDs were almost 60% of our sales, compared with 40% last year," Appelbaum says. "Clearly, we benefited from continued interest in hardware sales."

As with many of the other retailers, the last two days before Christmas saw buyers scurrying into Kemp Mill stores for last-minute purchases. "We had an absolutely crushing last two days," Appelbaum says.

Last-minute rushes also affected Interstate, a rackjobber servicing more than 300 accounts in and around Maryland and West Virginia. Christmas business was "generally solid and up," according to Ed Berson, VP of sales and marketing. "The last two days [before Christmas] were spectacular."

Berson says Interstate accounts saw strong sales on hit product, adding, "Over the last few days we got into our deep catalog."

CD sales at Interstate accounts were "sort of flat, which was discouraging," Berson says. "Our mass merchandisers did not see a surge in equipment or CD sales. I personally think middle America is not yet into CDs. In the major cities, CD sales were up; outside those, you did not see increases."

FOR WEEK ENDING JANUARY 7, 1989

Billboard

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## CHRISTMAS HITS™

### ALBUMS™

Compiled from a national sample of retail sales reports.

THIS WEEK	LAST CHART	ARTIST TITLE	LABEL & NUMBER/DISTRIBUTING LABEL
		★★ NO. 1 ★★	
1	1	MANNHEIM STEAMROLLER A FRESH AIRE CHRISTMAS	AMERICAN GRAMAPHONE AG 1988
2	2	MANNHEIM STEAMROLLER MANNHEIM STEAMROLLER CHRISTMAS	AMERICAN GRAMAPHONE AG-1984
3	3	VARIOUS ARTISTS A VERY SPECIAL CHRISTMAS	SPECIAL OLYMPICS SP 391 1/A&M
4	4	GEORGE WINSTON DECEMBER	WINDHAM HILL WH 1024/A&M
5	5	VARIOUS ARTISTS A GRP CHRISTMAS COLLECTION	GRP 9574
6	7	NAT KING COLE THE CHRISTMAS SONG	CAPITOL SMX 1967
7	6	BARBRA STREISAND A CHRISTMAS ALBUM	COLUMBIA CS 9557
8	8	VARIOUS ARTISTS WINTER SOLSTICE II	WINDHAM HILL WH 1077/A&M
9	11	ALEXANDER O'NEAL MY GIFT TO YOU	TABU OZ 45016/E.P.A.
10	9	VINCE GUARALDI A CHARLIE BROWN CHRISTMAS	FANTASY 8431
11	10	ELVIS PRESLEY ELVIS' CHRISTMAS ALBUM	RCA AFM1-5436
12	15	THE TEMPTATIONS GIVE LOVE AT CHRISTMAS	MOTOWN 2842ML
13	17	BING CROSBY MERRY CHRISTMAS	MCA 15024
14	14	VARIOUS ARTISTS NARADA CHRISTMAS COLLECTION	MCA 63902
15	12	THE CARPENTERS CHRISTMAS PORTRAIT	A&M SP-3210
16	16	ELMO 'N PATSY GRANDMA GOT RUN OVER BY A REINDEER	EPIC PE 39931/E.P.A.
17	13	AMY GRANT A CHRISTMAS ALBUM	A&M SP-5057
18	19	JOHNNY MATHIS MERRY CHRISTMAS	COLUMBIA PC 6021
19	25	BOB RIVERS COMEDY GROUP TWISTED CHRISTMAS	ATCO 90671/ATLANTIC
20	20	KENNY ROGERS & DOLLY PARTON ONCE UPON A CHRISTMAS	RCA ASL1-5307
21	23	LUCIANO PAVAROTTI O HOLY NIGHT	LONDON 414 044/POLYGRAM
22	18	VARIOUS ARTISTS WINTER SOLSTICE I	WINDHAM HILL WH 1045/A&M
23	24	THE JUDDS CHRISTMAS TIME WITH THE JUDDS	RCA 6422-1-R
24	26	ALABAMA ALABAMA CHRISTMAS	RCA ASL1-7014
25	28	ANNE MURRAY ANNE MURRAY CHRISTMAS	CAPITOL 90886
26	22	VARIOUS ARTISTS A CHRISTMAS GIFT FOR YOU (P.SPECTOR)	RHINO 73998/CAPITOL
27	21	ANNE MURRAY CHRISTMAS WISHES	CAPITOL SN-16232
28	27	THE CALIFORNIA RAISINS CHRISTMAS WITH THE CALIFORNIA RAISINS	PRIORITY 7923
29	—	THE CARPENTERS AN OLE-FASHIONED CHRISTMAS	A&M SP 3270
30	29	RAFFI RAFFI'S CHRISTMAS ALBUM	SHORELINE SL 0226/A&M

## WEA LOWERS CD PRICES FOR SECOND YEAR

(Continued from page 1)

box-lot wholesale moves from \$10.24 to \$9.15.

In addition, prices of 58 \$15.98-list CDs have been reduced to \$11.98 list, with a reduction in lot price from \$10.24 to \$7.87.

There were also changes in multiple-disk CD sets. Prices of 31 sets have been raised, while the costs of 15 other sets have been lowered.

As it did last year, WEA paved the way for these price revisions by continuing its September buy-in programs all the way through the fourth quarter. In so doing, WEA president Henry Droz says, accounts have had "the opportunity to turn over inventory."

Droz says WEA has not been plagued with price-protection complaints. Last year, dealers generally praised the extended discount method.

Retail reaction to the latest WEA price cuts was strongly positive.

Larry Mundorf, senior VP of Camelot, the 225-store chain based in North Canton, Ohio, says the price cut "obviously helps."

"Every previous reduction stim-

ulated additional sales and got the market heated," Mundorf says. "The consumer has obviously taken notice."

Ronna Hoffberg, VP of marketing at the 21-store Rose Records chain in Chicago, says the WEA price cuts should have a significant impact on consumer demand after the first of the year, given the laissez-faire attitude toward price at Christmas.

At the 31-store Washington, D.C.-based Kemp Mill chain, VP Howard Appelbaum opines that the WEA move is "better late than never. It's an aggressive pricing move and I think it will translate into more profit for us and everyone involved. I fervently believe that lower CD prices mean increased sales."

"Wonderful, wonderful, wonderful," says Stan Goman, senior VP of the Tower Records 53-store chain. "Now if we can just get front-line product for under \$10 and we'll be great. At \$11.99, a new CD by George Michael is still a little steep. Not all of our buyers are Henry Droz's kids, you know."

At press time, which fell during the week after Christmas, no WEA executive was available to comment on how the distributor will price new CD releases. According to a retail source, however, WEA has informed accounts that it will offer a Winter Icebreakers program on new-release CDs from Tuesday (3) through Jan. 13.

In this regular restocking program, WEA will slash prices on new titles by Ratt; Crosby, Stills, Nash & Young; Mike & the Mechanics; Steve Winwood; and Keith Richards, among others. These titles were released at \$15.98 list and wholesale priced with a 10% discount; in the Jan. 3-13 period, they will be wholesaled at a level equivalent to \$13.98 list.

A 5% discount on cassettes and CDs will also be offered during the Jan. 3-13 period on products by several new artists, including Winger, Gerald Albright, Kix, Paula Abdul, and When In Rome.

Assistance in preparing this story was provided by Ken Terry, Bruce Haring, and Melinda Newman.

# TOP POP ALBUMS™

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THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
Compiled from a national sample of retail store, one-stop, and rack sales reports.					
★★ NO. 1 ★★					
1	1	1	10	<b>ANITA BAKER</b> ▲ <sup>2</sup> ELEKTRA 60827 (9.98) (CD)	GIVING YOU THE BEST THAT I GOT 3 weeks at No. One
2	3	3	22	<b>SOUNDTRACK</b> ▲ <sup>3</sup> ELEKTRA 60806 (9.98) (CD)	COCKTAIL
3	2	2	11	<b>U2</b> ▲ <sup>2</sup> ISLAND 91003/ATLANTIC (14.98) (CD)	RATTLE AND HUM
4	5	5	14	<b>BON JOVI</b> ▲ <sup>3</sup> MERCURY 836 345 1/POLYGRAM (CD)	NEW JERSEY
5	8	8	9	<b>TRAVELING WILBURYS</b> WILBURY 25796/WARNER BROS. (9.98) (CD)	TRAVELING WILBURYS
6	7	7	73	<b>DEF LEPPARD</b> ▲ <sup>9</sup> MERCURY 830 675 1/POLYGRAM (CD)	HYSTERIA
7	4	4	72	<b>GUNS N' ROSES</b> ▲ <sup>6</sup> GEFEN GHS 24148 (8.98) (CD)	APPETITE FOR DESTRUCTION
8	6	6	25	<b>BOBBY BROWN</b> ▲ <sup>2</sup> MCA 42185 (8.98) (CD)	DON'T BE CRUEL
9	10	10	34	<b>POISON</b> ▲ <sup>3</sup> ENIGMA C1-48493/CAPITOL (9.98) (CD)	OPEN UP AND SAY... AH!
10	9	9	12	<b>KENNY G</b> ▲ ARISTA AL 8457 (9.98) (CD)	SILHOUETTE
11	11	11	9	<b>BARBRA STREISAND</b> ▲ COLUMBIA 40880 (CD)	TILL I LOVED YOU
12	12	12	5	<b>PINK FLOYD</b> COLUMBIA PC2 44484 (CD)	DELICATE SOUND OF THUNDER
13	22	22	4	<b>GUNS N' ROSES</b> GEFEN GHS 24198 (8.98) (CD)	G N' R LIES
14	18	18	6	<b>JOURNEY</b> COLUMBIA OC 44493 (CD)	JOURNEY'S GREATEST HITS
15	13	13	7	<b>R.E.M.</b> WARNER BROS. 25795 (9.98) (CD)	GREEN
16	17	17	6	<b>CROSBY, STILLS, NASH &amp; YOUNG</b> ATLANTIC 81888 (9.98) (CD)	AMERICAN DREAM
17	15	15	60	<b>GEORGE MICHAEL</b> ▲ <sup>6</sup> COLUMBIA OC 40867 (CD)	FAITH
18	14	14	12	<b>LUTHER VANDROSS</b> ▲ EPIC OE 44308/E.P.A. (CD)	ANY LOVE
19	20	20	16	<b>EDIE BRICKELL &amp; NEW BOHEMIANS</b> ● GEFFEN GHS 24192 (8.98) (CD)	SHOOTING RUBBERBANDS AT THE STARS
20	21	21	5	<b>TIFFANY</b> MCA 6267 (9.98) (CD)	HOLD AN OLD FRIEND'S HAND
21	16	16	25	<b>CINDERELLA</b> ▲ <sup>2</sup> MERCURY 834 612 1/POLYGRAM (CD)	LONG COLD WINTER
22	23	23	61	<b>INXS</b> ▲ <sup>3</sup> ATLANTIC 81796 (9.98) (CD)	KICK
23	25	25	6	<b>KISS</b> MERCURY 836 427 1/POLYGRAM (CD)	SMASHES, THRASHES & HITS
24	19	19	8	<b>RATT</b> ATLANTIC 81929 (9.98) (CD)	REACH FOR THE SKY
25	24	24	30	<b>VAN HALEN</b> ▲ <sup>2</sup> WARNER BROS. 25732 (9.98) (CD)	OU812
26	27	27	37	<b>TRACY CHAPMAN</b> ▲ <sup>2</sup> ELEKTRA 60774 (9.98) (CD)	TRACY CHAPMAN
27	31	31	5	<b>FLEETWOOD MAC</b> WARNER BROS. 25801 (9.98) (CD)	GREATEST HITS
28	26	26	12	<b>OZZY OSBOURNE</b> ● CBS ASSOCIATED OZ 44245/E.P.A. (CD)	NO REST FOR THE WICKED
29	28	28	27	<b>STEVE WINWOOD</b> ▲ <sup>2</sup> VIRGIN 90946 (9.98) (CD)	ROLL WITH IT
30	35	35	50	<b>TAYLOR DAYNE</b> ▲ ARISTA AL 8529 (9.98) (CD)	TELL IT TO MY HEART
31	29	29	16	<b>METALICA</b> ▲ ELEKTRA 60812 (9.98) (CD)	... AND JUSTICE FOR ALL
32	38	38	69	<b>SOUNDTRACK</b> ▲ <sup>10</sup> RCA 6408-1-R (9.98) (CD)	DIRTY DANCING
33	32	32	20	<b>THE ESCAPE CLUB</b> ● ATLANTIC 81871 (8.98) (CD)	WILD, WILD WEST
34	34	34	32	<b>BREATHE</b> ● A&M SP 5163 (8.98) (CD)	ALL THAT JAZZ
35	30	30	10	<b>DURAN DURAN</b> ● CAPITOL C1-90958 (9.98) (CD)	BIG THING
36	36	36	7	<b>MANNHEIM STEAMROLLER</b> ● AMERICAN GRAMMAPHONE AG 1988 (9.98) (CD)	A FRESH AIRE CHRISTMAS
37	39	39	10	<b>BANGLES</b> ● COLUMBIA OC 44056 (CD)	EVERYTHING
38	37	37	27	<b>NEW EDITION</b> ▲ MCA 42207 (8.98) (CD)	HEART BREAK
39	46	46	27	<b>CHICAGO</b> ● REPRISE 25714 (9.98) (CD)	19
40	33	33	6	<b>DOKKEN</b> ELEKTRA 60823 (13.98) (CD)	BEAST FROM THE EAST
41	41	41	33	<b>JOAN JETT AND THE BLACKHEARTS</b> ● CBS ASSOCIATED FZ 44146/E.P.A. (CD)	UP YOUR ALLEY
42	42	42	17	<b>WINGER</b> ATLANTIC 81867 (8.98) (CD)	WINGER
43	43	43	7	<b>SAM KINISON</b> WARNER BROS. 25748 (9.98) (CD)	HAVE YOU SEEN ME LATELY?
44	40	40	14	<b>ROB BASE &amp; D.J. E-Z ROCK</b> ● PROFILE 1267 (8.98) (CD)	IT TAKES TWO
45	52	52	68	<b>MICHAEL JACKSON</b> ▲ <sup>6</sup> EPIC OE 40600/E.P.A. (CD)	BAD
46	48	48	7	<b>JOE SATRIANI</b> RELATIVITY 8265/IMPORTANT (6.98) (CD)	DREAMING # 11
47	47	47	26	<b>ROBERT PALMER</b> ▲ EMI 48057 (9.98) (CD)	HEAVY NOVA
48	44	44	38	<b>BOBBY MCFERRIN</b> ▲ EMI E1 48059 (9.98) (CD)	SIMPLE PLEASURES
49	45	45	32	<b>ROD STEWART</b> ▲ WARNER BROS. 25684 (9.98) (CD)	OUT OF ORDER
50	54	54	12	<b>MANNHEIM STEAMROLLER</b> ▲ AMERICAN GRAMMAPHONE AG 1984 (9.98) (CD)	MANNHEIM STEAMROLLER CHRISTMAS
51	53	53	12	<b>BOY MEETS GIRL</b> RCA 8414-1-R (8.98) (CD)	REEL LIFE
52	51	51	10	<b>PET SHOP BOYS</b> ● EMI 90868 (9.98) (CD)	INTROSPECTIVE
53	58	58	18	<b>KYLIE MINOGUE</b> GEFEN GHS 24195 (8.98) (CD)	KYLIE
54	50	50	12	<b>KEITH RICHARDS</b> VIRGIN 90973 (9.98) (CD)	TALK IS CHEAP

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
55	55	55	47	<b>BASIA</b> ● EPIC BFE 40767/E.P.A. (CD)	TIME AND TIDE
56	49	49	57	<b>UB40</b> ▲ A&M SP 4980 (8.98) (CD)	LABOUR OF LOVE
57	70	70	16	<b>VARIOUS ARTISTS</b> SPECIAL OLYMPICS SP 3911/A&M (9.98) (CD)	A VERY SPECIAL CHRISTMAS
58	56	56	36	<b>CHEAP TRICK</b> ▲ EPIC OE 40922/E.P.A. (CD)	LAP OF LUXURY
59	59	59	15	<b>VIXEN</b> EMI 46991 (9.98) (CD)	VIXEN
60	61	61	13	<b>KARYN WHITE</b> WARNER BROS. 25637 (8.98) (CD)	KARYN WHITE
61	60	60	9	<b>STEVE EARLE</b> UNI 7/MCA (8.98) (CD)	COPPERHEAD ROAD
62	64	64	13	<b>SOUNDTRACK</b> ATLANTIC 81905 (9.98) (CD)	BUSTER
63	63	63	7	<b>THE BOYS</b> MOTOWN 6260 (8.98) (CD)	MESSAGES FROM THE BOYS
64	57	57	21	<b>INFORMATION SOCIETY</b> ● TOMMY BOY TBLP 25691/REPRISE (8.98) (CD)	INFORMATION SOCIETY
65	62	62	35	<b>AL B. SURE!</b> ▲ WARNER BROS. 25662 (8.98) (CD)	IN EFFECT MODE
66	65	65	20	<b>NEW KIDS ON THE BLOCK</b> ● COLUMBIA FC 40985 (CD)	HANGIN' TOUGH
67	67	67	6	<b>SHEENA EASTON</b> MCA 42249 (8.98) (CD)	THE LOVER IN ME
68	73	73	7	<b>SAMANTHA FOX</b> JIVE 1150-1-J/RCA (9.98) (CD)	I WANNA HAVE SOME FUN
69	69	69	5	<b>EAZY-E</b> PRIORITY SL 57100 (8.98) (CD)	EAZY-DUZ-IT
70	84	84	68	<b>WHITE LION</b> ▲ ATLANTIC 81768 (8.98) (CD)	PRIDE
71	66	66	25	<b>BRITNY FOX</b> ● COLUMBIA BFC 44140 (CD)	BRITNY FOX
72	76	76	12	<b>SOUNDTRACK</b> CAPITOL C1-90803 (14.98) (CD)	IMAGINE: JOHN LENNON
73	74	74	38	<b>D.J. JAZZY JEFF &amp; THE FRESH PRINCE</b> ▲ <sup>2</sup> JIVE 1091-1-J/RCA (8.98) (CD)	HE'S THE D.J., I'M THE RAPPER
74	68	68	12	<b>EDDIE MONEY</b> COLUMBIA OC 44302 (CD)	NOTHING TO LOSE
75	80	80	19	<b>LIVING COLOUR</b> EPIC BFE 44099/E.P.A. (CD)	VIVID
76	75	75	14	<b>THE JEFF HEALEY BAND</b> ARISTA AL 8553 (8.98) (CD)	SEE THE LIGHT
77	77	77	13	<b>WAS (NOT WAS)</b> CHRYSALIS 41664 (CD)	WHAT UP, DOG?
78	82	82	11	<b>BULLETBOYS</b> WARNER BROS. 25782 (8.98) (CD)	BULLETBOYS
79	85	85	71	<b>DEBBIE GIBSON</b> ▲ <sup>3</sup> ATLANTIC 81780 (8.98) (CD)	OUT OF THE BLUE
80	72	72	18	<b>WILL TO POWER</b> EPIC FE 40940/E.P.A. (CD)	WILL TO POWER
81	71	71	15	<b>ICE-T</b> ● SIRE 25765/WARNER BROS. (8.98) (CD)	POWER
82	86	86	30	<b>MELISSA ETHERIDGE</b> ISLAND 90875/ATLANTIC (8.98) (CD)	MELISSA ETHERIDGE
83	78	78	17	<b>BAD COMPANY</b> ATLANTIC 81884 (9.98) (CD)	DANGEROUS AGE
84	79	79	13	<b>KIX</b> ATLANTIC 81877 (9.98) (CD)	BLOW MY FUSE
85	81	81	24	<b>GUY</b> ● UPTOWN 42176/MCA (8.98) (CD)	GUY
86	92	92	25	<b>PAULA ABDUL</b> VIRGIN 90943 (8.98) (CD)	FOREVER YOUR GIRL
87	87	87	6	<b>AL JARREAU</b> REPRISE 25778 (9.98) (CD)	HEART'S HORIZON
88	90	90	21	<b>HUEY LEWIS &amp; THE NEWS</b> ▲ CHRYSALIS OV 41622 (CD)	SMALL WORLD
89	88	88	53	<b>KEITH SWEAT</b> ▲ <sup>2</sup> VINTERTAINMENT 60763/ELEKTRA (8.98) (CD)	MAKE IT LAST FOREVER
90	<b>NEW</b> ▶	1	1	<b>NEIL DIAMOND</b> COLUMBIA OC 45025 (CD)	THE BEST YEARS OF OUR LIVES
91	95	95	17	<b>MICHELLE SHOCKED</b> MERCURY 834 924 1/POLYGRAM (CD)	SHORT SHARP SHOCKED
92	83	83	7	<b>D.J. JAZZY JEFF &amp; THE FRESH PRINCE</b> ● JIVE 1026-1-J/RCA (8.98) (CD)	ROCK THE HOUSE
93	96	96	6	<b>SOUNDTRACK</b> A&M SP 3921 (9.98) (CD)	SCROOGED
94	89	89	14	<b>ANTHRAX</b> MEGAFORCE/ISLAND 91004/ATLANTIC (9.98) (CD)	STATE OF EUPHORIA
95	93	93	13	<b>WHEN IN ROME</b> VIRGIN 90994 (8.98) (CD)	WHEN IN ROME
96	105	105	24	<b>RANDY TRAVIS</b> ▲ WARNER BROS. 25738 (8.98) (CD)	OLD 8 X 10
97	108	108	4	<b>THE ART OF NOISE</b> CHINA 837 367 1/POLYGRAM (CD)	THE BEST OF THE ART OF NOISE
98	91	91	9	<b>DIRE STRAITS</b> WARNER BROS. 25794 (9.98) (CD)	MONEY FOR NOTHING
99	99	99	12	<b>SIR MIX-A-LOT</b> NASTYMIX 70123 (8.98) (CD)	SWASS
100	110	110	43	<b>SOUNDTRACK</b> ▲ <sup>3</sup> RCA 6965-1-R (9.98) (CD)	MORE DIRTY DANCING
101	94	94	13	<b>RANDY NEWMAN</b> REPRISE 25773 (8.98) (CD)	LAND OF DREAMS
102	98	98	30	<b>ERASURE</b> SIRE 25730/REPRISE (8.98) (CD)	THE INNOCENTS
103	100	100	32	<b>SADE</b> ▲ EPIC OE 44210/E.P.A. (CD)	STRONGER THAN PRIDE
104	113	113	16	<b>K.T. OSLIN</b> ● RCA 8369-1-R (8.98) (CD)	THIS WOMAN
105	97	97	15	<b>SIOUXSIE AND THE BANSHEES</b> GEFEN GHS 24205 (8.98) (CD)	PEEPSHOW
106	106	106	8	<b>CHERRELLE</b> TABU OZ 44148/E.P.A. (CD)	AFFAIR
107	101	101	11	<b>RICKY VAN SHELTON</b> ● COLUMBIA FC 44221 (CD)	LOVING PROOF
108	102	102	12	<b>THIRTY EIGHT SPECIAL</b> A&M SP 5218 (8.98) (CD)	ROCK & ROLL STRATEGY
109	103	103	21	<b>UB40</b> A&M SP 5213 (8.98) (CD)	UB40

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.

## ALBUMS BY OLD, NEW ACTS RING IN '89

(Continued from page 6)

Dylan/Grateful Dead tour and includes live versions of Dylan's "Slow Train," "I Want You," "Gotta Serve Somebody," "Queen Jane Approximately," "Joey," "All Along The Watchtower," and "Knockin' On Heaven's Door."

Another artist who has had intermittent success through the '60s, '70s, and '80s is David Crosby. His new A&M album, "Oh Yes I Can," is actually only his second solo album, following his 1971 Atlantic debut, "If I Could Only Remember My Name." Most of his success, of course, has been the result of his classic work with the Byrds in the '60s and with Crosby, Stills, Nash & Young—and their various well-documented permutations—through the '70s and '80s. With that quartet's new album, "American Dream," sitting at the No. 16 slot on the Top Pop Albums chart and Crosby's recent autobiography making strong inroads at bookstores, public interest in the man has never been higher. Look for his new album to hit stores Jan. 31.

RCA unleashes the follow-up to Rick Astley's platinum debut Jan. 10. Titled "Hold Me In Your Arms," the set contains the British pop star's new hit, "She Wants To Dance With Me," and nine other tracks. Astley himself wrote and co-produced six songs, while well-known hit-makers Stock, Aitken, & Waterman did the trick for the other four.

Also following up a hot debut is hard rock/metal band Tesla, whose second Geffen album, mysteriously dubbed "The Great Radio Contro-

versy," hits the streets Jan. 31. Like its predecessor, the set is produced by Steve Thompson and Michael Barbiero.

Columbia has high hopes for "Hard Core," the solo debut by Paul Dean, who rose to fame and mega-platinum status via Canadian act Loverboy. Set for Jan. 10 release, "Hard Core" contains one track penned by Kiss's Paul Stanley and Desmond Child, another by Bryan Adams and Jim Vallance, and the rest by Dean—including one collaborative effort with Jon Bon Jovi and his band mate Richie Sambora.

MCA also has high hopes for January—in this case, for Charlie Sexton's newest album, which hits stores Jan. 23 and is co-produced by Bob Clearmountain and Tony Berg. The self-titled album, Sexton's second, has been very long in coming.

Country music gets a January boost with releases from stars old and new. On Jan. 31, RCA issues Alabama's "Southern Star," a set produced by Barry Beckett and Josh Leo; Emmylou Harris returns on Reprise Jan. 10 with "Bluebird," a set she co-produced with Richard Bennett; and look for Lyle Lovett's latest, "Lyle Lovett And His Large Band," to hit stores Jan. 23. Also due from Lovett's label, MCA/Curb, are Jonathan Edwards' "The Natural Thing" and Karen Staley's "Wildest Dreams," both on Jan. 9. And on the country greatest-hits front, Columbia will offer collections from Ray Charles and Billy Joe Royal Jan. 23.

The world of rap will be duly represented in January by Jive Rec-

ords, which on Jan. 31 will issue both Too Short's "Life Is . . . Too Short" and the Wee Papa Girl Rappers' "The Beat, The Rhyme, The Noise." The latter group had a top 10 pop hit in the U.K. with "Wee Rule."

January also seems likely to please the college and alternative marketplace with new releases from cultural icons Lou Reed (Jan. 10) and the Replacements (Jan. 31), both from Sire. Reed's label debut, "New York," features an old Velvet Underground band mate, drummer Maureen Tucker, on two tracks, and is produced by Reed and Fred Maher. The Replacements, those darlings of Minneapolis, return with "Don't Tell A Soul," an album certain to be examined and re-examined by rock writers and tastemak-

ers worldwide.

Also certain to stimulate the alternative set are new releases by Matthew Sweet and the Royal Court Of China (both out on A&M Jan. 31), Ciccone Youth's "The Whitey Album" (Enigma/Blast First, Jan. 24), pop singer Tommy Keene's "Based On Happy Times" (Geffen, Jan. 24), the Violent Femmes' fourth album, cleverly titled "3" (Slash/Warner Bros., Jan. 10), the Reivers' "End Of The Day" (Capitol, Jan. 17), Hugo Largo's "Mettle" (Opal, Jan. 24), the Throwing Muses' "Hunkpapa" (Sire, Jan. 24), Easterhouse's "Waiting For The Red Bird" (Columbia, Jan. 31), Scottish twins the Proclaimers' "Sunshine On Leith" (Chrysalis, Jan. 25), the Wonder Stuff's "Eight-Legged Groove Machine" (Polydor,

Jan. 23), and Ryuichi Sakamoto's "Playing The Orchestra" (Virgin, Jan. 31).

Adding to the general confusion of January's flood of releases is the eponymous debut of new I.R.S. act Show Of Hands, produced by David Kershenbaum, lately of Tracy Chapman fame. Those looking for Rush's new album may be confused by this group's name—which, for that matter, once belonged to an old Elektra act that billed itself Show Of Hands, no doubt to the delight of prescient thrash metal fans of the day.

*Assistance in preparing this story was provided by Deborah Russell in Los Angeles, Stuart Meyer in New York, and Debbie Holley in Nashville.*

## IFPI BLASTS RECORDABLE CD

(Continued from page 3)

per month. Compatible CD recorders are expected to reach the market in late 1989.

Taiyo Yuden, which also manufactures blank cassettes, says it is aware that copyright problems may crop up once the recordable CD is commercially available. But it stresses that CD-R is intended for professional use in such areas as broadcasting and small-run custom pressings in the record industry. So CD-R will not be actively marketed to the consumer and will not be available through major U.K. retailers.

A spokesman for Harman U.K.,

the company that will distribute Taiyo Yuden's CD-R disks in the U.K., says that the limited availability of the disk, coupled with the fact that recording can take place only in real time, should offer some protection against possible misuse.

Mitsugu Kawada, president of Taiyo Yuden, says his company "will not sell blank disks to the general public until the copyright issue has been resolved."

Philips, among other consumer electronics firms, has pledged that it will not launch CD-R in any sector of the market while discussions about digital audiotape are still go-

ing on between the hardware and software industries and IFPI.

In November, representatives of IFPI and both the European and Japanese consumer electronics industries met to discuss the need for a technical solution to home-taping problems posed by new technology (Billboard, Dec. 10).

In an October press release, Philips said that "CD-R is likely to cause an even bigger and more immediate private copying problem than DAT. Copying with CD-R is not only cloning, just like DAT, but in addition, the copy is the same format as the original."

S.A.R. Management Co.

## CONGRATULATES

### ED GRENGA

(SONGWRITER/ARRANGER)

1. CANT GO BACK ON A PROMISE — J. Osborne
2. CALIFORNIA RAISINS — B. Miles
3. STAY — H. Hewett
4. LAST FOREVER — H. Hewett

### ROSS VANNELLI

(SONGWRITER/PRODUCER)

1. SURRENDER TO ME — A. Wilson/R. Zander
2. I JUST WANNA STOP — G. Vannelli/A. Bofill
3. CALIFORNIA RAISINS — B. Miles
4. CANT GO BACK ON A PROMISE — J. Osborne
5. STAY — H. Hewett
6. YOU WENT AWAY — E. W. & Fire
7. JUST FOR A WHILE — J. Holiday
8. MY HEART CAN WAIT FOREVER — J. Osborne

### FREDDIE WASHINGTON

(SONGWRITER/PRODUCER)

1. CINDY — J. Osborne
2. FORGET-ME-NOTS — P. Rushen
3. SOMEONE LIKE ME — W. Houston
4. STRAIGHT FROM THE HEART — E. W. & Fire
5. BETTER LATE THAN NEVER — Cover Girls

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## ASCAP SEEKING TO LICENSE CABLE COS. SEPARATELY

(Continued from page 1)

ates.

Up to now, some of the major cable program suppliers—including HBO, Showtime/The Movie Channel, the Disney Channel, Cinemax, the Nashville Network, and MTV Networks—have taken ASCAP licenses with the proviso that they cover the cable systems' right to use the ASCAP music in their shows. All of these licenses, however, expired Dec. 31, 1988, and ASCAP now says that new licenses taken by program suppliers will cover only performance rights for the original satellite transmissions, not for transmissions of those programs on cable systems.

"We are now telling everybody that there are two performances that occur—one by the cable program suppliers and one by the system operators," explains Gloria Messinger, ASCAP's managing director. "We are not looking to be

paid twice, but we are looking for the cable industry to pay a reasonable fee, which we think we are entitled to. So we are going to be looking to license cable systems. Perhaps cable systems will be in a position to have a license that might cover the program suppliers."

Underlying the new thrust, which was signaled in an Oct. 31 letter to cable suppliers and operators from ASCAP president Morton Gould, is a recognition of two facts: Many program suppliers have refused to take ASCAP licenses, and the system operators have become a much more attractive target for the performing rights societies, since their revenues have grown far beyond those of all the pay TV and basic cable services combined. (Carriage of local and distant broadcast TV signals on cable systems are covered under other agreements.)

"The successful part of the indus-

try are the operators," notes Messinger. "The operators are where you see the subscriber fees—and that's a huge part of the industry. It's gone from an experimental community antenna boosting a television signal to a dynamic, enormously successful industry that's challenging network television."

Just how big has cable become? According to Eleanor Morris of Paul Kagan Associates, a California-based research firm, estimated cable revenues for 1988 were just under \$14 billion, of which \$11.14 billion came from subscriber fees. Although no figures are available on how much the cable system operators paid for cable TV programming, it appears to be a small share of the total pie.

Neither ASCAP nor BMI, the other major rights society, will reveal how much it now receives from cable program suppliers. But consid-

ering that only some suppliers are licensed and that license fees are a relatively small percentage of those companies' revenues, the rights societies' share of cable industry income must be minuscule.

BMI has also been pursuing the cable industry for some time and has been negotiating with the NCTA for the past year and a half, according to Marvin Berenson, VP and counsel, licensing, for BMI. "We're not gaining too much ground, but the dialog continues," he says. "We're at a stage where both sides understand each other's position, but we haven't reached an accord yet."

If it becomes clear that the two sides can't come to terms, Berenson says, BMI will simply cut off access to its repertoire—a move that it is allowed to make, since it does not operate under a consent decree.

BMI wants to license cable systems for locally originated and public-access programming as well as shows from outside sources. It maintains that music not in a cable supplier's program cannot be covered by its license. Yet, while supporting the validity of ASCAP's concept of two performance rights, BMI has not yet made the leap to demanding separate licenses from cable operators and suppliers.

BMI does not care whether suppliers, cable systems, or both pay license fees as long as the total amount is high enough. "We want to be able to collect the fees we're entitled to," notes Berenson. "If a supplier wants to give the operators the entire package, fine, but if not, the operator should pick up part of it."

In contrast, ASCAP has firmly enunciated its two-rights policy. In a Dec. 14 letter from ASCAP general counsel Bernard Korman to an NCTA attorney, he stated, "ASCAP is prepared to enter into licenses with program suppliers for performances of music in the ASCAP rep-

erty on their program services. ASCAP is not prepared, however, to have those licenses extend to performances by the cable system operators of music in programs and other material transmitted to them by cable program suppliers."

ASCAP will assume an even tougher position in the upcoming negotiations with the NCTA. "System operators have never paid us a nickel; they've never had a license," Messinger points out. "We hope to take care of their past performances as well as their future performances when we meet them. When you don't have a license, technically you're an infringer."

The rights society also plans to take a hard line in bargaining with program suppliers for license renewals. Even if the cable system operators agree to be licensed, the suppliers' fees will not necessarily be reduced, says Messinger. "They have been paying such a low fee that if you got to the point where they were paying just for their performances—without having that cover anything for system operators—I can conceive that they might be paying the same or more," she states.

Brenda Fox, general counsel and VP for special policy projects at the NCTA, is reluctant to comment on the cable operators' bargaining position in the upcoming talks with the rights societies. "There have been discussions going on since 1981 with ASCAP and BMI to arrange for licensing of cable operators," she notes. "We are not opposed to licensing at all, and we hope to settle this matter expeditiously."

Asked whether the NCTA is concerned about the prospect of prolonged litigation with ASCAP, Fox replies, "You're always concerned about going to court. We're anxious to resolve this, and we hope to do so. We have not been dragging our feet."

## SOLAR, WCI REACH ACCORD

(Continued from page 4)

... Both sides have been satisfied in their requests and objectives."

Adds Griffey: "It's over and I'm satisfied ... The settlement was extremely fair."

Isaacman will not comment on whether a cash payment to Solar and Griffey was part of the settlement.

"Both parties have agreed to keep the settlement terms confidential," Isaacman says. "We are pleased with the settlement."

Concerning WCI's attempted foreclosure on the Solar building, Isaacman says, "the settlement has now resolved that dispute as well."

WCI officials were unavailable for comment at press time.

Solar's wide-ranging and often harshly worded suit had charged WCI with attempting "to gain control and domination over Solar and Griffey ... for the purpose of expropriating Solar and Griffey's business for itself."

Solar had alleged that during the time the label was distributed by E/A, the defendants had withheld recording fund payments; refused to pay for publicity, promotion, and advertising of Solar product; refused to pay Griffey a 1986 consulting fee of \$25,000; withheld the company's master tapes; and refused to market and distribute Solar records adequately.

Perhaps the most significant charge leveled against WCI and E/A was that the companies interfered with Solar's relationships with its artists—Howard Hewett (who was signed to Elektra as a solo artist), Midnight Star, and the Deele.

The settlement between Solar and the Warner companies prevents what would probably have been a protracted court trial, which ultimately might have had a chilling impact on Solar's current merger talks with Motown Records.

In an interview with Billboard late last year, Griffey said that Solar and Motown were engaged in "exploratory discussions" regarding a merger (Billboard, Dec. 10).

In a matter unrelated to the Solar-Warner settlement, published reports surfaced in December indicat-

ing that Solar had laid off its entire promotion and marketing staff on Dec. 16. The reports did not say how many people may have lost their jobs.

Griffey will not comment to Billboard about the reports. "It's absolutely Hank Caldwell's purview. I don't get involved with personnel decisions," says Griffey.

Caldwell, executive VP of marketing, could not be reached at press time because Solar had shut down operations for the holidays.

The rumored layoffs may be tied to the recent restructuring of Solar's deal with Capitol Records, which has distributed the label since 1986, or to the imminent announcement of a Motown-Solar merger.

In late September, Capitol announced that it would be taking over all of Solar's operational functions, including marketing and promotion.

But Capitol executives were unavailable for comment on any link between the rumored layoffs and the new arrangement with Solar because the label closes its offices in late December.

Motown officials also could not be reached for comment because of holiday office closings.

## 7-ELEVEN TESTING ELECTRONIC TICKET SYSTEM

(Continued from page 4)

best where there's a high number of transactions at an [automatic teller machine] in that store. It's a good hunch that people who are using that machine in 7-Elevens would find the ticket machine convenient."

After March, Rainbow officials will review the test sites and decide how to proceed. "We'll see if the system should go into north Texas," Cowan says, noting that Rainbow already has outlets in El Paso, Houston, and San Antonio in addition to the Dallas/Fort Worth area.

"In the grandest scheme, the system could be in a lot of 7-Elevens all

over the country. In that case, we'd look at each area and our number of stores there, the competitive ticketing situation, and see if we could carve out a niche there and determine if it is worth the risk."

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# 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	111	111	9	PAUL SIMON WARNER BROS. 25789 (12.98) (CD)	NEGOTIATIONS AND LOVE SONGS (1971-1986)
111	118	118	5	VARIOUS ARTISTS WINDHAM HILL WH 1077/A&M (9.98) (CD)	WINTER SOLSTICE II
112	135	135	60	JOE SATRIANI RELATIVITY 8193/IMPORTANT (8.98) (CD)	SURFING WITH THE ALIEN
113	116	116	7	BOYS CLUB MCA 42242 (8.98) (CD)	BOYS CLUB
114	107	107	9	CAMEO ● ATLANTA ARTISTS 836 002 1/POLYGRAM (CD)	MACHISMO
115	129	129	163	GEORGE WINSTON ▲ WINDHAM HILL WH 1025/A&M (9.98) (CD)	DECEMBER
116	117	117	5	THE WATERBOYS CHRYSALIS 41589 (CD)	FISHERMAN'S BLUES
117	120	120	9	IVAN NEVILLE POLYDOR 834 896 1/POLYGRAM (CD)	IF MY ANCESTORS COULD SEE ME NOW
118	122	122	7	ROBBIE NEVIL EMI 48359 (9.98) (CD)	A PLACE LIKE THIS
119	126	126	9	VARIOUS ARTISTS A&M SP 3918 (9.98) (CD)	STAY AWAKE
120	115	115	22	SALT-N-PEPA ● NEXT PLATEAU PL 1011 (8.98) (CD)	A SALT WITH A DEADLY PEPA
121	134	134	20	THE JUDDS ● RCA/CURB 8318-1-R/RCA (8.98) (CD)	GREATEST HITS
122	121	121	17	JANE'S ADDICTION WARNER BROS. 25727 (8.98) (CD)	NOTHING'S SHOCKING
123	114	114	25	J.J. FAD ● ATCO 90959/ATLANTIC (8.98) (CD)	SUPERSONIC--THE ALBUM
124	128	128	82	GLORIA ESTEFAN & MIAMI SOUND MACHINE ▲² EPIC OE 40769/E.P.A. (CD)	LET IT LOOSE
125	125	125	4	CHAKA KHAN WARNER BROS. 25707 (9.98) (CD)	C.K.
126	104	104	7	LEVERT ATLANTIC 81926 (9.98) (CD)	JUST COOLIN'
127	123	123	21	LITTLE FEAT WARNER BROS. 25750 (9.98) (CD)	LET IT ROLL
128	127	127	51	RICK ASTLEY ▲ RCA 6822-1-R (8.98) (CD)	WHENEVER YOU NEED SOMEBODY
129	112	112	20	EUROPE ● EPIC OE 44185/E.P.A. (CD)	OUT OF THIS WORLD
130	109	109	8	MIKE + THE MECHANICS ATLANTIC 81923 (9.98) (CD)	LIVING YEARS
131	131	131	4	KID 'N PLAY SELECT 21628 (8.98) (CD)	2 HYPE
132	132	132	8	HOUSE OF LORDS RCA/SIMMONS 8530-1-R/RCA (8.98) (CD)	HOUSE OF LORDS
133	138	138	5	AEROSMITH COLUMBIA FC 44487 (CD)	GEMS
134	119	119	8	QUIET RIOT PASHA OZ 40981/E.P.A. (CD)	QUIET RIOT
135	124	124	8	'TIL TUESDAY EPIC OE 44041/E.P.A. (CD)	EVERYTHING'S DIFFERENT NOW
136	143	143	143	ANITA BAKER ▲⁴ ELEKTRA 60444 (8.98) (CD)	RAPTURE
137	137	137	6	M.C. HAMMER CAPITOL C1-90924 (8.98) (CD)	LET'S GET IT STARTED
138	133	133	29	TONI CHILDS A&M SP 5175 (8.98) (CD)	UNION
139	146	146	6	THE JIMI HENDRIX EXPERIENCE RYKODISC RALP 0078 (13.98) (CD)	RADIO ONE
140	NEW ▶	1	VARIOUS ARTISTS GRP GR 9574 (9.98) (CD)	A GRP CHRISTMAS COLLECTION	
141	130	130	48	MIDNIGHT OIL ▲ COLUMBIA BFC 40967 (CD)	DIESEL AND DUST
142	147	147	6	MAXI PRIEST VIRGIN 90957 (8.98) (CD)	MAXI
143	156	156	4	THE PURSUIT OF HAPPINESS CHRYSALIS BFV 41675 (CD)	LOVE JUNK
144	149	149	82	RICHARD MARX ▲² EMI ST 53049 (8.98) (CD)	RICHARD MARX
145	139	139	14	SA-FIRE CUTTING/MERCURY 834 922 1/POLYGRAM (CD)	SA-FIRE
146	142	142	22	FREDDIE JACKSON ● CAPITOL C1-48987 (9.98) (CD)	DON'T LET LOVE SLIP AWAY
147	183	183	4	GIPSY KINGS MUSICIAN 60845/ELEKTRA (9.98) (CD)	GIPSY KINGS
148	140	140	9	CHERYL "PEPSII" RILEY COLUMBIA FC 44409 (CD)	ME, MYSELF AND I
149	163	163	4	ALEXANDER O'NEAL TABU OZ 45016/E.P.A. (CD)	MY GIFT TO YOU
150	145	145	93	U2 ▲⁵ ISLAND 90581/ATLANTIC (9.98) (CD)	THE JOSHUA TREE
151	151	151	6	JULIA FORDHAM VIRGIN 90955 (8.98) (CD)	JULIA FORDHAM
152	136	136	10	MIDNIGHT STAR SOLAR D1-72564/CAPITOL (8.98) (CD)	MIDNIGHT STAR
153	144	144	9	TOM COCHRANE & RED RIDER RCA 8532-1-R (8.98) (CD)	VICTORY DAY
154	158	158	69	10,000 MANIACS ● ELEKTRA 60738 (8.98) (CD)	IN MY TRIBE
155	176	176	19	TOMMY CONWELL AND THE YOUNG RUMBLERS COLUMBIA FC 44186 (CD)	RUMBLE

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
156	159	159	85	RANDY TRAVIS ▲³ WARNER BROS. 25568 (8.98) (CD)	ALWAYS & FOREVER
157	157	157	33	TONY! TONI! TONE! WING 835 549 1/POLYGRAM (CD)	WHO?
158	150	150	20	HOTHOUSE FLOWERS LONDON 828 101 1/POLYGRAM (CD)	PEOPLE
159	198	198	56	ORIGINAL LONDON CAST ● POLYDOR 831 273 1/POLYGRAM (CD)	PHANTOM OF THE OPERA
160	148	148	9	JETBOY MCA 42235 (8.98) (CD)	FEEL THE SHAKE
161	173	173	81	WHITNEY HOUSTON ▲⁶ ARISTA AL 8405 (9.98) (CD)	WHITNEY
162	154	154	10	L'TRIMM ATLANTIC 81925 (8.98) (CD)	GRAB IT!
163	170	170	16	JOHN HIATT A&M SP 5206 (8.98) (CD)	SLOW TURNING
164	155	155	16	VARIOUS ARTISTS ● ARISTA AL 8551 (9.98) (CD)	1988 SUMMER OLYMPICS-ONE MOMENT IN TIME
165	141	141	20	THE ROBERT CRAY BAND ● HIGHTONE/MERCURY 834 923 1/POLYGRAM (CD)	DON'T BE AFRAID OF THE DARK
166	162	162	27	ELTON JOHN ● MCA 6240 (8.98) (CD)	REG STRIKES BACK
167	172	172	12	R.E.M. I.R.S. 6262/MCA (9.98) (CD)	EPONYMOUS
168	168	168	5	JUDSON SPENCE ATLANTIC 81902 (8.98) (CD)	JUDSON SPENCE
169	174	174	6	BANANARAMA LONDON 828 106 1/POLYGRAM (CD)	GREATEST HITS COLLECTION
170	153	153	25	PUBLIC ENEMY ● DEF JAM BSW 44303/COLUMBIA (CD)	IT TAKES A NATION OF MILLIONS TO HOLD US BACK
171	171	171	4	VARIOUS ARTISTS I.R.S. 42240/MCA (8.98) (CD)	GUITAR SPEAK
172	167	167	36	SCORPIONS ▲ MERCURY 832 963 1/POLYGRAM (CD)	SAVAGE AMUSEMENT
173	NEW ▶	1	ROY ORBISON VIRGIN 90604 (12.98) (CD)	IN DREAMS	
174	152	152	13	COCTEAU TWINS CAPITOL C1-90892 (9.98) (CD)	BLUE BELL KNOLL
175	164	164	38	ZIGGY MARLEY & THE MELODY MAKERS ● VIRGIN 90878 (8.98) (CD)	CONSCIOUS PARTY
176	NEW ▶	1	SOUNDTRACK WALT DISNEY 64101 (8.98) (CD)	OLIVER & COMPANY	
177	177	177	3	THEY MIGHT BE GIANTS BAR/NONE 72600/RESTLESS (8.98) (CD)	LINCOLN
178	185	185	4	BULGARIAN STATE RADIO & T.V. FEMALE CHOIR NONESUCH/EXPLORER 79165/ELEKTRA (9.98) (CD)	MYSTERY OF BULGARIAN VOICES
179	166	166	11	HELLOWEEN RCA 8529-1-R (8.98) (CD)	KEEPER OF THE SEVEN KEYS, PART II
180	180	180	5	JULIAN COPE ISLAND 91025/ATLANTIC (9.98) (CD)	MY NATION UNDERGROUND
181	181	181	6	DREAMS SO REAL ARISTA AL 8555 (8.98) (CD)	ROUGH NIGHT IN JERICHO
182	169	169	20	TRACIE SPENCER CAPITOL C1-48186 (8.98) (CD)	TRACIE SPENCER
183	161	161	12	NOEL 4TH & B'WAY 4009 (8.98) (CD)	NOEL
184	179	179	109	DEF LEPPARD ▲⁷ MERCURY 810 308 1/POLYGRAM (CD)	PYROMANIA
185	187	187	4	SCRUFFY THE CAT RELATIVITY 8237 (8.98) (CD)	MOONS OF JUPITER
186	178	178	25	PAT BENATAR ● CHRYSALIS OV 41628 (CD)	WIDE AWAKE IN DREAMLAND
187	165	165	10	JONATHAN BUTLER JIVE 1136-1-J/RCA (8.98) (CD)	MORE THAN FRIENDS
188	160	160	44	ROBERT PLANT ▲ ESPARANZA 90863/ATLANTIC (9.98) (CD)	NOW AND ZEN
189	189	189	3	THE DEAD MILKMEN FEVER 73351/ENIGMA (8.98) (CD)	BEELEZBUBBA
190	193	193	26	DAVID SANBORN REPRISE 25715 (9.98) (CD)	CLOSE-UP
191	NEW ▶	1	SHERIFF CAPITOL C1-91216 (6.98) (CD)	SHERIFF	
192	175	175	9	DIANE SCHUUR GRP GR 9567/MCA (8.98) (CD)	TALKIN' 'BOUT YOU
193	192	192	32	2 LIVE CREW ● LUKE SKYYWALKER XR 101 (8.98) (CD)	MOVE SOMETHIN'
194	194	194	4	SOUNDTRACK POLYDOR 837 362 1/POLYGRAM (CD)	1969
195	195	195	4	JIM CAPALDI ISLAND 91024/ATLANTIC (9.98) (CD)	SOME COME RUNNING
196	NEW ▶	1	ROY ORBISON RHINO 71493 (14.98) (CD)	FOR THE LONELY: AN ANTHOLOGY, 1956-1965	
197	196	196	27	VANESSA WILLIAMS WING 835 694 1/POLYGRAM (CD)	THE RIGHT STUFF
198	182	182	19	GLENN FREY MCA 6239 (8.98) (CD)	SOUL SEARCHING
199	184	184	14	THE CALIFORNIA RAISINS (BUDDY MILES) PRIORITY 9755 (8.98) (CD)	SWEET, DELICIOUS & MARVELOUS
200	186	186	64	TIFFANY ▲⁴ MCA 5793 (8.98) (CD)	TIFFANY

## TOP POP ALBUMS A-Z (LISTED BY ARTISTS)

10,000 Maniacs 154	The California Raisins 199	Sheena Easton 67	Ice-T 81	Ziggy Marley/Melody Makers 175	Poison 9	Buster 62	VARIOUS ARTISTS
2 Live Crew 193	Cameo 114	Eazy-E 69	Information Society 64	Richard Marx 144	Maxi Priest 142	Cocktail 2	1988 Summer Olympics 164
Paula Abdul 86	Jim Capaldi 195	Erasure 102	INXS 22	Bobby McFerrin 48	Public Enemy 170	Dirty Dancing 32	A GRP Christmas Collection 140
Aerosmith 133	Tracy Chapman 26	The Escape Club 33	J.J. Fad 123	Metallica 31	The Pursuit Of Happiness 143	Imagine: John Lennon 72	Guitar Speak 171
Anthrax 94	Cheap Trick 58	Gloria Estefan/Miami Sound 124	Freddie Jackson 146	George Michael 17	Quiet Riot 134	More Dirty Dancing 100	Stay Awake 119
The Art Of Noise 97	Cherelle 106	Melissa Etheridge 82	Michael Jackson 45	Midnight Oil 141	R.E.M. 167, 15	Oliver & Company 176	A Very Special Christmas 57
Rick Astley 128	Chicago 39	Europe 129	Jane's Addiction 122	Midnight Star 152	Ratt 24	Scrooged 93	Winter Solstice II 111
Bad Company 83	Cinderella 21	Fleetwood Mac 27	Al Jarreau 87	Mike + The Mechanics 130	Keith Richards 54	Judson Spence 168	Vixen 59
Anita Baker 1, 136	Tom Cochrane & Red Rider 153	Julia Fordham 151	Jetboy 160	Kylie Minogue 53	Cheryl "Pepsi" Riley 148	Tracie Spencer 182	Was (Not Was) 77
Bananarama 169	Cocteau Twins 174	Samantha Fox 68	Joan Jett And The Blackhearts 41	Eddie Money 74	Sa-Fire 145	Rod Stewart 49	The Waterboys 116
Bangles 37	T. Conwell/Young Rumlbers 155	Glenn Frey 198	Elton John 166	Ivan Neville 117	Sade 103	Barbra Streisand 11	When In Rome 95
Rob Base & D.J. E-Z Rock 44	Journee Cope 180	Kenny G 10	Journey 14	Robbie Nevil 118	New Edition 38	Al B. Sure! 65	Winger 42
Basia 55	The Robert Cray Band 165	Debbie Gibson 79	The Judds 121	New Kids On The Block 66	Salt-N-Pepa 120	Keith Sweat 89	White Lion 70
Pat Benatar 186	Crosby, Stills, Nash & Young 16	Guns N' Roses 7, 13	Chaka Khan 125	Randy Newman 101	David Sanborn 190	They Might Be Giants 177	Will To Power 80
Bon Jovi 4	D.J. Jazzy Jeff 73, 92	Guy 85	Kid 'N Play 131	Joe Satriani 46, 112	Joe Satriani 46, 112	Thirty Eight Special 108	Vanessa Williams 197
Boy Meets Girl 51	Taylor Dayne 30	M.C. Hammer 137	Sam Kinison 43	Kiss 23	Kyle Minogue 53	Tiffany 20, 200	George Winston 115
Boys Club 113	The Dead Milkmen 189	The Jeff Healey Band 76	Kiss 23	Kix 84	Def Leppard 6, 184	Traveling Wilburys 5	Steve Winwood 29
The Boys 63	Neil Diamond 90	Helloween 179	L'Trimm 162	Alexander O'Neal 149	Def Leppard 6, 184	Randy Travis 156, 96	
Breathe 34	Dire Straits 98	The Jimi Hendrix Experience 139	LeVert 126	Roy Orbison 196, 173	Neil Diamond 90	U2 150, 3	
Eddie Brickett & New Bohemians 19	Dokken 40	John Hiatt 163	Huey Lewis & The News 88	Original London Cast 159	Dire Straits 98	UB40 56, 109	
Britny Fox 71	Dokken 40	Hothouse Flowers 158	Little Feat 127	Ozzy Osbourne 28	Edie Brickell & New Bohemians 19	Van Halen 25	
Bobby Brown 8	Duran Duran 35	House Of Lords 132	Living Colour 75	K.T. Oslin 104	Bob Dylan 187	Luther Vandross 18	
Bulgarian Female Choir 178	Steve Earle 61	Whitney Houston 161	Manheim Steamroller 36, 50	Robert Palmer 47	Jonathan Butler 187		
Bulletboys 78				Pet Shop Boys 52			
Jonathan Butler 187				Pink Floyd 12			
				Robert Plant 188			

## MELODIA PROMOTING DIVERSITY OF SOVIET MUSIC

(Continued from page 1)

In addition to the citizens of the 15 constituent republics, which stretch from the Baltic to the Pacific and embrace 11 time zones, the Soviet Union has large immigrant populations of Germans, Greeks, Hungarians, Turks, Poles, Koreans, and Gypsies.

The indigenous music of all these different ethnic groups currently exists in a political, social, and economic climate that has never been more favorable to its promotion and development.

Mikhail Gorbachev appears committed to the belief that the Soviet Union can flourish and progress only if the people of all its component cultures and languages have a mutual respect for one another and if those cultures are allowed to flower and prosper.

Thus, it is one of Melodia's primary concerns to achieve much greater international exploitation of Soviet music in all its manifold incarnations.

In its 2½ decades of existence, Melodia has built its international reputation primarily on its magnificent classical and folk music repertoire. There is no label in the world with a more illustrious catalog of recordings by the greatest Soviet composers and the most distinguished Soviet ensembles, soloists, and conductors.

### Huge Classical Repertoire

One of the country's pre-eminent conductors, Yevgeny Svetlanov, is engaged in a recording project of mammoth proportions that underlines the amazing amplitude of Russian classical music repertoire.

With the State Symphony Orchestra of the U.S.S.R., Svetlanov is recording a huge collection of symphonic music by all the major composers plus many of the lesser-known ones whose works Melodia is keen to rediscover and promote.

So far, in almost 30 years, Svetlanov has recorded 80 albums. The project will ultimately comprise some 230 albums.

Among the old and less familiar works for which Melodia is seeking wider recognition is the beautiful choral music of the 18th-century composer Dimitri Bortnyansky. The company has issued half a dozen albums of music by this composer.

The regeneration of interest in church music has gone hand in hand with the recent Soviet religious revival, and another major project for the label has been a series of albums of religious music commemorating 1,000 years of Christianity in the U.S.S.R.

Melodia is also making a considerable investment in nostalgia, encouraged by the success of its recently re-issued collection of recordings made in the '30s and '40s by Piotr Leschenko.

Leschenko established something of a reputation in Western Europe before the war with his tango-rhythm songs in Russian and Ukrainian. The album was Melodia's best-selling release last August.

With the help of record collectors who supplied precious 78s, Melodia has also reissued a collection of songs by another popular figure from the past, Vadim Kozin. Nostalgia even extends, improbably enough, back to Ivan the Terrible, who, in between

less uplifting pursuits, composed music and poetry. Some of his music—found in the archives—is currently being released.

And popular singer Muslim Magamajev has recorded a selection of songs from "My Fair Lady," "Rose Marie," and "Fiddler On The Roof" plus "Chattanooga Choo Choo," in which he and his vocal backing make a stab at the original vocal arrangement by Glenn Miller.

### Recognition For Jazz

The Melodia catalog is also strong in jazz repertoire, much of it derivative but some of considerable enterprise and originality. Musicians like the Ganelin Trio, Leonid Chizik, and Vladimir Chekasin have made some impact outside the U.S.S.R., but there are many outstanding jazzmen, particularly in the avant-garde idiom, deserving of wider recognition—most notably a brilliant pianist from Moldavia, Mikhail Alperin, who makes use of an impressive keyboard technique to create a fascinating fusion of various strains of jazz and the folk music of his native region.

"What many people do not appreciate," says Herb Belkin, whose California-based Mobile Fidelity company has been licensing Melodia product in the U.S. for three years, "is that this is a tremendously eclectic catalog. It has everything from Lithuanian and Armenian folk music to the Indian-style music of Azerbaijan."

Mobile Fidelity has recently licensed five recordings by the contemporary Soviet composer Vyacheslav Artyomov and now boasts a catalog of some 60 titles, about 50 of them classical and 10 jazz.

Melodia is also concerned that the Soviet Union's remarkable new generation of composers, who are maintaining the illustrious traditions of the great Russian masters, achieve maximum exposure and a level of appreciation appropriate to their creativity.

Among these are Alfred Schnittke, who is of German descent, a prolific composer and a leader of the avant-garde movement who sits on the A&R board of the record company; Rodion Shchedrin, whose recent "Jolly Ditty" is a masterpiece of modern orchestration; and Boris Chaikovskiy, who has been described as a "profoundly Russian" composer.

At present, Melodia depends on its overseas partners, such as Discronics, Mobile Fidelity, and BMG Ariola, to issue its repertoire on compact disk because it has no domestic CD production facility.

Mobile Fidelity sends its engineers to Moscow at regular intervals to make DAT copies of the first-generation master tapes for transfer to CD.

Says Belkin: "The quality of the masters varies, but when they are good they are really very good."

### The Vinyl Pipeline

Melodia's vinyl disk production is assured by eight pressing plants located in various regions of the U.S.S.R., including Leningrad, Tashkent, Riga, Tallinn, Baku, and Tbilisi. The largest, 30 miles outside Moscow, produces 60 million units a year and is the biggest in Europe.

Equipment for the plants is supplied primarily by the Swedish com-



Melodia introduced Billboard to 40 members of the Moscow press at a briefing during the recent Moscow visit of Mike Hennessey, Billboard's international editorial director. Meeting the press, from left, are Alexander Chechetkin, Melodia's deputy director general; Hennessey; and Vadim Yurchenkov, Billboard's correspondent in the U.S.S.R. (Photo: Melodia magazine)

pany Toolex Alpha, which has been trading with Melodia for 20 years.

Says Toolex Alpha sales manager Gunnar Axe: "We received our first order, for 80 manual LP presses, in the spring of 1968. To date we have supplied more than 200 manual and 150 automatic presses."

The automatic presses sell at \$90,000 each, and payment is in hard currency. Compound for the record production comes mostly from the Soviet Union itself and from Czechoslovakia and other Eastern bloc countries.

Alexander Chechetkin, Melodia's deputy director general, says that the company plans to begin its own CD production in 1990 or 1991, with an initial annual target of 3 million units.

There have been discussions between Melodia and British CD specialist Nimbus, and in November a technical delegation from Melodia visited the Nimbus headquarters in the U.K. to view the CD manufacturing facility.

### Experimenting With CDs

In the meantime, Melodia is rebuilding its experimental record pressing plant in Moscow to prepare for CD production. Ultimately it will produce not only CD audio but also CD video and CD-ROM software. Meanwhile, a factory in Tallinn has begun production of CD players.

One vital product of *perestroika* has been the sanction for joint venture arrangements by which it is hoped that Soviet enterprises will have greater accessibility to new technology, to Western management and marketing skills, and to hard currency.

Toolex Alpha's Axe says he has been approached by a number of Western companies with inquiries about delivering presses to the Soviet Union for joint-venture manufacturing facilities. To date there are more than 150 joint ventures registered in the U.S.S.R., though few have progressed beyond the discussion stage.

Joint ventures are seen by the Soviet government as a way of boosting exports, but there is a potential conflict here with Western partners who see such arrangements as a means of helping them sell their products in the U.S.S.R.

Initially, the rule was that the outside partner could hold a maximum

of 49% of the company, but there is now talk that this restriction may be relaxed and that Western companies will be able to have a controlling interest and place executives in key positions. Profits can be repatriated in hard currency.

### Currency Is The Key

Hard currency is the key to the Soviet economic revival, and with the prospect of convertibility for the ruble still many years away (the target year is 2000), the Soviet government is adopting a much more flexible attitude regarding the exchange rate, allowing it to be determined by supply and demand.

This would facilitate the development of joint ventures. A ruble valued at something between the inflated official exchange rate of \$1.50 and the black-market street rate of 17 cents would make more economic sense for Western partners.

Many joint-venture deals are being proposed to Melodia, which is looking to such accords to generate valuable hard currency and to help finance improved technology, recording, and pressing facilities.

Another manifestation of the Soviets' new economic philosophy is the growth of cooperatives in all areas of commerce and industry.

An active cooperative enterprise in the music/record/video field is the Moscow-based SinteZ, a group commissioned by Melodia to prepare a special 90-minute music video for the occasion of Billboard's visit to Moscow, featuring some of the popular music artists on the label and hosted by Alla Pugachova.

SinteZ (which means "synthesis") was established in October 1987 and

has been operating primarily as a producer of music videos, but it has recently entered into record production as well. Leonid Lebedev, chairman of the group, says its viability depends on collaboration and cooperation with Melodia and Central Television, the state TV network.

SinteZ offers its productions to the Central TV network and to local TV stations throughout the country and also supplies V/O Videofilm, a company operating a chain of video rental stores and video saloons throughout the U.S.S.R. (Billboard June 11).

The video saloons are small video theaters set up in train stations, airports, recreational facilities, and holiday resorts where people can watch Soviet and foreign feature films and music videos for a fixed admission fee.

With the limited availability and high price of VCRs (a domestic VCR costs a good four months' salary, 1,200 rubles, or \$1,800, and an imported machine costs about 3,000 rubles, or \$4,500), the video saloons are fulfilling a real need.

SinteZ has also launched its first album, recorded and produced by the group's own team. It has been pressed by Melodia, and because of its superior packaging and design and the inclusion of a poster, it will retail at 2½ times the price of a regular Melodia album.

More and more such cooperatives are springing up, especially in the leisure sector—all part of the dramatically changing social, political, and economic landscape of the U.S.S.R.

*Next week: More about cooperatives, Melodia's retail operation, and the changing copyright situation.*

### COPY EDITOR/BILLBOARD

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# American Music Awards Nominees Set

BY PAUL GREIN

LOS ANGELES George Michael and Def Leppard lead the pack with four nominations each for the 16th annual American Music Awards. Guns N' Roses, Randy Travis, and Van Halen received three nominations each for the awards, which will be presented Jan. 30 at the Shrine Auditorium here. The three-hour special will air live on ABC-TV.

The awards themselves underwent a major overhaul this year, with the video categories scrapped and new categories added for new artists, heavy metal, and rap. The rival Grammy Awards announced six months ago that it will add categories for rap and heavy metal/hard rock this year.

Michael was nominated for favorite male vocalist in both the pop/rock and soul/R&B fields, and his smash debut solo album, "Faith," was nominated for favorite album in both fields. "Faith" would be only

the second album by a white artist to win the soul/R&B award: The Bee Gees-dominated "Saturday Night Fever" soundtrack won 10 years ago.

Def Leppard was nominated for favorite duo/group in both the pop/rock and heavy metal fields, and its blockbuster album "Hysteria" was nominated for favorite album in both fields.

Guns N' Roses and Van Halen were also nominated in both of the heavy metal categories. Run-D.M.C. and D.J. Jazzy Jeff & the Fresh Prince were nominated in both of the rap categories.

The American Music Awards presented 12 video awards each year from 1985-87 but awarded just two on last year's show before eliminating them altogether this year. It's the first category to be deep-sixed since disco was banished after just one year in 1979.

Whitney Houston, who has won as favorite pop/rock female vocalist

the past two years, was nominated again this year. Her competition: Tracy Chapman and Debbie Gibson. Houston was also nominated in the female soul/R&B category, which she won two years ago. Michael Jackson was nominated for favorite male vocalist in both the pop/rock and soul/R&B fields.

New Edition and Gladys Knight & the Pips, past winners of the award for favorite soul/R&B group, were nominated again in that category, facing newcomers Salt-N-Pepa. Knight & the Pips were also nominated for favorite soul/R&B album, an award they won in 1975.

All of last year's country winners were nominated again in the same categories this year: Randy Travis for favorite male vocalist, album, and single; Reba McEntire for favorite female vocalist; and Alabama for favorite group. Alabama has in fact won that award for the past six years. This year the group squares

off against the Judds and the Oak Ridge Boys, who won it in 1982.

Here's the list of nominees:

## POP/ROCK

**Album:** Def Leppard's "Hysteria," "Dirty Dancing" soundtrack, George Michael's "Faith."

**Single:** Rick Astley's "Never Gonna Give You Up," Guns N' Roses' "Sweet Child O' Mine," Steve Winwood's "Roll With It."

**Male Vocalist:** Michael Jackson, George Michael, Steve Winwood.

**Female Vocalist:** Tracy Chapman, Debbie Gibson, Whitney Houston.

**Duo/Group:** Def Leppard, Gloria Estefan & Miami Sound Machine, Van Halen.

**New Artist:** Rick Astley, Tracy Chapman, Taylor Dayne.

## SOUL/R&B

**Album:** Gladys Knight & the Pips' "All Our Love," George Michael's "Faith," Keith Sweat's "Make It Last Forever."

**Single:** Freddie Jackson's "Nice 'N' Slow," Pebbles' "Girlfriend," Al B. Sure!'s "Night And Day."

**Male Vocalist:** Bobby Brown, Michael Jackson, George Michael.

**Female Vocalist:** Natalie Cole, Whitney Houston, Sade.

**Duo/Group:** Gladys Knight & the Pips, New Edition, Salt-N-Pepa.

**New Artist:** Al B. Sure!, Tony! Toni! Tone!, Karyn White.

## COUNTRY

**Album:** George Strait's "If You Ain't Livin'," Randy Travis' "Always & Forever," Ricky Van Shelton's "Wild Eyed Dreams."

**Single:** Alabama's "Fallin' Again," Kathy Mattea's "Eighteen Wheels And A Dozen Roses," Randy Travis' "I Told You So."

**Male Vocalist:** George Strait, Randy Travis, Hank Williams Jr.

**Female Vocalist:** Rosanne Cash, Reba McEntire, Tanya Tucker.

**Duo/Group:** Alabama, the Judds, the Oak Ridge Boys.

**New Artist:** Larry Boone, Patty Loveless, the McCarters.

## HEAVY METAL

**Album:** Def Leppard's "Hysteria," Guns N' Roses' "Appetite For Destruction," Van Halen's "OU812."

**Artist:** Def Leppard, Guns N' Roses, Van Halen.

## RAP

**Album:** D.J. Jazzy Jeff & the Fresh Prince's "He's The D.J., I'm The Rapper," Public Enemy's "It Takes A Nation Of Millions To Hold Us Back," Run-D.M.C.'s "Tougher Than Leather."

**Artist:** D.J. Jazzy Jeff & the Fresh Prince, Run-D.M.C., Salt-N-Pepa.

## GROWTH SPURS LABEL OFFSHOOTS

(Continued from page 4)

having a hit a week, and all of a sudden I'm over here struggling for my first record. Did I do the right thing?" The label's ensuing chart successes, however, have apparently put an end to that question for him.

Fitzgerald says the rationale behind Reprise's reactivation was twofold: an overall desire for corporate growth and, in light of Warner Bros.' vast artist roster, "having a workload that's manageable for a promotion staff to go out and be effective."

That need was also felt this year at PolyGram, which made its Mercury/Polydor bicoastal split only at the promotion level. The company established a full second promotion staff for its Polydor label group (including Polydor, London, Wing, Vertigo, Mika, Cooking Vinyl, Cutting Records, China, and Barclay) and based it in Los Angeles; meanwhile, a full promotion staff for the Mercury label group (including Mercury, Atlanta Artists, Tin Pan Apple, Squawk, and Smash) continues to operate out of New York. Overall, says Jeff Sydney, senior VP/GM, West Coast for PolyGram, more than 30 promotion slots were added as a result of the split.

Sydney, like Reprise's Fitzgerald, says his company's move came from a desire to expand and devote more attention to individual products from a growing artist roster. He takes issue with those who contend this sort of growth—strictly at the promotion level—boils down solely to the bottom-line scenario, wherein two promo reps end up hitting radio instead of only one.

"I think that anyone who establishes a promotion staff with the simplistic notion that they're going to 'fool' radio and thereby double their market share are underestimating the sophistication of radio," says Sydney.

Nevertheless, Sydney attributes the success of both Polydor's Ivan Neville and Mercury's Michelle Shocked to the specialized attention they've received as a result of the promotion split.

The promotion emphasis at Warner's and PolyGram's spinoff labels contrasts neatly with what is happening—and what is planned—for WTG, Atco, and Uni Records. All

three labels are primarily keyed to A&R; all three are taking advantage of their parent companies' promotion capabilities; and all three are starting with comparatively fresh rosters, rather than with acts switched over from their larger affiliated label.

Though WTG, CBS Records' new West Coast label, already has a promotion team in place that includes VP/promotion head Dave Urso, Michael Prince, Steve Brock, and six field people, with two more to come, it has from its inception utilized Epic for "some promotion," along with all marketing, publicity, and video functions, says Jerry Greenberg, senior VP/GM. When the label's launch was announced in September, Greenberg told Billboard that initial staffing was going to be "basically A&R and promotion oriented," and WTG appointments to date have indeed followed that pattern.

Greenberg—who says his main function at WTG will be in the A&R capacity—says he feels "absolutely fantastic" about the way his label has been launched and cites a "tremendous buzz" on the cuts released from WTG's "Twins" soundtrack. A production deal with Luke Skywalker and the signing of both Jason Bonham and Australian band the Choirboys will result in new WTG product in early '89; the label has already charted with British band Eighth Wonder and singer Michael Rodgers.

Star A&R man Derek Shulman's November appointment as president of Atco has signaled to many a full reactivation of the Atlantic-owned offshoot; Ahmet Ertegun, chairman and co-founder of Atlantic, points out, however, that "the label has always been active" and has never gone away. Shulman in fact has taken the slot vacated by Jerry Greenberg when he departed in mid-April for what was to become WTG. Ertegun says that Atlantic looked for "the best" and found it in Shulman.

Shulman, former senior VP of A&R at PolyGram, says he expects Atco to "really get rolling" by the fourth quarter of 1989. As Atco product begins to flow in coming months, Atlantic itself will be heavily involved, Shulman says—but he envisions Atlantic's role lessening as full

Atco staffing gets under way. Shulman says he is currently scouting for a GM and some A&R people and aims to make Atco a "very artist-oriented label." He also intends to fully explore the wealth of back catalog Atco maintains with "well-documented, well-annotated" reissue projects, he says.

To many, the status of MCA's Uni Records is now a question mark—particularly in light of MCA's Nov. 18 layoffs, which affected six members of the newly reactivated label's staff of 10 and shifted its headquarters from New York to Los Angeles. It's a point of obvious concern to Uni president David Simone, who officially made the move west Dec. 12.

"There's a feeling in the industry that Uni's closed," Simone says, "and that really isn't true." Though the November layoffs directly hit Uni's promotion team, the flip side, Simone says, will be a new "widening" of its A&R emphasis through new hirings. Not only is Uni not closed, he says, but "by the time we staff up, including secretaries and whatever, we'll be around 16 people by the new year."

Simone explains that the Uni cut-back was related to the August appointment of Al Teller as MCA Records president. While MCA Music Entertainment Group president Irving Azoff had originally intended Uni to be a self-contained label, Teller and Azoff decided it made sense for the spinoff label to use more of MCA's services, considering its paucity of product, says Simone.

Simone maintains that Uni got off to "a very strong start," pointing out that five of the label's six album releases entered Billboard's charts; most notably, Eric B. & Rakim's latest release reached No. 22 on the Top Pop Albums chart.

With the additional help of new MCA appointees Geoff Bywater and Jeff Jones—VP of marketing and VP of marketing, East Coast, respectively—and new A&R people to come in Australia, Canada, and the U.K., Simone expects the Uni picture to brighten considerably throughout next year.

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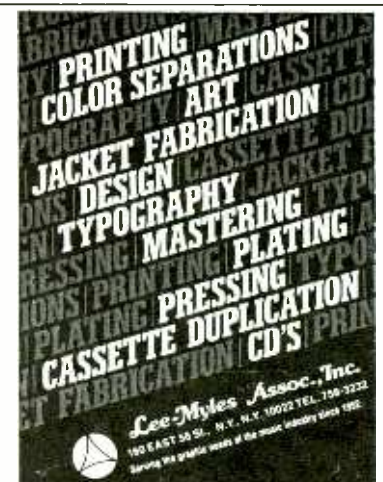
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# PolyGram, Video Firm May Settle Suit Out Of Court

BY STEVEN DUPLER

NEW YORK A settlement may be in the offing for a 6-month-old, multimillion-dollar lawsuit involving a special-interest video company created as a joint venture among PolyGram Records Inc., "Friday Night Videos" producer David Benjamin, and Bennett Glotzer.

## 'All the parties involved would like to see this matter settled'

The suit, filed by PolyGram and Educational Video Group in the U.S. District Court for the Southern District of New York, alleges that Benjamin and Glotzer reneged on commitments made when they contracted with PolyGram in 1986 to form EVG and produce a series of 20 educational videocassettes called The Great Teachers Series at a total cost of \$1.1 million.

The suit also alleges that Benjamin and Glotzer produced only four of the tapes while retaining funds provided by PolyGram, which the suit says total close to

\$950,000.

The suit also claims that Benjamin and Glotzer continued to take funds from PolyGram even though they "had no intention of producing or delivering the remaining videos to EVG or PolyGram."

PolyGram is asking for damages from Benjamin and Glotzer on two different claims, the first for nearly \$4 million and the second for \$350,000 plus \$3 million in punitive damages. EVG is also asking for damages on two claims, the first in the amount of \$950,000 plus \$3 million in damages and the second for \$950,000.

Lawyers for the defendants would not comment on the case. While the defendants have filed a counterclaim—naming PolyGram Records president Richard Asher as a co-defendant—in their amended answer to PolyGram's suit, neither the attorneys nor Benjamin would discuss details of this. Unavailable at press time were depositions filed with regard to the suit by top PolyGram officials Jan Timmer and David Fine.

A source close to the situation, however, notes that the parties may be close to an out-of-court settlement, saying, "I think it is safe to say that all the parties involved would like to see this matter settled, and things look to be moving in that direction."

## Who Owns Name Of Oldies Group? Jay Vs. Jay In \$1 Mil Suit

BY EVELYN McCONNELL

NEW YORK Jay Black, the singer who landed nine top 40 hits as the leader of Jay & the Americans during the '60s, has filed suit against Jay Traynor, the band's original singer, over use of the group name.

The suit, filed in U.S. District Court in New York Dec. 8, seeks an injunction to prevent Traynor from recording or performing under the names Jay Traynor & the Americans and Jay & the Americans and asks for \$1 million in punitive damages for past use of these names from Traynor and his management company, Wm. Nezey Management Co.

Traynor was the lead vocalist for Jay & the Americans from 1961-62 and sang their first hit, "She Cried," which went to No. 5 on Billboard's Hot 100 chart in 1962. Black replaced Traynor later that year, and the band reached Billboard's top 10 three times with him: in 1964, with "Come A Little Bit Closer"; in 1965, with "Cara, Mia"; and in 1969, with "This Magic Moment."

According to the suit, Black performed with four of the original Americans, excluding Traynor, un-

til 1974. He has since performed live and on TV under the names Jay Black, Jay Black & the Americans, and Jay & the Americans.

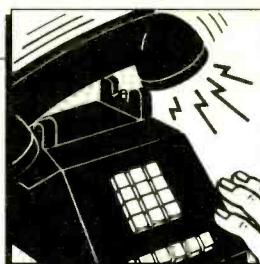
The suit charges Traynor and Nezey with false representation, injury to business reputation and dilution, and use of the name Jay & the Americans with intent to deceive.

The case arises in light of the popularity of '50s and '60s pop acts on oldies circuits. The original members of the Shangri-Las recently filed suit in federal court over the use of that name by another group of performers. Some artists have banded together to form The Foundation For The Love Of Rock 'N Roll Inc., vowing not to perform with acts that have no original members and seeking to educate and pressure promoters (Billboard, Dec. 17).

The Jay & the Americans suit provides an unusual twist, since it involves two performers who have in the past legitimately performed under the name Jay & the Americans. Neither individual's name is actually Jay: The band got its name from John Traynor's nickname, while David Blatt adopted the name Jay Black when he joined the band. Black claims to be the common law owner of the trademark Jay & the Americans.

Black and his management company, Black & White Entertainment Inc., won an initial injunction against Traynor and Nezey, preventing Traynor from performing at a Dec. 10 show at the Capitol Theatre in Portchester, N.Y.

# INSIDE TRACK



Edited by Irv Lichtman

**THE DAVID GEFFEN CO.** has purchased a 5.69% share of the troubled U.K. firm the **Chrysalis Group**, parent of the U.S. label **Chrysalis Records**. A representative of Geffen, stating only that the company had bought "an interest" in Chrysalis, says that the transaction was made "for investment purposes only" and that Geffen has "made no decision about future transactions at this time." An informed source says that **Warner Communications Inc.**, which was rumored to have a financial interest in the Chrysalis buy-in, is not involved in the deal. Last summer, Chrysalis was reportedly contemplating a move to private ownership in the face of nosediving profits.

**HE'S OUT (NOW):** **Yoram Pelman** has stepped down as president of **Trans World Entertainment's** video arm, but not before firing a parting salvo at the company. He says top management showed a "lack of commitment" to the video division by selling TWE feature films to other video suppliers. Pelman says he "felt like Sisyphus . . . I resent climbing up the mountain over and over again with an unnecessary load." TWE officials could not be reached for comment.

**HE'S IN (SOON):** Watch for the official announcement any minute now of **Kid Leo's** arrival at **Columbia Records**. It's understood that the longtime fixture at **WMMS Cleveland** has already packed his bags and is moving into an as-yet-undefined artist-development position at **Black Rock**.

**DELAYED RESPONSE:** An all-star Los Angeles benefit concert to fund AIDS research has been postponed. The event, called **Rock Response**, was originally set for Jan. 14 at the **Universal Amphitheatre**. But according to **I.R.S. World Media** president **Paul Colichman**, who is organizing the show, the concert will now be formatted as a syndicated special, to be taped at various locations around the world.

**PARTY HEARTY:** The **Party Ninjas**, an ad hoc aggregation of heavy metal stars, will mount a third annual benefit concert Thursday (5) in Los Angeles for **Find The Children**, a nonprofit organization devoted to locating missing children. Promoter **Pacific Concerts** is co-presenting the event at the **Santa Monica Civic Auditorium**. The '88 event raised more than \$30,000.

**WOW! GEE! BMG!** The worldwide bottom line for the six months ending Dec. 30 at **BMG Music** will exceed its results for the 12-month period ended last June. The **Bertelsmann** music division should have more details when it tells its hot label story at a New York press gathering planned for later this month.

**BONSAI TIME FOR TREE?** The Nashville rumor mill has cranked into double shifts to supply the demand for details on the possible sale of **Tree International** to **CBS/Sony**. The sale price for Nashville's last major independent publishing company is estimated at \$40 million, but **Buddy Killen**, Tree's owner, is playing it coy, telling **Track**, "We still haven't signed any deals with anyone." Nashville insiders predict the dotted-line ceremony will come in January.

**BIG TRYOUT—ON RECORDINGS:** Songwriter **Maury "Nine" Yeston's** musical, "Goya . . . A Life In Song," will be marketed on recordings before its scheduled Broadway run in 1990. Three CBS labels, **Columbia**, **CBS Masterworks**, and **CBS Discos**, will release a version in February featuring performances by such acts as **Placido Domingo**, **Dionne Warwick**, and **Gloria Estefan**. The show is the source of the **Barbra Streisand/Don Johnson** hit, "Till I Loved You," sung on the album by Domingo and Warwick.

**A GROUP OF SOVIET** visitors who said they represented the U.S.S.R. recording industry held a press conference last month in Los Angeles, in which **Victor Solomatin**—introduced as "director general of the all-union recording company **Melodia**"—said the goal of

his visit was to "study, look around, and start discussions" with his U.S. counterparts. But **Igor Preferansky**, a cultural attaché with the Soviet trade mission in Washington, D.C., said he was not aware of Solomatin's visit and doesn't even know the man. **Ed Malik**, a U.S. businessman and self-described country singer, organized the press conference. Though Malik intimated that he had a contract with **Melodia** to build new studios in the Soviet Union and to license **Melodia** masters in this country, the Soviet company's real general director, **Valery Sukhorado**, has informed **Billboard** that it has no deal with Malik.

**A FEDERAL RACKETEERING** indictment was filed Dec. 21 against **Frederick "Fritzi" Giovannelli** and two others. Federal prosecutors allege that Giovannelli was a partner in **Sal Pisello's Consultants For World Records**, a company with ties to the **MCA** cutout deal that led to **Morris Levy's** conviction on federal conspiracy-to-extort charges last year. In the new indictment, Giovannelli, **Steven Maltese**, and **Carmine "Buddy" Gualtiere** are charged with using loansharking and gambling money to finance underworld operations and using violence to protect their alleged criminal interests. The three have been tried twice in connection with the shooting death of New York detective **Anthony Venditti**, who was slain while on a stakeout of Giovannelli.

**NEW YEAR, NEW DIGS:** Northeast racker/wholesaler **The Interstate Group** has officially settled into its new headquarters on the outskirts of Hagerstown, Md., at 100 Western Maryland Parkway. The 60,000-square-foot facility, on 10 acres, includes a new data center that offers on-line receiving, order processing, and invoicing. The center is open 18 hours a day and can be reached at 301-733-1378.

**LEGAL UPDATE:** **Leonard Marks**, attorney for **Jerry Leiber** and **Mike Stoller's Trio Music Co.**, says there's no basis for the lawsuit filed against his clients by **Mother Bertha Music** (**Billboard**, Dec. 24). **Marks, of Gold, Farrell & Marks**, says of the situation: "It essentially is an accounting dispute with both sides claiming the other side owes money . . . I'm hopeful that the case will be quickly resolved by the parties and their accountants sitting down and working out the monies that are due to each side."

**THE FIRST NEW JAZZ TITLE** to flow from the **Denon** label under its new indie distributorship network, effective Sunday (1) is saxist **Bob Berg's** "Cycles," on which he's accompanied by guitarist **Mike Stern** and pianist **Don Grolnick**.

**ALLEGED INFRINGER:** **A&M**, **Arista**, **CBS**, and **MCA** claim their copyrights were infringed by a man who was the subject of criminal searches executed at two locations he owned. **Jesus Delgadillo** of Pico Rivera, Calif., is accused in U.S. District Court in Los Angeles of making bogus copies of albums by **Janet Jackson**, **Whitney Houston**, **Tiffany**, **Jody Watley**, and **Gloria Estefan & Miami Sound Machine**.

**EARLY REPORTS FROM** Los Angeles said the Dec. 28 fire in a Sunset Boulevard entertainment-district building started in the offices of radio station **KIQQ "K-Lite"** but the station manager said the fire began two floors below **KIQQ**. Seventeen people were hurt in the 9:25 p.m. blaze; eight were hospitalized. Some workers were trapped in the building for two hours. The cause of the fire was unknown at press time, but the damage is estimated at \$250,000. Besides **KIQQ**, the building at 6430 Sunset houses the local offices of **ASCAP**, **Cable News Network**, radio station **KJOI**, **Mark Goodson Productions**, **Transtar Radio Networks**, and **Irving Berlin**.

**ORBISON REMEMBERED:** A long list of musical luminaries paid respects to **Roy Orbison** at a private memorial service Dec. 13 in the lobby of L.A.'s **Wiltern Theatre**. The singer, who died Dec. 6 in Hendersonville, Tenn., was eulogized by **Virgin Records** co-managing director **Jeff Ayeroff**, songwriter **Will Jennings**, and Orbison's widow, **Barbara**.

**FROM ASBURY PARK, N.J.**, comes word that **The Stone Pony**, the legendary nightclub that frequently hosted **Bruce Springsteen** and **Southside Johnny & the Jukes**, will probably close by the end of 1989, according to club spokesman **Lee Mrowicki**.

How many of our mystery execs can you name? .. see page 64



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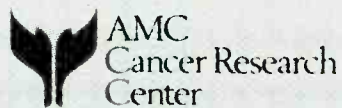
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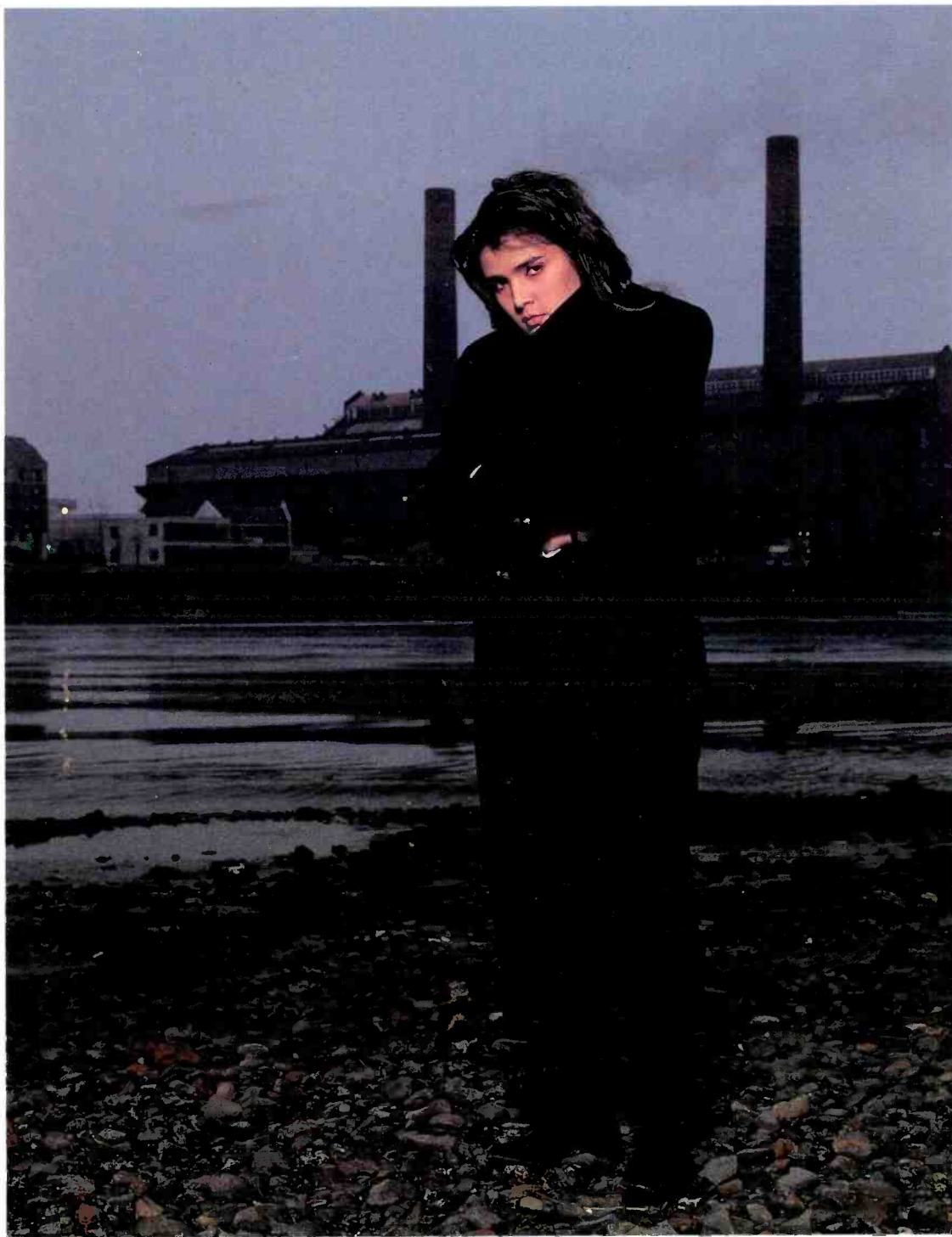
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