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VOLUME 101 NO. 4

THE INTERNATIONAL NEWSWEEKLY OF MUSIC AND HOME ENTERTAINMENT

January 28, 1989/\$3.95 (U.S.), \$5 (CAN.), £3.50 (U.K.)

U.S. Share Of \$17 Billion Music Biz Drops To A Third

BY KEN TERRY

NEW YORK The U.S. record industry, which not too many years ago accounted for half of world record sales, is generating roughly a third of global revenues, according to label executives and the International Federation of Phonogram & Videogram Producers (IFPI), which will present its latest statistics this week at the MIDEM music fair in Cannes, France.

In 1987, the latest year for which figures are available, IFPI estimates that worldwide sales of recorded product were about \$17 billion, up

from \$14 billion in 1986. U.S. sales accounted for slightly less than 33% of those revenues, about the same as the previous year.

This apparent stagnation, however, must be viewed in relative terms. U.S. shipments of prerecorded product in 1987 leaped 20% in value to

(Continued on page 77)

Shamrock, LIVE Promise More Chain Buyouts Sound Warehouse, Strawberries Are Sold

BY GEOFF MAYFIELD

NEW YORK The impending buyouts of two major music chains—Sound Warehouse and Strawberries—may signal a new chapter in the retail acquisitions arena.

In announcing the buyout agreements Jan. 16, the purchasers—Mu-

sic Plus owner Shamrock Holdings and rack and video concern LIVE Entertainment, respectively—said their companies will continue to be interested in buying other music chains as opportunities arise. That means megachains The Musicland Group and Trans World Music Corp. could face stiffer competition the next time

a chain goes into play.

Shamrock, Roy Disney's Los Angeles-based investment firm, will pick up 121-store, Dallas-based Sound Warehouse for \$132.5 million. According to the definitive agreement, all shareholders will receive a cash payment of \$25.65. Shareholders may receive an additional sum of up to 10 cents per share, depending on the degree to which Sound Warehouse can minimize the cost of finalizing the merger.

Since the beginning of December, industry speculation had been high that Shamrock would sew up the

(Continued on page 77)

PDs Struggle With Crossover Logic

BY SEAN ROSS

NEW YORK Top 40 radio is taking longer than ever to cross records that start at urban radio. But top 40 radio is starting more urban product than ever without waiting for urban radio.

Those seemingly contradictory

statements are both true. While recent records by such artists as the Boys, Bobby Brown, and Karyn White all cracked the top 40 on Billboard's Hot 100 only after their follow-ups were already playing at urban radio, other records of a similar genre have charted pop for a week or

two—sometimes even for a month or more—before charting black.

So why did White's "The Way You Love Me" take five months to go top 10 pop, while Paula Abdul's "Straight Up" charted pop five weeks before charting black? Why did Brown's

(Continued on page 12)

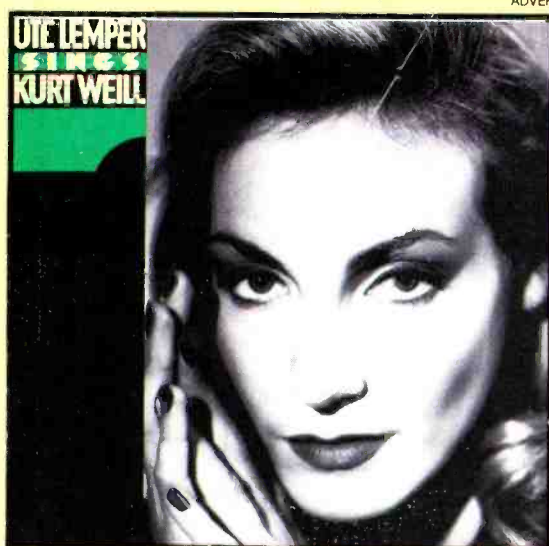
Shannon Exit Adds To N.Y. Radio Turmoil

NEW YORK The imminent departure of WHTZ "Z100" New York VP/programming and morning man Scott Shannon for KIQQ Los Angeles means that at least six (and perhaps seven) of New York's major contemporary stations have announced major changes in either their management or morning line-up since Dec. 1.

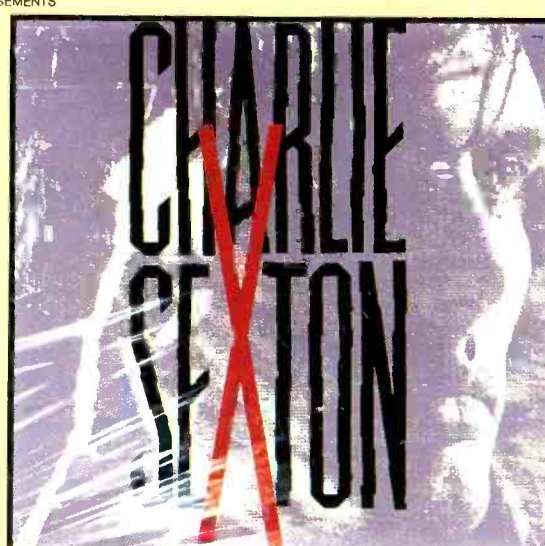
It also means that the relatively stable hierarchy in New York radio—with Z100 in Arbitron's 6-share range and a clump of followers in the 4s—could change in the foreseeable future.

Joel Salkowitz, PD of crossover WQHT "Hot 97," has been promoted to operations manager and regional VP of programming for parent Emmis Broadcasting. Music director Steve Ellis is now handling the day-to-day PD duties at the sta-

(Continued on page 75)



U.S. debut disc of the dangerously sexy, German singer/actress Ute Lemper. Lemper's interpretations of Weill's most compelling theatre songs are some of the freshest. Ute is Unleashed. UTE LEMPER SINGS KURT WEILL on London CDs 425 204-2 and cassettes 425 204-4



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Cassette Singles Earn Fan Favor; CD-3, CDV Lag

This story was prepared by Ken Terry and Geoff Mayfield.

NEW YORK Of the three music configurations that have been introduced since the advent of the CD, the only one that has emerged to date as a meaningful product line is the cassette single.

A Billboard survey of retailers and wholesalers shows that the 3-inch CD has not yet garnered significant sales and that the 5-inch CD video is either not being carried or is selling very

(Continued on page 75)



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Billboard CONTENTS

VOLUME 101 NO. 4

JANUARY 28, 1989

COLD CHILLIN' WARMS TO WARNER

Indie rap label Cold Chillin' pacted with Warner Bros. Records for major distribution early in '88, and both parties are still adjusting to the deal. Havelock Nelson reports on the rise of the New York label that brought forth such rhythm-and-rhyme stars as M.C. Shan, Biz Markie, and Big Daddy Kane. **Page 22**

Goodtimes Sets Susan's 'Slimatics' Series

The booming health-and-fitness home video field is being broadened even further by a new entry from Goodtimes Home Video Corp. "Slimatics," which debuted at Winter CES and features 6-foot actress/model Susan Anton, is expected to pull in over-50s, procrastinators, and Spanish-speaking viewers. Jami Bernard talks with Anton and Goodtimes VP Ron Chaimowitz about the video's prospects. **Page 49**

Banking Firm Funds Talent Co.

In an unusual move, investment firm Seven Ventures Inc. has agreed to co-fund future music, video, and film projects of New York-based Original Artists, which manages Bobby McFerrin and Laurie Anderson. Financial editor Mark Mehler reports that Seven Ventures is looking to expand its involvement in the entertainment field. **Page 69**

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8,000 Global Executives Convene In Cannes N. Ertegun Sounds Tech Alarm

This story was prepared by Mike Hennessey, Nigel Hunter, and Ken Terry.

CANNES, France Assembling at the 23rd International Record and Music Publishing Market (MIDEM) here in record numbers after a rec-

ord sales year, the international music industry is in a decidedly celebratory mood.

But, at a Billboard seminar on record promotion, marketing, distribution, and retailing on Sunday (22), IFPI president Nesuhi Ertegun was to warn that the industry has to pay

more attention to protecting its intellectual property if it is to safeguard its future prosperity.

In an advance copy of his speech, Ertegun says that new technology is providing many more possibilities for the public to have access to music programming. While everyone should welcome these technical advances, he says, it is vital to ensure that the creators of this programming receive fair remuneration for the exploitation of their work.

Ertegun is totally in favor of increasing the distribution of music around the world and of the interchange of musical cultures but contends that this greater dissemination has to be accompanied by "the wider implementation and enforcement of copyright laws which would guarantee the public's future access to musical creativity."

Aside from the Billboard symposium, MIDEM's seminar schedule will focus on the changes expected in Europe after Common Market trade policies change in 1992. The International Federation of Popular Music Publishers' 11th annual con-

MIDEM REPORT

Glasnost Rock Concert To Benefit Quake Victims

BY PETER JONES

LONDON A three-day big-name rock package will play Moscow's 45,000-seater Olympic Hall, Feb. 11-13, to aid the Armenian earthquake victims. The show, bannered "We're All Together," is being organized by Artas Film & TV Productions of Munich, West Germany, and Gosconcert, the Soviet state concert agency.

Artists lined up for the event include Deep Purple, Bonnie Tyler, Joe Cocker, Tangerine Dream, and at least seven leading Soviet groups, and Artas executives stressed, at a press call here Jan.

19, that talks are "well under way with a number of other Western artists."

"We're All Together" is to be broadcast live by nationwide Soviet television, three hours a night, on all three evenings. It will be videotaped and broadcast in at least 100 countries via satellite within 48 hours, says Artas. And the entire program will be made available on cassette, LP, and CD via Atlantic Records in the U.S.

A commemorative book on the project will also be available for both the Soviet domestic market and world sales. Sponsorship will be (Continued on page 83)

Chicago's Flip Side Pushes For Song IDs Consumer Petition May Not Sway Area Stations

BY MELINDA NEWMAN

NEW YORK More than 10,000 patrons signed petitions placed in 55 Chicago-area record stores requesting that radio stations front- and back-announce song titles and artists.

Organizer Carl Rosenbaum, president of Chicago's The Flip Side chain, indicates that the success of the Chicago program could pave the way for a nationwide rollout by the National Assn. of Recording Merchandisers. At press time, no one from NARM could confirm such plans.

The idea for the petitions was first suggested by Rosenbaum at NARM's retailers conference in September following the release of a Recording Industry Assn. of America study detailing the problem (Billboard, Oct. 8). Earlier, the RIAA had asked the National Assn. of Broadcasters to help solve the problem and had been turned down.

"We were very pleased with the results," Rosenbaum says. "And now we're going to find out if the local radio stations think enough of their listeners to hear what they're saying."

Rosenbaum has targeted four area stations for the first wave of the campaign and will be visiting them with copies of the petitions in upcoming weeks. "Our plan of attack is simple," he says. "We're telling the radio stations this is what your listener wants and you're either going to respond or make it very clear that you don't listen to what they want."

The quartet of stations on the hit list are top 40 WYZZ, album rock WLUP, classic rock WCKG, and adult contemporary WKQX. "We're going to pick up other stations, though," Rosenbaum adds. "I want

them all to hate us equally." Two area stations not targeted are adult rocker WXRT and WNUA, a new age station.

Despite the public's strong opinions on the matter, Rosenbaum isn't expecting radio miracles. "I think all the stations are going to act like nothing happened. I think they're going to fight it. They'll say it doesn't flow with their format and that it's more important for the jock to say who he is 80 times an hour."

He may have a point. Although sympathetic to the retailers' plight, WCKG program director Tim Kelly doesn't anticipate a change in the station's policy of not announcing artists

and song titles until the end of a music sweep. "We believe we don't want to interrupt the music sweep," Kelly says. "I can understand where Larry's coming from, but there are programmers who feel that extra talk is clutter and want to keep it as streamlined as possible."

Rosenbaum placed the petitions in 15 The Flip Side stores, 20 Rose Records stores, and 20 JR's Music Shops three days before Christmas and left them there until Jan. 15. Each page had room for 15 signatures and said at the top: "An Open Letter to Radio... When You Play It—Say It!!" Checkout clerks were encouraged to ask patrons to read the petition.

Coverage Of New Age, Crossover Expands

NEW YORK Effective with this issue, Billboard is improving its coverage of two important categories of music: new age and crossover.

In the new age arena, Billboard's chart of the top-selling albums has been increased in frequency to bi-weekly (see page 43). The change was made in response to positive feedback to the chart, which was introduced late last year as a monthly feature.

As for crossover—the hot format that has made Los Angeles' KPWR "Power 106" the No. 1 station in its market—the weekly playlists of the four largest stations in the format will now be printed each week adjacent to Billboard's exclusive Hot

Crossover 30 airplay chart (see page 75). The four stations are Power 106; WQHT "Hot 97" New York; KMEL San Francisco; and WPGC Washington, D.C.

These stations previously appeared on Billboard's top 40 Power Playlists. We are now able to expand the Power Playlists with four new stations. The additions are the largest stations (by Arbitron weekly come) not already being printed: WAPW "Power 99" Atlanta; WNCI Columbus, Ohio; WKTI Milwaukee; and KZZP Phoenix, Ariz.

The list of reporters to all of Billboard's Power Playlists is revised after each Arbitron rating period.

Disney Award Adds Friendly Note To Heated Debate Suppliers Take It On Chin At VSDA Meet

BY EARL PAIGE

SAN DIEGO Video software manufacturers were at the receiving end of some sharp criticism at the Video Software Dealers Assn.'s fifth annual Regional Leaders Conference here Jan. 15-17.

"The manufacturers are consistently and constantly looking to end-run the video dealer," declared panelist Bill Crouch, president of the 30-store Video Village chain, based in Erlanger, Ky. To the manufacturers, he stated, "You don't like us, have never enjoyed or felt comfortable with us, and the very minute you come up with the technology, you guys are gone and we're left holding the bag," said Crouch. "Right or wrong, that's the perception."

Crouch's blast came during a panel discussion—moderated by Herb Fischer, senior VP of sales and marketing at MGM/UA Home Video—that explored the adversarial relationship between dealer and vendor.

The panel, part of VSDA's recently launched effort to improve communication with manufacturers,

was the first group discussion of its kind at a chapter leaders conference.

Fischer immediately challenged Crouch's assertion. "It's an unfortunate perception because nothing could be farther from the truth," said Fischer, who was then unable to draw other manufacturers into the discussion.

Four other dealer panelists sought to amplify Crouch's comments, but some prefaced their remarks by vowing continuing unity with manufacturers.

Overall, the vendor session—with five dealer panelists and manufacturers in the audience—and the entire three-day conference were characterized as extremely successful by Pam Cohen, VSDA executive director. Cohen said the meet's record attendance included 37 representatives from 15 home video labels, as well as 69 VSDA officers from 46 chapters in 30 states. Canadian chapter officers from four groups were also at the event for the first time.

Cohen said that the VSDA's effort to cement relations with suppli-

ers at the chapter level may seem contradictory, since vendors are occasionally not invited to chapter meetings. "We are not trying to exclude you, but sometimes there's a value" if regular members—retailers and distributors—can talk without manufacturers present, she told vendors.

To dramatize the involvement of vendors, VSDA presented its first Reggie Award to Disney Home Video, "which had representation at one of every six chapter meetings this year," Cohen said. VSDA further recognized Jim Holmes, Disney Southeastern sales manager, with a certificate award.

Accepting the award—and keynoting the session—was Richard Cohen, senior VP at Disney Home Video, who urged retailers to be more discriminating when evaluating suppliers. "It's as if all manufacturers are one giant, greedy, de-

(Continued on page 83)



King's Row. Elektra group the Gipsy Kings were joined by label brass for their sellout performance at New York's Ritz. Shown seated, from left, are Hale Milgrim, senior VP/creative services; Claude Martinez, Gipsy Kings; and Gary Casson, senior VP, business affairs. Shown standing from left are the Gipsy Kings' Tonio Baliardo, Paco Baliardo, Nicolas Reyes, Diego Baliardo, and Andre Reyes; Pascal Inbert, manager, Gipsy Kings; Chico Bouchikhi, Gipsy Kings; and Danny Kahn, director of promotion, Nonesuch.

Major-Blockbuster Tie OK'd 1-A-Day Store Growth Projected

This story was prepared by Jim McCullough and Earl Paige.

LOS ANGELES Blockbuster and Major Video are combining to become the largest home video specialty chain in the world—with Blockbuster reportedly opening stores at a one-a-day pace.

This growth comes in the wake of Major Video's shareholders approving a merger Jan. 17 of their company and a subsidiary of Blockbuster Entertainment Corp.

The merger was first announced in April 1988. Subsequently, franchisees sought to block it with widely publicized lawsuits.

The two companies now have a combined total of 593 stores, broken down as follows: 418 Blockbuster stores, of which 240 are company owned and 178 are franchised; and 175 Major Video stores, 39 of which are company owned and 136 fran-

chised.

Last fall, Blockbuster indicated that it planned to have 350 owned and 325 franchised stores by the end of 1989. At that time, Major Video projected that it would have 50 owned and 230 franchised stores by mid-1989.

The companies also say they now operate in 91 markets in 40 states, with an additional 19 stores in Canada.

Under the terms of the merger, Major Video shareholders will receive one share of Blockbuster Entertainment Corp. common stock for each 1.265 shares of Major Video common stock, resulting in the issuance of more than 4 million shares of Blockbuster common stock.

Blockbuster, which now includes its Major Video subsidiary, will continue to be listed on the over-the-counter market under the existing

(Continued on page 77)

AFM Seeking New Locale For Union Headquarters

NASHVILLE The American Federation Of Musicians, now headquartered in New York, is shopping for a new home and has narrowed the list to 10 prospects. Location partisans are making their pitches to the union leadership, which is now assembled in Las Vegas for a midwinter board meeting.

"They have not by any means come close to reaching any decision," says Lisa Tabor, editor of International Musician, the official AFM monthly.

Candidates for the new headquarters are Nashville; Denver; St. Louis; Minneapolis/St. Paul; Dallas/Fort Worth, Texas; Kansas

City, Kans.; Washington, D.C.; Cincinnati; northern New Jersey; and Las Vegas.

A spokeswoman from the Kamber Group, the union's publicist, says no target date has been set for the move from New York. Nor, she speculates, will the still-unresolved dispute about the 1987 union presidential election affect the decision to relocate. In November, a U.S. District Court ruled that because of irregularities in the election that saw J. Martin Emerson beat out incumbent Victor W. Fuentealba, the U.S. Department of Labor will supervise the conduct of the next presidential election.

EDWARD MORRIS

'Wilburys' Album Boasts Winning Team; Teens Tiffany, Gibson Climb Charts Again

"TRAVELING WILBURYS" leaps to No. 3 on the Top Pop Albums chart, six weeks after group member Roy Orbison died of a heart attack. That makes the Wilburys album, which also features Bob Dylan, George Harrison, Tom Petty, and Jeff Lynne, one of the most successful collaborative album projects in pop history.

Just within the last five years, there have been three other cases in which individual artists teamed up in an informal group context and landed a top 10 album. The Honeydrippers, which featured Robert Plant, Jimmy Page, Jeff Beck, and Nile Rodgers, climbed to No. 3 in 1984 with "Volume One." The following year, the Power Station, featuring John Taylor, Andy Taylor, Tony Thompson, and Robert Palmer, reached No. 6 with their self-titled album. And in 1987, Emmylou Harris, Dolly Parton, and Linda Ronstadt hit No. 6 with "Trio."

And that doesn't even include USA For Africa's "We Are The World" album, which—except for the smash title song—was simply a collection of individual tracks.

In addition to the Wilburys album, two Orbison retrospectives are bulleting up the chart: "In Dreams" on Virgin jumps to No. 118 and "For The Lonely: An Anthology, 1956-1965" on Rhino leaps to No. 124. "You Got It," the first single from Orby's upcoming Virgin album, "Mystery Girl," leaps to No. 68 in its second week on the Hot 100.

AMERICA'S TOP two teen stars both have something to crow about this week. Tiffany lands her fourth top 10 single as "All This Time" jumps four notches to No. 10 on the Hot 100. And Debbie Gibson is headed for her fifth top 10 hit as "Lost In Your Eyes" leaps to No. 30 in its second week on the chart.

Gibson has written all six of her chart singles to date, and has produced or co-produced the last four. She produced both her current hit and her No. 1 smash "Foolish Beat" and co-produced "Out Of The Blue" and "Staying Together" with F. Zarr.

The success of Gibson's current single bodes well for her new "Electric Youth" album. Meanwhile, Tiffany's "Hold An Old Friend's Hand" album loses its bullet as it holds for a second week at No. 17.

FAST FACTS: Phil Collins' "Two Hearts," which holds at No. 1 on the Hot 100 for the second week, is the second

top-charted hit from the "Buster" soundtrack, following "Groovy Kind Of Love." That makes "Buster" the fifth soundtrack album of the '80s to spin off two No. 1 singles, following "Flashdance," "Footloose," "Purple Rain," and "Cocktail." The only difference: Those other four soundtracks all hit No. 1 or No. 2 on the Top Pop Albums chart, whereas "Buster" peaked last week at No. 54 and this week tumbles to No. 71. Go figure.

Tone Loc's "Wild Thing" jumps to No. 9 on the Hot 100, becoming the first independently distributed single

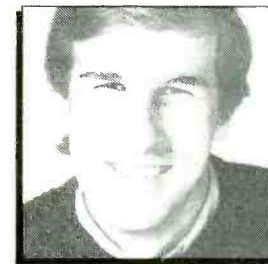
to reach the top 10 since the summer of 1986, when Timex Social Club's "Rumors" on Jay Records and Run-D.M.C.'s "Walk This Way" on Profile both made the mark. "Wild Thing," which is also listed in the top 10 on the Hot Black Singles and Hot Dance Club Play charts, is on New York-based Delicious Vinyl Records.

L.A. Reid & Babyface, Grammy nominees for producer of the year, wrote and produced four bulleted singles in this week's top 40: Karyn White's "The Way You Love Me" at No. 8, Sheena Easton's "The Lover In Me" at No. 14, the Boys' "Dial My Heart" at No. 24, and Bobby Brown's "Roni" at No. 37. A fifth single—White's "Superwoman"—enters the Hot 100 at No. 87.

Rod Stewart's platinum album, "Out Of Order," yields its third top 40 hit as "My Heart Can't Tell You No" jumps to No. 33 on the Hot 100. It's the veteran rocker's first album to generate three top 40 singles since 1978.

WE GET LETTERS: Robin Scott-Durkee of Altoona, Wis., notes that Ann Wilson is the first female lead singer of a group to record top 40 duets with the male lead singer of two different groups. Wilson, the lead singer of Heart, teams with Robin Zander of Cheap Trick on "Surrender To Me," which jumps to No. 26 on this week's Hot 100. Five years ago, she teamed with Mike Reno of Loverboy on the top 10 hit, "Almost Paradise." Both duets are from films. The new one is from "Tequila Sunrise"; the old is from "Footloose."

Rich Appel of CBS in New York notes that Escape Club's "Wild, Wild West" was the sixth No. 1 single in the rock era to be synonymous with but in no way related to a network TV show. The others were "Family Affair," "Fame," "Angie," "Saturday Night" (the original title of the long-running series), and "Dreams" (a short-lived CBS sitcom about a rock band).



by Paul Grein

DYLAN & THE DEAD



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But Commission Must Address Home Taping IFPI APPLAUDS EC'S ANTI-PIRACY PLANS

BY GILLIAN DAVIES

The European Commission's long-awaited green paper, "Copyright And The Challenges Of Technology," contains a number of recommendations in areas of vital importance to the recording industry. However, the paper is also notable for the several areas it does not cover, and these issues must be addressed if the recording industry is not to be placed at a disadvantage by the approximation of European Community law.

The International Federation of Phonogram and Videogram Producers (IFPI) warmly welcomes the commission's proposals on piracy. Although the commission's conservative estimate of the losses suffered by the recording industry is \$1.2 billion worldwide, it recognizes that piracy affects all types of works and causes extensive damage to copyright owners' interests.

IFPI fully endorses the proposal that a binding legal instrument requiring all member states to provide specific rights in sound and audio/visual recordings should be submitted to the Council of Ministers of the European Community. Under this proposal, producers of these recordings would be granted the right to authorize the reproduction and distribution of their works as well as their fixed performances and fixed broadcasts, respectively.

IFPI was also pleased with the commission's proposal on digital audiotape, DAT, with its capacity to clone infinite generations of sound recordings, is a potential gift to pirates. The commission's response requires all member states to introduce regulations that would make the possession of DAT commercial duplicating equipment dependent upon a license to be delivered by a public authority and the maintenance of a register of licensed equipment.

IFPI's experience of fighting piracy worldwide, especially in Southeast Asia and the Near East, has shown that excellent laws are useless unless they are backed up by efficient enforcement procedures. The commission has quite rightly recommended that anti-piracy laws be supported by the introduction of minimum requirements for search and seizure proce-

dures and such stiffer penalties as severe fines and imprisonment.

The commission is also to be congratulated on its conclusion that a rental right is required in the case of sound and video recordings and that a directive to this effect should be issued. IFPI agrees with the proposal that such a right should last for 50 years from the end of the year in which the recording was made. The right should also include a right to control, as exists in Denmark,

tively considered in Belgium, Italy, and the Netherlands, should be extended throughout the EEC.

With regard to DAT, IFPI is pleased that the commission recognizes that home copying by digital means could damage the interests of producers if not controlled. It proposes to counter the threat by introducing technical measures to ensure that DAT machines contain a technical device to limit their copying facilities. This measure should be accom-

would be available. This equipment would not only encourage home taping but would lead to high-quality piracy of CDs on a substantial scale.

IFPI is also concerned that two main issues were left unaddressed. The need for harmonization of copyright duration has become extremely acute in the EEC over the last few years. The present situation—no less than six different durations apply in the 12 member states—has created enormous problems for producers.

The differences among protection periods complicate the fight against piracy, aggravate the problem of parallel imports, and have a negative effect on the free flow of sound recordings in the EEC. They also distort competition among member states.

New techniques have granted sound recordings an unlimited life span; it seems only fair, therefore, that producers should be given a protection period of at least 50 years from the date of fixation or publication of the sound recordings to enable them to gain sufficient financial return for their investment from the exploitation of their product.

It is equally regrettable that the question of harmonization of performance rights has not been addressed. With the advance of new technology and the deregulation of broadcasting in many member states, performance, broadcasting, and public performance rights are of paramount importance to right owners.

Pirate radio stations and satellite and cable broadcasting can transcend national borders, making differences in performance rights obsolete. There can be no single market in broadcasting without the harmonization of performance rights and, in light of the commission's proposals in "TV Without Frontiers," IFPI was particularly disappointed to find no reference to the harmonization of rights.

The use of sound recordings by broadcasters is increasing constantly, and in many cases it is their main source of programming. Right owners should be remunerated for all uses of their recordings, and it is to be hoped that the commission will address these important omissions in its program.



'New techniques have granted recordings an unlimited life span'

Gillian Davies is associate director general and chief legal adviser of IFPI.

France, Portugal, and Spain.

With regard to home taping, the commission has dodged the issue. While recognizing that the practice of home taping may cause losses to right owners, it has failed to recommend measures to counteract the problem. On the one hand, the green paper recognizes the need to harmonize national laws to facilitate the single European market, but on the other hand, it fails to endorse a European Community-wide levy on blank tape. On the contrary, its policy has been laissez-faire, permitting national levies to continue and allowing national governments to introduce similar legislation as they wish.

The commission has failed to recognize that private copying has become a widespread practice and represents a new way for the public to acquire music. Right owners should not be deprived of reasonable remuneration for this new form of use. IFPI believes that legislation providing for statutory royalties on blank tape and/or recording equipment, which has been enacted in France, the Federal Republic of Germany, Spain, and Portugal and is being ac-

panied by a levy on blank DAT, as a technical device would only limit the unauthorized copying of right owners' material. Unfortunately, the commission has not yet accepted this latter proposal.

A clear solution to the DAT question has been made more imperative following the new developments in digital technology of compact disk-write-once (CD-R) and compact disk-erasable (CD-E). The latter is a medium that allows indefinite recording and erasure on CD without loss of quality.

The CD-R allows one nonerasable, master-quality recording to be made from a digital source. This, however, can serve as a master to make further perfect clones and so on, ad infinitum. With the eventual price of a twin-deck CD-R copier/player estimated to be slightly higher than that of normal CD players, the industry is confronted by the potential devastation of a low-cost, master-quality copying medium. The main purpose of a CD-R double-deck player would be to make exact copies of prerecorded CDs. No other recording function

Letters to the Editor

BANANARAMA FACTS

A recent article on Bananarama in your talent section (Billboard, Nov. 26) was riddled with inaccuracies. Neither they nor the Supremes had 17 straight top 40 hits. The Supremes had several records that missed completely, while three of Bananarama's "hits" peaked outside the top 40.

Furthermore, the Supremes had a total of 24 top 40 U.K. hits (list attached for verification), plus another three with the Temptations and two with the Four Tops.

Bananarama can claim to have the most hits with an unchanged

lineup. They had 14 until their change of a member, while the Supremes had 11 before Cindy Birdsong replaced Florence Ballard.

It seems as if Bananarama have hyped the title of "greatest girl group of all time" for publicity purposes surrounding the release of their "Greatest Hits" LP. I personally feel the Supremes will probably always remain "the greatest all-girl group."

Chris Whiteside
Belfast, U.K.

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.

EDITORIAL

TV Writers Faked Review

NOBODY UNDERSTANDS THE ENORMOUS responsibility involved in publishing a widely read trade publication like Billboard better than its staff. We take great pride in the manner in which we handle this responsibility.

When the producers and the network that aired "The Karen Carpenter Story" scripted a fictional Billboard review as a catalyst for the singer's tragic demise, we at the magazine felt they had neglected their own responsibility. In fact, as Richard Carpenter told The Beat last week, no review referring to her as "Richard's chubby sister" ever ran in Billboard; the issue shown in "The Karen Carpenter Story" was a fairly recent one (Feb. 6, 1988), published long after her death.

We deplore the writers' use of so-called poetic license in this instance, particularly since "The Karen Carpenter Story" was presented as a real-life story. In their unfair use of the Billboard name, they denigrated all who contribute to the magazine and intimated that Billboard feels a person's weight has something to do with the quality or salability of his or her music. Nothing could be further from the truth.

More Top 40 Jocks Rock To The Rhyme With Rap

BY TERRY WOOD

LOS ANGELES Is it a crime to rhyme during radio's prime time? Apparently not, judging from the rise of a new, highly visible group of major-market top 40 jocks whose on-air patter is liberally spiced with rhyme, verse, and rap.

The undisputed master of what KDWB-FM Minneapolis PD Brian Phillips calls "the white rappers" is 37-year-old WQHT "Hot 97" New York p.m. driver Bill Lee. His younger disciples are KXXX-FM "X100" San Francisco night jock George McFly, Greg Thunder—who just left KDWB for WQHT nights—and new WLWL Minneapolis night rocker J.J. Fly.

All the members of this fraternity are, or were, Midwesterners. All but one now work for Emmis Broadcasting (the exception is WYTZ "Z95" Chicago night jock Alan Kabel, whose act features less rhyming, but who has clearly influenced many of the others). And with Thunder's move, two are now working consecutive shifts at WQHT.

"In a lot of markets, two, three, or four stations are playing the same records," says WQHT OM Joel Salkowitz. "To distinguish your station at night, you need to have someone doing something more entertaining than reading or screaming the same old liner cards. Rhyming helps accomplish that, although the value of Bill and Greg goes beyond rhyming. They're both very entertaining and energetic jocks."

"Evenings are important dayparts, and stations need personalities who stand out," says Emmis VP of programming Rick Cummings. "Rhyming sounds like the guys are dancing on the intro of a record. Air talent and PDs have to know when enough is enough, but if the jock really complements the music, he'll help you win."

Rhyming was common in the early days of top 40 and R&B radio, but it lost favor until Lee came along. A native of Cleveland, where he was influenced by WHK's Mad Daddy, Lee played bass in Eric Carmen's Cyrus Erie band while attending Cleveland State Univ. There he studied classical poetry and earned an associate degree in English literature, enabling him to deluge a girlfriend with more than 200 romantic poems.



LEE



McFLY



THUNDER



KABEL

Lee began rhyming in 1977 at WTIC-FM Hartford, Conn., a station where Cummings was a newsman and Salkowitz was an intern. He came to prominence in the early '80s at KFRC San Francisco, where he might intro a record by saying, "KFRC with those motor city stars/Hanging 'Upside Down' on the monkey Bars/Getting passing looks from all the cars/Diana Ross not knowing/That the slip is showing."

Lee's next stops were WLWL, KPKE Denver, then WQHT in August 1986. Because of his college background, rhyming comes so naturally that Lee doesn't have to prep bits for his show. "To do this," he says, "you have to understand meter and beat, know the music, and have a good vocabulary. You can never have a large enough vocabulary to do this well, otherwise you'll begin to sound repetitive and trite."

"It's a difficult thing to do. You've only got a few seconds between each song. You spend four or five seconds rapping on the fade of the last record, then try and slam in the calls and pick up the beat of the next song's intro and say something clever and topical in just a few seconds without nicking the vocal."

"If you're tight and bright, it's a unique and very entertaining way to get the usual information in front of people. It's a great way to sound fresh," Lee says.

Lee's trademark sign-off is "Stay calm/Kiss your mom/Ban the bomb/Do the best you can/Remember God loves you, man." He wrote another sign-off for Beth Bacall, a rare female rhymer who handles weekend shifts around town: "Be special/Be saved/Be cracked/Yet behaved." "I may like that one as much as my own," he says.

McFly was a Lee fan as a Minneapolis broadcasting school student in the early '80s. "He addressed our broadcast school graduation," McFly recalls. "It was the first time I had met him. I was awestruck." McFly

began sending Lee monthly air checks.

Then two years ago, as a jock in DeKalb, Ill., McFly heard Thunder on the air in Rockford, Ill., and called him. By 1987, Thunder was at KDWB and McFly was in Des Moines, Iowa. The two began driving to a halfway point—Mason City, Iowa—where they would rent a motel room, crank up the boom box, and rehearse their bits with each other.

"Our phone bills used to be ex-

traordinary, like over \$300 each month," says the 28-year-old Thunder. "We still call each other once a week, but those were wild, innocent days. We needed to reassure each other that what we were doing was entertaining, that people wanted to hear more than time and [temperature] and 10-in-a-row."

Thunder preps up to three hours before each shift. He has retained two shipping crates full of notebooks crammed with old material and occasionally finds himself frantically flipping through them as a song fades. "If you get off the beat of the song, you can sound real bad," he says.

"You can tell right from the start if you're off. If you are, it's like two freight trains colliding. The average listener might not notice it, but I do. At those times, I put my forehead

on the console and think I should be back in a cornfield in the Midwest."

All it takes to get back on track is a slick rap, such as the one Thunder and McFly co-authored for Chico DeBarge's "Talk To Me": "I treat you like a queen/On my minimum scale/I don't know where you been/Are you with another male?/You're uncommunicative/You know I kinda hate it/Understand that I love ya/Even though it's understated."

The 25-year-old McFly spends even longer on show prep—three to six hours daily. "It comes a lot more natural to Bill, but I'll never get lazy. My show will never get stale."

"I'm not trying to be a Bill Lee clone," says McFly, who is just as strongly influenced by cartoons. "I won't try to rhyme all the time. So far I've been let loose to do my act, but

(Continued on page 14)

Gold, Pt. 12: WIOQ Out? KOAQ, WWHT In; WMMR, KOME, WPLR Snag Stone Awards

BESIDES THE MULTISTATION HAVOC in New York (see page 1), the big buzz last week was about the fate of WIOQ Philadelphia. By the time you read this, EZ Communications should have taken over the station and installed its new format. As of Jan. 18, 20 of WIOQ's 35 employees—reportedly the entire programming and promotions staff—had been given two days' notice.

What was known at press time was that Michael Marder, previously GM at cross-town AC WSNI, will be GM. Mark Driscoll, the in-house production person at KIIS-AM-FM Los Angeles for the last 18 months as well as the former PD of high-energy top 40s KHYI "Y95" Dallas and WAPE Jacksonville, Fla., will be PD. Frank Cerami from Philly urban WUSL will handle music/research.

Meanwhile, cross-town urban WDAS-FM is now calling itself "Hot 105." PD Joe Tamburro is "picking up the energy level" on the station, which will be playing more dance and rap material than it previously did. Although WDAS' change was seen as a pre-emptive move toward EZ, owner of WHQT "Hot 105" Miami, Tamburro says that the station's production package was ordered last fall and that WDAS-AM used the word "hot" when it was an R&B outlet in the '70s.

WIOQ MAY BE ON ITS WAY out of gold, but two more top-100-market FMs are on their way in this week: AC KOAQ "Q103" Denver is now classic rock KRFX "the Fox"; APD Scott Morrison and newsman Mark Allan are gone. Denver had been minus a classics outlet since KHIH dropped the format nine months ago. In Charleston, S.C., WWHT "Hot 94" becomes "Hot Gold 94.3" under PD Bob Casey several months after switching to top 40. And in small markets' gold action this week, top 40 WHFD Archbold, Ohio, is now oldies WMTR, billing itself as "America's first DAT gold radio station." And leaving the format for adult standards is AM WMYF Portsmouth, N.H.

BACK IN PHILADELPHIA, album rocker WMMR was the major-market winner in this year's Rolling Stone readership poll. Despite 1988's revelation that usual winner WMMS Cleveland had repeatedly stuffed the ballot, Rolling Stone's Stu Zakim and WMMR PD Ted Utz say they're happy with the results.

This year, photocopied ballots weren't accepted and all ballots had to have at least half of the 40 categories filled in. Each of the 25,000-plus responses—a considera-

bly higher number than were mailed in last year—were visually inspected.

KOME San Jose, Calif., took the poll's top medium-market honors and WPLR New Haven, Conn., won the poll for small-market stations. The full poll results will be published in Rolling Stone's Feb. 21 issue; major-market runner-ups were WNEW-FM New York, KROQ Los Angeles, WMMS, and WBCN Boston.

WHERE THE BOYS AREN'T: First, album WGTR Miami went to war with Arbitron, blaming its fall book on male undersampling. Now four Washington, D.C., stations are complaining about a drop in male listenership during middays and afternoons. Arbitron VP Rhody Bosley claims the situation is specific to the market and says that came stayed the same even with TSL down. But other album outlets in Philadelphia and Detroit say they're having the same problems. "At this point,"

says WCXR-FM Washington GM Bill Sherard, one of the four GMs who made a conference call to Bostley last week, "it's a Mexican standoff."

Taking their bad fall book a little less seriously were Jimmy Roach & Steve Hanson, morning team at classic rock WMYG Pittsburgh. As part of a "revolting against the ratings" promotion, the two did their show one day from the mens' room and have since "commandeered" the station's mobile broadcast unit, from which they "interrupt" regular programming. The stunt has earned WMYG coverage from two local TV stations.

PROGRAMMING: "My hiring is a statement in itself," says Dave London, new PD at album WQFM Milwaukee. "I'm an album rock person. We're going to stay album rock." London was previously PD at WEZZ Scranton, Pa., and last year, before the hiring of Keith Masters, spent time programming both stations at once. Masters is headed for the PD slot at WAQY Springfield, Mass., replacing Jim Leven, who is now at WAZU Dayton, Ohio.

Despite Evergreen's promise to keep its newly acquired KFAC Los Angeles classical, the Southland gets a new AM classical station this spring when jazz KKGO-AM boosts its power to 25,000 watts. FM GM Saul Levine and PD Cal Milner will handle identical duties for the AM also. . . . WNTR Washington, D.C., currently a n/t daytimer, will become the flagship religious n/t outlet for the 300-station Christian Broadcasting Network when CBN takes over sometime this spring.

(Continued on page 12)

WASHINGTON ROUNDUP

BY BILL HOLLAND

RADIO GROUP CEOs representing 186 stations are supporting the national radio awareness marketing campaign developed last year by the National Assn. of Broadcasters and the Radio Advertising Bureau to increase radio's small share—currently 7%—of advertising dollars. The executives will contribute more than \$500,000 toward the marketing, public relations, and trade advertising support and will seek additional financing from other broadcasters to reach their \$1.1 million goal.

The NAB/RAB budget includes \$100 million in free air time; stations across the country will be asked to air the campaign spots.

THE NAB has OK'd A Federal Communications Commission plan to allow FM stations to upgrade facilities to a higher class, adjacent to co-channel frequency in another community, without the commission "subjecting the licensee" to competing applications. NAB's support hinges on several conditions, primarily that the new allotment is mutually exclusive with the existing allotment and doesn't cause significant interference.

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URBAN, TOP 40s STRUGGLE TO MAKE SENSE OF CROSSOVER TRENDS

(Continued from page 1)

"Don't Be Cruel" finally go top 10 pop in October when the follow-up, "My Prerogative," was already No. 1 black—especially considering that Milli Vanilli's similarly structured "Girl You Know It's True" hit the Hot 100 before charting urban?

The answer is that a number of factors have come into play at once—faster urban charts, greater top 40 selectivity (or resistance, depending on whom you ask) on crossovers, and the rise of the crossover radio format as a new gatekeeper for top 40 stations. Together, those elements have created an unusual atmosphere for urban crossovers.

Faster Urban Radio Turnover: Hot new records have always gone up and down the chart quickly at urban stations, but the effect has never been as pronounced as it has been in the past year. Even on Billboard's Hot Black Singles chart, where the inclusion of sales data slows down rises and drops, there were still former hit records last week moving 4-15, 10-28, 7-24, and so forth.

One implication of that turnover is that even large hits may lose their urban sales and airplay momentum early, making it hard to build a promotion story on a potential crossover. "Even if you get maximum rotation, you might still get 12 weeks on the chart, 16 if you're good," says Michael Johnson, VP of promotion and marketing for Wing Records. "It takes a good 20 weeks to cross a record in good rotation so that you get past top 50 pop."

"I don't think anyone would disagree with the fact that urban digests product faster than top 40," says Steve Meyer, MCA Records' senior VP of promotion. "Whether it's New Edition, Bobby Brown, or the Boys, if a record is a monster urban hit, you're going to be faced with the fact that by the time you are ready to break that single pop, within a few weeks, urban is onto the next cut already."

Fewer Top 40 Opportunities: Even amid the Guns N' Roses/Def Leopard mania of recent months, record reps have been hesitant to use the words "urban backlash" to describe top 40's attitude toward black or dance records. But most agree that things are a lot different than they were 15 months ago.

"There was such a big influx of black product that you really couldn't tell which were the true crossover hits," says PolyGram VP of pop promotion Billy Smith. "I really think we're going to get back to a point where we see an equal share of both black records and [album] rock records crossing over."

"PDs are becoming more focused on choosing the right crossovers," says Meyer. "Some markets might have less urban product on the radio, but the urban product they are playing is mass appeal."

So how do top 40 PDs know they're playing the right urban crossovers? For years, the answer was almost always...

Sales: CKEY Toronto MD Rosalie Trombley held the same post at CKLW Detroit in the late '60s and '70s, a time when that station probably began more urban-to-top-40 crossovers than any other major-market outlet. Trombley says her objective at the time was to add songs so that pop sales would kick in just as black sales declined.

Trombley feels PDs and MDs don't maintain the type of relationship with

retail they once did. "People don't do their own research anymore. You can't just designate a couple of people to call the stores; they're going to write down whatever they're told."

Even when radio people monitor sales diligently, the nature of what they're monitoring has changed. More national chains are denying radio access to sales information. The 7-inch single, long the barometer of an urban hit's success, has declined, and many top 40 PDs have stopped tracking it.

Crossover Radio: In many ways, crossover stations—whether they're dance-oriented, like KPWR "Power 106" Los Angeles, or urban-slanted, like WPGC Washington, D.C.—have replaced both retail and urban radio as the barometer for crossover records. For most of the record people contacted for this story, adds at the crossover stations are their signal to work a record to top 40.

"Usually before a record goes top five R&B, we have a taste of where we can go with it because the crossover stations will already be programming it," says MCA's Meyer. "That's what happened with Bobby Brown's 'Roni.' We were still working on going No. 1 pop with 'My Prerogative' but crossover stations were feeling the demand from the urban in their market."

Because most of the crossover stations make a point of operating as part of the top 40 radio community, they often have a higher profile among top 40 PDs. At WBSB "B104" Baltimore, Md., when PD Chuck Morgan picks up an urban record from another station, it's more likely to be from WPGC than cross-town urban WXYV "V103."

"WPGC has more of a tendency to play a certain type of sound; it's more crossover-oriented than V103 is," Morgan says. "I get good information from monitoring WPGC or finding out what's going on in Washington. I know sooner or later those records are going to come up here."

It's the relationship between mainstream urban, top 40, and crossover outlets that unites all these elements. When such stations as Power 106 came to prominence three years ago, many urban PDs chose to protect their core audience by becoming more musically active and less pop-oriented than their new competition.

That choice was one of the reasons that the urban charts began to speed up. And it meant that many urban stations ceded certain records that were either too dance- or pop-oriented to crossover stations. This meant that records that began at urban radio had to go through an extra step on their way to top 40, while others didn't have to wait for urban radio at all. (Abdul's third single, "Straight Up," for instance, began at KMEL San Francisco while her second was still charted urban.)

In a few cases, urban-flavored records have even started at the hip, major-market top 40 outlets that pass records among themselves. Tone-Loc's "Wild Thing" went through Los Angeles from urban KDAY to modern rock KROQ to top 40 KIIS-FM. And the Milli Vanilli record was picked up by KZZP Phoenix, Ariz., and others as an import after its European success.

Besides the crossover stations, record company agendas have a lot to do with the timing of top 40 adds. "As soon as they started working Bobby Brown top 40, it went," says WCZY

Detroit PD Brian Patrick. "It's just a matter of making PDs aware of records that are out there."

Some record people are determined to do just that. "These records don't sound any different from the day we release them to the day they connect. Top 40 has to realize that," says WB national director of singles promotion Greg Lee.

At Wing Records, Vanessa Williams' first single, "The Right Stuff," was hurt last summer by the lag in crossover time as well as by PolyGram's promotional realignment. With Williams' new single, "Dreaming," Johnson, Smith, and Polydor senior VP of promotion John Brody have employed an unusual strategy—pushing the single to top 40 only a few weeks after it started at urban radio with promising early results.

"We're almost dealing with a universal market," says Johnson. "The consumer is universal—not paying attention to black charts or pop charts. He buys what he hears when

he hears it. When you wait for one format to come home, it seems like a record has lost its momentum."

Some top 40 PDs are also looking to hasten the crossover process. "I'm on 'Roni.' I'm going on 'Superwoman' next week," says WAPE Jacksonville, Fla., PD Tracy Johnson. "We want to be on hot urban records and not give [urban competitor WPDQ] an advantage over us."

Both Johnson and WBZZ "B94" Pittsburgh PD Bill Cahill say they're now willing to play more than one current by an act; that could reduce the lag time on some records. "We played both 'Don't Be Cruel' and 'My Prerogative' in high rotation at the same time," says Cahill. "It didn't matter that they were the same artist. Both were selling equally well."

Just how much the crossover process can be sped up is debatable; urban PDs aren't likely to relinquish too much of their head start. "I like to have the competitive edge," says WBLX Mobile, Ala., PD Tony Brown.

"If I can be the first one on a mass appeal record, I'd like to keep things right where they are."

And WZAK Cleveland PD Lynn Tolliver says the current situation "does give me a kind of exclusivity. If our noncore listeners could get urban records on [top 40 competitors] WMMS or WRQC, we would lose that extra added attraction."

Not everybody on the record side wants the process to change. Polydor's Brody, despite his success with "Dreamin'," points out that it's also possible to start a record too early—something that may have been responsible for Cameo's "You Make Me Work" not crossing over.

"I'd rather my pop department be a little bit late and deliver than to go early and fail," says Ernie Singleton, WB senior VP of marketing/promotion for black music. "When that happens, when we get the real record, they can't connect because the artist has lost their credibility."

VOX JOX

(Continued from page 10)

torious call letters as WSEX Arlington Heights, Ill., becomes WCBR "Chicago's Bear." In addition, the station has modified its unusual "top 10" format (which can best be described as all-top-40-gold from the last three to four years) by going bright AC and adding live jocks. Market veteran Stu Collins now does a.m. drive; Beth & Tim Disa from Chicago's WLUP-AM do afternoons. In Chicago itself, AC WLAK is now WLIT.

MD B.J. Stone adds PD duties at urban/AC WNJR Newark, N.J. Current PD Henry Singleton moves to afternoon drive as Stone comes off the air. At similarly formatted KGFJ Los Angeles, PD Kevin Fleming is handling regional duties for Island Records. Former WDJY Washington, D.C., PD Brute Bailey will take a similar post in that area.

Phil Strider is out as PD of classic rock KZOK Seattle and can be reached at 206-935-8031. Larry Sharp is currently the acting PD. At co-owned (for the moment) WBZN Milwaukee, acting PD Steve Amann gets the official PD nod; Jeff Peterson goes from weekends to mornings... Jacksonville, Fla., becomes another market with no easy listening as WEJZ becomes soft AC "Lite 96.1" under consultant Mike McVay. New PD Ron Foster climbs aboard from WMYI Greenville, S.C.; his replacement there is Paul Warren.

Thirty-year radio veteran Joe Waldman has been named network PD of Fairwest's Music Of Your Life adult standards format, which, the company says, will be on satellite in March... Wayne Walker, PD of urban WFXC Raleigh, N.C., segues to that job at similarly formatted WLWZ Greenville, S.C. ... C.C. Ryder is now PD at AC KENI-FM Anchorage, Alaska.

Former KISS San Antonio, Texas, PD Jimmy Christopher gets the OM nod at oldies/top 40 combo KIKI-AM-FM Honolulu this week. Despite Christopher's format background and what you've read elsewhere, GM Casey Stangl says his FM has no plans to change formats. Across town, Phil Abbott becomes PD at AC KSSK "K59," replacing Paul Holt.

Album WMJY "Y107" Long Branch, N.J., was expected to become a Satellite Music Network Z-

Rock outlet on Jan. 21... KBLX-AM San Francisco, currently simulcasting its adult alternative sister, will pick up the Money Radio satellite format and new calls sometime around late March.

PEOPLE: Chris Kelly, previously middays, then mornings, then middays again at KRBE "Power 104" Houston, jumps across town to middays at KKBQ-AM-FM "93Q," replacing Mark Todd, now PD of WXGT "92X" Columbus, Ohio... Morning man Jonathon Brandmeier has signed a new four-year contract with WLUP Chicago.

KDKS Shreveport, La., PD Michael Hernandez will end his dual-city experiment shortly by returning to Dallas for early afternoons at KKDA-FM "K104"; Hernandez's morning partner, the Rappin' Duke, is going to mornings at urban WIZF Cincinnati. Former Tom Joyner producer Cyndi B. is now doing middays at K104, which is now consulted by Don Kelly and WJLB Detroit PD James Alexander.

Assistance in compiling this column was provided by W.T. Kolttek, Bill Holland, and Peter Ludwig.

newsline...

EVERGREEN MEDIA has purchased KFAC Los Angeles from Classic Communications. The sale price was \$55 million, \$21.5 million higher than KFAC's then-record-setting sale price in 1986.

NEW ENGLAND TELEVISION CORP., owner of WNEV-TV Boston, has acquired local AM WHDH from Sconnix Broadcasting for \$14 million.

PHIL McDONALD, formerly VP/GM of WCKY/WWEZ Cincinnati, is now heading owner Federated Media's new Broadcast Products Inc. division. His replacement is Tom Severino from WFOG Norfolk, Va.

BOB HOGAN has been officially promoted from GSM to GM at KJR/KLTX Seattle. He's been acting GM since the departure of Jackson Dell Weaver.

WTKO/WQNY Ithaca, N.Y., has been sold by Matthew Cooney to former Gilmore Broadcasting president James Gilmore III's company Gilmore Communications for \$3.4 million.

GINA MAXWELL has been promoted from controller to VP at WOWO-AM-FM Fort Wayne, Ind.

CHARLES PERSING has been promoted from VP/finance to Senior VP/chief financial officer for United Stations Radio Networks.

DONALD MILLER, president/CEO of Media General Broadcast Services, is purchasing that company's media buying division from its parent company. Miller will be chairman/CEO of the new group, Horizon Media Inc. William Koenigsberg is president/CEO.

CHARLES RICHARDSON has been named VP of Davis Broadcasting and GM of WOKS/WFXE Columbus, Ga.; he was previously GM of KATZ-AM-FM St. Louis. Company president Gregory Davis had been handling GM duties in Columbus.

PAUL DONAHUE has been promoted to VP/engineering at Gannett Radio and KIIS-AM-FM Los Angeles.

#1 WITH A BULLET

AFTER EIGHTEEN YEARS, WE'RE STILL ON TOP OF THE CHARTS.

THERE'S ONLY ONE

AMERICAN TOP 40

WITH SHADOE STEVENS

AMERICA'S #1 COUNTDOWN SHOW

ABC Watermark



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Billboard®					HOT 100® SINGLES™					
THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER / DISTRIBUTING LABEL	THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONG)
1	1	1	966	AMERICAN TOP 40 WITH SHADOE STEVENS	★★ No. 1 ★★	50	54	61	6	MY HEART C/ R STEWART, A TAY
2	3	6	9	TWO HEARTS P COLLINS, L DOZIER (P COLLINS, L DOZIER)	PHIL COLLINS (C) ATLANTIC 7 89960	51	46	39	22	WILD, WILD C KIMSEY (THE
3	1	1	12	EVERY ROSE HAS ITS THORN T WERMAN (B DALL, C C DEVILLE, B MICHAELS, R ROCKETT)	POISON (C) (CD) ENIGMA 44 203/CAPITOL	52	48	48	11	BABY CAN O KERSHENBA
4	6	10	11	DON'T RUSH ME R WAKE (A FORBES, J FRANZEL)	TAYLOR DAYNE (T) (C) ARISTA 1 9722	53	62	85	4	ALL SHE' DURAN DUR
5	9	12	9	ARMAGEDDON IT R J LANGE (CLARK, COLLEN, ELLIOTT, R LANGE, SAVAGE)	DEF LEPPARD (C) (CD) MERCURY 870 692 7/POLYGRAM	54	55	62	6	IT'S NO STOCK, AT
6	5	8	14	IN YOUR ROOM D SIGERSON (S HOFFS, B STEINBERG, J KELLY)	BANGLES (T) (C) (CD) COLUMBIA 38-08090	55	79	—	2	THE LI C NEIL N
7	10	13	10	SMOOTH CRIMINAL Q JONES (M JACKSON)	BOYS CLUB (C) MCA 33430	56	58	60	9	CROF PHAM
8	11	14	13	I REMEMBER HOLDING YOU D COLE, J PASQUALE (J PASQUALE)	ANNIE LENNOX & AL GREEN (T) (C) A&M 1255	57	49	36	16	DES J ION
9	12	19	11	PUT A LITTLE LOVE IN YOUR HEART D A STEWART (J DE SHANNON, R MEYERS, J HOLIDAY)	KARYN WHITE (T) (C) WARNER BROS 7 27773	58	51	43	17	B/ B I
10	15	22	14	THE WAY YOU LOVE ME L A BABYFACE (BABYFACE, L A REID, D SIMMONS)	BOY MEETS GIRL (C) RCA 8691	59	61	67	6	N F
11	7	5	19	WAITING FOR A STAR TO FALL A MAFON (G MERRILL, S RUBICAM)	SHERIFF (C) CAPITOL 44302	60	71	87	4	
12	16	27	15	WHEN I'M WITH YOU S HEYDON (A D L ANNI)	BON JOVI (C) (CD) MERCURY 872 156-7/POLYGRAM	61	92	—	2	
13	17	26	8	BORN TO BE MY BABY B FAIRBAIN (J BON JOVI, R SAMBORA, D CHILD)	WHITE LION (C) (CD) MERCURY 872 156-7/POLYGRAM	62	56	50	21	
14	19	25	11	WHEN THE CHILDREN CRY M WAGENER (V BRATTA, M TRAMP)	KENNY G (C) ARISTA 1 9751	63	68	77	5	
15	13	16	12	SILHOUETTE KENNY G (KENNY G)	ANITA BAKER (C) (CD) ELEKTRA 7 69371	64	57	54		
16	4	4	17	GIVING YOU THE BEST THAT I GOT M POWELL (A BAKER, S SCARBOROUGH, R HOLLAND)	TIFFANY (C) MCA 53371	65	59	49		
17	18	24	11	ALL THIS TIME G E TOBIN (T JAMES, S MCCLINTOCK)	CHICAGO (C) (CD) REPRISE 7-27766	66	67	76		
18	8	3	17	LOOK AWAY R NEVISON (D WARREN)	STEVE WINWOOD (T) (C) (CD) VIRGIN 7-99261	67	83	—		
19	23	29	8	HOLDING ON S WINWOOD, T LORD ALGE (S WINWOOD, W JENNINGS)	JOAN JETT AND THE BLACKHEARTS (C) (CD) ELEKTRA 7 69371	68	60	58		
20	22	28	12	LITTLE LIAR D CHILD, K LAGUNA (J JETT, D CHILD)	PAULA ABDUL (T) (C) VIRGIN 7-99256	69	73	—		
21	28	35	7	STRAIGHT UP E WOLFF, A COHEN (E WOLFF)	TONE LOC (T) DELICIOUS VINYL 102	70	78	—		
22	31	37	7	WILD THING M ROSS, M DIKE (M YOUNG, T SMITH, M DIKE, M ROSS)	SAMANTHA FOX (T) (C) JIVE 1154/RCA	71	70	—		
23	26	31	10	I WANNA HAVE SOME FUN FULL FORCE (FULL FORCE)	SHEENA EASTON (T) (C) MCA 53416	72	63	—		
24	30	34	11	THE LOVER IN ME L A BABYFACE (BABYFACE, L A REID, D SIMMONS)	GUNS N' ROSES (C) GEFEN 7-27759	73	74	—		
25	14	7	13	WELCOME TO THE JUNGLE M CLINK (GUNS N' ROSES)	MAXI PRIEST (T) (C) VIRGIN 7-99269	74	75	—		
26	25	30	12	WILD WORLD W LINDO, S DUNBAR, R SHAKESPEARE (C STEVENS)	EDDIE MONEY (C) (CD) COLUMBIA 38-08060	75	76	—		
27	20	9	16	WALK ON WATER R ZITO, E MONEY (J HARRIS)	INFORMATION SOCIETY (T) (C) TOMMY BOY 7 2736/REPRISE	76	77	—		
28	34	41	8	WALKING AWAY F MAHER (PROBB)	WILL TO POWER (C) EPIC 34-08034/E P A	77	78	—		
29	21	11	19	BABY, I LOVE YOUR WAY/FREEBIRD MEDLEY B ROSENBURG (P FRAMPTON, A COLLINS, R VAN ZANT)	RICK ASTLEY (T) (C) RCA 8838	78	79	—		
30	40	44	5	SHE WANTS TO DANCE WITH ME R ASTLEY, P HARDING, J CURNOW (R ASTLEY)	THE ART OF NOISE FEATURING TOM JONES (T) (C) CHINA B71 038 7/POLYGRAM	79	80	—		
31	38	40	7	KISS THE ART OF NOISE (PRINCE)	EDIE BRICKELL & NEW BOHEMIANS (T) (C) (CD) ISLAND 7-99254/ATLAN	80	81	—		
32	41	45	8	WHAT I AM P MORAN (E BRICKELL, K WINTHROW)	BREAT (C) A&M	81	82	—		
33	42	51	5	ANGEL OF HARLEM J IOVINE (BONO, U2)	THE P (T) (C) MOTOWN	82	83	—		
34	24	17	19	HOW CAN I FALL? B SARGEANT (D GLASPER, M LILLINGTON)	WHEN I (T) (C) VIRGIN	83	84	—		
35	43	46	6	DIAL MY HEART L A BABYFACE (L A REID, BABYFACE, D SIMMONS)	NEW KIDS ON THE (T) (C) COLUMBIA	84	85	—		
36	29	18	20	THE PROMISE B ROGAN (C FARRINGTON, M FLOREALE, A MANN)	ROBE (T) (C)	85	86	—		
37	45	47	9	YOU GOT IT (THE RIGHT STUFF) M STARR, M JONZUN (M STARR)	CHE (C) EPIC 34	86	87	—		
38	39	42	10	BACK ON HOLIDAY R NEVIL (R NEVIL, D P BRYANT, S DUBIN)	DUF (T) (C) (CD)	87	88	—		
39	33	33	11	GHOST TOWN R ZITO (R NIELSEN, D WARREN)	ANN WILSON (T) (C) WARR	88	89	—		
40	27	15	14	I DON'T WANT YOUR LOVE DURAN DURAN, J ELIAS, D ABRAHAM (J TAYLOR, N RHODES, S LEBON)	CHERYL (T) (C)	89	90	—		
41	32	20	16	FINISH WHAT YA STARTED VAN HALEN, D LANDEE (EDDIE, ALEX, SAMMY, MIKE)		90	91	—		
42	47	53	6	A LITTLE RESPECT S HAGUE (V CLARKE, A BELL)		91	92	—		
				THANKS FOR MY CHILD FULL FORCE (FULL FORCE)						
				EARLY IN THE MORNING MER (L SIMMONS, R TAYLOR, C WILSON)						
				THE SHEIK						

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HOT ADULT CONTEMPORARY™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	2	3	10	★ ★ NO. 1 ★ ★ AS LONG AS YOU FOLLOW WARNER BROS. 7-27644	◆ FLEETWOOD MAC 1 week at No. One
2	1	1	11	TWO HEARTS ATLANTIC 7-88980	◆ PHIL COLLINS
3	3	6	11	PUT A LITTLE LOVE IN YOUR HEART A&M 1255	◆ A.LENNOX/A.GREEN
4	4	5	13	I REMEMBER HOLDING YOU MCA 53430	◆ BOYS CLUB
5	5	10	9	HOLDING ON VIRGIN 7-99261	◆ STEVE WINWOOD
6	7	11	11	NEW DAY FOR YOU EPIC 34-08112/E.P.A.	◆ BASIA
7	9	14	9	SOUL SEARCHIN' MCA 53452	◆ GLENN FREY
8	6	2	16	SILHOUETTE ARISTA 1-9751	◆ KENNY G
9	8	4	20	WAITING FOR A STAR TO FALL RCA 8691	◆ BOY MEETS GIRL
10	11	16	8	WILD WORLD VIRGIN 7-99269	◆ MAXI PRIEST
11	16	22	8	DON'T RUSH ME ARISTA 1-9722	◆ TAYLOR DAYNE
12	15	20	7	MY HEART CAN'T TELL YOU NO WARNER BROS. 7-27729	◆ ROD STEWART
13	17	23	6	WHEN I'M WITH YOU CAPITOL 44302	SHERIFF
14	13	15	13	OASIS ATLANTIC 7-8896	◆ ROBERTA FLACK
15	22	31	6	SHE WANTS TO DANCE WITH ME RCA 8838	◆ RICK ASTLEY
16	19	24	8	ALL THIS TIME MCA 53371	◆ TIFFANY
17	21	29	6	AS LONG AS WE GOT EACH OTHER REPRISE 7-27878	STEVE DORFF/FRIENDS
18	10	7	15	TURN BACK THE CLOCK VIRGIN 7-99308	◆ JOHNNY HATES JAZZ
19	14	9	18	GIVING YOU THE BEST THAT I GOT ELEKTRA 7-69371	◆ ANITA BAKER
20	20	26	6	ALL I ASK OF YOU COLUMBIA 38-08026	BARBRA STREISAND
21	12	8	14	BABY, I LOVE YOUR WAY/FREEBIRD EPIC 34-08034/E.P.A.	◆ WILL TO POWER
22	24	36	4	THIS TIME COLUMBIA 38-08514	◆ NEIL DIAMOND
23	18	12	18	LOOK AWAY REPRISE 7-27766	◆ CHICAGO
24	34	—	2	★ ★ ★ POWER PICK ★ ★ ★ THE LIVING YEARS ATLANTIC 7-88964	◆ MIKE + THE MECHANICS
25	27	41	3	JUST BECAUSE ELEKTRA 7-69327	ANITA BAKER
26	23	13	22	HOW CAN I FALL? A&M 1224	◆ BREATHE
27	28	33	8	SO GOOD REPRISE 7-27664	◆ AL JARREAU
28	26	25	10	IF WE HOLD ON TOGETHER MCA 53448	DIANA ROSS
29	25	19	11	BABY CAN I HOLD YOU ELEKTRA 7-69356	◆ TRACY CHAPMAN
30	NEW ▶	1	1	★ ★ ★ HOT SHOT DEBUT ★ ★ ★ YOU GOT IT VIRGIN 7-99245	ROY ORBISON
31	31	34	8	PERFECT RCA 8789	◆ FAIRGROUND ATTRACTION
32	32	38	9	(BELIEVED YOU WERE) LUCKY EPIC 34-08059/E.P.A.	◆ 'TIL TUESDAY
33	NEW ▶	1	1	LOST IN YOUR EYES ATLANTIC 7-88970	◆ DEBBIE GIBSON
34	29	17	14	NO MORE LIES POLYDOR 870 990-7/POLYGRAM	◆ THE MOODY BLUES
35	47	—	2	DON'T TELL ME LIES A&M 1267	◆ BREATHE
36	40	47	4	SAVED BY LOVE A&M LP CUT	AMY GRANT
37	39	32	28	KOKOMO (FROM "COCKTAIL") ELEKTRA 7-69385	◆ THE BEACH BOYS
38	35	27	17	PIECE OF PARADISE WARNER BROS. 7-27779	◆ PM
39	30	18	17	KISSING A FOOL COLUMBIA 38-08050	◆ GEORGE MICHAEL
40	33	28	15	TILL I LOVED YOU COLUMBIA 38-08062	BARBRA STREISAND & DON JOHNSON
41	36	30	22	FOREVER YOUNG WARNER BROS. 7-27796	◆ ROD STEWART
42	42	—	2	ANCHORAGE MERCURY 870 611-7/POLYGRAM	◆ MICHELLE SHOCKED
43	37	42	6	SWEET POTATO PIE COLUMBIA 38-08493	JAMES TAYLOR
44	46	—	2	DREAMIN' WING 871 078-7/POLYGRAM	◆ VANESSA WILLIAMS
45	44	—	2	ANGEL EYES (HOME AND AWAY) UNI 50006/MCA	◆ WET WET WET
46	NEW ▶	1	1	GIVE ME THE KEYS (AND I'LL DRIVE YOU CRAZY) CHRYSALIS 43335	H.LEWIS
47	NEW ▶	1	1	WHAT I AM Geffen 7-27696	◆ EDIE BRICKELL & NEW BOHEMIANS
48	43	35	22	GROOVY KIND OF LOVE ATLANTIC 7-89017	◆ PHIL COLLINS
49	41	37	19	A WORD IN SPANISH MCA 53408	◆ ELTON JOHN
50	38	21	16	CRAZY IN LOVE MCA 53433	◆ KIM CARNES

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

Radio Is Riding Television's Waves

BY PETER LUDWIG

NEW YORK If the number of radio personalities and stations dipping into television is any indication, radio will bring its narrowcasting stamp to much more TV programming this year.

The active list of radio personalities involved in television is snowballing. Along with Tom Joyner's new pilot and Scott Shannon's new video countdown (Billboard, Jan. 14), WLW Cincinnati's Gary Burbank is in a sitcom pilot as his character, Earl Pitts. KTXQ "Q102" Dallas' Kenny Sargent interviews touring rockers for his own video show. WQHT "Hot 97" New York's Al Bandiero moonlights on Fox Television's "Latin Connection" variety show from New York's Studio 54. And there are many more.

Now radio stations are also increasing their involvement in TV. WXKS-FM "Kiss 108" Boston is now co-producing the daily one-hour "Kiss Video Request Show," broadcasting from a specially built set at the station's studios. For the second season of WRQX "Q107" Washington, D.C.'s cable connection, its "American Bandstand"-style video dance show was renamed "Q107's Dance Club 21."

But it's the seemingly peculiar marriage of local morning shows and the Home Shopping Network that is showing radio in all its glory. Like "The QZoo Tube" of WRBQ "Q105" Tampa, Fla., before it, the recently renewed WHYI Miami "Y100 Morning Zoo" UHF simulcast finds the station's entire morning show on independent television.

The "eavesdropping" approach is the same at both stations. Videos air during songs and mounted cameras capture the morning team's antics from outside the studio. Y100 promotion director Julie Wilson calls it "three-dimensional radio" and says the Home Shopping Network is now looking to use the idea to launch its UHF or cable ventures in Baltimore, Cleveland, and Dallas.

The idea achieved industrywide notoriety last year when "QZoo Tube" TV executive producer Chris Clark showed a young girl writing the words "Dear Diary" as the station told listeners to remember its calls whenever anyone asked.

Tampa's Jones Intercable produces and distributes the "QZoo Tube"; Clark says, "Originally it was a local cable-TV project to market cable television. It got picked up by a lot of the local cable systems right away. As it grew, we were able to move up to broadcast [UHF] and went on to launch Home Shopping Network's Channel 50 [here]."

"Most of the Home Shopping execs were closely involved and were very impressed. The scuttlebutt is that there are a number of companies that want to do this very thing. It's fresh programming. It's hot locally and gives both radio and cable or independent television a unique identity."

Clark says "QZoo Tube" is now fourth in the market behind the three networks from 6 a.m.-9 a.m., making it the highest-rated independent morning TV program. "I'm offering a fresh alternative to the same information viewers get on

the major morning shows [but] I also offer more entertainment, music, and humor than they do. I give the credit to the station. I'm just translating what's already there."

Y100 is promoting its simulcast with billboards and on-air mentions. Wilson says the "Y100 Morning Zoo" is pulling younger viewers away from the standard morning TV fare in her market as well. She says listeners find it exciting to see the morning team working so hard and thinks that by bringing in guest artists, it can compete with the TV networks.

PROMOTIONS

"The second season ends in March and then we'll look at it again," says Wilson. "Right now, it looks very viable if you knew you had a strong commitment. We don't sell time on [TV]. You could easily sell [advertising] if you wanted to commit to [the simulcast]. Right now, we use it only as a promotional feature and as an advertiser bonus."

New Y100 morning driver Bobby Mitchell had previously hosted a nightly game show in Detroit; he also hosted a video show and anchored "PM Magazine" in Kansas City, Mo.

The simulcast idea is also being tried again for talk radio at WHIO Dayton, Ohio. The station had a suc-

cessful three-week tryout with the idea last September and started simulcasting a half hour of its midday "Mike Scinto Show" again this month. Scinto interviews guests either in the studio or via satellite from 9:30 a.m.-10 a.m.

The more conventional TV cross-promotion of the "Q107 Dance Club 21" is working very well, according to director of advertising and promotion Vivianne Vaughan. That's partly because the station has connected with nonprofit community TV. Q107 provides the show with evening talent Chris Jagger, promotional airtime, and a fee to cover production costs.

"We are a titled sponsor," says Vaughan. "It's very cost-effective. We get our clients involved because the show can give sponsors credit for promotional prizes. The parents also love us because we give the kids something to do and help keep them off the streets."

"We look at it as a station promotion. It's a nice perk. Almost every station in this market has tried this sort of idea at some point, but this is the only one that has worked consistently. Because it's nonprofit, they're not worried about ratings. But we feel Chris could take this on commercial television and make it work. We would like to get it on local independent television to get the added exposure."

Assistance in preparing this story was provided by Charlene Orr.

RHYMING

(Continued from page 10)

management respects my professionalism. They know I may sound nuts, but I'm working within the format."

Despite this, X100 PD Bill Stairs says that occasional McFly raps leave even him baffled. "One time he talked about how the merc had maxed at 56, and that rain was on the window pane, and I asked him later, 'George, was that a weather forecast or am I just getting too old?'"

WYTZ's Kabel, another Minneapolis veteran, also communicates with McFly and Thunder, although his act draws more from stand-up comedy than rhyming. At times, Kabel sounds like a cross between Woody

Allen and Sam Kinison, punctuating his often risqué phone bits with an Amadeus-like laugh.

"I admit I rip off lots of stuff from other people and put my own twist on it, just like all comedians. I'm not saying you should simply copy other people. But I have listened to lots of people, like Dan Ingram, and I've allowed his influence to become part of me. There's too much jealousy in this business. People should develop networks and exchange ideas."

"Whether you rhyme or rap or do comedy, unless you're entertaining, you might just as well play nothing but music."

Rhymers Rush Outlets

LOS ANGELES Not everybody likes the proliferation of high-energy rhyming jocks. When Greg Thunder left KDWB-FM Minneapolis for nights at WQHT "Hot 97" New York, PD Brian Phillips says he "immediately had six or seven tapes of small-market jocks doing rhyming and rap, and much of it was, frankly, second-rate."

"I'm afraid some of these people may limit their potential by jumping on this bandwagon," says Phillips, who made a point of filling the slot with a nonrhymers. "It looks like a hot trend, but radio can accommodate only so many people who do this sort of thing. At its best, it is very good radio; at worst, it is intol-

erable, incoherent screaming.

"Adults tend to write these jocks off as fast-talking, jive DJs. It's a stylized act, and listeners either love it or hate it. Greg Thunder worked well for us, but you're playing with fire with this type of presentation, and if your jock doesn't have the right speaking and language skills, you'll get burned."

As for young jocks who want to rhyme, Phillips has this advice: "You've got to have the gift of tongues to do it. If you execute well, you could rise to the top of your profession. Otherwise, you'll find yourself in Oshkosh, Wis., for the rest of your career."

TERRY WOOD

MELISSA ETHERIDGE

“THE BEST NEW FEMALE ARTIST OF THE YEAR”

—John McCrea, KRQR, SAN FRANCISCO

ELECTRIFYING

“... The most electrifying vocal phrasing of any rock record this year!”

—Chris Willman, LOS ANGELES TIMES

“MELISSA, MELISSA, MELISSA... If this young woman doesn't have superstar written all over her, then the hell with everyone... I'm hooked for life!”

—Jim Steel, WIOT/TOLEDO, OHIO

“One exposure to Melissa Etheridge should be enough to excite even the most jaded music lover.”

—Jim Hori, DAILY VARIETY

PASSION

“Melissa Etheridge... sings with enormous passion and power, and has a presence that's riveting!”

—Bruce Blackadar, TORONTO STAR

“Other than last night's Melissa Etheridge Roxy performance, the only other concert in ten years to give me goosebumps was U2 at Madison Square Garden!”

—J.J. Jackson, KMPC-FM, LOS ANGELES

PHENOMENAL

“Singer, songwriter, guitarist—a phenomenal talent!”

—Jim Sullivan, BOSTON GLOBE

“A typical Etheridge ballad builds from verses that have the tension of ticking time bombs, into choruses that are released like controlled explosions!”

—Stephen Holden, NEW YORK TIMES

**GRAMMY NOMINEE:
BEST ROCK VOCAL PERFORMANCE—FEMALE**



MONTEREY PENINSULA ARTISTS
WASTED TALENT
W.F. LEOPOLD MANAGEMENT • MLE MUSIC
THE GROUP/PUBLIC RELATIONS
ALFRED W. SCHLESINGER/LEGAL

—ALMO MUSIC/RONDOR MUSIC



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ALBUM ROCK TRACKS™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
				Compiled from national album rock radio airplay reports.	
				★ ★ NO. 1 ★ ★	
1	1	2	10	GOT IT MADE ATLANTIC LP CUT	CROSBY, STILLS, NASH & YOUNG 2 weeks at No. One
2	3	8	8	THE LOVE IN YOUR EYES COLUMBIA LP CUT	EDDIE MONEY
3	4	19	9	STAND WARNER BROS. 7-27688	R.E.M.
4	2	4	15	WHEN LOVE COMES TO TOWN ISLAND LP CUT/ATLANTIC	U2
5	5	5	11	LAST NIGHT WILBURY LP CUT/WARNER BROS.	TRAVELING WILBURYS
6	8	31	3	MARATHON MERCURY LP CUT/POLYGRAM	RUSH
7	10	20	6	WHEN THE CHILDREN CRY ATLANTIC 7-89015	WHITE LION
8	19	—	2	DRIVEN OUT RCA LP CUT	THE FIXX
9	29	—	2	YOU GOT IT VIRGIN 7-99245	ROY ORBISON
10	27	—	2	THE LIVING YEARS ATLANTIC 7-88964	MIKE + THE MECHANICS
11	6	6	12	THE CRUSH OF LOVE RELATIVITY LP CUT	JOE SATRIANI
12	13	27	7	CULT OF PERSONALITY EPIC LP CUT/E.P.A.	LIVING COLOUR
13	7	3	13	ARMAGEDDON IT MERCURY 870 692-7/POLYGRAM	DEF LEPPARD
14	9	10	13	IF WE NEVER MEET AGAIN COLUMBIA 38-08505	T. CONWELL/YOUNG RUMBLERS
15	11	1	15	ANGEL OF HARLEM ISLAND 7-99254/ATLANTIC	U2
16	17	24	11	WAY COOL JR. ATLANTIC 7-88985	RATT
17	16	11	16	WHAT I AM Geffen 7-27696	EDIE BRICKELL & NEW BOHEMIANS
18	25	32	9	PAPER THIN A&M LP CUT	JOHN HIATT
19	45	—	2	WORKING ON IT WARNER BROS. LP CUT/GEFFEN	CHRIS REA
20	18	23	11	YOU DON'T MOVE ME VIRGIN LP CUT	KEITH RICHARDS
21	21	34	7	MYSTIFY ATLANTIC LP CUT	INXS
22	14	13	10	CHIP AWAY THE STONE COLUMBIA LP CUT	AEROSMITH
23	15	21	10	AS LONG AS YOU FOLLOW WARNER BROS. 7-27644	FLEETWOOD MAC
24	34	38	6	PATIENCE Geffen LP CUT	GUNS N' ROSES
25	48	—	2	PARADISE CITY Geffen 7-27570	GUNS N' ROSES
26	35	36	6	ACTING THIS WAY MERCURY LP CUT/POLYGRAM	THE ROBERT CRAY BAND
27	47	—	2	DEAR GOD CHRYSALIS LP CUT	MIDGE URE
28	44	—	2	SEND ME SOMEBODY CAPITOL LP CUT	JON BUTCHER
29	20	16	12	EVERY ROSE HAS ITS THORN ENIGMA 44203/CAPITOL	POISON
30	50	—	2	ONE CLEAR MOMENT WARNER BROS. LP CUT	LITTLE FEAT
31	28	30	10	ROUGH NIGHT IN JERICHO ARISTA LP CUT	DREAMS SO REAL
32	12	9	13	ONE NIGHT ATLANTIC LP CUT	BAD COMPANY
33	23	25	11	I'M SORRY LONDON LP CUT/POLYGRAM	HOTHOUSE FLOWERS
34	39	44	3	CRYIN' EMI LP CUT	VIXEN
35	26	18	13	LITTLE LIAR BLACKHEART 4-08095/E.P.A.	JOAN JETT AND THE BLACKHEARTS
36	NEW ▶	1	1	HEAVEN'S TRAIL Geffen LP CUT	TESLA
37	NEW ▶	1	1	DIRTY BLVD. SIRE LP CUT/WARNER BROS.	LOU REED
38	38	46	3	SEE THE LIGHT ARISTA LP CUT	THE JEFF HEALEY BAND
39	NEW ▶	1	1	THE LAST MILE MERCURY 872 148-7/POLYGRAM	CINDERELLA
40	41	37	6	NO QUESTIONS ASKED WARNER BROS. LP CUT	FLEETWOOD MAC
41	30	35	7	WILD AGAIN ELEKTRA 7-69349	STARSHIP
42	49	—	2	SEVENTEEN ATLANTIC LP CUT	WINGER
43	22	12	17	BORN TO BE MY BABY MERCURY 872 156-7/POLYGRAM	BON JOVI
44	NEW ▶	1	1	I'LL BE THERE FOR YOU MERCURY LP CUT/POLYGRAM	BON JOVI
45	24	15	11	LITTLE SHEBA A&M LP CUT	THIRTY EIGHT SPECIAL
46	37	17	14	SOMETHING SO STRONG ISLAND 7-99266/ATLANTIC	JIM CAPALDI
47	42	43	3	CALLING AMERICA RCA LP CUT	TOM COCHRANE & RED RIDER
48	32	7	12	ORANGE CRUSH WARNER BROS. LP CUT	R.E.M.
49	NEW ▶	1	1	SWORD AND STONE COLUMBIA LP CUT	PAUL DEAN
50	33	14	15	NOT JUST ANOTHER GIRL POLYDOR 887 814-7/POLYGRAM	IVAN NEVILLE

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

FALL '88 ARBITRONS

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

Call	Format	'88	'88	'88	'88
SEATTLE, WASH.—(14)					
KIRO	n/t	8.9	10.4	10.6	11.0
KUBE	top 40	9.4	7.9	9.1	8.1
KPLZ	top 40	5.5	7.7	6.3	5.8
KMPS-AM-FM	country	4.6	5.4	6.0	5.5
KOMO	AC	5.5	4.7	4.7	5.5
KXRX	album	4.5	4.3	3.7	4.3
KBRD	easy	6.1	3.8	4.2	4.2
KIXI	AC	3.6	4.1	4.6	4.2
KISW	album	4.7	4.8	5.7	4.1
KING-FM	classical	2.4	2.4	3.9	3.6
KBSG	oldies	1.9	3.3	3.9	3.3
KSEA	easy	3.9	3.3	3.4	3.1
KING	n/t	2.0	1.8	2.2	3.0
KLTX	AC	2.6	1.8	1.9	2.7
KNUA	adult alt	1.7	1.5	2.7	2.7
KMGI	AC	3.9	3.3	3.3	2.6
KRPM-AM-FM	country	2.7	2.2	3.3	2.6
KZOK	cls rock	3.2	2.8	2.5	2.4
KLSY-FM	AC	3.8	2.7	2.0	2.2
KVI	oldies	2.2	2.6	1.9	2.0
KCMS	religious	2.1	2.3	1.1	1.6
KJR	oldies	2.3	2.1	1.4	1.6
KEZJ-AM-FM	AC	1.6	1.9	1.2	1.4
KKFX	urban	7	1.1	5	1.1
TAMPA/ST. PETERSBURG, FLA.—(22)					
WRBQ-FM	top 40	16.6	16.7	16.1	14.5
WWRM	AC	10.5	9.6	5.9	9.4
WQYK-AM-FM	country	8.7	8.2	6.9	7.9
WYNF	album	5.9	7.0	7.4	6.9
WUVU	easy	3.0	3.0	5.8	6.4
WUSA	AC	5.2	6.0	5.7	4.8
WFLA	n/t	4.4	5.9	4.7	4.7
WFLZ	oldies	4.7	4.6	2.9	4.3
WNLT	AC	5.2	4.0	5.9	4.1
WKRL	cls rock	3.8	4.0	3.8	3.7
WGUL-AM-FM	adult std	3.1	3.3	3.7	3.2
WDAE	adult std	2.9	2.1	3.7	2.7
WSUN	country	3.4	3.7	2.4	2.7
WTMP	urban	1.8	2.3	2.3	2.1
WXCR	classical	1.3	1.7	1.0	1.6
WHVE	adult alt	1.8	2.0	1.6	1.4
WLFF	adult std	5	4	1.6	1.4
WLUV-FM	adult std	—	4	1.0	1.2
WRXB	urban	7	1.4	1.1	1.0
PHOENIX, ARIZ.—(23)					
KNIX-AM-FM	country	14.2	12.9	11.6	14.0
KMEO-AM-FM	easy	11.6	9.5	9.8	9.7
KZZP-FM	top 40	11.1	9.5	10.3	9.1
KTAR	n/t	10.2	10.5	10.3	8.3
KUPD	album	6.2	7.0	7.3	7.1
KKLT	AC	3.4	4.4	4.6	6.1
KOY-FM	top 40	3.2	3.8	4.1	4.8
KOOL-FM	oldies	3.7	4.1	2.8	4.6

WEEKLY ONE HOUR AUSTRALIAN MUSIC SHOW

Not Just the Obvious Stuff
Currently airing in
New York and Now
Available for Syndication

Demo Available

Inquiries to:
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P.O. Box 638
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Phone: 914-679-8317



Call	Format	'88	'88	'88	'88
KOA	n/t	6.9	6.6	5.9	7.9
KOSI	easy	6.6	7.2	6.8	7.2
KXKL-FM	oldies	4.5	6.9	7.1	6.3
KAZY	album	6.3	6.0	6.5	5.8
KRXY-AM-FM	top 40	6.9	8.0	7.1	5.8
KBPI-FM	album	7.7	6.2	6.0	5.2
KYGO-FM	country	5.5	5.9	4.2	5.0
KQKS	top 40	2.9	3.5	4.7	4.8
KMJI	AC	5.4	5.7	4.2	4.4
KHIH	adult alt	1.8	2.2	1.8	3.2
KVOD	classical	3.2	2.2	3.5	3.2
KHOW	AC	2.5	2.7	3.0	2.7
KOAO	AC	4.1	3.6	4.1	2.7
KLZ	country	3.6	3.3	2.8	2.4
KEZW	adult std	2.6	2.0	2.0	1.9
KSYY	AC	2.8	2.9	1.7	1.8
KYGO	country	1.9	1.1	1.0	1.7
KTCL	album	8	1.4	1.2	1.6
KDKO	urban	9	1.7	1.1	1.2
PORTLAND, ORE.—(25)					
KKRZ	top 40	10.8	9.1	9.3	8.2
KXL-FM	easy	5.4	4.9	5.7	7.7
KXYQ	top 40	6.7	5.6	8.0	7.3
KINK	adult alt	6.9	6.5	7.2	7.1
KKCW	AC	4.4	7.2	6.0	6.6
KXL	n/t	5.9	6.9	7.3	6.2
KEX	AC	7.6	6.3	5.7	5.5
KUPL-FM	country	6.4	5.7	8.1	5.2
KGON	album	4.5	5.0	5.0	4.6

(Continued on page 18)

FOR WEEK ENDING JANUARY 28, 1989

MODERN ROCK TRACKS™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
Compiled from Commercial and College Radio Airplay Reports.					
★ ★ NO. 1 ★ ★					
1	9	8	8	STAND WARNER BROS. 7-27688	R.E.M. 1 week at No. One
2	1	2	12	CHARLOTTE ANNE ISLAND LP CUT/ATLANTIC	JULIAN COPE
3	7	12	4	FINE TIME QWEST LP CUT/WARNER BROS.	NEW ORDER
4	3	4	8	FISHERMAN'S BLUES ENSGN LP CUT/CHRYSALIS	THE WATERBOYS
5	15	—	2	DEAR GOD CHRYSALIS 443319	MIDGE URE
6	12	20	4	ORINOCO FLOW (SAIL AWAY) Geffen 7-27633	ENYA
7	14	—	2	DIRTY BLVD. SIRE LP CUT/WARNER BROS.	LOU REED
8	10	17	7	SWEET JANE RCA LP CUT	COWBOY JUNKIES
9	6	7	11	I'M AN ADULT NOW CHRYSALIS 43316	THE PURSUIT OF HAPPINESS
10	11	9	8	CALL ME BLUE SIRE LP CUT/REPRISE	A HOUSE
11	23	28	4	GRAIN OF SAND TVT LP CUT	THE SAINTS
12	13	6	18	THE KILLING JAR Geffen LP CUT	SIOUXSIE AND THE BANSHEES
13	20	30	4	PUNK ROCK GIRL FEVER LP CUT/ENIGMA	THE DEAD MILKMEN
14	NEW ▶	1	1	SHE DRIVES ME CRAZY I.R.S. 53483	FINE YOUNG CANNIBALS
15	8	10	8	TEARS RUN RINGS CAPITOL 44240	MARC ALMOND
16	30	26	10	WHEN LOVE COMES TO TOWN ISLAND LP CUT/ATLANTIC	U2
17	16	27	6	WAS THERE ANYTHING I COULD DO? CAPITOL LP CUT	THE GO-BETWEENS
18	4	3	13	ANGEL OF HARLEM ISLAND 7-99254/ATLANTIC	U2
19	22	—	2	LITTLE MISS S Geffen LP CUT	EDIE BRICKELL & NEW BOHEMIANS
20	21	19	5	CAT-HOUSE SIRE LP CUT/WARNER BROS.	DANIELLE DAX
21	17	15	8	A LITTLE RESPECT SIRE 7-27738/REPRISE	ERASURE
22	24	—	5	TEENAGE RIOT BLAST FIRST LP CUT/ENIGMA	SONIC YOUTH
23	18	29	7	WALKING AWAY TOMMY BOY 7-27736/REPRISE	INFORMATION SOCIETY
24	5	5	15	THE GREAT COMMANDMENT ATLANTIC 7-89031	CAMOUFLAGE
25	NEW ▶	1	1	ALL SHE WANTS IS CAPITOL 44287	DURAN DURAN
26	2	1	11	ORANGE CRUSH WARNER BROS. LP CUT	R.E.M.
27	26	18	9	IM NIN'ALU SIRE LP CUT/WARNER BROS.	OFRA HAZA
28	28	13	21	WHAT I AM Geffen 7-27696	EDIE BRICKELL & NEW BOHEMIANS
29	NEW ▶	1	1	DRIVEN OUT RCA LP CUT	THE FIXX
30	NEW ▶	1	1	5 O'CLOCK WORLD ISLAND LP CUT/ATLANTIC	JULIAN COPE

Billboard, copyright 1989.

YesterHits

Hits From Billboard 10 and 20 Years Ago This Week

POP SINGLES—10 Years Ago

1. **Le Freak**, Chic, ATLANTIC
2. **Too Much Heaven**, Bee Gees, RSO
3. **Y.M.C.A.**, Village People, CASABLANCA
4. **Do You Think I'm Sexy**, Rod Stewart, WARNER BROS
5. **My Life**, Billy Joel, COLUMBIA
6. **A Little More Love**, Olivia Newton-John, MCA
7. **Ooh Baby Baby**, Linda Ronstadt, ASYLUM
8. **Hold The Line**, Toto, COLUMBIA
9. **Every 1's A Winner**, Hot Chocolate, INFINITY
10. **September**, Earth, Wind & Fire, COLUMBIA

TOP SINGLES—20 Years Ago

1. **I Heard It Through The Grapevine**, Marvin Gaye, TAMLA
2. **Crimson & Clover**, Tommy James & the Shondells, ROULETTE
3. **I'm Gonna Make You Love Me**, Diana Ross & the Supremes with the Temptations, MOTOWN
4. **Soulful Strut**, Young-Holt Unlimited, BRUNSWICK
5. **Everyday People**, Sly & the Family Stone, EPIC
6. **Hooked On A Feeling**, B.J. Thomas, SCEPTER
7. **Touch Me**, DOORS, ELEKTRA
8. **The Worst That Could Happen**, Brooklyn Bridge, BUDDAH
9. **I Started A Joke**, Bee Gees, ATCO
10. **Son Of A Preacher Man**, Dusty Springfield, ATLANTIC

TOP ALBUMS—10 Years Ago

1. **52nd Street**, Billy Joel, COLUMBIA
2. **Brief Case Full Of Blues**, Blues Brothers, ATLANTIC
3. **Greatest Hits Vol. II**, Barbra Streisand, COLUMBIA
4. **You Don't Bring Me Flowers**, Neil Diamond, COLUMBIA
5. **Blondes Have More Fun**, Rod Stewart, WARNER BROS
6. **Best Of Earth, Wind & Fire**, COLUMBIA
7. **C'est Chic**, Chic, ATLANTIC
8. **Backless**, Eric Clapton, RSO
9. **Greatest Hits**, Barry Manilow, ARISTA
10. **Double Vision**, Foreigner, ATLANTIC

TOP ALBUMS—20 Years Ago

1. **The Beatles**, APPLE
2. **TCB**, Diana Ross & the Supremes with the Temptations, MOTOWN
3. **Wichita Lineman**, Glen Campbell, CAPITOL
4. **Fool On The Hill**, Sergio Mendes & Brasil '66, A&M
5. **Beggar's Banquet**, Rolling Stones, LONDON
6. **Diana Ross & The Supremes Join The Temptations**, MOTOWN
7. **In-A-Gadda-Da-Vida**, Iron Butterfly, ATCO
8. **Cheap Thrills**, Big Brother & the Holding Company, COLUMBIA
9. **Wild Flowers**, Judy Collins, ELEKTRA
10. **The Second**, Steppenwolf, DUNHILL

COUNTRY SINGLES—10 Years Ago

1. **Why Have You Left The One You Left Me For**, Crystal Gayle, UNITED ARTISTS
2. **Every Which Way But Loose**, Eddie Rabbitt, ELEKTRA
3. **Back On My Mind Again/Santa Barbara**, Ronnie Milsap, RCA
4. **Come On In**, Oak Ridge Boys, ABC
5. **The Official Historian On Shirley-Jean Berrell**, Statler Brothers, MERCURY
6. **I Really Got The Feeling/Baby I'm Burning**, Dolly Parton, RCA
7. **Your Love Had Taken Me That High**, Conway Twitty, MCA
8. **Texas (When I Die)**, Tanya Tucker, MCA
9. **Maybellene**, George Jones & Johnny Paycheck, EPIC
10. **You Don't Bring Me Flowers**, Jim Ed Brown & Helen Cornelius, RCA

SOUL SINGLES—10 Years Ago

1. **Aqua Boogie**, Parliament, CASABLANCA
2. **September**, Earth, Wind & Fire, COLUMBIA
3. **I'm So Into You**, Peabo Bryson, CAPITOL
4. **Get Down**, Gene Chandler, 20TH CENTURY
5. **Got To Be Real**, Cheryl Lynn, COLUMBIA
6. **What You Won't Do For Love**, Bobby Caldwell, CLOUDS
7. **The Freak**, Chic, ATLANTIC
8. **Shake Your Groove Thing**, Peaches And Herb, POLYDOR
9. **Every 1's A Winner**, Hot Chocolate, INFINITY
10. **It's All The Way Live**, Lakeside, SOLAR

RADIO

FBN Biz Net Debuts; BNB Bow Delayed

NEW YORK Los Angeles-based Financial Business Network is promising a March 1 rollout of its 24-hour-a-day, satellite-delivered business format, and chances are it will be on an FBN O&O in California. If FBN keeps its schedule, it will be the third business format launched since Business Radio Network hit the air in July—and there's a fourth waiting in the wings (Billboard, Nov. 26).

Newly appointed FBN president Joe Dorton, formerly the president of Gannett Radio and his own station group, says that "in the long run, there's only room for one service. I think that'll be us because we're well financed. We have deep enough pockets to start up a publishing arm and purchase stations."

Meanwhile, Boston-based Business News Network has once again postponed the debut of its service and at press time is sitting down to decide its next move.

BNB VP of marketing Joe Knowles says there's currently room for only one service and adds, "Our investor group said, 'Hey, there are now four of these services. The current research says listeners can't tell one from the other. Maybe we should wait to see who shakes out.' Unless we can launch without being confused, we will probably hold off."

Knowles insists the BNB operation "won't disband either way. No matter what happens, the groundwork for all-business satellite formats will have BNB somewhere at its base. We're not going away. We're either going to launch or wait."

A number of business-format insiders are predicting that at least two of the services will consolidate, possibly by April 1. None would speak publicly, but most said their service was already involved in some sort of negotiations.

Whatever happens, Knowles and Dorton agree that to succeed, a service has to be complete and reliable. Knowles says, "You can't do this low rent, as a rip-and-read or as a call-in. You have to do it right, from the start. I think all the others will fail if they stick to a homogenized low-rent approach."

FBN was originally cable television programmer Financial News Network's parent company. Chairman/CEO Glen Taylor founded FBN and the FNN cable TV network in 1981. There is no longer any link between the two companies, although Taylor still owns stock in FNN. FNN recently launched a daily shortform service for radio (Billboard, Dec. 3).

Financial Radio Network will deliver a flexible 6 a.m.-6 p.m. clock with five minutes of business news at the top of the hour. Affiliates have six two-minute breakaways each hour. National and international headline news, short consumer features, and market updates comprise the rest of the hour. The 6 p.m.-6 a.m. overnight will feature three FBN-produced business talk shows, with the FBN "Lifestyle Weekend" offering a variety of produced features or call-ins.

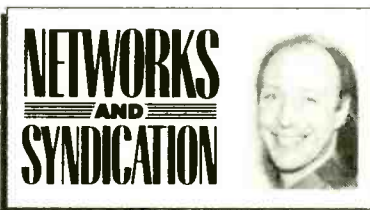
What could separate FBN from its competitors is its planned three-pronged attack on the marketplace. Along with its Financial Radio Network as a full business format, FBN plans to build its own 12-station group of O&Os and publish a weekly business section/Sunday supplement



Born Under Punches (The White Heat Goes On). Westwood One allowed Talking Head David Byrne to share his international influences on the most recent installment of "Timothy White's Rock Stars." Byrne tracked a number of his favorite records and talked about his upcoming album of Brazilian artists, "Beleza Tropical." Shown, from left, are White, WW1's Andy Denmark, and Byrne.

in select newspapers.

Sources say FBN is currently negotiating to purchase one California station and lease another. A recent FBN release said the company has signed letters of intent from nine prospective AM affiliates, four of them



by Peter Ludwig

in the top 20 markets. Taylor says FBN has the resources to purchase a full complement of 12 AMs over time.

In to handle the publishing of the weekly newspaper supplement is Donald Miller, former president/GM of both the Los Angeles Business Journal and Scripps Howard Business Publications. FBN plans to deliver the 12- or 24-page sections via satellite.

"Money This Week" already exists [but] we will not compete with the newspapers," says Dorton. "Newspapers around the country need beefed-up business sections, so we'll provide the editorial, layout, and paste-up for the affiliates with open space for local ads—12 ads for 12 pages with the local paper getting six.

"This will not cost the stations anything. They get one page [out of 12] for themselves. We also may go into markets before we have stations there." The supplement's title may change to "Business This Week" and will probably precede the radio format's debut.

AT A GLANCE

ABC Radio Networks has brought in Madison Avenue veteran Joseph Willix to head its new marketing sales department; he'll match advertisers' rapidly expanding promotional and marketing dollars with the various ABC networks.

United Stations' and Dick Clark Productions have produced an "American Music Awards Nominations Special" again this year. Set for Friday (27)-Jan. 29 as a prelude to the Jan. 30 awards, the three-hour nominee overview also spotlights Willie Nelson. Clark hosts.

US also provided presidential material for its Jan. 20 edition of "Solid Gold Country." The show featured only the country artists that George Bush personally selected as his favorites... Westwood One's new long-form country weekly, "Listen In With," debuts this weekend. The Lon Helton-hosted hour features one country star each week, much like Weedeck Corp.'s "Sittin' In."

Premiere Radio Networks is distributing its second Directory of Advertising Agencies and Media for the New York Advertising Community. This is the second year Premiere has compiled the directory of ad agencies, radio networks, New York radio and television stations, sales reps, and national print with New York offices. Copies are available from Premiere's New York sales office.

Lee Bailey Communications ran the third installment of its Radio-Scope Music Awards in its New Year's show. The simulated awards ceremony honors the artists who get the most votes from the show's listening audience.

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. 25, Keith Richards: "My Rock And Roll Life," Timothy White's Rock Stars, Westwood One Radio Networks, 90 minutes.

Jan. 27-29, Tony, Toni, Toné, On The Move With Tom Joyner, CBS RadioRadio, three hours.

Jan. 27-29, Rush, Metalshop, MJI Broadcasting, one hour.

Jan. 27-29, Vanessa Williams, Star Beat, MJI (Continued on next page)

PIONEER PRESENTS



Hot Picks in Tokio

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

Week of Jan. 8, 1989

1. Born To Be My Baby Bon Jovi
2. Waiting For A Star To Fall Boy Meets Girl
3. Two Hearts Phil Collins
4. Welcome To The Jungle Guns N' Roses
5. She Wants To Dance With Me Rick Astley
6. Kiss Art Of Noise
7. I'll Be Your Everything Bobby Brown
8. Wild Wild West Barbie Streisand
9. Remember Holding You Boys Club
10. Angel Of Harlem U2
11. Armageddon II Def Lppard
12. American Dream U.S.N.&Y
13. Open Your Heart Europe
14. In Your Room Bananas
15. Look Away The Beat That I Got A Baker
16. How Can I Fall Chicago
17. Baby I Love Your Way/Freebird Medley
18. Will To Power
19. Smooth Criminal Michael Jackson
20. Asking A Fool George Michael
21. You're My World Nick Heyward
22. Please Don't Go Girl New Kids On The Block
23. As Long As You Follow Fleetwood Mac
24. Wonderful Life Black
25. Domino Dancing Pat Sharp Boys
26. Only Wanna Be With You Samantha Fox
27. Tokyo The Beat Boys
28. Every Rose Has Its Thorn Poison

FM JAPAN 81.3 FM

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FALL '88 ARBITRONS

(Continued from page 16)

Call	Format	'88	'88	'88	'88	Call	Format	'88	'88	'88	'88	Call	Format	'88	'88	'88	'88
KMJK	cls rock	4.2	5.2	5.2	4.3	WNOR-AM-FM	album	9.4	11.0	11.1	9.0	WHAS	AC	17.7	15.4	17.5	15.0
KYTE-FM	classical	2.8	3.1	3.8	3.6	WCMS-AM-FM	country	9.8	8.1	7.7	8.4	WQMF	album	9.2	8.9	9.5	9.8
KKSN-FM	oldies	4.5	4.7	3.9	3.4	WFOG	easy	10.2	9.1	9.9	8.3	WDJX-FM	top 40	9.1	10.9	8.1	9.1
KYTE	adult std	5.1	4.1	3.7	3.4	WOWI	urban	6.6	6.3	8.5	8.0	WVEZ-FM	AC	6.1	6.9	6.9	7.1
KZRC	album	—	—	—	2.6	WNVZ	top 40	10.0	6.8	6.7	6.9	WRKA	AC	5.1	6.6	4.3	6.3
KPDQ-FM	religious	1.7	1.8	1.5	2.2	WLTJ	AC	4.3	6.1	4.8	6.8	WJYL	urban	4.7	5.9	4.7	6.2
KGW	oldies	4.1	3.1	1.8	2.1	WWDE	AC	5.1	5.0	5.4	6.0	WLRS	top 40	5.3	5.8	6.6	6.0
KBMS	urban	—	.8	.5	1.6	WMYK	urban	6.2	5.0	5.8	5.9	WLOU	urban	4.0	3.2	3.5	3.9
KWJJ-FM	country	3.1	3.4	2.3	1.6	WJQI-AM-FM	AC	3.6	4.2	3.4	5.6	WAVG	AC	5.8	4.4	3.4	3.7
KUPL	country	1.1	1.0	1.3	1.0	WGH-FM	top 40	5.9	6.6	6.0	5.0	WXVW	easy	2.4	2.5	3.0	2.3
MILWAUKEE—(26)						WTAR	oldies	3.5	3.5	4.5	3.2	WTMT	country	1.5	.9	1.2	1.0
WTMJ	AC	12.1	13.2	14.0	13.0	WXRI	religious	1.7	2.4	1.7	3.2	WXLN	religious	1.1	.8	1.5	1.0
WKTI	top 40	10.4	9.9	9.4	9.3	WPCE	religious	3.9	3.7	2.8	3.1	ALBANY, N.Y.—(53)					
WKLH	cls rock	5.9	8.6	9.0	7.9	WRAP	urban	2.6	3.4	3.9	3.0	WROW-FM	easy	10.7	11.5	8.5	10.7
WEZW	easy	7.6	6.3	7.0	7.5	WNIS	n/t	1.8	2.1	3.0	2.5	WPYX	album	11.3	12.4	11.7	10.6
WMIL	country	7.5	8.0	7.0	6.7	WSKX	country	2.3	2.0	2.8	2.5	WGY	AC	11.8	10.0	10.6	8.9
WLZR-FM	album	5.7	6.8	6.5	5.9	WKEZ	easy	2.2	1.9	1.3	1.2	WGNA-FM	country	6.1	5.3	5.8	8.0
WOKY	adult std	7.9	5.8	6.4	5.9	INDIANAPOLIS—(36)						WFLY	top 40	7.8	9.4	7.4	7.6
WLTQ	AC	3.4	5.5	4.7	4.6	WFBQ	album	12.8	14.9	13.8	14.5	WKLI	AC	7.1	4.9	5.9	6.6
WLUM	crossover	6.6	6.7	4.8	4.1	WIBC	AC	14.7	13.1	13.9	14.3	WGFM	top 40	6.8	4.4	4.9	5.0
WMYX	AC	3.0	2.5	3.9	4.1	WZPL	top 40	9.5	12.2	10.2	9.2	WQBK-FM	cls rock	3.9	4.6	4.2	4.8
WISN	n/t	3.0	2.7	3.3	3.6	WXTZ	easy	7.0	8.6	7.6	9.1	WQBK	n/t	5.3	6.2	5.3	4.6
WFMR	classical	3.3	1.6	1.9	3.1	WFMS	country	11.3	10.3	11.4	9.0	WTRY	oldies	5.1	5.5	5.5	3.7
WZTR	oldies	2.0	1.6	1.5	2.7	WENS	AC	8.6	8.4	6.7	7.1	WVKZ-FM	album	.9	1.2	1.6	2.7
WBZN-AM-FM	adult alt	2.0	1.3	1.3	2.2	WKLR	oldies	5.0	4.3	6.6	6.9	WABY	adult std	2.3	2.7	4.0	2.5
WQFM	album	4.1	3.7	3.0	2.6	WTLC	urban	8.0	7.7	8.8	6.3	WROW	AC	3.1	2.7	1.9	2.2
WEMP	oldies	2.1	2.2	2.4	1.7	WTPI	AC	4.3	4.4	3.4	4.6	WNYJ	oldies	1.2	1.2	.8	1.8
WGN	n/t	.4	.6	.8	1.1	WTUX	adult std	3.6	2.4	3.6	3.2	WPTR	n/t	2.4	2.8	1.6	1.3
WNOV	urban	1.1	1.2	1.5	1.1	WPZZ	urban	.8	.4	1.4	2.2	WHRL	adult alt	.3	.4	.8	1.0
KANSAS CITY—(27)						WIRE	country	2.2	1.8	2.0	1.6	TUCSON, ARIZ.—(65)					
WDAF	country	12.6	12.9	12.1	11.0	DAYTON—(46)						KRQQ	top 40	19.3	20.5	22.4	18.0
KCMO	n/t	7.0	5.5	6.4	9.6	WTUE	album	13.4	12.8	14.1	14.7	KIIM	country	10.4	11.2	10.2	11.6
KFKF-AM-FM	country	9.5	7.9	6.3	9.0	WGTZ	top 40	11.2	10.2	10.5	11.0	KLPX	album	8.7	7.6	8.8	7.6
KYYS	album	9.4	9.1	8.5	7.0	WHIO-FM	easy	11.8	12.8	10.0	9.1	KWFM	album	9.2	9.0	8.4	6.1
KBEQ-AM-FM	top 40	9.5	7.9	7.6	6.2	WWSN	AC	6.0	5.4	6.0	8.7	KJYK	AC	10.4	9.5	8.2	6.0
KMBR	easy	7.2	5.4	6.2	6.1	WHIO	AC	8.5	9.7	9.2	8.1	KMRR	adult std	.3	.7	1.5	5.3
KPRS	urban	6.7	5.9	6.4	6.0	WVUD	AC	4.5	3.7	6.3	5.6	KGvy	adult std	2.8	1.9	2.2	5.2
KXXR	top 40	.6	1.1	2.8	6.0	WYMJ	top 40	4.3	4.4	3.1	4.4	KNST	n/t	3.6	3.7	3.0	4.4
KUDL	AC	4.0	3.2	5.1	4.8	WONE	country	5.4	5.9	6.0	4.3	KCUB	country	3.5	3.7	2.4	3.2
KLSI	AC	4.2	4.6	4.8	4.3	WLW	AC	2.5	5.7	5.0	4.2	KXEW	spanish	2.1	2.5	2.1	2.9
KCPW	top 40	5.1	5.7	4.9	4.2	WBVE	country	4.0	2.6	4.4	3.9	KCEE	oldies	1.2	2.2	1.6	2.4
KMBZ	n/t	3.3	6.7	6.6	4.0	WBLZ	urban	3.2	4.2	4.6	3.7	KUPD	album	3.0	2.8	2.9	2.0
KCFX	cls rock	5.2	5.3	4.6	3.8	WING	oldies	2.3	2.4	2.3	3.5	KAWV	adult alt	.9	1.4	2.2	1.9
KJLA	adult std	2.1	2.4	2.2	3.5	WPTW-FM	easy	1.2	1.1	1.3	2.3	KAIR	AC	2.2	2.4	2.7	1.8
WHB	oldies	2.4	2.7	3.7	3.0	WDAO	urban	3.4	3.2	2.4	1.0	KQTL	spanish	2.8	1.4	1.9	1.5
KCWV	adult alt	1.5	1.3	1.8	1.9	WPFB-FM	country	.6	.9	1.1	1.0	KFXH	album	1.3	1.4	1.2	1.3
KXTR	classical	1.6	1.2	1.2	1.7	LOUISVILLE, KY.—(47)						KTUC	n/t	1.2	1.8	1.7	1.3
SACRAMENTO—(31)						WAMZ	country	16.7	16.1	17.8	17.2	KVOI	religious	1.6	.9	1.7	1.1
KFBK	n/t	8.9	7.8	8.8	8.8	Tops Stop By. The Four Tops and their latest album, "Indestructible," were the subject of a recent interview at United Stations. Seen here, from left, are the group's Duke Fakir, US' Rich Vestuto, the Four Tops' Obie Benson, US executive VP Ed Salamon, the Four Tops' Lawrence Payton, US' Denise Oliver and Pam Green, and the Four Tops' Levi Stubbs.											
KRAK-FM	country	7.5	5.5	9.0	7.1	NETWORKS AND SYNDICATIONS											
KCTC	easy	11.4	8.7	7.5	7.0	<i>(Continued from preceding page)</i>											
KQPT	adult alt	—	2.7	4.3	7.0	Broadcasting, one hour.											
KXOA-FM	AC	8.1	6.9	6.8	5.9	Jan. 27-29, The Boys/Steve Winwood/Kathleen Turner, Party America, Cutler Productions, two hours.											
KRXQ	album	6.7	5.8	5.8	5.8	Jan. 27-29, The Tiffany Story, Hot Rocks, United Stations, 90 minutes.											
KROY	top 40	4.0	5.4	5.3	5.5	Jan. 29, Rick Astley, Hitline U.S.A., James Paul Brown Entertainment, one hour.											
KSFM	top 40	5.1	6.2	5.6	5.2	Jan. 29, Randy Travis, Nashville Live, Emerald Entertainment Group, 90 minutes.											
KZAP	album	7.0	7.3	6.2	5.2	Jan. 30-Feb. 5, Keith Whitley, Listen In With Lon Helton (program debut), Westwood One Radio Networks, one hour.											
KHYL	oldies	2.7	4.1	4.2	5.1	Jan. 30-Feb. 5, David Sanborn, The Jazz Show With David Sanborn, Westwood One Radio Networks, two hours.											
KRAK	country	3.4	3.4	3.5	4.2	Jan. 30-Feb. 5, Aerosmith, Legends Of Rock, Westwood One Radio Networks, one hour.											
KWOD	top 40	6.5	4.6	3.5	4.1	Jan. 30-Feb. 5, Steve Winwood/Deep Purple, Classic Cuts, MJI Broadcasting, one hour.											
KAER	AC	3.7	3.1	3.0	3.3	Jan. 30-Feb. 5, Aerosmith, Rock Today, MJI Broadcasting, one hour.											
KXOA	adult std	1.9	2.8	2.5	2.7	Jan. 30-Feb. 5, Alabama, Country Today, MJI Broadcasting, one hour.											
KRCX	Spanish	1.9	1.8	1.2	2.0	Jan. 30-Feb. 5, Fleetwood Mac, Off The Record With Mary Turner, Westwood One Radio Networks, one hour.											
KGO	n/t	1.0	1.4	1.8	1.6	Jan. 30-Feb. 5, Johnny Rodriguez, Live From Gilley's, Westwood One Radio Networks, one hour.											
KGNR	oldies	.9	1.4	1.5	1.4												
KSMJ	oldies	1.0	1.6	1.1	1.3												
KFRC	adult std	.8	.7	.7	1.0												
NEW ORLEANS—(32)																	
WQUE-AM-FM	crossover	15.0	15.6	13.2	14.5												
WEZB	top 40	8.8	11.2	11.5	10.8												
WWL	n/t	6.1	6.3	7.0	8.6												
WYLD-FM	urban	10.8	7.9	9.4	8.5												
WLMG	AC	4.9	6.4	6.3	6.4												
WLTS	AC	5.9	6.2	5.9	5.6												
WBYU	adult std	1.6	1.9	1.6	4.5												
WNOE-FM	country	5.0	3.8	4.3	4.3												
WCKW-FM	album	4.0	4.6	4.7	4.0												
WRNO	album	5.5	4.3	4.1	3.8												
WBOK	religious	4.2	4.2	3.9	3.2												
WYLD	urban	1.0	3.1	3.0	2.8												
WQXY	country	7.9	6.2	8.6	2.5												
KHAA	gospel	1.3	1.0	1.6	2.1												
WSMB	n/t	3.7	4.3	2.4	1.9												
WYAT	oldies	.9	1.3	1.9	1.9												
KHOM	top 40	—	—	—	1.4												
WNOE	country	1.1	1.1	.8	1.2												
WKJN	country	.8	1.0	.4	1.1												
NORFOLK, VA.—(33)																	



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NETWORKS AND SYNDICATIONS

(Continued from preceding page)

Broadcasting, one hour.

Jan. 27-29, The Boys/Steve Winwood/Kathleen Turner, Party America, Cutler Productions, two hours.

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Jan. 29, Rick Astley, Hitline U.S.A., James Paul Brown Entertainment, one hour.

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Jan. 30-Feb. 5, Keith Whitley, Listen In With Lon Helton (program debut), Westwood One Radio Networks, one hour.

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Jan. 30-Feb. 5, Steve Winwood/Deep Purple, Classic Cuts, MJI Broadcasting, one hour.

Jan. 30-Feb. 5, Aerosmith, Rock Today, MJI Broadcasting, one hour.

Jan. 30-Feb. 5, Alabama, Country Today, MJI Broadcasting, one hour.

Jan. 30-Feb. 5, Fleetwood Mac, Off The Record With Mary Turner, Westwood One Radio Networks, one hour.

Jan. 30-Feb. 5, Johnny Rodriguez, Live From Gilley's, Westwood One Radio Networks, one hour.

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Mitchell Parish
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Billy Steinberg
Mike Stoller
Charles Strouse
Jule Styne
Harry Tobias
Henry Tobias
George David Weiss
Diane Warren
Paul Williams

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Andy Williams
and
Patty Andrews.
Other surprise
guest appearances
to be announced.

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Smokey Robinson**

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Richard Adler
Steve Allen
Burt Bacharach
Glenn Ballard
Alan Bergman
Marilyn Bergman
Sammy Cahn
Cab Calloway
Cy Coleman
Betty Comden
Hal David
Ervin Drake
Edward Eliscu
Ray Evans
Sammy Fain
Doris Fisher
Siedah Garrett
Morton Gould
Adolph Green
John Green
Arthur Hamilton
Albert Hammond
Tom Kelly
Burton Lane

ASCAP

AMERICAN SOCIETY OF COMPOSERS, AUTHORS & PUBLISHERS



ASCAP

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

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

PLATINUM

New York	
1	2 Samantha Fox, I Wanna Have Some Fun
2	3 Phil Collins, Two Hearts
3	1 Bobby Brown, My Prerogative
4	6 Taylor Dayne, Don't Rush Me
5	8 Bon Jovi, Born To Be My Baby
6	7 Karyn White, The Way You Love Me
7	5 Poison, Every Rose Has Its Thorn
8	11 Def Leppard, Armageddon II
9	10 Karyn White, The Way You Love Me
10	14 The Boys, Dial My Heart
11	15 Tene Loc, Wild Thing
12	17 Paula Abdul, Straight Up
13	25 Debbie Gibson, Lost In Your Eyes
14	4 Sheena Easton, The Lover In Me
15	22 White Lion, When The Children Cry
16	19 Denise Lopez, If You Feel It
17	18 Karyn White, The Way You Love Me
18	16 Anita Baker, Giving You The Best That New Kids On The Block, You Got It (Th Will To Power, Baby, I Love Your Way/
19	22 Annie Lennox & Al Green, Put A Little
20	29 Guns N' Roses, Paradise City
21	27 Sheriff, When I'm With You
22	31 Michael Jackson, Smooth Criminal
23	Information Society, Walking Away
24	30 Bobby Brown, Roni
25	Anita Baker, Just Because
26	Chicago, Look Away
27	EX Mike + The Mechanics, The Living Year



Boston	
1	1 Phil Collins, Two Hearts
2	2 Taylor Dayne, Don't Rush Me
3	3 Poison, Every Rose Has Its Thorn
4	4 Bobby Brown, My Prerogative
5	5 Def Leppard, Armageddon II
6	6 Sheriff, When I'm With You
7	7 Annie Lennox & Al Green, Put A Little
8	8 Bon Jovi, Born To Be My Baby
9	9 Karyn White, The Way You Love Me
10	10 Steve Winwood, Holding On
11	11 Bon Jovi, Born To Be My Baby
12	12 New Kids On The Block, You Got It (Th Boys Club, I Remember Holding You
13	13 Boys Club, I Remember Holding You
14	14 White Lion, When The Children Cry
15	15 Bangles, Eternal Flame
16	16 Joan Jett And The Blackhearts, Little
17	17 Paula Abdul, Straight Up
18	18 Rick Astley, She Wants To Dance With
19	19 Information Society, Walking Away
20	20 Robbie Nevil, Back On Holiday
21	21 Samantha Fox, I Wanna Have Some Fun
22	22 Rod Stewart, My Heart Can't Tell You
23	23 U2, Angel Of Harlem
24	24 Sheena Easton, The Lover In Me
25	25 Eddie Brickenell & New Bohemians, What I
26	26 Fleetwood Mac, As Long As You Follow
27	27 Martika, More Than You Know
28	28 Ann Wilson & Robin Zander, Surrender
29	29 The Escape Club, Shake For The Sheik
30	30 'Til Tuesday, (Believed You Were) Luc
31	31 Tommy Conwell/Young Rumberls, Erasure, A Little Respect
32	32 Eddie Money, The Love In Your Eyes
33	33 Chicago, You're Not Alone
34	34 Mike + The Mechanics, The Living Year
35	35 Michelle Shocked, Anchorage
36	36 R.E.M., Stand
37	37 Huey Lewis & The News, Give Me The Ke
38	38 Roy Orbison, You Got It
39	39 Cinderella, The Last Mile
40	40 Breathe, Don't Tell Me Lies
41	41 Vanessa Williams, Dreamin'
42	42 Duran Duran, All She Wants Is
43	43 Toni Childs, Walk And Talk Like Angel
44	44 Erasure, A Little Respect



New York	
1	3 Phil Collins, Two Hearts
2	1 Bobby Brown, My Prerogative
3	2 Samantha Fox, I Wanna Have Some Fun
4	4 Poison, Every Rose Has Its Thorn
5	5 Taylor Dayne, Don't Rush Me
6	17 Tene Loc, Wild Thing
7	8 Will To Power, Baby, I Love Your Way/
8	6 Chicago, Look Away
9	12 Def Leppard, Armageddon II
10	14 Bon Jovi, Born To Be My Baby
11	11 Paula Abdul, Straight Up
12	13 The Boys, Dial My Heart
13	19 Denise Lopez, If You Feel It
14	18 Karyn White, The Way You Love Me
15	15 Bangles, Eternal Flame
16	22 White Lion, When The Children Cry
17	7 Anita Baker, Giving You The Best That
18	10 Annie Lennox & Al Green, Put A Little
19	20 Tiffany, All This Time
20	25 Sheriff, When I'm With You
21	26 Rick Astley, She Wants To Dance With
22	23 Sheena Easton, The Lover In Me
23	22 Debbie Gibson, Lost In Your Eyes
24	28 Joan Jett And The Blackhearts, Little
25	21 New Kids On The Block, You Got It (Th
26	35 U2, Angel Of Harlem
27	27 Mazi Priest, Wild World
28	15 Bon Jovi, Born To Be My Baby
29	29 Eddie Money, Walk On Water
30	31 Guns N' Roses, Paradise City
31	34 Erasure, A Little Respect
32	33 Kenny G, Silhouette
33	— Mike + The Mechanics, The Living Year
34	— Duran Duran, All She Wants Is



Los Angeles	
1	1 Paula Abdul, Straight Up
2	2 Tene Loc, Wild Thing
3	5 Sheriff, When I'm With You
4	4 Phil Collins, Two Hearts
5	6 Karyn White, The Way You Love Me
6	9 White Lion, When The Children Cry
7	10 Taylor Dayne, Don't Rush Me
8	11 Sheena Easton, The Lover In Me
9	3 Poison, Every Rose Has Its Thorn
10	16 The Boys, Dial My Heart
11	7 Annie Lennox & Al Green, Put A Little
12	12 Tiffany, All This Time
13	8 Bobby Brown, My Prerogative
14	17 Erasure, A Little Respect
15	12 Anita Baker, Giving You The Best That
16	19 Information Society, Walking Away
17	13 Boy Meets Girl, Waiting For A Star To
18	20 Def Leppard, Armageddon II
19	23 Bon Jovi, Born To Be My Baby
20	24 New Kids On The Block, You Got It (Th
21	21 Bobby Brown, Roni
22	22 The Art Of Noise Featuring Tom Jones.
23	26 Mike + The Mechanics, The Living Year
24	29 Debbie Gibson, Lost In Your Eyes
25	25 Sir Mix-A-Lot, Posse On Broadway
26	28 Milli Vanilli, Girl You Know It's Tru
27	27 Eddie Brickenell & New Bohemians, What I
28	30 Anita Baker, Just Because
29	30 Samantha Fox, I Wanna Have Some Fun
30	30 Ann Wilson & Robin Zander, Surrender
31	— Breathe, Don't Tell Me Lies
32	— Steve Winwood, Holding On
33	— Martika, More Than You Know



Boston	
1	2 Taylor Dayne, Don't Rush Me
2	3 Karyn White, The Way You Love Me
3	4 Rick Astley, She Wants To Dance With
4	6 Rod Stewart, My Heart Can't Tell You
5	5 'Til Tuesday, (Believed You Were) Luc
6	8 Tene Loc, Wild Thing
7	7 Jermaine Stewart, Don't Talk Dirty
8	10 Paula Abdul, Straight Up
9	14 New Kids On The Block, You Got It (Th
10	11 Steve Winwood, Holding On
11	12 Julia Fordman, Happy Ever After
12	13 Eddie Brickenell & New Bohemians, What I
13	17 The Shooting Party, Safe In The Arms
14	15 Information Society, Walking Away
15	16 U2, Angel Of Harlem
16	21 Five Starr, Someone To Love
17	19 Marc Almond, Tears Run Rings
18	22 Anita Baker, Just Because

Pittsburgh	
1	2 Bon Jovi, Born To Be My Baby
2	1 Phil Collins, Two Hearts
3	4 Def Leppard, Armageddon II
4	5 White Lion, When The Children Cry
5	8 Karyn White, The Way You Love Me
6	9 Sheriff, When I'm With You
7	10 Taylor Dayne, Don't Rush Me
8	12 Joan Jett And The Blackhearts, Little
9	14 Paula Abdul, Straight Up
10	10 Steve Winwood, Holding On
11	11 Tene Loc, Wild Thing
12	12 Van Halen, Finish What Ya Started
13	14 U2, Angel Of Harlem
14	18 Tiffany, All This Time
15	21 Ann Wilson & Robin Zander, Surrender
16	11 Bobby Brown, My Prerogative
17	17 Samantha Fox, I Wanna Have Some Fun
18	18 Cheap Trick, Ghost Town
19	22 Rick Astley, She Wants To Dance With
20	26 Sheena Easton, The Lover In Me
21	21 Poison, Every Rose Has Its Thorn
22	29 New Kids On The Block, You Got It (Th
23	23 Eddie Brickenell & New Bohemians, What I
24	24 Rod Stewart, My Heart Can't Tell You
25	25 Debbie Gibson, Lost In Your Eyes
26	26 Guns N' Roses, Paradise City
27	27 Bangles, In Your Room
28	27 Eddie Money, Walk On Water
29	29 Breathe, Don't Tell Me Lies
30	30 Chicago, You're Not Alone
31	30 Bobby Brown, Roni
32	32 Mike + The Mechanics, The Living Year
33	33 Sam Kinison, Wild Thing



Philadelphia	
1	1 Def Leppard, Armageddon II
2	2 Poison, Every Rose Has Its Thorn
3	4 Samantha Fox, I Wanna Have Some Fun
4	5 Taylor Dayne, Don't Rush Me
5	6 Phil Collins, Two Hearts
6	6 Bon Jovi, Born To Be My Baby
7	7 Tiffany, All This Time
8	10 Steve Winwood, Holding On
9	11 Sheriff, When I'm With You
10	15 U2, Angel Of Harlem
11	14 Karyn White, The Way You Love Me
12	18 White Lion, When The Children Cry
13	20 Rick Astley, She Wants To Dance With
14	16 Guns N' Roses, Paradise City
15	19 Information Society, Walking Away
16	21 Tene Loc, Wild Thing
17	22 Sheena Easton, The Lover In Me
18	23 Paula Abdul, Straight Up
19	23 Bobby Brown, My Prerogative
20	25 Mike + The Mechanics, The Living Year
21	21 Five Starr, Someone To Love
22	22 Debbie Gibson, Lost In Your Eyes
23	23 Eddie Brickenell & New Bohemians, What I



Chicago	
1	1 Phil Collins, Two Hearts
2	2 Taylor Dayne, Don't Rush Me
3	4 Samantha Fox, I Wanna Have Some Fun
4	3 Bobby Brown, My Prerogative
5	6 Tene Loc, Wild Thing
6	5 Incerity, Big Fun
7	7 Annie Lennox & Al Green, Put A Little
8	8 Karyn White, The Way You Love Me

Washington	
1	4 Boy Meets Girl, Waiting For A Star To
2	3 Bobby Brown, My Prerogative
3	1 Chicago, Look Away
4	6 Karyn White, The Way You Love Me
5	5 Phil Collins, Two Hearts
6	7 Taylor Dayne, Don't Rush Me
7	10 Def Leppard, Armageddon II
8	8 When In Rome, The Promise
9	9 Kenny G, Silhouette
10	11 Anita Baker, Giving You The Best That
11	14 Steve Winwood, Holding On
12	13 Rod Stewart, My Heart Can't Tell You
13	16 Sheriff, When I'm With You
14	15 Samantha Fox, I Wanna Have Some Fun
15	17 Annie Lennox & Al Green, Put A Little
16	2 Poison, Every Rose Has Its Thorn
17	19 Sheena Easton, The Lover In Me
18	20 White Lion, When The Children Cry
19	21 Information Society, Walking Away
20	21 Paula Abdul, Straight Up
21	22 Joan Jett And The Blackhearts, Little
22	26 Boys Club, I Remember Holding You
23	25 Tene Loc, Wild Thing
24	24 The Escape Club, Shake For The Sheik
25	27 Bon Jovi, Born To Be My Baby
26	29 Debbie Gibson, Lost In Your Eyes
27	30 Breathe, Don't Tell Me Lies
28	31 New Kids On The Block, You Got It (Th
29	37 Tony Kan, I Beg Your Pardon
30	33 Guns N' Roses, Paradise City
31	— Mike + The Mechanics, The Living Year
32	— Duran Duran, All She Wants Is
33	— Gait Step, Into You

Washington	
1	1 Bobby Brown, My Prerogative
2	2 Poison, Every Rose Has Its Thorn
3	4 Karyn White, The Way You Love Me
4	5 When In Rome, The Promise
5	8 Michael Jackson, Smooth Criminal
6	2 Boy Meets Girl, Waiting For A Star To
7	7 The Boys, Dial My Heart
8	10 Sheena Easton, The Lover In Me
9	10 Taylor Dayne, Don't Rush Me
10	6 Phil Collins, Two Hearts
11	14 Tene Loc, Wild Thing
12	12 Tiffany, All This Time
13	15 White Lion, When The Children Cry
14	17 Paula Abdul, Straight Up
15	16 Samantha Fox, I Wanna Have Some Fun
16	9 Chicago, Look Away
17	20 Sheriff, When I'm With You
18	21 Bon Jovi, Born To Be My Baby
19	22 Rick Astley, She Wants To Dance With
20	22 Steve Winwood, Holding On
21	24 Boys Club, I Remember Holding You
22	18 Def Leppard, Armageddon II
23	25 New Kids On The Block, You Got It (Th
24	23 Phil Collins, Two Hearts
25	27 Information Society, Walking Away
26	28 Mike + The Mechanics, The Living Year
27	30 Kon Kan, I Beg Your Pardon
28	31 Debbie Gibson, Lost In Your Eyes
29	32 Breathe, How Can I Fall?
30	33 Chicago, You're Not Alone
31	— Anita Baker, Just Because
32	— Eddie Brickenell & New Bohemians, What I
33	— Breathe, Don't Tell Me Lies
34	— Vanessa Williams, Dreamin'

Tampa	
1	1 Phil Collins, Two Hearts
2	3 White Lion, When The Children Cry
3	2 Bobby Brown, My Prerogative
4	5 Annie Lennox & Al Green, Put A Little
5	7 Taylor Dayne, Don't Rush Me
6	8 Bon Jovi, Born To Be My Baby
7	10 Rod Stewart, My Heart Can't Tell You
8	9 Def Leppard, Armageddon II
9	12 Paula Abdul, Straight Up
10	11 Sheena Easton, The Lover In Me
11	13 Sheriff, When I'm With You
12	13 Poison, Every Rose Has Its Thorn
13	17 Tene Loc, Wild Thing
14	16 Rick Astley, She Wants To Dance With
15	19 Eddie Brickenell & New Bohemians, What I
16	18 Anita Baker, Giving You The Best That
17	21 Steve Winwood, Holding On
18	22 New Kids On The Block, You Got It (Th
19	22 Eighth Wonder, Cross My Heart
20	21 The Boys, Dial My Heart
21	25 Boy Meets Girl, Waiting For A Star To
22	24 Samantha Fox, I Wanna Have Some Fun
23	20 Guns N' Roses, Paradise City
24	20 Mike + The Mechanics, The Living Year
25	20 Breathe, How Can I Fall?
26	26 Guns N' Roses, Paradise City
27	27 Lather, Vandross, She Won't Talk To Me
28	28 Ann Wilson & Robin Zander, Surrender
29	29 The Escape Club, Shake For The Sheik
30	30 Eddie Brickenell & New Bohemians, What I
31	31 Bobby Brown, Roni
32	32 Mike + The Mechanics, The Living Year
33	33 Sam Kinison, Wild Thing



Chicago	
1	1 White Lion, When The Children Cry
2	2 Poison, Every Rose Has Its Thorn
3	5 Def Leppard, Armageddon II
4	7 Joan Jett And The Blackhearts, Little
5	3 Vixen, Edge Of A Broken Heart
6	6 Chicago, Look Away
7	11 Steve Winwood, Holding On
8	2 Phil Collins, Two Hearts
9	12 Bon Jovi, Born To Be My Baby
10	10 Van Halen, Finish What Ya Started
11	9 Cinderella, Don't Know What You Got (
12	16 Sheriff, When I'm With You
13	13 Eddie Brickenell & New Bohemians, What I
14	14 Ivan Neville, Not Just Another Girl
15	13 Bon Jovi, Bad Medicine
16	19 Eddie Brickenell & New Bohemians, What I
17	15 Georgia Satellites, Nipsey Hippie Shake
18	18 U2, Angel Of Harlem
19	22 Rod Stewart, My Heart Can't Tell You
20	20 Randy Newman, It's Money That Matters
21	25 Mike + The Mechanics, The Living Year
22	24 Ann Wilson & Robin Zander, Surrender
23	23 Guns N' Roses, Paradise City
24	24 Starship, Wild Again (From 'Cocktail'
25	27 Fleetwood Mac, As Long As You Follow
26	26 Eddie Money, The Love In Your Eyes
27	26 Guns N' Roses, Sweet Child O' Mine
28	30 The Escape Club, Shake For The Sheik
29	— Van Halen, Feels So Good
30	— Chicago, You're Not Alone
31	— Cinderella, The Last Mile
32	— Roy Orbison, You Got It
33	— Tommy Conwell/Young Rumberls, 'Til Tuesday, (Believed You Were) Luc

Chicago	
1	1 Phil Collins, Two Hearts
2	2 Taylor Dayne, Don't Rush Me
3	4 Samantha Fox, I Wanna Have Some Fun
4	3 Bobby Brown, My Prerogative
5	6 Tene Loc, Wild Thing
6	5 Incerity, Big Fun
7	7 Annie Lennox & Al Green, Put A Little
8	8 Karyn White, The Way You Love Me

Detroit	
1	3 Def Leppard, Armageddon II
2	2 Taylor Dayne, Don't Rush Me
3	4 Sheriff, When I'm With You
4	5 Bon Jovi, Born To Be My Baby
5	7 White Lion, When The Children Cry
6	6 Paula Abdul, Straight Up
7	10 Tene Loc, Wild Thing
8	12 Steve Winwood, Holding On
9	11 Phil Collins, Two Hearts
10	15 Samantha Fox, I Wanna Have Some Fun
11	6 Annie Lennox & Al Green, Put A Little
12	16 The Escape Club, Shake For The Sheik
13	13 Rick Astley, She Wants To Dance With
14	17 New Kids On The Block, You Got It (Th
15	13 Bobby Brown, My Prerogative
16	21 Sheena Easton, The Lover In Me
17	22 U2, Angel Of Harlem
18	22 Information Society, Walking Away
19	14 Boys Club, I Remember Holding You
20	20 Poison, Every Rose Has Its Thorn
21	32 Mike + The Mechanics, The Living Year
22	23 Eddie Brickenell & New Bohemians, What I
23	23 Basia, New Day For You
24	24 Ann Wilson & Robin Zander, Surrender
25	25 Tiffany, All This Time
26	30 Ouran Duran, All She Wants Is
27	27 Martika, More Than You Know
28	26 Robbie Nevil, Back On Holiday
29	35 Erasure, A Little Respect
30	30 Debbie Gibson, Lost In Your Eyes
31	— The Boys, Dial My Heart
32	37 Huey Lewis & The News, Give Me The Ke
33	36 Anita Baker, Just Because
34	38 Eddie Money, The Love In Your Eyes
35	35 Chicago, You're Not Alone
36	34 Mazi Priest, Wild World
37	— The Escape Club, Shake For The Sheik
38	— Chicago, You're Not Alone
39	— Boy Meets Girl, Bring Down The Moon
40	— Luther Vandross, She Won't Talk To Me

Detroit	
1	3 Def Leppard, Armageddon II
2	2 Taylor Dayne, Don't Rush Me
3	4 Sheriff, When I'm With You
4	5 Bon Jovi, Born To Be My Baby
5	7 White Lion, When The Children Cry
6	6 Paula Abdul, Straight Up
7	10 Tene Loc, Wild Thing
8	12 Steve Winwood, Holding On
9	11 Phil Collins, Two Hearts
10	15 Samantha Fox, I Wanna Have Some Fun
11	6 Annie Lennox & Al Green, Put A Little
12	16 The Escape Club, Shake For The Sheik
13	13 Rick Astley, She Wants To Dance With
14	17 New Kids On The Block, You Got It (Th
15	13 Bobby Brown, My Prerogative
16	21 Sheena Easton, The Lover In Me
17	22 U2, Angel Of Harlem
18	22 Information Society, Walking Away
19	14 Boys Club, I Remember Holding You
20	20 Poison, Every Rose Has Its Thorn
21	32 Mike + The Mechanics, The Living Year
22	23 Eddie Brickenell & New Bohemians, What I
23	23 Basia, New Day For You
24	24 Ann Wilson & Robin Zander, Surrender
25	25 Tiffany, All This Time
26	30 Ouran Duran, All She Wants Is
27	27 Martika, More Than You Know
28	26 Robbie Nevil, Back On Holiday
29	35 Erasure, A Little Respect
30	30 Debbie Gibson, Lost In Your Eyes
31	— The Boys, Dial My Heart
32	37 Huey Lewis & The News, Give Me The Ke
33	36 Anita Baker, Just Because
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Billboard's PD of the week

Rick Stacy
WAPW, Atlanta



RICK STACY, PD OF WAPW "Power 99" Atlanta, recalls how he got his first major PD job. After working at WHLY "Y106" Orlando, Fla., in the late '70s, he returned to the station for mornings in 1983 and found it "all messed up."

"Jimmy Steal [now MD at KEGG Dallas] and I literally kidnapped the owner of the station. We took him to my apartment, laid out our rotations, format, and everything. They made me PD and Jimmy became MD."

Stacy did very well at Y106 for 3 1/2 years. He was less successful on a few subsequent jobs, including at WINZ-FM "I95" Miami (now WZTA), where he turned around almost instantly and headed back to Orlando and I95's competitor, WHYI "Y100," which he says was, and remains, mired in image problems.

During Stacy's first year at Power 99, it looked like he was doomed to run a five-share radio station, despite being the only mainstream top 40 in town. In recent months, he has been better known for a controversial playlist innovation—letting the computer determine the playlist from rotations—than for how the station sounded.

But in the fall Arbitrons, when other seemingly solid major-market top 40s were dropping one to two shares at a time for no apparent reason, WAPW exploded. In 12-plus overall it was up from 5.5 to 7.8, tying for third. In its target demo of 18-34-year-old women, WAPW was first with more than a 14-share.

Fall was the culmination of a series of direction changes at WAPW. Originally signed on as a rock-leaning top 40, the station went mainstream, then leaned urban. When cross-town WZGC "Z93" made its ill-fated move from top 40 to urban last year—it has since switched to classic rock—Power 99 moved back to mainstream top 40 but ran a long, unusual playlist.

"This summer, we were recovering from Z93 going urban and trying to decide which way to make the station. In August we cleaned it up totally and became one of the tightest stations in the country. This is now the most mass-appeal station I've ever heard, and I'll put it up against any station in the country."

Despite cutting his list from 45-plus records to about 30 and dayparting more heavily, Stacy says, "We still break some records, but only a few of them, so we can spotlight the ones we do play. We only test one or two records at a time now and we don't do it for six weeks. We used to be so lax that a lot of records really didn't sound good on the station, but we'd leave them in there."

"Now when we play Erasure and Information Society, it's because they're doing well in call-out, not because I'm trying to educate the audience. They're educating me at this point."

This is what was played in a recent 45-minute midday sample of WAPW: Poison's "Every Rose Has Its Thorn," When In Rome's

"The Promise," Erasure's "A Little Respect," "Don't Worry Baby" by the Everly Bros. & Beach Boys, Chaka Khan's "I Feel For You," Sheena Easton's "The Lover In Me," Rod Stewart's "Forever Young," George Michael's "One More Try," Shooting Party's "Safe In The Arms Of Love," Taylor Dayne's "I'll Always Love You," and Madonna's "Where's The Party."

WAPW isn't the only once-liberal major-market top 40 to pare its playlist down in recent months. In Dallas, both KHYI "Y95" and KEGG are going at each other with 20 numbered titles plus extras. Stacy doesn't think the trend will necessarily spread across the country. "At Y106, a very long list worked at the time. There was no top 40 besides WBJW 'BJ105,' and they were very weak. We just won because we had pizzazz and energy and sounded different."

"At Y100, I thought I could do that when the opposite needed to be done. I learned a lot about not being swayed by what other stations were playing. It took me a year to realize I couldn't compete with [dance-leaning] WPOW by playing Stevie B records. That wasn't what people expected from Y100. I really learned that you can't program to yourself."

One holdover from the pre-August WAPW is the computer-generated playlist; once a hot topic at record-industry conventions, the all-airplay chart now generates "very little heat" from record companies.

"It made us feel better about what we were doing," says Stacy. "We no longer hear from those record people who used to ask us to march something up a couple of notches."

Like many PDs, Stacy credits a lot of WAPW's personality to WABC New York in its top 40 heyday as well as Y100 in the '70s. "Robert W. Walker was inspired by Robert W. Morgan, who was the king of brevity. He knew how to say the same thing different ways and taught his jocks that."

"A lot of the talent here had to be trained to be brief, entertaining, and human on the air. I've been trying to get rid of all the little radioisms that DJs have—stupid little things you say on the air like 'top of the hour' that you wouldn't say to somebody's face."

In their place, WAPW has acquired an odd sense of humor over the past few months. One promo promises listeners "hits so big we had to rent Morton Downey Jr.'s mouth to fit them in." Another, for a trip to the Grammys, has two listeners spotting the stars in Hollywood. "Look," says one, "there's Drew Barrymore and the Schlitz Malt Liquor bull."

"We poke fun at ourselves a lot," says Stacy. "Mark Driscoll, who does our promos, has been a big help at that. He'll take our script and mess with it, and we'll use his outtakes as part of promos. For our top 99 of 1988 countdown, we had a sweeper where he talks about 'the songs you danced to, the songs you made love to... and some of the songs that you thought sucked.' We left that in there because it was so honest." SEAN ROSS

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|-----|----|---------------------------------------|
| 24 | 38 | Debbie Gibson, Lost In Your Eyes |
| 25 | 33 | Duran Duran, All She Wants Is |
| 26 | 37 | Kylie Minogue, It's No Secret |
| 27 | 30 | Luther Vandross, She Won't Talk To Me |
| 28 | 29 | Erasure, A Little Respect |
| 29 | 36 | Anita Baker, Just Because |
| 30 | 37 | Mike + The Mechanics, The Living Year |
| 31 | 34 | Eddie Money, The Love In Your Eyes |
| 32 | 31 | Al B. Sure!, Killing Me Softly |
| 33 | 35 | Breathe, Don't Tell Me Lies |
| 34 | 21 | Chicago, Look Away |
| A35 | — | U2, Angel Of Harlem |
| 36 | 39 | Milli Vanilli, Girl You Know It's Tru |
| 37 | 40 | Was Not Was, Walk The Dinosaur |
| 38 | EX | Roy Orbison, You Got It |
| A39 | — | Vanessa Williams, Dreamin' |
| A40 | — | Boy Meets Girl, Bring Down The Moon |
| A | — | Bon Jovi, Born To Be My Baby |
| A | — | Chicago, You're Not Alone |

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|-----|----|---------------------------------------|
| 10 | 15 | Samantha Fox, I Wanna Have Some Fun |
| 11 | 14 | Tiffany, All This Time |
| 12 | 8 | Chicago, Look Away |
| 13 | 6 | Will To Power, Baby, I Love Your Way/ |
| 14 | 23 | Debbie Gibson, Lost In Your Eyes |
| 15 | 12 | Cinderella, Don't Know What You Got (|
| A16 | — | Kon Kan, I Beg Your Pardon |
| A17 | — | The Time Lords, Doctorin' The Tardis |
| 18 | 20 | Rat!, Way Cool |
| 19 | 19 | Poison, Every Rose Has Its Thorn |
| 20 | 11 | Eddie Money, Walk On Water |
| A21 | — | Ann Wilson & Robin Zander, Surrender |
| 22 | 24 | Sheena Easton, The Lover In Me |

WKTI

Milwaukee P.D.: Todd Fisher

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|----|----|---------------------------------------|
| 1 | 2 | Tone Loc, Wild Thing |
| 2 | 3 | White Lion, When The Children Cry |
| 3 | 4 | Poison, Every Rose Has Its Thorn |
| 4 | 5 | Sheriff, When I'm With You |
| 5 | 7 | Bon Jovi, Born To Be My Baby |
| 6 | 7 | Boy Meets Girl, Waiting For A Star To |
| 7 | 8 | Bobby Brown, My Prerogative |
| 8 | 9 | Phil Collins, Two Hearts |
| 9 | 10 | Ann Wilson & Robin Zander, Surrender |
| 10 | 10 | Boys Club, I Remember Holding You |
| 11 | 11 | Def Leppard, Armageddon II |
| 12 | 15 | Roxette, The Look |
| 13 | 14 | Tiffany, All This Time |
| 14 | 17 | Paula Abdul, Straight Up |
| 15 | 16 | Sheena Easton, The Lover In Me |
| 16 | 18 | Taylor Dayne, Don't Rush Me |
| 17 | 6 | Kenny G, Silhouette |
| 18 | 23 | Debbie Gibson, Lost In Your Eyes |
| 19 | 20 | U2, Angel Of Harlem |
| 20 | 21 | Paul McCartney/Square, Tempted |
| 21 | 22 | House Of Lords, I Wanna Be Loved |
| 22 | 24 | Karyn White, The Way You Love Me |
| 23 | 25 | Samantha Fox, I Wanna Have Some Fun |
| 24 | EX | Steve Winwood, Holding On |
| 25 | EX | New Kids On The Block, You Got It (Th |
| A | — | Edie Brickell & New Bohemians, What I |

WNCI

Columbus P.D.: Dave Robbins

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|-----|----|---------------------------------------|
| 1 | 3 | Phil Collins, Two Hearts |
| 2 | 4 | Karyn White, The Way You Love Me |
| 3 | 5 | Taylor Dayne, Don't Rush Me |
| 4 | 10 | White Lion, When The Children Cry |
| 5 | 1 | Michael Jackson, Smooth Criminal |
| 6 | 9 | Steve Winwood, Holding On |
| 7 | 8 | Bobby Brown, My Prerogative |
| 8 | 6 | Anita Baker, Giving You The Best That |
| 9 | 7 | Annie Lennox & Al Green, Put A Little |
| 10 | 19 | Tone Loc, Wild Thing |
| 11 | 13 | Def Leppard, Armageddon II |
| 12 | 16 | Paula Abdul, Straight Up |
| 13 | 19 | Vanessa Williams, Dreamin' |
| 14 | 17 | Sheriff, When I'm With You |
| 15 | 18 | Tiffany, All This Time |
| 16 | 8 | Poison, Every Rose Has Its Thorn |
| 17 | 14 | Bon Jovi, Born To Be My Baby |
| 18 | 11 | Boy Meets Girl, Waiting For A Star To |
| 19 | 21 | Rick Astley, She Wants To Dance With |
| 20 | 22 | Information Society, Walking Away |
| 21 | 23 | Milli Vanilli, Girl You Know It's Tru |
| 22 | 24 | Boys Club, I Remember Holding You |
| 23 | 25 | Mike + The Mechanics, The Living Year |
| 24 | EX | Breathe, Don't Tell Me Lies |
| 25 | 27 | Debbie Gibson, Lost In Your Eyes |
| A26 | — | Ann Wilson & Robin Zander, Surrender |
| A27 | — | Sheena Easton, The Lover In Me |
| A28 | — | Guns N' Roses, Paradise City |
| A29 | — | The Escape Club, Shake For The Sheik |
| A30 | — | Chicago, You're Not Alone |

WLOT 99.7

Minneapolis P.D.: Gregg Swedberg

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|-----|----|---------------------------------------|
| 1 | 1 | White Lion, When The Children Cry |
| 2 | 2 | Bobby Brown, My Prerogative |
| 3 | 6 | Def Leppard, Armageddon II |
| 4 | 7 | Tiffany, All This Time |
| 5 | 5 | Boys Club, I Remember Holding You |
| 6 | 9 | Steve Winwood, Holding On |
| 7 | 11 | Bon Jovi, Born To Be My Baby |
| 8 | 4 | Phil Collins, Two Hearts |
| 9 | 16 | Karyn White, The Way You Love Me |
| 10 | 14 | Information Society, Walking Away |
| 11 | 18 | New Kids On The Block, You Got It (Th |
| 12 | 15 | Rick Astley, She Wants To Dance With |
| 13 | 21 | Ann Wilson & Robin Zander, Surrender |
| 14 | 20 | Sheena Easton, The Lover In Me |
| 15 | 10 | Taylor Dayne, Don't Rush Me |
| 16 | 23 | Tone Loc, Wild Thing |
| 17 | 19 | Samantha Fox, I Wanna Have Some Fun |
| 18 | 12 | Kon Kan, I Beg Your Pardon |
| 19 | 22 | U2, Angel Of Harlem |
| 20 | 25 | Robbie Nevil, Back On Holiday |
| 21 | 26 | Erasure, A Little Respect |
| 22 | 7 | Bangles, In Your Room |
| 23 | 8 | Joan Jett And The Blackhearts, Little |
| 24 | 9 | When In Rome, The Promise |
| 25 | 29 | Mike + The Mechanics, The Living Year |
| 26 | 34 | Maxi Priest, Wild World |
| 27 | 13 | Kylie Minogue, It's No Secret |
| 28 | 33 | Anita Baker, Giving You The Best That |
| 29 | 17 | Breathe, Don't Tell Me Lies |
| 30 | 37 | The Time Lords, Doctorin' The Tardis |
| 31 | 35 | Annie Lennox & Al Green, Put A Little |
| 32 | 12 | Bobby Brown, Roni |
| 33 | 38 | Poison, Every Rose Has Its Thorn |
| 34 | 38 | Martika, More Than You Know |
| 35 | 39 | Def Leppard, Armageddon II |
| 36 | EX | Debbie Gibson, Lost In Your Eyes |
| 37 | EX | Chicago, You're Not Alone |
| 38 | EX | Kenny Loggins, Tell Her |
| A39 | — | Milli Vanilli, Girl You Know It's Tru |
| A40 | — | Edie Brickell & New Bohemians, What I |
| A | — | Sheriff, When I'm With You |
| A | — | Was Not Was, Walk The Dinosaur |
| A | — | Vixen, Cryin' |

KZZP 104.7 FM

Phoenix P.D.: Bob Case

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|----|----|---------------------------------------|
| 1 | 1 | Paula Abdul, Straight Up |
| 2 | 2 | Tone Loc, Wild Thing |
| 3 | 6 | White Lion, When The Children Cry |
| 4 | 4 | Poison, Every Rose Has Its Thorn |
| 5 | 7 | The Boys, Dial My Heart |
| 6 | 3 | Sheriff, When I'm With You |
| 7 | 6 | Boy Meets Girl, Waiting For A Star To |
| 8 | 11 | Bobby Brown, My Prerogative |
| 9 | 12 | Karyn White, The Way You Love Me |
| 10 | 9 | Chicago, Look Away |
| 11 | 10 | Sir Mix-A-Lot, Posse On Broadway |
| 12 | 18 | Sheena Easton, The Lover In Me |

BIO 4 MEANS MUSIC

Baltimore P.D.: Chuck Morgan

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|-----|----|---------------------------------------|
| 1 | 2 | Bobby Brown, My Prerogative |
| 2 | 3 | Phil Collins, Two Hearts |
| 3 | 5 | Def Leppard, Armageddon II |
| 4 | 4 | Boy Meets Girl, Waiting For A Star To |
| 5 | 1 | Poison, Every Rose Has Its Thorn |
| 6 | 8 | Taylor Dayne, Don't Rush Me |
| 7 | 7 | Michael Jackson, Smooth Criminal |
| 8 | 12 | Tone Loc, Wild Thing |
| 9 | 11 | The Boys, Dial My Heart |
| 10 | 15 | White Lion, When The Children Cry |
| 11 | 13 | Tiffany, All This Time |
| 12 | 6 | When In Rome, The Promise |
| 13 | 14 | Joan Jett And The Blackhearts, Little |
| 14 | 17 | Bon Jovi, Born To Be My Baby |
| 15 | 22 | Paula Abdul, Straight Up |
| 16 | 19 | Karyn White, The Way You Love Me |
| 17 | 20 | Samantha Fox, I Wanna Have Some Fun |
| 18 | 21 | Sheriff, When I'm With You |
| 19 | 10 | Chicago, Look Away |
| 20 | 24 | Debbie Gibson, Lost In Your Eyes |
| 21 | 23 | Sheena Easton, The Lover In Me |
| 22 | 25 | Boys Club, I Remember Holding You |
| 23 | 9 | Anita Baker, Giving You The Best That |
| 24 | 27 | New Kids On The Block, You Got It (Th |
| 25 | EX | Edie Brickell & New Bohemians, What I |
| 26 | EX | Guns N' Roses, Paradise City |
| 27 | EX | Mike + The Mechanics, The Living Year |
| A28 | — | Kon Kan, I Beg Your Pardon |
| A29 | — | Steve Winwood, Holding On |
| A30 | — | Information Society, Walking Away |

POWER 99

Atlanta P.D.: Rick Stacy

- | | | |
|----|----|---------------------------------------|
| 1 | 1 | Paula Abdul, Straight Up |
| 2 | 2 | Eddie Money, Walk On Water |
| 3 | 7 | Mike + The Mechanics, The Living Year |
| 4 | 4 | Erasure, A Little Respect |
| 5 | 10 | White Lion, When The Children Cry |
| 6 | 6 | Karyn White, The Way You Love Me |
| 7 | 5 | Phil Collins, Two Hearts |
| 8 | 3 | Steve Winwood, Holding On |
| 9 | 18 | Ann Wilson & Robin Zander, Surrender |
| 10 | 15 | Tiffany, All This Time |
| 11 | 8 | Taylor Dayne, Don't Rush Me |
| 12 | 9 | Poison, Every Rose Has Its Thorn |
| 13 | 13 | U2, Angel Of Harlem |
| 14 | 16 | Rod Stewart, My Heart Can't Tell You |
| 15 | 17 | Def Leppard, Armageddon II |
| 16 | 12 | The Escape Club, Shake For The Sheik |
| 17 | 14 | Carnouage, The Great Commandment |
| 18 | 22 | Bon Jovi, Born To Be My Baby |
| 19 | 24 | Edie Brickell & New Bohemians, What I |
| 20 | 21 | Milli Vanilli, Girl You Know It's Tru |
| 21 | 26 | Breathe, Don't Tell Me Lies |
| 22 | 23 | The Boys, Dial My Heart |
| 23 | 25 | Information Society, Walking Away |
| 24 | EX | Sheena Easton, The Lover In Me |
| 25 | EX | Tone Loc, Wild Thing |
| 26 | EX | New Kids On The Block, You Got It (Th |
| 27 | EX | Debbie Gibson, Lost In Your Eyes |
| 28 | EX | Chicago, You're Not Alone |
| 29 | EX | Anita Baker, Just Because |
| 30 | EX | Guns N' Roses, Paradise City |
| A | — | Tommy Page, A Shoulder To Cry On |
| A | — | Roy Orbison, You Got It |

The New 100.7 FM

Miami P.D.: Steve Perun

- | | | |
|-----|----|---------------------------------------|
| 1 | 1 | Poison, Every Rose Has Its Thorn |
| 2 | 9 | Sheriff, When I'm With You |
| 3 | 8 | Tone Loc, Wild Thing |
| 4 | 5 | Phil Collins, Two Hearts |
| 5 | 6 | Boy Meets Girl, Waiting For A Star To |
| 6 | 4 | Kenny G, Silhouette |
| 7 | 7 | Def Leppard, Armageddon II |
| 8 | 2 | Chicago, Look Away |
| 9 | 10 | Karyn White, The Way You Love Me |
| 10 | 15 | White Lion, When The Children Cry |
| 11 | 12 | Michael Jackson, Smooth Criminal |
| 12 | 13 | Sir Mix-A-Lot, Rippin' |
| 13 | 14 | When In Rome, The Promise |
| 14 | 3 | Anita Baker, Giving You The Best That |
| 15 | 19 | Taylor Dayne, Don't Rush Me |
| 16 | 17 | Al B. Sure!, Killing Me Softly |
| 17 | 20 | Bon Jovi, Born To Be My Baby |
| 18 | 22 | Paula Abdul, Straight Up |
| 19 | 30 | Debbie Gibson, Lost In Your Eyes |
| 20 | 25 | Guns N' Roses, Paradise City |
| 21 | 27 | Samantha Fox, I Wanna Have Some Fun |
| 22 | 23 | The Boys, Dial My Heart |
| 23 | 28 | Rick Astley, She Wants To Dance With |
| 24 | 16 | Bobby Brown, My Prerogative |
| 25 | EX | Bobby Brown, Roni |
| 26 | 18 | The Escape Club, Wild, Wild West |
| 27 | EX | Mike + The Mechanics, The Living Year |
| 28 | 21 | Cheryl "Peggy" Riley, Thanks For My |
| A29 | — | Karyn White, Superwoman |
| A30 | — | Sir Mix-A-Lot, Posse On Broadway |
| A | — | Will To Power, Fading Away |
| A | — | Anita Baker, Just Because |
| A | — | Sa-Fire, Thinking Of You |
| EX | EX | Kon Kan, I Beg Your Pardon |

FOX 95.3 FM

Detroit P.D.: Chuck Beck

- | | | |
|---|----|---------------------------------------|
| 1 | 4 | Tone Loc, Wild Thing |
| 2 | 1 | Paula Abdul, Straight Up |
| 3 | 2 | Bon Jovi, Born To Be My Baby |
| 4 | 2 | Def Leppard, Armageddon II |
| 5 | 3 | Bangles, In Your Room |
| 6 | 5 | Guns N' Roses, Knocking On Heaven's D |
| 7 | 7 | Bobby Brown, My Prerogative |
| 8 | 16 | Guns N' Roses, Paradise City |
| 9 | 9 | White Lion, When The Children Cry |

Cold Chillin' A Rap Powerhouse Indie Slowly Adjusts To Warner Bros.

BY HAVELOCK NELSON

NEW YORK In early 1988, the independent label Cold Chillin' here entered into a distribution arrangement with Warner Bros. Records. Cold Chillin's co-founder and president Tyrone Williams says, "We're slowly adjusting to life with a major. We're doing it remarkably well."

The label is already a rap music powerhouse, making its mark with releases by Biz Markie ("Biz Is Going Off"), M.C. Shan ("Down By Law"), and, most notably, Big Daddy Kane ("Long Live The Kane")—all nearly gold and highly respected by hip-hop aficionados. But the releases have yet to tap into hip-hop's expanding base or cross over the way Def Jam's Columbia-distributed product rou-

tinously does. Says Williams: "I think Columbia is better at promoting records. Warner Bros. is better at marketing and merchandising them."

Cold Chillin' is working closely with Warner to improve its rap promotion effort. "I'm going out of my way to convince each and every person involved with our product that [getting it onto pop radio] is something that is beneficial to everyone," says Williams. "We're working on creating a new department whose main job will be to cross over rap."

The roots of Cold Chillin' are in a crew that dubbed itself the Pyramid. In 1984, its members—Williams, Marley Marl, and Mister Magic—were employees of WBSL-FM New York. When they left their respective positions as announcer, DJ, and engineer/mixer, they took a gamble.

Ignoring popular wisdom that hip-hop was a fad not worthy of airplay, Magic and Marl used their own money to lease time at the alternative outlet WHBI-FM (now WNWK), where they broadcast "The Rap Attack" for eight months before returning to WBSL in May 1985. Williams became the pair's manager.

"We called ourselves the Pyramid because we were so tight," says Williams. "We used to throw parties at a club named Broadway International, and whoever's rent was most overdue would get the \$300 or \$400 we made."

The Pyramid evolved into the Juice Crew All Stars. After Magic helped turn UTFO's "Roxanne Roxanne" into a hit by airing it first, that group promised the Pyramid a show, but it didn't happen.

"We were standing in front of Marley's apartment building in the Queensbridge projects talking about what had happened," William recalls. "We were still broke. A little girl by

the name of Shante heard us, and she said, 'Let me make a tape. I'll kill [UTFO]!'"

Marl recorded Shante's sassy rap over the instrumental version of "Roxanne Roxanne." When Magic played her tape on his show, it made an impact. "There was giant talk about this 'Roxanne girl,'" says Williams. "Every radio station in New York—Z-100, [W]PLJ—was being called." But there wasn't a record.

Dana and Lawrence Goodman, who owned Philadelphia-based Pop Art Records, changed that. They negotiated a deal with Williams and pressed a 12-inch from Shante's tape, and "Roxanne's Revenge" was born.

Then Shante, about to begin touring, proposed bringing along her friend, rapper M.C. Shan. "I said, 'OK,'" says Williams. After the tour, Shan recorded "Marley's Scratch" for Pop Art.

Shan subsequently brought human percussionist/rapper Biz Markie into the Juice Crew All Stars. Similarly, Markie assisted his buddy Big Daddy Kane's career. Says Williams, "Everybody in the Juice Crew All Stars helped build each other. We're not like family. We *are* family."

In mid-1986, after recording a number of 12-inches for Pop Art, including "The Bridge" (M.C. Shan) and "Def Fresh Crew" (Roxanne Shante), the Juice Crew All Stars left the label.

"In contemplating our next move, we met with a lot of people," says Williams. "They all knew we were a marketable commodity, but the right feeling just wasn't there until we met Lenny [Fichtelberg, who owns Prism Records].

"He was dedicated to what he was doing like we were dedicated to what

(Continued on page 27)



Ricky & The Elves. Def Jam rapper Slick Rick, dressed as Santa, enjoyed the company of many helpers at a recent party celebrating the release of his new album, "The Great Adventures Of Slick Rick." Being naughty and nice, from left, are MCA's Eric B, Sabrina Bacote, Slick Rick, Shawn Richards, and Profile's Joseph "Run" Simmons.

With Radio, Music Biz Support, He Overcame Odds Stevie Wonder Led Drive For King Holiday

EVERY YEAR THAT Dr. Martin Luther King Jr.'s birthday is celebrated as a national holiday should remind all of us in this industry of just how powerful we can be. From the time of his death in 1968 until the early '80s, politicians and activists talked about making the slain civil rights leader's birthday a 24-hour period of reflection, recollection, and planning, a day to remember what King sacrificed and to plan ways to push his ideas forward.

But through three administrations those efforts had failed to make it happen. And with the presence of the most conservative president since Herbert Hoover, a president critical of and often hostile to the civil rights agenda, there seemed no chance of a national King holiday in the '80s.

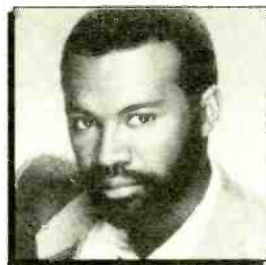
But Stevie Wonder took up the challenge, and the music industry supported him. Through the force of his celebrity and the power of black radio to touch its listeners, to move them from consuming music to political action, politicians of all backgrounds felt new pressure. It's easy to look back on it now and say, "Well, it was good public relations for Ronald Reagan to sign the King holiday bill."

The truth is that if it weren't for the agitation of Wonder and the support of so many in this industry, King's birthday simply would not be a holiday. Moreover, Wonder's and black radio's ability to mobilize the black community on a national basis foreshadowed the success of the Rev. Jesse Jackson in registering a vast untapped nation of black voters.

So as King is remembered and other heroes are recalled in Black (African-American?) History Month, we should also measure our current strength and look for new challenges. Musicians and radio stations can't by themselves stop the flow of crack into the U.S. or solve deep-seated economic problems. But there are many ways, both practical and visionary, that this business can and should affect its listeners. The best way to honor King is not to merely think about the past, but to plan on affecting the future.

SHORT STUFF: Rap group UTFO is seeking a new deal, while group member Doctor Ice is cutting a solo album. Full Force is still involved with both acts... Arista is putting together some fascinating combinations of records and remixers. Teddy Riley is to work on "We've Saved The Best For Last," a Kenny G track with a guest vocal by Smokey Robinson, while Al B. Sure! just completed work on Kiara's duet with Shan-

ice Wilson, "This Time"... All those who attended Cold Chillin's Christmas party were raving about the soul food. Well, say thank you to the mother of Cold Chillin' head Tyrone Williams, Johnnie Mae... Spike Lee is directing the video for E.U.'s Virgin debut, "Buck Wild"... Def Jam records' R&B offshoot was supposed to be called Black Gold, but now the handle's been switched to OBR (Original Black Records)... Boy George is trying again to tap into the black market, which helped fuel sales of Culture Club records. The Gene Griffin-Teddy Riley production-writing team worked on four songs and Bobby Z did the album's remaining six. One of the Bobby Z-produced tracks has the endearing title "You Are My Heroin"... Cold Chillin's newest artist is Kool G Rap. His album is due in late February... Patti LaBelle has a featured role in "Sing," a musical



by Nelson George

film about a talent show at a Brooklyn, N.Y., high school. The film opens March 3. The soundtrack is on Columbia. Johnny Kemp has the second single from the album, "Birthday Suit," while Nia Peeples and LaBelle are also represented on the soundtrack... Shanachie Records has just released a double album titled "Bishop Desmond Tutu: A Tribute Album." One record is a collection of songs produced by Siphon Gumede and Ray Phiri (musical director of the Graceland tour). The second record contains three speeches, including one from the press conference Tutu held after winning the Nobel Prize in 1984... "Can't Get Enough" is the new 12-inch single by a Tommy Boy act with a great name, Black By Demand... Motown, which has been diligent in continuing to work Stevie Wonder's "Characters" throughout the many changes there, has issued another single from that long-running album, "With Every Beat Of My Heart." The new Motown management team seems committed to keeping Wonder's voice in the public ear until Wonder's next album, which will be his first under the new regime, is ready... D.J. Red Alert, star of his own hip-hop show on KRYS New York and a guest star in innumerable videoclips—he has a show-stopping cameo in Public Enemy's "Night Of The Living Baseheads"—is back with his third rap compilation album on Next Plateau. His production of the Jungle Brothers' "On The Run" is included along with 11 other cuts. Most are underground (Just-Ice's "Going Way Back") or overground (Stetsasonic's "Sally") hits. As a special bonus, an unreleased Salt-N-Pepa song, "I Gotcha," is included.



Billboard POWER PLAYLISTS FOR WEEK ENDING JANUARY 28, 1989

Sample Playlists of the Nation's Largest Black Radio Stations

Philadelphia		P.D.: Dave Allan	Dallas		P.D.: Michael Spears
1	2	Karyn White, Superwoman	1	5	Karyn White, Superwoman
2	3	Al B. Sure!, Killing Me Softly	2	6	Georgie, I Don't Want 2 Be Alone
3	4	New Edition, Can You Stand The Rain	3	7	Keith Sweat, Don't Stop Your Love
4	5	Luther Vandross, She Won't Talk To Me	4	8	Bobby Brown, Roni
5	6	Sade, Turn My Back On You	5	9	Tone Loc, Wild Thing
6	7	Aleese Simmons, I Want To Be Your Lover	6	10	The Boys, Dial My Heart
7	8	Z'Looke, Can U Read My Lips	7	11	Today, Him Or Me
8	9	Anita Baker, Just Because	8	12	Tony! Toni! Tone!, Baby Doll
9	10	Vanessa Williams, Dreamin'	9	13	Evelyn "Champagne" King, Kisses Don't Lie
10	11	Kiara (Duet With Shance Wilson), This Time	10	14	Vanessa Williams, Dreamin'
11	12	Samantha Fox, I Wanna Have Some Fun	11	15	Milli Vanilli, Girl You Know It's True
12	13	Cameo, Skin I'm In	12	16	Z'Looke, Can U Read My Lips
13	14	Sweet Obsession, Being In Love Ain't Easy	13	17	EX LaVert, Just Coolin'
14	15	Bobby Brown, Roni	14	18	Rob Base & DJ, E-Z Rock, Get On The Dance Floor
15	16	Tony! Toni! Tone!, Baby Doll	15	19	BeBe & CeCe Winans, Heaven
16	17	Paula Abdul, Straight Up	16	20	Paula Abdul, Straight Up
17	18	New Kids On The Block, You Got It (The Right St)	17	21	EX Ready For The World, Gently
18	19	Tone Loc, Wild Thing	18	22	New Edition, Can You Stand The Rain
19	20	Marcus Lewis, The Club	19	23	Sheena Easton, The Lover In Me
20	21	Troop, Still In Love	20	24	New Kids On The Block, You Got It (The Right St)
21	22	Sheena Easton, The Lover In Me	21	25	Michael Jackson, Smooth Criminal
22	23	Chaka Khan, It's My Party	22	26	Guy, Teddy's Jam
23	24	Milli Vanilli, Girl You Know It's True	23	27	Kid 'N Play, Gittin' Funky
24	25	George Howard, One Love	24	28	Sade, Turn My Back On You
25	26	Rahsaan, Dance Floor	25	29	Aleese Simmons, I Want To Be Your Lover
26	27	The Gap Band, I'm Gonna Get You Sucka	26	30	EX James "J.T." Taylor & Regina Belle, All I Want
27	28	Guy, Teddy's Jam	27	31	EX The Gap Band, I'm Gonna Get You Sucka
28	29	EX James "J.T." Taylor & Regina Belle, All I Want	28	32	Marcus Lewis, The Club
29	30	EX Vesta, 4 You	29	33	EX The Bar-Kays, Struck By You
30	31	EX Midnight Star, Snake In The Grass	30	34	Al B. Sure!, Killing Me Softly
31	32	EX Gerak'Alston, Take Me Where You Want To	31	35	EX Surface, Closer Than Friends
32	33	EX Kenny G, Silhouette	32	36	EX Surface, Closer Than Friends
33	34	EX Kid 'N Play, Gittin' Funky	33	37	EX Slick Rick, Teenage Love
34	35	EX Deniece Williams, This Is As Good As It Gets	34	38	EX Donna Allen, Joy And Pain
35	36	Evelyn "Champagne" King, Kisses Don't Lie	35	39	EX Jonathan Butler, More Than Friends
36	37	EX Anita Baker, Good Love	36	40	EX The Boys, Lucky Charm
37	38	EX Slick Rick, Teenage Love	37	41	EX Surface, Closer Than Friends
38	39	EX Donna Allen, Joy And Pain	38	42	EX Freddie Jackson, You And I Got A Thang
39	40	EX Jonathan Butler, More Than Friends	39	43	A — LaVert, Just Coolin'
40	41	EX The Boys, Lucky Charm	40	44	A — Today, Girl I've Got My Eye On You
41	42	EX Surface, Closer Than Friends	41	45	A — Tuff Crew, My Part Of Town
42	43	EX Freddie Jackson, You And I Got A Thang	42	46	A — BeBe & CeCe Winans, Heaven
43	44	A — LaVert, Just Coolin'			
44	45	A — Today, Girl I've Got My Eye On You			
45	46	A — Tuff Crew, My Part Of Town			
46	47	A — BeBe & CeCe Winans, Heaven			



CASH MONEY & MARVELOUS move 98-50 on the Hot Black Albums chart with their first record, "Where's The Party At?" (Sleeping Bag). The album chart is compiled from reports taken only from retail stores. Each store lists its top 60 best-selling albums. "Where's The Party At?" is reported at No. 13 at Shantinique Records in Detroit. **Josephine Beal**, co-owner of the store, explains, "This is anticipation. The kids were asking for the album because the single ["Find An Ugly Woman"] had been out for a month. The single is relatively clean, so I can play it in the store." "Find An Ugly Woman" debuts at No. 83 this week on the Hot Black Singles chart.

ATLANTIC RECORDS wins the radio sweepstakes this week with three records getting double-digit radio adds. With 56 adds, "Just Coolin'" by **Levert** is the Hot Shot Debut. When the album of the same name was first released, radio immediately jumped on this cut. "Joy And Pain" by **Donna Allen** jumps 17 places, picking up 32 stations. **L'Trimm's** "Cutie Pie" moves 80-74; the 12-station pickup is offset by a slight decline in retail points. The other Atlantic record on the chart, "Still In Love" by **Troop**, continues its upward move to No. 34.

AT THE TOP of the singles chart this week, 11 of the top 15 are bulletted. **Bobby Brown's** "Roni" (MCA) is barred from the No. 1 spot by **Karyn White**, whose "Superwoman" (Warner Bros.) holds for the third week. "Can U Read My Lips" by **Z'Looke** (Orpheus) remains at No. 3 in spite of strong radio and retail gains. At No. 17 is last week's Power Pick Airplay, "Turn My Back On You" by **Sade** (Epic), which moves five places without a bullet. After a strong performance last week, the record is below the criteria to retain its bullet and shows only modest gains at both radio and retail.

THE DELLS are back with a new album. The first single, "Thought Of You Just A Little Too Much" (Veteran), rebullets at No. 78 this week. The record is new at WDAS Philadelphia; WQIM Montgomery, Ala.; WGOK Mobile, Ala.; WZAZ Jacksonville, Fla.; and WNOV Milwaukee and is No. 49 at WGCI-FM Chicago. WGCI-AM-FM PD **Sonny Taylor** had tested a couple of cuts from the album on the AM before deciding that this one sounds the best. "These guys just get better with time. Any programmer who feels that groups like this one are too old doesn't know all of the demos of their audience. Radio veterans know how important a record like this is," he says.

SEVEN SINGLES were certified this week by the Recording Industry Assn. of America. Two are currently on the black singles chart, "Wild Thing" by **Tone Loc** (Delicious Vinyl) and "My Prerogative" by **Brown** (MCA). A third single, "Supersonic" by **J.J. Fad** (Atlantic), was certified but is no longer on the chart. The other four singles have charted on the Hot 100. **Al Jarreau** must feel "So Good" (Reprise)—he has his first top 10 black single since 1983. That year, two Jarreau singles peaked at No. 3 on the R&B chart, "Boogie Down" and "Mornin'."

HOT BLACK SINGLES ACTION

RADIO MOST ADDED

	PLATINUM/ GOLD ADDS 13 REPORTERS	SILVER ADDS 29 REPORTERS	BRONZE/ SECONDARY ADDS 52 REPORTERS	TOTAL ADDS 94 REPORTERS	TOTAL ON
JUST COOLIN' LEVERT ATLANTIC	7	17	33	57	68
JOY AND PAIN DONNA ALLEN OCEANA	2	13	17	32	62
ALL I WANT IS FOREVER J. TAYLOR/R. BELLE EPIC	3	10	10	23	64
STRUCK BY YOU THE BAR-KAYS MERCURY	4	6	10	20	70
WITH EACH BEAT OF... STEVIE WONDER MOTOWN	4	8	8	20	45
TWIST AND SHOUT SALT-N-PEPA NEXT PLATEAU	0	4	15	19	21
YOU AND I GOT A THANG FREDDIE JACKSON CAPITOL	1	9	8	18	79
NEVER TOO LATE WILL CLAYTON POLYDOR	1	6	11	18	31
ANOTHER WEEKEND FIVE STAR RCA	1	1	16	18	18
LUCKY CHARM THE BOYS MOTOWN	3	5	9	17	62

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

FOR WEEK ENDING JANUARY 28, 1989

Billboard Hot Black Singles SALES & AIRPLAY™

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

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT BLACK POSITION
1	2	RONI	BOBBY BROWN	2
2	1	SUPERWOMAN	KARYN WHITE	1
3	6	CAN U READ MY LIPS	Z'LOOKE	3
4	7	WILD THING	NEED TO BREATHE	8
5	10	CAN YOU STAND THE RAIN	NEW EDITION	4
6	3	PULL OVER	LEVERT	16
7	5	IT'S MY PARTY	CHAKA KHAN	14
8	12	SO GOOD	AL JARREAU	9
9	13	BABY DOLL	TONY! TONI! TONE!	5
10	11	TAKE ME WHERE YOU WANT TO	GERALD ALSTON	6
11	15	SHE WON'T TALK TO ME	LUTHER VANDROSS	7
12	18	TEDDY'S JAM	GUY	11
13	17	THIS TIME	KIARA (DUET WITH SHANICE WILSON)	10
14	9	DON'T STOP YOUR LOVE	KEITH SWEAT	23
15	19	I WANT TO BE YOUR LOVER	ALEESE SIMMONS	12
16	4	THE LOVER IN ME	SHEENA EASTON	20
17	22	DREAMIN'	VANESSA WILLIAMS	13
18	16	WHERE IS THE LOVE	R.BROOKINS/S.MILLS	18
19	21	I WANNA HAVE SOME FUN	SAMANTHA FOX	19
20	24	GET ON THE DANCE FLOOR	ROB BASE & D.J. E-Z ROCK	25
21	26	KILLING ME SOFTLY	AL B. SURE!	15
22	25	TURN MY BACK ON YOU	SADE	17
23	31	JUST BECAUSE	ANITA BAKER	22
24	8	HIM OR ME	TODAY	33
25	39	STRAIGHT UP	PAULA ABDUL	30
26	29	THIS IS AS GOOD AS IT GETS	DENIECE WILLIAMS	29
27	34	SKIN I'M IN	CAMEO	24
28	35	KISSES DON'T LIE	EVELYN "CHAMPAGNE" KING	21
29	20	SWEET, SWEET LOVE	VESTA	38
30	23	DIAL MY HEART	THE BOYS	42
31	37	I'M GONNA GIT YOU SUCKA	THE GAP BAND	28
32	14	OASIS	ROBERTA FLACK	43
33	—	R-U-LONELY	JOCELYN BROWN	32
34	—	YOU GOT IT (THE RIGHT STUFF)	NEW KIDS ON THE BLOCK	31
35	—	SNAKE IN THE GRASS	MIDNIGHT STAR	26
36	—	TEENAGE LOVE	SLICK RICK	35
37	36	PUMP IT UP	M.C. HAMMER	46
38	—	STILL IN LOVE	TROOP	34
39	27	SMOOTH CRIMINAL	MICHAEL JACKSON	51
40	—	HEAVEN	BEBE & CECE WINANS	27

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT BLACK POSITION
1	2	SUPERWOMAN	KARYN WHITE	1
2	1	RONI	BOBBY BROWN	2
3	3	CAN U READ MY LIPS	Z'LOOKE	3
4	4	CAN YOU STAND THE RAIN	NEW EDITION	4
5	5	BABY DOLL	TONY! TONI! TONE!	5
6	6	TAKE ME WHERE YOU WANT TO	GERALD ALSTON	6
7	8	SHE WON'T TALK TO ME	LUTHER VANDROSS	7
8	10	THIS TIME	KIARA (DUET WITH SHANICE WILSON)	10
9	9	SO GOOD	AL JARREAU	9
10	17	DREAMIN'	VANESSA WILLIAMS	13
11	13	I WANT TO BE YOUR LOVER	ALEESE SIMMONS	12
12	18	TEDDY'S JAM	GUY	11
13	14	KILLING ME SOFTLY	AL B. SURE!	15
14	16	TURN MY BACK ON YOU	SADE	17
15	15	KISSES DON'T LIE	EVELYN "CHAMPAGNE" KING	21
16	23	WILD THING	NEED TO BREATHE	8
17	20	SKIN I'M IN	CAMEO	24
18	24	HEAVEN	BEBE & CECE WINANS	27
19	25	JUST BECAUSE	ANITA BAKER	22
20	21	I WANNA HAVE SOME FUN	SAMANTHA FOX	19
21	19	WHERE IS THE LOVE	R.BROOKINS/S.MILLS	18
22	27	SNAKE IN THE GRASS	MIDNIGHT STAR	26
23	28	I'M GONNA GIT YOU SUCKA	THE GAP BAND	28
24	7	IT'S MY PARTY	CHAKA KHAN	14
25	11	THE LOVER IN ME	SHEENA EASTON	20
26	30	THIS IS AS GOOD AS IT GETS	DENIECE WILLIAMS	29
27	32	TWICE THE LOVE	GEORGE BENSON	36
28	38	STRAIGHT UP	PAULA ABDUL	30
29	35	STILL IN LOVE	TROOP	34
30	31	YOU GOT IT (THE RIGHT STUFF)	NEW KIDS ON THE BLOCK	31
31	33	I DON'T WANT 2 BE ALONE	GEORGIO	37
32	34	ONE THING LED TO ANOTHER	JOHNNY KEMP	40
33	37	BEING IN LOVE AIN'T EASY	SWEET OBSESSION	41
34	29	R-U-LONELY	JOCELYN BROWN	32
35	36	GET ON THE DANCE FLOOR	ROB BASE & D.J. E-Z ROCK	25
36	39	THE CLUB	MARCUS LEWIS	44
37	12	PULL OVER	LEVERT	16
38	—	YOU AND I GOT A THANG	FREDDIE JACKSON	48
39	—	TEENAGE LOVE	SLICK RICK	35
40	—	CLOSER THAN FRIENDS	SURFACE	45

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

TITLE (Publisher - Licensing Org.)	Sheet Music Dist.
4 U (Captain Z, ASCAP/Black Lion, ASCAP)	ASCAP/Platinum Gold, ASCAP/Haynestorm, ASCAP/Les Etoiles, ASCAP
ALL I WANT IS FOREVER (Realsongs, ASCAP)	ASCAP/Wolf, ASCAP
ALL OR NOTHING (Rene Moore, ASCAP)	ASCAP/Vesta Seven, ASCAP/Almo, ASCAP/Criterion, ASCAP CPP
ANY LOVE (SBK April, ASCAP/Uncle Ronnie's, ASCAP/Sunset Burgundy, ASCAP/MCA, ASCAP)	ASCAP/Platinum Gold, ASCAP/Haynestorm, ASCAP/Les Etoiles, ASCAP
BABY DOLL (Two Tuff-Enuff, BMI/PolyGram Songs, BMI/Delos 2000, ASCAP/PolyGram, ASCAP)	ASCAP/Wolf, ASCAP
BACK ON HOLIDAY (MCA, ASCAP/Dresden China, ASCAP/Ardavan, ASCAP/Dubin, ASCAP)	ASCAP/Vesta Seven, ASCAP/Almo, ASCAP/Criterion, ASCAP CPP
BEING IN LOVE AIN'T EASY (Bush Burnin', ASCAP/Love Lane, ASCAP)	ASCAP/Platinum Gold, ASCAP/Haynestorm, ASCAP/Les Etoiles, ASCAP
BIG FUN (Drive On, BMI/Virgin Songs, BMI)	ASCAP/Wolf, ASCAP
BRAND NEW FUNK (Zomba, ASCAP)	ASCAP/Vesta Seven, ASCAP/Almo, ASCAP/Criterion, ASCAP CPP
BREAK 4 LOVE (Funky Feet, BMI)	ASCAP/Platinum Gold, ASCAP/Haynestorm, ASCAP/Les Etoiles, ASCAP
CAN U READ MY LIPS (Looky Lou/Bright Light, BMI)	ASCAP/Wolf, ASCAP
CAN YOU STAND THE RAIN (Flyte Tyme, ASCAP)	ASCAP/Vesta Seven, ASCAP/Almo, ASCAP/Criterion, ASCAP CPP
CANT GO BACK ON A PROMISE (Rockwood, BMI/March 9, ASCAP/Almo, ASCAP/Hardstone, ASCAP) CPP	ASCAP/Platinum Gold, ASCAP/Haynestorm, ASCAP/Les Etoiles, ASCAP
CLOSER THAN FRIENDS (Colgems-EMI, ASCAP)	ASCAP/Wolf, ASCAP
THE CLUB (Allen/Lewis, ASCAP/Sign Of The Twins, ASCAP)	ASCAP/Vesta Seven, ASCAP/Almo, ASCAP/Criterion, ASCAP CPP
COOLIN' IN CALI (.357, ASCAP/Power Move, BMI)	ASCAP/Platinum Gold, ASCAP/Haynestorm, ASCAP/Les Etoiles, ASCAP
CUTTIE PIE (Musicworks/Henstone, BMI)	ASCAP/Wolf, ASCAP
DIAL MY HEART (Kear, BMI/Hip Trip, BMI) CPP	ASCAP/Vesta Seven, ASCAP/Almo, ASCAP/Criterion, ASCAP CPP
DON'T STOP YOUR LOVE (WB, ASCAP/E/A, ASCAP/Keith Sweat, ASCAP/Ventertainment, ASCAP)	ASCAP/Platinum Gold, ASCAP/Haynestorm, ASCAP/Les Etoiles, ASCAP
DREAMIN' (Jobete, ASCAP/Depom, ASCAP) CPP	ASCAP/Wolf, ASCAP
EVERYTHING I MISS AT HOME (Flyte Tyme, ASCAP/Avant Garde, ASCAP)	ASCAP/Vesta Seven, ASCAP/Almo, ASCAP/Criterion, ASCAP CPP
FIND AN UGLY WOMAN (Beach House, ASCAP/Fresh Jazz, ASCAP)	ASCAP/Platinum Gold, ASCAP/Haynestorm, ASCAP/Les Etoiles, ASCAP
FLASHIN' BACK (Content, BMI)	ASCAP/Wolf, ASCAP
FROM PAIN TO JOY (Miami Spice, ASCAP)	ASCAP/Vesta Seven, ASCAP/Almo, ASCAP/Criterion, ASCAP CPP
FUNNY FEELING (Jay King IV, BMI)	ASCAP/Platinum Gold, ASCAP/Haynestorm, ASCAP/Les Etoiles, ASCAP
GENTLY (MCA, ASCAP/Uncity, ASCAP/Barron, ASCAP/Ready Ready, ASCAP/Trixie Lou, BMI)	ASCAP/Wolf, ASCAP
GET ON THE DANCE FLOOR (Protoons, ASCAP/Hikim, ASCAP)	ASCAP/Vesta Seven, ASCAP/Almo, ASCAP/Criterion, ASCAP CPP
GET UP EVERYBODY (GET UP) (Next Plateau, ASCAP/Turn Out Brothers, ASCAP)	ASCAP/Platinum Gold, ASCAP/Haynestorm, ASCAP/Les Etoiles, ASCAP
GIRL YOU KNOW IT'S TRUE (MCA, ASCAP/Two Pieters, BMI)	ASCAP/Wolf, ASCAP
GITTIN' FUNKY (Hittage/Turnout Bros, ASCAP)	ASCAP/Vesta Seven, ASCAP/Almo, ASCAP/Criterion, ASCAP CPP
GIVING YOU THE BEST THAT I GOT (All Baker's, BMI/Alexscar, BMI/Eydot, ASCAP) CPP	ASCAP/Platinum Gold, ASCAP/Haynestorm, ASCAP/Les Etoiles, ASCAP
HEAVEN (Yellow Elephant, ASCAP/Edward Grant, ASCAP/Benny's Music, BMI)	ASCAP/Wolf, ASCAP
HEY LOVER (Bush Burnin', ASCAP)	ASCAP/Vesta Seven, ASCAP/Almo, ASCAP/Criterion, ASCAP CPP
HEY TON' (S.T.M., BMI/Mix-it West, BMI/Pure Delite, BMI/Main Street, BMI/Birdcage, BMI)	ASCAP/Platinum Gold, ASCAP/Haynestorm, ASCAP/Les Etoiles, ASCAP
HIM OR ME (Cal-Gene, BMI/Virgin Songs, BMI) CPP	ASCAP/Wolf, ASCAP
I DON'T WANT 2 BE ALONE (Georgio's, BMI/Stone Diamond, BMI) CPP	ASCAP/Vesta Seven, ASCAP/Almo, ASCAP/Criterion, ASCAP CPP
I JUST WANNA STOP (Ross Vannelli, BMI)	ASCAP/Platinum Gold, ASCAP/Haynestorm, ASCAP/Les Etoiles, ASCAP
I WANNA HAVE SOME FUN (Forceful, BMI/Willesden, BMI)	ASCAP/Wolf, ASCAP
I WANT TO BE YOUR LOVER (Bush Burnin', ASCAP/Donesna, ASCAP)	ASCAP/Vesta Seven, ASCAP/Almo, ASCAP/Criterion, ASCAP CPP
I'M GONNA GIT YOU SUCKA (United Lion, BMI)	ASCAP/Platinum Gold, ASCAP/Haynestorm, ASCAP/Les Etoiles, ASCAP
IN DEBT TO YOU (Two Tuff-Enuff, BMI/PolyGram Songs, BMI)	ASCAP/Wolf, ASCAP
IT'S MY PARTY (Next Flight, BMI/Willesden, BMI)	ASCAP/Platinum Gold, ASCAP/Haynestorm, ASCAP/Les Etoiles, ASCAP
JOY AND PAIN (Amazement, BMI)	ASCAP/Wolf, ASCAP
JUST BECAUSE (O'Hara, BMI/Texascity, BMI/L'il Mama, BMI/Music Corp. Of America, BMI/Avid One, ASCAP)	ASCAP/Vesta Seven, ASCAP/Almo, ASCAP/Criterion, ASCAP CPP
JUST COOLIN' (Trycep, BMI/Ferndiff, BMI/Willesden, BMI)	ASCAP/Platinum Gold, ASCAP/Haynestorm, ASCAP/Les Etoiles, ASCAP
KILLING ME SOFTLY (Fox-gimbel, BMI)	ASCAP/Wolf, ASCAP
KISSES DON'T LIE (Music Corp. Of America, BMI/Mercy Kersey, BMI/L'il Mama, BMI)	ASCAP/Vesta Seven, ASCAP/Almo, ASCAP/Criterion, ASCAP CPP
LOVE AND KISSES (Bush Burnin', ASCAP/Kahri, ASCAP)	ASCAP/Platinum Gold, ASCAP/Haynestorm, ASCAP/Les Etoiles, ASCAP
LOVE EDUCATION (Better Nights, ASCAP/PolyGram, ASCAP)	ASCAP/Wolf, ASCAP
LOVE IS RISING (Le'Oria, ASCAP/Mighty Groove, ASCAP/Moonbeam, ASCAP)	ASCAP/Vesta Seven, ASCAP/Almo, ASCAP/Criterion, ASCAP CPP
LOVE IS THE POWER (Calico, BMI/Hip Trip, BMI)	ASCAP/Platinum Gold, ASCAP/Haynestorm, ASCAP/Les Etoiles, ASCAP
THE LOVER IN ME (Hip Trip, BMI/Kear, BMI/Green Skirt, BMI) CPP	ASCAP/Wolf, ASCAP
LUCKY CHARM (Hip Trip, BMI/Kear, BMI/Little House, ASCAP)	ASCAP/Vesta Seven, ASCAP/Almo, ASCAP/Criterion, ASCAP CPP
MARRIED MEN GET LONELY TOO (Forgeorge/It's Mine/Golden Lady West, BMI/Vicious Beat, BMI)	ASCAP/Platinum Gold, ASCAP/Haynestorm, ASCAP/Les Etoiles, ASCAP
ME, MYSELF AND I (Forceful, BMI/Willesden, BMI)	ASCAP/Wolf, ASCAP
MORE THAN FRIENDS (Zomba, ASCAP)	ASCAP/Vesta Seven, ASCAP/Almo, ASCAP/Criterion, ASCAP CPP
MY PREROGATIVE (Cal-Gene, BMI/Virgin Songs, BMI/Bobby Brown, ASCAP/Uncity, ASCAP) CPP	ASCAP/Platinum Gold, ASCAP/Haynestorm, ASCAP/Les Etoiles, ASCAP
NEVER TOO LATE (Harrindur, BMI/Tortoise Feather, BMI/Thorsong, BMI)	ASCAP/Wolf, ASCAP
OASIS (Sunset Burgundy, ASCAP/TuTu, ASCAP/MCA, ASCAP)	ASCAP/Vesta Seven, ASCAP/Almo, ASCAP/Criterion, ASCAP CPP
ON THE SMOOTH TIP (Protoons, ASCAP/Turn Out Brothers, ASCAP)	ASCAP/Platinum Gold, ASCAP/Haynestorm, ASCAP/Les Etoiles, ASCAP
ONE LOVE (Galen Griffen, BMI/Asphalt, BMI)	ASCAP/Wolf, ASCAP
ONE THING LED TO ANOTHER (Music Corp. Of America, BMI/Warner Bros. Music/Ertolejaj Musique, ASCAP/New Music Group, BMI)	ASCAP/Vesta Seven, ASCAP/Almo, ASCAP/Criterion, ASCAP CPP
POSSE ON BROADWAY (Lockedup, BMI)	ASCAP/Platinum Gold, ASCAP/Haynestorm, ASCAP/Les Etoiles, ASCAP
PULL OVER (Trycep, BMI/Ferndiff, BMI/Willesden, BMI)	ASCAP/Wolf, ASCAP
PUMP IT UP (Bust-It, BMI)	ASCAP/Vesta Seven, ASCAP/Almo, ASCAP/Criterion, ASCAP CPP
RONI (Kear, BMI/Hip Trip, BMI) CPP	ASCAP/Platinum Gold, ASCAP/Haynestorm, ASCAP/Les Etoiles, ASCAP
R-U-LONELY (Jocelyn Brown, BMI)	ASCAP/Wolf, ASCAP
SHE WON'T TALK TO ME (SBK April, ASCAP/Uncle Ronnie's, ASCAP/SBK Blackwood, BMI/Huemar, BMI)	ASCAP/Vesta Seven, ASCAP/Almo, ASCAP/Criterion, ASCAP CPP
SILHOUETTE (Breneee, BMI/SBK Blackwood, BMI/Kuzu, BMI) HL	ASCAP/Platinum Gold, ASCAP/Haynestorm, ASCAP/Les Etoiles, ASCAP
SKIN I'M IN (All Seeing Eye, ASCAP/PolyGram, ASCAP)	ASCAP/Wolf, ASCAP
SMOOTH CRIMINAL (Mijac, BMI/Warner-Tamerlane, BMI)	ASCAP/Vesta Seven, ASCAP/Almo, ASCAP/Criterion, ASCAP CPP
SNAKE IN THE GRASS (Hip Trip, BMI/Jig-A-Watt Jams, BMI)	ASCAP/Platinum Gold, ASCAP/Haynestorm, ASCAP/Les Etoiles, ASCAP
SO GOOD (Chappell, ASCAP/Abacus Music/Intersong-USA, ASCAP/Palancar, ASCAP)	ASCAP/Wolf, ASCAP
THE SPIRIT OF LOVE (CBS, ASCAP/End Of Day, ASCAP/SilverTay, ASCAP)	ASCAP/Vesta Seven, ASCAP/Almo, ASCAP/Criterion, ASCAP CPP
STILL IN LOVE (Disguise, ASCAP/Black Lion,	ASCAP/Platinum Gold, ASCAP/Haynestorm, ASCAP/Les Etoiles, ASCAP

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

HOT DANCE MUSIC

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THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
CLUB PLAY Compiled from a national sample of dance club playlists.					
★★ No. 1 ★★					
1	1	6	6	GOOD LIFE VIRGIN 0-96591	INNER CITY
2	3	4	8	A LITTLE RESPECT SIRE 0-21059/WARNER BROS.	◆ ERASURE
3	5	7	7	WILD THING DELICIOUS DV1002/ISLAND	◆ TONE LOC
4	9	21	3	ALL SHE WANTS IS CAPITOL V-15434	◆ DURAN DURAN
5	7	16	4	FINE TIME QWEST 0-21107/WARNER BROS.	◆ NEW ORDER
6	6	5	9	WALKING AWAY TOMMY BOY TB-919	◆ INFORMATION SOCIETY
7	10	17	4	I BEG YOUR PARDON ATLANTIC 0-86467	KON KAN
8	2	1	8	GET ON THE DANCE FLOOR PROFILE PRO-7239	◆ ROB BASE & D.J. E-Z ROCK
9	8	11	6	ARE YOU READY WARNER BROS. 0-21118	MORRIS DAY
10	4	2	10	THE LOVER IN ME MCA 23904	◆ SHEENA EASTON
11	16	24	6	RUSSIAN RADIO SYNTHICIDE 71310-0	RED FLAG
12	19	29	4	MAKE MY BODY ROCK BIG BEAT BB-0004	JOMANDA
13	17	22	4	MORE THAN YOU KNOW COLUMBIA 44 08135	MARTIKA
14	18	26	4	NOTICE ME FEVER 829	SANDEE
15	14	14	7	HERE COMES THAT SOUND LONDON 886 413-1/POLYGRAM	SIMON HARRIS
16	21	30	4	LEFT TO MY OWN DEVICES EMI V-56121	PET SHOP BOYS
17	27	34	4	TURN IT UP/SALSA HOUSE MERCURY 872 187-1/POLYGRAM	RICHIE RICH
18	20	20	6	DIAL MY HEART MOTOWN MOT-4614	◆ THE BOYS
19	31	47	3	THAT'S THE WAY LOVE IS ATLANTIC 0-86464	TEN CITY
20	24	28	4	SEDUCTION VENDETTA VE-7014	SEDUCTION
21	22	25	6	RESPECT COOLTEMPO 4V9 43329/CHRYSALIS	ADEVA
★★★ POWER PICK ★★★					
22	34	50	3	STRAIGHT UP VIRGIN 0-96594	◆ PAULA ABDUL
23	28	33	4	HIM OR ME MOTOWN MOT-4619	◆ TODAY
★★★ HOT SHOT DEBUT ★★★					
24	NEW	1	1	FADING AWAY EPIC 49 08183/E.P.A.	WILL TO POWER
25	13	10	7	CROSS MY HEART WTG 41 07894	◆ EIGHTH WONDER
26	32	38	3	CONTROL I'M HERE GEMINI 0-21111	NITZER EBB
27	11	3	10	I WANNA HAVE SOME FUN JIVE 1155-1-JD/RCA	◆ SAMANTHA FOX
28	37	43	3	SHE WANTS TO DANCE WITH ME RCA 8839-1-RD	RICK ASTLEY
29	35	41	3	ON AN ANGEL'S WINGS ATLANTIC 0-86503	HEAVEN ON EARTH
30	30	35	7	NEVER GET ENOUGH OF YOU AMHERST AMHD-133	◆ GLENN MEDEIROS
31	12	12	8	MY EYES DON'T CRY MOTOWN MOT-4616	◆ STEVIE WONDER
32	36	40	3	TWICE THE LOVE WARNER BROS. 0-21115	GEORGE BENSON
33	23	18	7	KISS CHINA 871 039-1/POLYGRAM	◆ THE ART OF NOISE FEATURING TOM JONES
34	15	8	11	DON'T RUSH ME ARISTA ADI-9723	◆ TAYLOR DAYNE
35	45	—	2	TEDDY'S JAM UPTOWN 23922/MCA	GUY
36	38	46	3	YEAH BUDDY IDLERS WAR-029/WARLOCK	ROYAL HOUSE
37	39	39	4	I CAN'T FACE THE FACT CAPITOL V-15444	GINA GO-GO
38	46	—	2	LOVE IS ON HER MIND CUTTING 872 069-1/POLYGRAM	SA-FIRE
39	NEW	1	1	THE CLUB AEGIS 4Z9 08180/CBS ASSOCIATED	MARCUS LEWIS
40	44	49	3	HEY TON'I NEXT PLATEAU NP80086	KIRBY COLEMAN
41	NEW	1	1	GIRL YOU KNOW IT'S TRUE ARISTA ADI-9780	◆ MILLI VANILLI
42	33	19	11	HEADHUNTER WAX TRAX WAX-053	◆ FRONT 242
43	50	—	2	SINCERELY YOURS ATCO 0-96586/ATLANTIC	SWEET SENSATION WITH ROMEO J.D.
44	40	44	4	PUMP IT UP CAPITOL V-15428	M.C. HAMMER
45	NEW	1	1	WALK THE DINOSAUR CHRYSALIS 4V9 43332	◆ WAS (NOT WAS)
46	NEW	1	1	THE R UNI UNI-8012/MCA	ERIC B. & RAKIM
47	25	9	9	BRIDES OF FRANKENSTEIN A&M SP-12285	O.M.D.
48	NEW	1	1	LULLABY SIRE 0-21101/WARNER BROS.	BOOK OF LOVE
49	26	13	9	SMOOTH CRIMINAL EPIC 49 07895/E.P.A.	◆ MICHAEL JACKSON
50	NEW	1	1	SHE WON'T TALK TO ME EPIC 49 08178/E.P.A.	LUTHER VANDROSS

BREAKOUTS

1. HAUNTED HOUSE DADA NADA ONE VOICE
2. SHE DRIVES ME CRAZY FINE YOUNG CANNIBALS I.R.S.
3. AS ALWAYS RICKY DILLARD TRAX
4. FEEL IT 2 FIERCE PROFILE

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
12-INCH SINGLES SALES Compiled from a national sample of retail store and one-stop sales reports.					
★★ No. 1 ★★					
1	2	4	8	WILD THING DELICIOUS DV1002/ISLAND	◆ TONE LOC
2	4	5	10	DIAL MY HEART MOTOWN MOT-4614	◆ THE BOYS
3	6	6	11	IF YOU FEEL IT VENDETTA VE-7013	DENISE LOPEZ
4	1	3	8	WALKING AWAY TOMMY BOY TB-919	◆ INFORMATION SOCIETY
5	7	10	6	GOOD LIFE VIRGIN 0-96591	◆ INNER CITY
6	5	2	11	I WANNA HAVE SOME FUN JIVE 1155-1-JD/RCA	◆ SAMANTHA FOX
7	3	1	11	THE LOVER IN ME MCA 23904	◆ SHEENA EASTON
8	14	—	2	STRAIGHT UP VIRGIN 0-96594	◆ PAULA ABDUL
9	9	9	10	HIM OR ME MOTOWN MOT-4619	◆ TODAY
10	8	8	11	GET UP EVERYBODY NEXT PLATEAU NP50083	◆ SALT-N-PEPA
11	11	11	6	A LITTLE RESPECT SIRE 0-21059/WARNER BROS.	◆ ERASURE
12	12	14	4	RONI MCA 23921	◆ BOBBY BROWN
13	17	35	3	FINE TIME QWEST 0-21107/WARNER BROS.	◆ NEW ORDER
14	20	—	2	I BEG YOUR PARDON ATLANTIC 0-86467	KON KAN
15	15	19	4	CRDSS MY HEART WTG 41 07894	EIGHTH WONDER
16	18	23	4	GET ON THE DANCE FLOOR PROFILE PRO-7239	◆ ROB BASE & D.J. E-Z ROCK
17	16	17	8	BRIDES OF FRANKENSTEIN A&M SP-12285	O.M.D.
18	19	29	4	TEDDY'S JAM UPTOWN 23922/MCA	GUY
19	13	13	7	KISS CHINA 871 039-1/POLYGRAM	◆ THE ART OF NOISE FEATURING TOM JONES
20	10	7	14	THE GREAT COMMANDMENT ATLANTIC 0-86530	◆ CAMOUFLAGE
21	25	34	3	CAN YOU STAND THE RAIN MCA 23919	◆ NEW EDITION
22	29	42	3	NOTICE ME FEVER 829	SANDEE
23	31	—	2	SEDUCTION VENDETTA VE-7014	SEDUCTION
24	21	18	14	DOCTORIN' THE TARDIS TVT 4020	THE TIMELORDS
25	32	46	3	SHE WANTS TO DANCE WITH ME RCA 8839-1-RD	RICK ASTLEY
26	34	45	3	LOVE IS ON HER MIND CUTTING 872 069-1/POLYGRAM	SA-FIRE
★★★ POWER PICK ★★★ SWEET SENSATION WITH ROMEO J.D.					
27	45	—	2	SINCERELY YOURS ATCO 0-96586/ATLANTIC	SWEET SENSATION WITH ROMEO J.D.
28	41	—	2	ALL SHE WANTS IS CAPITOL V-15434	◆ DURAN DURAN
29	37	37	4	RUSSIAN RADIO SYNTHICIDE 71310-0	RED FLAG
30	23	22	7	IM NIN'ALU/GALBI SIRE 0-21001/WARNER BROS.	◆ OFRA HAZA
31	22	16	8	SMOOTH CRIMINAL EPIC 49 07895/E.P.A.	◆ MICHAEL JACKSON
32	26	21	12	POSSE' ON BROADWAY NASTYMIX IGU 76974	◆ SIR MIX-A-LOT
33	24	20	9	DON'T RUSH ME ARISTA ADI-9723	◆ TAYLOR DAYNE
34	36	39	6	PERFECT GIRL VENDETTA VE-7009	BACK TO BACK
35	35	47	3	RESPECT COOLTEMPO 4V9 43329/CHRYSALIS	ADEVA
36	30	24	7	HEAT IT UP JIVE 1159-JD/RCA	◆ WEE PAPA GIRL RAPPERS
37	40	38	6	HEADHUNTER WAX TRAX WAX-053	FRONT 242
38	42	—	2	LEFT TO MY OWN DEVICES EMI V-56121	PET SHOP BOYS
★★★ HOT SHOT DEBUT ★★★					
39	NEW	1	1	GIRL YOU KNOW IT'S TRUE ARISTA ADI-9780	◆ MILLI VANILLI
40	33	40	4	YEAH BUDDY IDLERS WAR-029/WARLOCK	ROYAL HOUSE
41	50	—	2	JACK OF SPADES JIVE 1169-1-JD/RCA	BOOGIE DOWN PRODUCTIONS
42	39	27	12	TEARS RUN RINGS CAPITOL V-15418	◆ MARC ALMOND
43	38	32	6	PULL OVER ATLANTIC 0-86480	LEVERT
44	49	—	2	FIND AN UGLY WOMAN/MIGHTY HARD ROCKER SLEEPING BAG SLX-40143	CASH MONEY & MARVELOUS
45	27	12	14	TUMBLIN' DOWN VIRGIN 0-96603	◆ ZIGGY MARLEY & THE MELODY MAKERS
46	28	15	16	THE WAY YOU LOVE ME WARNER BROS. 0-21025	◆ KARYN WHITE
47	NEW	1	1	TURN IT UP/SALSA HOUSE MERCURY 872 187-1/POLYGRAM	RICHIE RICH
48	47	—	2	DON'T BE AFRAID TOMMY BOY TB-920	TKA
49	48	—	6	GANGSTA GANGSTA RUTHLESS PVL-07263/PRIORITY	N.W.A.
50	NEW	1	1	MAKE MY BODY ROCK BIG BEAT BB-0004	JOMANDA

BREAKOUTS

1. I'VE BEEN WATCHING YOU NIGHTTIME VENDETTA
2. YOU GOT IT (THE RIGHT STUFF) NEW KIDS ON THE BLOCK COLUMBIA
3. ROBO COP SLEAZE BOYZ SHEIK
4. NOT GONNA DO IT VICKY MARTIN MOVIN'

○ 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.

Nitzer Ebb's New 'Belief' Is Chock-Full Of Hooks

THAT ESSENCE RARE: They've done it. **Nitzer Ebb** has returned with its most accessible project yet, titled "Belief" (Geffen). The duo has conjured up a tasty collection of aggressive dance-floor gems that are easily programmable. Although the group maintains its nightmarish **Ministry/Front 242** delivery, the deft grooves on this effort are chock-full of hooks. The first single, "Control I'm Here," is already proving to be a club staple and luckily the material doesn't stop there. Highly recommended cuts include the muted funk of "Hearts And Minds" and "Captivate" and our fave, "Without Belief," which incorporates an irresistible rhythmic base, ripe for clubs, directly off the album. If previous Nitzer Ebb product has left you a little parched, this collection of musical commentary will prove much more satisfying.

NOBODY'S DIARY: This week we're keeping up with what's happening on the dance rock and alternative levels. First off, **Netzwerk** (604-687-8649) has just unleashed a wonderful new spirited technonumber by **Box Car** called "Freemason." Produced and mixed by **Robert Racic** (**Severed Heads**, **New Order**), the song's feel is reminiscent of those outfits with refined melodic hints of **Bronski Beat** and **Blancmange** tossed in for good measure... Let's drop some names. "Rains On Me" (C'est La Mort, 504-774-8286) by **Heavenly Bodies** features the arresting vocal talents of **Caroline Seaman** (of **This Mortal Coil**), was recorded by **Robin Guthrie** (of **Cocteau Twins**), and was mixed by **Lincoln Fong** ("Pump Up The Volume"). Remixed from the act's "Celestial" album, this guitar-etched technopop item throbs with a pumping rhythm track and weaving melody line that adds up to be quite a smoker.

"Boom Boom Chi Boom Boom" (Fontana/Phonogram U.K.) is the latest album from **Tom Tom Club**. **Sire/Reprise** is rumored to be releasing it stateside, but until then we suggest you seek out the import. This time around the act has adopted a rougher rock edge for its third album project. "Suboceana" is the fave cut for clubs

with its deep-rooted rhythm and recognizable vocal treatment. Also of interest should be the bouncy "Born For Love" as well as "Mighty Tear-drop," "Shock The World," and "Don't Say No"... Belgian foursome **Front** has unleashed its own new project, titled "Front By Front" (Wax Trax, 312-528-8753), which features the hit single "Headhunter." Those familiar with the outfit's synth-based industrial sound will dive into this



by Bill Coleman

package headfirst. For programmers looking for a follow-up, "First In/First Out" is an easy choice. At 124 beats per minute, this track almost borders on a house flavor with the band's forceful thrust intact. Also take note of the cuts "Until Death (Us Do Part)," "In Rhythmus Bleiben," "Terminal State," and "Blend The Strengths."

BEATS & PIECES: Expect **Madonna's** new album, "Like A Prayer" (no, this isn't a typo), to be out Feb. 28. The album was produced with **Stephen Bray** and **Pat Leonard** and the first single is scheduled to be the title cut... The forthcoming **Janet Jackson** project is tentatively scheduled for a late May release... "Stand Up For Your Love Rights" will be the new single from **Yazz**, remixed by **Yvonne Turner**... **Junior Vasquez** is completing remixes on **Yello's** "Tied Up" for PolyGram. Also be on the lookout for **Vasquez's Ellis D.** album project, which contains a fab contemporary reworking of the club classic "I Will Survive"... **Frankie Knuckles** and Japanese musician **Satoshi Tomiie** have come up with "Tears," a R&B/house-styled track featuring **Robert Owens** and **Jennifer Lewis** on vocals. Rumor has it that **Knuckles** is preparing material for his own album. For more informa-

tion, call 212-598-4177... **Shep Pettibone** is scheduled to produce tracks on the forthcoming **Shirley Lewis** album for **Breakout/A&M** in the U.K. to be released on **Vendetta** in the states... "Let's Play House" is **Kraze's** imminent follow-up to its international hit "The Party" on **Big Beat Records**. Also from that label will be new mixes of "Definition Of A Track," the popular cut from the now-out-of-print **New York Underground EP** That same collection also spawned the current smash "Make My Body Rock" by **Jomanda**... **Arista** has signed one of our current faves, **Sarah McLachlan** from the **Netzwerk** stable. Expect a new remix of "Vox"... **Ivan Ivan** has remixed "Groove Check" for **Virgin** act **That Petrol Emotion**... **Boy George's** "Trip" is being re-edited by **Powermix Productions' Christer Modig & Boris Granich**... **Southern California-based Tommy Gunn & Pat Dee** are providing custom mixes for the West Coast station **KGGI-FM** and have recently formed **Dee-Gunn Hott Mixx Productions**. For product consideration, call 714-996-8709.

KICK IN THE EYE: **Wolfgang Press** is a trio that succeeds in offering a potpourri of moody and twisted minimalistic creations on its latest effort, "Bird Wood Cage" (**Rough Trade**, 212-777-0100). This extremist collection of rock'n'soul is a delight. The temperamental "King Of Soul," "Kansas," and "Hang On Me" are worth looking into... Also from the **Rough Trade** stable comes the self-titled album from **Ultra Vivid Scene**, aka one-man-band **Kurt Ralske**. In a **Jesus & Mary Chain** meets the **Church** musical approach, **Ralske** proves himself to be a very adept musician and vocalist on each of the album's 14 tracks. Discover **Ultra Vivid Scene** before everyone else does, and don't miss the cuts "She Screamed," "How Did It Feel," and "You Didn't Say Please"... **Rigid** guitar chords and back beat make up the exciting 12-inch from **1000 Homo DJs** ("artist name of the week") called "Apathy" (**Wax Trax**). Aggressive in approach, this noisy dance/rock number kicks

... Also out: "Prodigal Son" (**TVT**, 212-929-0570) by the **Saints**; "Give Me More," (**Polydor**) a new EP from the **Wonder Stuff**; "From The Inside" (**Wax Trax**) by **A Split Second**; "Another Planet" (**Caroline**, 212-210-1500) by **Alien Sex Fiend**; "Idiot" (**Wax Trax**) by **Lead Into Gold**; "Elephant

Stone" (**Silvertone U.K.**) by the **Stone Roses**; "Sympathy For The Devil" (**Restless**, 213-390-9969) by **Laibach**, and "Stupid Kids" (**I.R.S.**) by **Christmas**, which is backed with an amusing cover of **Anita Ward's** classic "Ring My Bell."

U.K.-Born Artist Finds U.S. Success Gina Go-Goes On Solo Trek

BY BILL COLEMAN

NEW YORK After a few unsuccessful attempts to form a girl group in her native England, **Capitol** recording artist **Gina Go-Go** is beginning to learn that solo can be much sweeter.

Go-Go has just released her debut single, "I Can't Face The Fact," which one reviewer has called a "rousing and hooky dance extravaganza." The song is currently holding at No. 37 on **Billboard's** club play chart and has begun to secure crossover and pop radio airplay in major markets.

At 25, **Go-Go** says she has found her two years in the U.S. fulfilling. "What really brought me to America was that, as opposed to in England, it's much easier to find musicians to play with and people who have studios in their homes, so it's easier to make demos.

"In England, it was hard to find girls who really wanted to be in this business; their hearts just weren't in it," says **Go-Go** of her early endeavors. "I've learned a lot about the music business by coming to America as well. In England it's very hard to talk to record companies if you don't have a manager or don't live in London."

Following stints in modeling and fashion design that funded her first

demos, **Go-Go** placed top three in a U.K. talent competition, which inspired her to pursue her solo career. At a **Sister Sledge** concert in England, **Go-Go** met **Warner Bros.** recording artist/producer **Nick Mundy**, and a working relationship carried over to the States.

Go-Go, who co-wrote "Facts" with **Mundy**, recently wrote a song with **Siedah Garrett** and worked on additional material with **Mundy** for his next album project, due out this year.

"I Can't Face The Fact" is a pop, Latin, and R&B hybrid that suits **Go-Go** just fine. "I want to incorporate a wide scope of different musics in my work and be considered real versatile as an artist." This shouldn't come as a surprise since **Go-Go** cites **Diana Ross**, **Lulu**, and the **Hollies** as her inspirations while growing up.

"In England it's much harder for a black artist to make pop music and be taken seriously; people have been much more receptive here," **Go-Go** says.

New remixes of "I Can't Face The Fact," by **Justin Strauss**, have been serviced and the single is now being worked at both pop and R&B radio. The single has been added at **KXXX San Francisco** and **WQHT New York**. A promo tour and track dates are being planned.

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COLD CHILLIN' IS RAP POWERHOUSE

(Continued from page 22)

we were doing. He also had the money and the office space, which we didn't have. So we got together and started a label.

"We sat around for a long time thinking about a name that would be competitive with **Def Jam**. One day, somebody asked **Shan** how he was doing. He said, 'I'm chillin'.' I thought, 'Chillin'. Cold Chillin'!" **M.C. Shan's** anti-crack "Jane Stop This Crazy Thing" was the company's first single.

So what's **Cold Chillin's** A&R philosophy? "[To] believe in the artist and not the song, and [that] all any record company needs is a shot," says **Williams**. "I've learned never to say, 'It's not going to work.'" In its partnership with **Warner Bros.**, **Cold Chillin'** maintains creative control over its product.

Because he writes for himself as well as for **Biz Markie** and **Shante**, **Kane** is currently hip-hop's most prolific lyricist. **Marley Marl** is the producer or co-producer on all of **Cold Chillin's** output. **Williams** says, "I doubt we'll be involving anybody else

[in the area of production] right now." However, he adds, **Chilly Q**, now **Magic's** engineer/mixer on **WBLS**, "could be the next **Marley Marl**. **Marley** taught him, and their ears are very much alike."

Cold Chillin' is planning to expand its artist roster with the new artists **Unit Three**, **Glamorous**, and **Powerful & Master Ace**. "We'll continue having artists who have their own unique sound and image," says **Williams**.

Moreover, the **Juice Crew All Stars** will be hitting the road in February or March. "We're pretty much mapping out the route now, figuring out how large a venue we're going to use," notes **Williams**. **Williams** asserts that the tour show, financed by the artists' fees from a week of warm-up appearances at **New York's Apollo Theater**, will be visually interesting. "I believe wholeheartedly that if the crowd is being entertained, and all everybody can talk about is what's going on on-stage, there won't be any [violence]," **Williams** says.

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Wheelin' And Dealin'. Charlie Daniels and Liz Stackiewicz, coordinator of fundraising for Wheels Across America, take a break from recording public service announcements at Daniel's ranch for the Wheels Across America tour, a national wheelchair challenge. Daniels joined efforts to promote the event by donating his time, voice, and proceeds from a concert.

A&M Pub Co. Quietly Succeeds Almo/Irving Has Hit-Writing Staff

BY EDWARD MORRIS

NASHVILLE As other music publishing empires here merge and melt, Almo/Irving has been quietly increasing its country momentum. The A&M Records property, which currently has nearly one-tenth of the Hot Country Singles chart, operates with a lean staff of nine writers, including such supremely bankable names as Kye Fleming, Mike Reid, Paul Kennerley, and Kent Robbins.

Additionally, Almo/Irving has an administration and co-publishing setup with Don Schlitz and his Hayes Street Music writers: David

Ball, Dave Olney, and Allen Shamblin. The company also handles publishing for the Wagoners, A&M's lone country act.

Almo/Irving VP David Conrad, head of the house since it opened here in 1981, says its success comes primarily from a rather simple fact of operation: "This is a creative publishing company. Our administration is done in California. I'd say that 85% of the effort that comes out of this office is creative."

Besides its established songwriters, the company recently signed recording artists Michael Johnson and Steve Wariner. A late-blooming lyricist, Wariner now writes or co-writes most of the songs he cuts.

The remaining staff writers are Tim Kregel, Donny Lowery, and Gary Scruggs.

While all the staffers came to Almo/Irving with a track record, Conrad denies he's interested only in hearing from the veterans. "I'm acutely aware of new writers," he says, "but they have to understand that it's [according] to my time—not theirs."

He adds that the parent company is not currently looking to buy other catalogs. "Nothing has piqued our interest at this point." Some of the company's most valu-

able copyrights reside in its earlier purchases of the Beach Boys and East Memphis Music collections. The latter includes such standards as "(Sittin' On) The Dock Of The Bay," "Respect," and "Hold On, I'm Coming."

When the company first bowed in Nashville, Conrad recalls, it had no writers and nothing but its pop catalog to work. Even so, he adds, the company turned a profit during the first year. Almo/Irving's first No. 1 country hit was Don Williams' version of "Stay Young."

To keep its songs in the running for pop recordings and television and movie soundtracks, Conrad explains, the Nashville branch sends monthly "best of" compilations of new songs to the home office in Los Angeles.

Conrad, who monitors the creation and development of every new song, works with a staff of four. He estimates that the company could handle 12 writers.

He says A&M is pleased with its most recent foray into country via the Wagoners. The group has started its second album, this one again with producer Emory Gordy Jr. Conrad speculates that if the Wagoners succeed as a recording act, A&M will be open to expanding its country roster.

Oslin, Yoakam, Oak Ridge Boys Favored To Win Top Talent Makes Grammy A Tough Call

GRAMMY GRABBERS '89: There's a talent crunch at the top as a star-studded field of entertainers compete for the Grammy Awards, to be handed out Feb. 22. Here are some Scene favorites:

•Best country vocal performance: This is a toughie because it's always difficult not to choose **Emmylou Harris**, one of the five finalists, and it's equally hard to choose between **K.T. Oslin's** "Hold Me" and **k.d. lang's** "I'm Down To My Last Cigarette." On the Q.T., it'll be K.T. over k.d. OK?

•Best male country performance: "Addicted" by **Dan Seals** is perhaps the best Seals performance ever; **Lyle Lovett** is absolutely intriguing with his "Pontiac" album; **Rodney Crowell** has never been better than on his "Diamonds & Dirt" album; and who can knock ol' **Randy Travis**? But the nod goes to **Dwight Yoakam**, hitting new highs with his album "Buenas Noches From A Lonely Room."

•Best country performance by a duo or group with vocal: Talk about your competition! **Restless Heart** has evolved into a supergroup, the **Judds** are getting more dynamic by the minute, and everyone knows that Nashville Scene is hopelessly biased because of a longstanding love affair with **Paulette Carlson of Highway 101**. But the winner is... envelope, please... the **Oak Ridge Boys** for "Gonna Take A Lot Of River."

•Best country vocal collaboration: lang is twice nominated—for "Crying" with **Roy Orbison** and "Honky Tonk Angels' Medley" with **Brenda Lee, Loretta Lynn, and Kitty Wells**. And though "Streets Of Bakersfield" by Yoakam and **Buck Owens** was a megahit in many ways, as well as a personal and professional triumph for its artists, the nod goes to "Crying" as a sentimental tribute to the late Orbison.

•Best country instrumental performance: **Carlton Moody & the Moody Brothers** are qualified candidates with "The Great Train Song Medley," and **Johnny Gimble** is "Still Fiddlin' Around," but it's time for the world to awake to the fact that **Asleep At The Wheel** has arrived with "Sugarfoot Rag."

•Best country song: "Chiseled In Stone," written by **Vern Gosdin & Max D. Barnes**, is country tearjerking at its best, and it will edge out wonderful songs written by Oslin, Crowell, Lovett, and **Homer Joy**.

More favorites: **Peter Rowan & the Nashville Bluegrass Band** ("New Moon Rising" album) and **Bill Monroe** ("Southern Flavor" album) look like the favorites for bluegrass honors, with the nod most likely going to Rowan and his rising band. Scene-stealers in the gospel-performance category go to **Sandi Patti**

("Almighty God"), **Michael W. Smith** ("I 2 (Eye)"), the **Winans** ("The Winans Live At Carnegie Hall"), **Aretha Franklin** ("One Lord, One Faith, One Baptism"), **Walter Hawkins** ("Special Gift"), and **Take 6**, whose debut album also earned the group nominations as best new artists and best jazz vocal group.

Other picks: "Fast Car" by **Tracy Chapman** as record of the year; **Stevie Winwood's** "Roll With It," album of the year; "Don't Worry, Be Happy" by **Bobby McFerrin**, song of the year; Chapman as best new artist; the delightful and dreamy ode to the Keys, "Kokomo" by the **Beach Boys**, best pop performance by a duo or group; "Desire" by **U2**, best rock performance by a duo or group;

Michelle Shocked's brilliant album, "Short Sharp Shocked," by a whisker over **John Prine Live** as best contemporary

folk album; **UB40's** breezy "UB40" album, best reggae recording; **Stevie Nicks: Live At Red Rocks** for best performance music video and **George Harrison's** creative "When We Was Fab" as best concept music video; **Bill Johnson's** art direction on the **O'Kanes'** "Tired Of The Runnin'" for best album package; and **George Massenburg**, another familiar Nashville figure, for best engineered recording—"Let It Roll" by **Little Feat**. With **Billy Crystal**, the most entertaining awards show host this side of **Dolly Parton**, serving as MC, and with this level of talent and competition, the 1989 Grammy Awards show should go down as one of the best ever. Good luck, Grammy grabbers. You'll need it.

TRISHA BASH: **Trisha Walker** was honored recently at a reception held at Bronco's in Nashville, saluting her 10 years in Music City. Since moving to Nashville from England, she has been responsible for hundreds of U.S. country music acts successfully establishing their careers in Europe on a regular touring basis. Walker, director of international for the Jim Halsey Agency, also represents more than 30 European festivals... **Tammy Wynette** will host the Alabama Music Hall of Fame Induction Banquet and Awards Show, Jan. 26 in Birmingham, Ala. Among those expected to attend the show are **Gary & Dale Rossington of the Rossington Band**, **Chris & Rusty Golden** (who will join their father **William Lee** on-stage), songwriter **Lionel Delmore**, and **Sonny James**, who was inducted into the Hall of Fame last year. **Randy Owen** and other members of **Alabama** are honorary chairmen of the event.



by Gerry Wood

40 Years Of Hits On Four Cassettes Mercury Releases Collection

NASHVILLE Mercury Records has released a collection of some of the label's top country hits since 1948. Called "40 Years Of Hits," the albums have been issued in Mercury's midline series.

The acts featured in each volume are:

Vol. I, 1948-59: **Ken Curtis**, **Bill Nettles & His Dixie Blues Boys**, **Lester Flatt & Earl Scruggs**, **Rex Allen & the Arizona Wranglers**, **Patti Page**, **Jimmie Skinner**, **Rusty Draper**, **George Jones**, the **Carlisles**, and **Tiny Hill**.

Vol. II, 1960-69: **Dave Dudley**, **Leroy Van Dyke**, **George Jones**, **Faron Young**, **Jerry Lee Lewis**, **Roger Miller**, **Tom T. Hall**, **James O'Gwynn**, **Roy Drusky**, and **Rex Allen**.

Vol. III, 1970-79: **Jerry Lee Lewis**,

Faron Young, **Tom T. Hall**, **Reba McEntire**, **Dave Dudley**, **Jacky Ward**, **Johnny Rodriguez**, and the **Statler Brothers**.

Vol. IV, 1980-88: **Kathy Mattea**, **Larry Boone**, **Johnny Paycheck**, **Reba McEntire**, **Tom Jones**, **Tom T. Hall**, the **Kendalls**, and the **Statler Brothers**.

Among the classics are "Tennessee Waltz" (Page), "White Lightning" (George Jones), "Six Days On The Road" (Dudley), "Old Dogs, Children And Watermelon Wine" (Hall), "Pass Me By" (Rodriguez), "Do You Know You Are My Sunshine" (Statlers), "I'm Not That Lonely Yet" (McEntire), and "Love At The Five & Dime" (Mattea).

The series is available only on cassette.



Just Joshin'. Josh Logan is joined by music industry friends and executives following a recent showcase performance in Nashville celebrating Logan's recent signing with Los Angeles-based Curb Records. Pictured, from left, are **Stan Barnett of McFadden and Associates**; **Logan**; **Dick Whitehouse**, president of Curb; **Jack McFadden**, president of McFadden and Associates; **Don Brewer**, Logan's manager; and **Reggie Mack of McFadden and Associates**.



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FOR WEEK ENDING JANUARY 28, 1989

Billboard®

TOP COUNTRY ALBUMS™

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

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
				★★ NO. 1 ★★	
①	1	1	26	RANDY TRAVIS ▲ WARNER BROS. 25738 (8.98) (CD)	12 weeks at No. One OLD 8 X 10
2	2	2	15	RICKY VAN SHELTON ● COLUMBIA 44221/CBS (CD)	LOVING PROOF
3	3	3	19	K.T. OSLIN ● RCA 8369 (8.98) (CD)	THIS WOMAN
4	4	4	23	DWIGHT YOAKAM REPRISE 25749/WARNER BROS. (8.98) (CD)	BUENAS NOCHES FROM A LONELY ROOM
5	6	6	23	THE JUDDS ● RCA/CURB 8318-1/RCA (8.98) (CD)	GREATEST HITS
6	5	5	37	REBA MCENTIRE ● MCA 42134 (8.98) (CD)	REBA
7	7	8	29	HANK WILLIAMS, JR. ● WARNER/CURB 25725/WARNER BROS. (8.98) (CD)	WILD STREAK
8	8	7	15	WILLIE NELSON COLUMBIA 44331/CBS (CD)	WHAT A WONDERFUL WORLD
9	9	9	44	GEORGE STRAIT ● MCA 42114 (8.98) (CD)	IF YOU AIN'T LOVIN' YOU AIN'T LIVIN'
10	10	13	23	RESTLESS HEART RCA 8317-1 (8.98) (CD)	BIG DREAMS IN A SMALL TOWN
11	11	11	22	HIGHWAY 101 WARNER BROS. 25742 (8.98) (CD)	101 2
12	13	12	88	RANDY TRAVIS ▲ ³ WARNER BROS. 25568-1 (8.98) (CD)	ALWAYS & FOREVER
13	12	10	20	THE OAK RIDGE BOYS MCA 42205 (8.98) (CD)	MONONGAHELA
14	14	14	79	ROSANNE CASH COLUMBIA 40777/CBS (CD)	KING'S RECORD SHOP
15	15	17	99	RICKY VAN SHELTON ● COLUMBIA 40602/CBS (CD)	WILD EYED DREAM
⑬	16	16	22	TANYA TUCKER CAPITOL 48865 (8.98) (CD)	STRONG ENOUGH TO BEND
⑮	23	24	10	STEVE EARLE UNI 7/MCA (8.98) (CD)	COPPERHEAD ROAD
18	18	15	51	VERN GOSDIN COLUMBIA 40982/CBS (CD)	CHISELED IN STONE
⑰	20	19	26	DAN SEALS CAPITOL 46976 (8.98) (CD)	RAGE ON
20	19	20	39	RODNEY CROWELL COLUMBIA 44076/CBS (CD)	DIAMONDS & DIRT
21	17	18	15	THE CHARLIE DANIELS BAND EPIC 44324/CBS (CD)	HOMESICK HEROES
22	21	21	13	THE STATLER BROTHERS MERCURY 834 626 (CD)	THE STATLERS GREATEST HITS
23	24	23	62	KATHY MATTEA MERCURY 832 793-1 (CD)	UNTASTED HONEY
24	22	22	78	K.T. OSLIN ● RCA 5924-1 (8.98) (CD)	80'S LADIES
25	26	29	32	KEITH WHITLEY RCA 6494-1 (8.98) (CD)	DON'T CLOSE YOUR EYES
26	25	25	33	ALABAMA ● RCA 6825-R (9.98) (CD)	ALABAMA LIVE
27	27	27	70	GEORGE STRAIT ▲ MCA 42035 (8.98) (CD)	GREATEST HITS, VOL. 2
28	28	26	136	RANDY TRAVIS ▲ ² WARNER BROS. 1-25435 (8.98) (CD)	STORMS OF LIFE
⑲	32	36	36	SKIP EWING MCA 42128 (8.98) (CD)	THE COAST OF COLORADO
30	30	28	36	SWEETHEARTS OF THE RODEO COLUMBIA 40614/CBS (CD)	ONE TIME, ONE NIGHT
31	29	31	90	REBA MCENTIRE ● MCA 5979 (8.98) (CD)	GREATEST HITS
32	31	30	15	ANNE MURRAY CAPITOL 48764 (8.98) (CD)	AS I AM
33	34	33	14	SAWYER BROWN CAPITOL/CURB 90417/CAPITOL (8.98) (CD)	WIDE OPEN
34	35	35	79	HANK WILLIAMS, JR. ▲ WARNER/CURB 25593-1/WARNER BROS. (8.98) (CD)	BORN TO BOOGIE
35	36	32	19	T. GRAHAM BROWN CAPITOL 48621 (8.98) (CD)	COME AS YOU WERE
36	33	34	16	LEE GREENWOOD MCA 42219 (8.98) (CD)	GREATEST HITS VOLUME TWO
37	37	44	153	ALABAMA ▲ RCA AHL1-7170 (8.98) (CD)	GREATEST HITS
⑳	42	38	19	THE DESERT ROSE BAND MCA/CURB 42169/MCA (8.98) (CD)	RUNNING

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
39	39	37	25	THE FORESTER SISTERS WARNER BROS. 25746 (8.98) (CD)	SINCERELY
40	40	39	11	BARBARA MANDRELL CAPITOL 90416 (8.98) (CD)	I'LL BE YOUR JUKEBOX TONIGHT
41	38	40	16	PATTY LOVELESS MCA 42223 (8.98) (CD)	HONKY TONK ANGEL
42	41	41	23	KIM CARNES MCA 42200 (8.98) (CD)	VIEW FROM THE HOUSE
43	45	46	37	K.D. LANG SIRE 25724/WARNER BROS. (8.98) (CD)	SHADOWLAND
44	43	43	9	NANCI GRIFFITH MCA 42255 (8.98) (CD)	ONE FAIR SUMMER EVENING
45	47	42	42	RICKY SKAGGS EPIC 40623/CBS (CD)	COMIN' HOME TO STAY
46	49	51	59	MERLE HAGGARD EPIC 40986/CBS (CD)	CHILL FACTOR
47	44	49	16	WAYLON JENNINGS MCA 42222 (8.98) (CD)	FULL CIRCLE
48	48	50	7	JOHNNY CASH MERCURY 834 778-1 (CD)	WATER FROM THE WELLS OF HOME
49	52	54	34	EDDIE RABBITT RCA 6373 (8.98) (CD)	I WANNA DANCE WITH YOU
50	46	47	29	SOUTHERN PACIFIC WARNER BROS. 25609 (8.98) (CD)	ZUMA
51	51	53	21	ASLEEP AT THE WHEEL EPIC 44213/CBS (CD)	WESTERN STANDARD TIME
52	50	48	15	THE BELLAMY BROTHERS MCA/CURB 42224/MCA (8.98) (CD)	REBELS WITHOUT A CLUE
⑤③	69	—	15	EARL THOMAS CONLEY RCA 6824-1 (8.98) (CD)	THE HEART OF IT ALL
54	53	45	65	BILLY JOE ROYAL ATLANTIC AMERICA 90658-1/ATLANTIC (8.98) (CD)	THE ROYAL TREATMENT
⑤⑤	58	—	40	JO-EL SONNIER RCA 6374-1 (8.98) (CD)	COME ON JOE
56	61	59	30	CANYON 16TH AVENUE 70552 (8.98)	I GUESS I JUST MISSED YOU
57	54	60	52	LYLE LOVETT MCA/CURB 42028/MCA (CD)	PONTIAC
58	55	56	93	THE JUDDS ▲ RCA/CURB 5916-1/RCA (8.98) (CD)	HEARTLAND
59	59	57	76	PATSY CLINE ● MCA 12 (8.98)	GREATEST HITS
60	57	55	10	MICKEY GILLEY AIRBORNE 0103 (8.98) (CD)	CHASING RAINBOWS
61	56	52	220	HANK WILLIAMS, JR. ▲ ² WARNER/CURB 60193/WARNER BROS. (8.98) (CD)	GREATEST HITS, VOLUME I
⑥②	64	62	44	CHARLEY PRIDE 16TH AVENUE 70551 (8.98)	I'M GONNA LOVE HER ON THE RADIO
⑥③	70	64	3	GARY STEWART HIGHTONE 8014 (8.98) (CD)	BRAND NEW
64	67	63	165	ALABAMA ▲ ² RCA AHL1-4939 (8.98) (CD)	ROLL ON
65	65	73	80	HIGHWAY 101 WARNER BROS. 25608-1 (8.98) (CD)	HIGHWAY 101
66	60	58	103	HANK WILLIAMS, JR. ● WARNER/CURB 1-25538/WARNER BROS. (8.98) (CD)	HANK "LIVE"
67	63	61	128	HANK WILLIAMS, JR. ● WARNER/CURB 25328/WARNER BROS. (8.98) (CD)	GREATEST HITS, VOLUME II
68	71	69	132	DWIGHT YOAKAM ● REPRISE 25372/WARNER BROS. (8.98) (CD)	GUITARS, CADILLACS, ETC., ETC.
69	66	67	58	ALABAMA ▲ RCA 6495-1 (8.98) (CD)	JUST US
⑦①	RE-ENTRY	105	RESTLESS HEART ● RCA 5648 (8.98) (CD)	WHEELS	
71	75	65	6	BUCK OWENS CAPITOL 91132 (8.98) (CD)	HOT DOG
72	72	—	86	GEORGE STRAIT ▲ MCA 5913 (8.98) (CD)	OCEAN FRONT PROPERTY
73	74	—	174	GEORGE STRAIT ▲ MCA 5567 (8.98) (CD)	GEORGE STRAIT'S GREATEST HITS
74	68	70	83	DOLLY PARTON, LINDA RONSTADT, EMMYLOU HARRIS ▲ WARNER BROS. 1-25491 (9.98) (CD)	TRIO
75	62	74	84	DWIGHT YOAKAM ● REPRISE 25567/WARNER BROS. (8.98) (CD)	HILLBILLY DELUXE

○ 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	3	11	DEEPER THAN THE HOLLER K.LEHNING (P.OVERSTREET, D.SCHLITZ)	RANDY TRAVIS WARNER BROS. 7-27689
2	4	9	10	SONG OF THE SOUTH ALABAMA, J.LEO (B.MCDILL)	ALABAMA RCA 8744-7
3	3	7	12	WHAT I'D SAY E.GORDY, JR., R.L.SCRUGGS (R.BYRNE, W.ROBINSON)	EARL THOMAS CONLEY RCA 8717-7
4	6	8	14	BURNIN' A HOLE IN MY HEART J.BOWEN, S.EWING (S.EWING, M.GEIGER, W.MULLIS)	SKIP EWING MCA 53435
5	8	12	12	BIG WHEELS IN THE MOONLIGHT K.LEHNING (B.MCDILL, D.SEALS)	DAN SEALS CAPITOL 44267
6	9	13	12	I SANG DIXIE P.ANDERSON (D.YOAKAM)	DWIGHT YOAKAM REPRISE 7-27715/WARNER BROS.
7	10	16	12	LIFE AS WE KNEW IT A.REYNOLDS (W.CARTER, F.KOLLER)	KATHY MATTEA MERCURY 872 082-7
8	12	18	13	SINCERELY J.E.NORMAN (H.FUQUA, A.FREED)	THE FORESTER SISTERS WARNER BROS. 7-27686
9	1	2	16	SHE'S CRAZY FOR LEAVING T.BROWN, R.CROWELL (R.CROWELL, G.CLARK)	RODNEY CROWELL COLUMBIA 38-08080/CBS
10	14	20	10	I STILL BELIEVE IN YOU P.WORLEY, E.SEAY (C.HILLMAN, S.HILL)	THE DESERT ROSE BAND MCA/CURB 53454/MCA
11	15	21	12	DON'T WASTE IT ON THE BLUES P.WORLEY, E.SEAY, G.BROWN (S.RAMOS, J.VANDIVER)	GENE WATSON WARNER BROS. 7-27692
12	16	19	13	(IT'S ALWAYS GONNA BE) SOMEDAY H.DUNN, C.WATERS, W.PETERSON (H.DUNN, T.SHAPIRO, C.WATERS)	HOLLY DUNN MTM 72116
13	18	23	9	HIGHWAY ROBBERY J.CRUTCHFIELD (GARVIN, JONES, SHAPIRO)	TANYA TUCKER CAPITOL 44271
14	7	6	16	HOLD ON (A LITTLE LONGER) J.BOWEN, S.WARINER (S.WARINER, R.HART)	STEVE WARINER MCA 53419
15	19	22	14	PAINT THE TOWN AND HANG THE MOON TONIGHT J.LEO, L.M.LEE (J.C.CROWLEY, J.W.ROUTH)	J.C. CROWLEY RCA 8747-7
16	21	24	9	'TIL YOU CRY B.BECKETT (R.GILES, S.BOGARD)	EDDY RAVEN RCA 8798-7
17	5	5	15	ALL THE REASONS WHY P.WORLEY, E.SEAY (P.CARLSON, B.N.CHAPMAN)	HIGHWAY 101 WARNER BROS. 7-27735
18	22	25	10	I WISH I WAS STILL IN YOUR DREAMS J.BOWEN, C.TWITTY, D.HENRY (D.COOK, J.JARVIS)	CONWAY TWITTY MCA 53456
19	25	30	8	HONEY I DARE YOU SOUTHERN PACIFIC, J.E.NORMAN (COOK, JENKINS, GIBSON, KARP, MCFEE)	SOUTHERN PACIFIC WARNER BROS. 7-27691
20	31	34	6	DON'T YOU EVER GET TIRED (OF HURTING ME) R.MILSAP, R.GALBRAITH, T.COLLINS (H.COCHRAN)	RONNIE MILSAP RCA 8746-7
21	27	32	9	BRIDGES AND WALLS J.BOWEN (R.MURRAH, R.VANWARMER)	THE OAK RIDGE BOYS MCA 53460
22	26	27	11	I JUST CALLED TO SAY GOODBYE AGAIN R.BAKER (P.NELSON, B.MCGUIRE)	LARRY BOONE MERCURY 872 046-7
23	24	26	14	SHE REMINDED ME OF YOU L.BUTLER (W.HOLYFIELD, P.MCCANN)	MICKEY GILLEY AIRBORNE 10008
24	32	33	9	I FEEL FINE S.BUCKINGHAM (J.LENNON, P.MCCARTNEY)	SWEETHEARTS OF THE RODEO COLUMBIA 38-08504/CBS
25	33	38	4	FROM A JACK TO A KING S.BUCKINGHAM (N.MILLER)	RICKY VAN SHELTON COLUMBIA 38-08529/CBS
26	28	29	11	YOU BABE K.SUESOV, M.HAGGARD (S.D.SHAFFER)	MERLE HAGGARD EPIC 34-08111/CBS
27	35	39	6	NEW FOOL AT AN OLD GAME J.BOWEN, R.MCINTIRE (S.BOGARD, R.GILES, S.STEPHEN)	REBA MCINTIRE MCA 53473
28	34	36	8	COME AS YOU WERE R.CHANCEY (P.CRAFT)	T. GRAHAM BROWN CAPITOL 44273
29	13	17	15	BORDERLINE W.ALDRIE (W.ALDRIE)	THE SHOOTERS EPIC 34-08082/CBS
30	11	1	15	CHANGE OF HEART B.MAHER (N.JUDD)	THE JUDDS RCA/CURB 8715-7/RCA
31	37	40	10	YOU STILL DO B.MONTGOMERY (L.WILSON, C.KELLY)	T.G. SHEPPARD COLUMBIA 38-08119/CBS
32	38	43	7	I'M A ONE WOMAN MAN B.SHERRILL (T.FRANKS, J.HORTON)	GEORGE JONES EPIC 34-08509/CBS
33	39	45	7	FROM THE WORD GO S.GIBSON, J.E.NORMAN (C.WATERS, M.GARVIN)	MICHAEL MARTIN MURPHEY WARNER BROS. 7-27668
34	20	11	18	LONG SHOT K.LEHNING (D.SCHLITZ, G.SCRUGGS)	BAILLIE AND THE BOYS RCA 8631-7
35	50	—	2	BABY'S GOTTEN GOOD AT GOODBYE J.BOWEN, G.STRAIT (T.MARTIN, T.MARTIN)	GEORGE STRAIT MCA 53486
36	40	49	6	DOWN THAT ROAD TONIGHT J.LEO (J.HANNA, J.LEO, W.WALDMAN)	NITTY GRITTY DIRT BAND WARNER BROS. 7-27679
37	17	4	17	BLUE SIDE OF TOWN T.BROWN (H.DEVITO, P.KENNERLEY)	PATTY LOVELESS MCA 53418
38	46	50	7	HEARTBREAK HILL R.BENNETT, E.HARRIS (E.HARRIS, P.KENNERLEY)	EMMYLOU HARRIS REPRISE 7-27635/WARNER BROS.
39	47	48	8	TRAINWRECK OF EMOTION B.BECKETT (J.VEZNER, A.RHODY)	LORRIE MORGAN RCA 8638-7
40	29	10	16	HOLD ME H.SHEDD (K.T.OSLIN)	K.T. OSLIN RCA 8725-7
41	49	65	4	WHO YOU GONNA BLAME IT ON THIS TIME B.MONTGOMERY (H.COCHRAN, V.GOSDIN)	VERN GOSDIN COLUMBIA 38-08528/CBS
42	55	—	2	I'M NO STRANGER TO THE RAIN G.FUNDIS, K.WHITLEY (S.CURTIS, R.HELLARD)	KEITH WHITLEY RCA 8797-7
43	23	15	16	LET'S GET STARTED IF WE'RE GONNA BREAK MY HEART J.KENNEDY (H.REID, D.REID, D.REID)	THE STATLER BROTHERS MERCURY 870 681-7
44	30	14	13	EARLY IN THE MORNING AND LATE AT NIGHT B.BECKETT, H.WILLIAMS, JR., J.E.NORMAN (T.SEALS, F.J.MEYERS)	HANK WILLIAMS, JR. WARNER/CURB 7-27722/WARNER BROS.
45	36	37	10	SLOW PASSIN' TIME K.LEHNING (BLACK, BOURKE, ROCCO)	ANNE MURRAY CAPITOL 44272
46	56	67	4	OLD COYOTE TOWN D.WILLIAMS, G.FUNDIS (G.NELSON, L.BOONE, P.NELSON)	DON WILLIAMS CAPITOL 44274
47	53	57	4	WHICH WAY DO I GO (NOW THAT I'M GONE) J.BOWEN, W.JENNINGS (J.MACRAE, S.CLARK)	WAYLON JENNINGS MCA 53476
48	54	63	4	BIG LOVE J.BOWEN, J.STROUD (D.BELLAMY)	THE BELLAMY BROTHERS MCA/CURB 53478/MCA
49	57	68	4	TENNESSEE NIGHTS E.PRESTIDGE, J.E.NORMAN (S.HARRINGTON, J.BUCKINGHAM)	CRYSTAL GAYLE WARNER BROS. 7-27682
50	58	62	7	I DON'T WANT TO MENTION ANY NAMES D.JOHNSON (L.CORDLE, L.PALAS)	BURCH SISTERS MERCURY 872 324-7

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
51	41	31	17	WE MUST BE DOIN' SOMETHIN' RIGHT R.LANDIS (E.RABBITT, R.NELSEN)	EDDIE RABBITT RCA 8716-7
52	42	42	18	MAMA KNOWS R.HALL, R.BYRNE (T.MENZIES, T.HASELDEN)	SHENANDOAH COLUMBIA 38-08042/CBS
53	43	41	20	WHEN YOU SAY NOTHING AT ALL G.FUNDIS, K.WHITLEY (P.OVERSTREET, D.SCHLITZ)	KEITH WHITLEY RCA 8637-7
54	69	—	2	TWILIGHT TIME C.MOMAN (B.RAM, M.NEVINS, A.NEVINS)	WILLIE NELSON COLUMBIA 38-08541/CBS
55	51	44	19	A TENDER LIE T.DUBOIS, S.HENDRICKS, RESTLESS HEART (R.SHARP)	RESTLESS HEART RCA 8714-7
56	48	35	11	RAININ' IN MY HEART B.HALVERSON, R.BENNETT (J.WEST, J.MOORE)	JO-EL SONNIER RCA 8726-7
57	NEW	—	1	FAIR SHAKE B.LLOYD, R.FOSTER, R.WILL (G.CLARK, R.FOSTER, B.LLOYD)	FOSTER AND LLOYD RCA 8795-7
58	64	74	6	HEY HEART R.L.SCRUGGS (D.DILLON)	DEAN DILLON CAPITOL 44294
59	67	79	3	NEVER TOO OLD TO ROCK 'N' ROLL R.MCDOWELL, RHYTHM KINGS (R.MCDOWELL, J.MEADOR, R.O.YOUNG)	RONNIE MCDOWELL CURB 10521
60	NEW	—	1	THE HEART J.BOWEN, J.STROUD, L.J.DALTON (K.KRISTOFFERSON)	LACY J. DALTON UNIVERSAL 53487/MCA
61	NEW	—	1	I'LL BE LOVIN' YOU J.BOWEN, L.GREENWOOD (D.SCHLITZ, P.OVERSTREET)	LEE GREENWOOD MCA 53475
62	80	—	2	MORE THAN ENOUGH J.BOWEN, G.CAMPBELL (J.WEBB)	GLEN CAMPBELL MCA 53493
63	63	66	6	THE LAST ROSE M.LLOYD, P.DRAKE (C.F.HOUSE)	BOBBY VINTON CURB 10512
64	45	46	8	I MARRIED HER JUST BECAUSE SHE LOOKS LIKE YOU T.BROWN, B.WILLIAMS, L.LOVETT (L.LOVETT)	LYLE LOVETT MCA/CURB 53471/MCA
65	83	—	2	HIT THE GROUND RUNNING' B.LOGAN (B.FISCHER, R.GILES)	JOHN CONLEE 16TH AVENUE 70424
66	NEW	—	1	THE CHURCH ON CUMBERLAND ROAD R.HALL, R.BYRNE (B.DIPIERO, J.S.SHERRILL, D.ROBBINS)	SHENANDOAH COLUMBIA 38-68550/CBS
67	94	—	2	COWBOY HAT IN DALLAS J.STROUD (C.DANIELS, T.DIGREGORIO, T.CRAIN, C.HAYWARD, J.GAVIN)	THE CHARLIE DANIELS BAND EPIC 34-68542/CBS
68	77	—	2	STAY NOVEMBER P.WORLEY, E.SEAY (J.S.SHERRILL, T.CAIN)	KEVIN WELCH WARNER BROS. 7-27647
69	75	86	3	HELP ME GET OVER YOU E.GORDY, JR. (M.WARDEN)	WAGONEERS A&M 1261/RCA
70	70	77	4	TELL IT LIKE IT IS J.MORRIS (G.DAVIS, L.DIAMOND)	SAMMY SADLER EVERGREEN 1088
71	44	28	19	LOVE HELPS THOSE J.STROUD (P.OVERSTREET)	PAUL OVERSTREET MTM 72113
72	52	53	7	ROLLER COASTER RUN (UP TOO SLOW, DOWN TOO FAST) B.MAHER (H.PRESTWOOD)	MICHAEL JOHNSON RCA 8748-7
73	81	—	2	(HERE COMES) THAT OLD FAMILIAR FEELING B.REED (B.D.FREED)	LISA CHILDRESS TRUE 95
74	59	60	7	I'M IN LOVE AND HE'S IN DALLAS P.WORLEY, E.SEAY (K.M.ROBBINS, R.LEIGH)	MARIE OSMOND CAPITOL/CURB 44269/CAPITOL
75	73	76	6	STARTING ALL OVER AGAIN R.BAILEY (P.MITCHELL)	RAZZY BAILEY SOA 003
76	NEW	—	1	A-11 J.SHAW (H.COCHRAN)	BUCK OWENS CAPITOL 44295
77	62	52	11	YOU'RE GONNA MAKE HER MINE T.BROWN, S.SMITH (L.CARTWRIGHT)	LIONEL CARTWRIGHT MCA 53444
78	68	56	8	LOOK WHAT WE MADE (WHEN WE MADE LOVE) W.WALDMAN, J.EDWARDS (D.LOGGINS, R.SMITH, M.CHAPMAN)	JONATHAN EDWARDS MCA/CURB 53467/MCA
79	61	51	9	WHAT HE DOES BEST N.LARKIN (T.SCHUYLER)	LYNN ANDERSON MERCURY 872 220-7
80	90	—	2	HOMELESS PEOPLE B.BUIE (B.HIGGINS, B.BUIE, S.LIMBO)	BERTIE HIGGINS SOUTHERN TRACKS 2005
81	60	58	8	EVERYTIME I GET TO DREAMIN' N.LARKIN, R.REYNOLDS (D.GOODMAN, J.B.DETTERLINE, JR., J.CAPPS)	JOSH LOGAN CURB 10519
82	86	—	2	A WAY TO SURVIVE H.COCHRAN (H.COCHRAN, M.CARPENTER)	MONTY HOLMES ASHLEY 1001
83	91	—	2	HONEY I'M JUST WALKING OUT THE DOOR R.TUCKER (R.TUCKER)	RICK TUCKER OAK 1066
84	NEW	—	1	TWO HEARTS D.HOLIDAY (K.STEGALL, S.HARRIS)	JON WASHINGTON DOOR KNOB 315
85	NEW	—	1	PERFECT FAIRGROUND ATTRACTION, K.MALONEY (M.E.NEVIN)	FAIRGROUND ATTRACTION RCA 8789-7
86	89	—	2	IT'S JUST THE WHISKEY TALKIN' J.BOWEN, T.GLASER, W.R.HOLMES (J.EZZI)	ETHEL AND THE SHAMELESS HUSSIES MCA 53472
87	78	94	3	SAY THE PART ABOUT I LOVE YOU J.ZIMMERMAN (E.RAVEN)	LORIE ANN SING ME 37
88	76	55	20	IF YOU AIN'T LOVIN' (YOU AIN'T LIVIN') J.BOWEN, G.STRAIT (T.COLLINS)	GEORGE STRAIT MCA 53400
89	NEW	—	1	SACRED GROUND R.VAN HOY (K.BROOKS, V.RUST)	KIX BROOKS CAPITOL 44275
90	72	59	21	I'LL LEAVE THIS WORLD LOVING YOU S.BUCKINGHAM (W.KEMP)	RICKY VAN SHELTON COLUMBIA 38-08022/CBS
91	NEW	—	1	WRONG TRAIN H.BRADLEY (E.PENNEY, J.MCBEE)	JUDY LINDSEY GYPSY 83881
92	NEW	—	1	LOVE IN MOTION D.MORGAN (F.J.MYERS, R.GILES)	ROSS LEWIS WOLF DOG 21-5
93	66	54	21	I KNOW HOW HE FEELS J.BOWEN, R.MCINTIRE (R.BOWLES, W.ROBINSON)	REBA MCINTIRE MCA 53402
94	87	80	19	THAT OLD WHEEL J.CLEMENT (J.PIERCE)	JOHNNY CASH WITH HANK WILLIAMS, JR. MERCURY 870 688-7
95	65	47	10	LOVE IS ON THE LINE T.BRASFIELD (S.COOPER)	CANYON 16TH AVENUE 70423
96	71	64	9	AN EMPTY GLASS R.DEA, G.MIDDLEWORTH (G.STEWART, D.DILLON)	GARY STEWART HIGHTONE 507
97	82	71	23	CHISELED IN STONE B.MONTGOMERY (V.GOSDIN, M.D.BARNES)	VERN GOSDIN COLUMBIA 38-08003/CBS
98	74	69	6	REAL OLD-FASHIONED BROKEN HEART B.JOHNSTON, A.JOHNSTON (B.MCDILL)	THE 'BAMA BAND MERCURY 872 150-7
99	88	82	22	I'VE BEEN LOOKIN' J.LEO (JIBBOTSON, J.HANNA)	NITTY GRITTY DIRT BAND WARNER BROS. 7-22750
100	93	84	13	WHEN KAREN COMES AROUND B.LOGAN (BLACKWELL, B.FISCHER, LEE, ORRALL)	MASON DIXON CAPITOL 44249

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

THIS WEEK'S HOTTEST NEW MOVER: Judging from the enthusiastic reports on "Baby's Gotten Good At Goodbye" (MCA), **George Strait** has hooked his biggest hit in a very long time. Comments from program directors range from "lyrically, it's a gem" to "awesome" and "wow."

AND THE STRONGEST: **Ricky Van Shelton's** "From A Jack To A King" (Columbia) elicits such comments as "a nonstop hit," "country music's premier talent," and "phenomenal sales." Shelton is charted at No. 25; Strait has the Power Pick/Airplay record at No. 35 in its second week.

"IT REALLY FITS HER IMAGE," says PD **John Boudreaux**, KOUL Corpus Christi, Texas, of **Tanya Tucker's** "Highway Robbery" (Capitol), "and it fits right into the stuff we've been doing as well. It's a mover."

"We're getting unbelievable response," adds PD **Randy Allen**, WGEE Green Bay, Wis. "It's the fastest takeoff of any Tucker record I can remember. Tanya has come of age with this one."

Another mover at WGEE, says Allen, is **George Jones' "I'm A One Woman Man"** (Epic). The record is charted at No. 32.

"RONNIE MILSAP'S fans are clamoring to hear this one," says PD **Ray Randall**, KSSN Little Rock, Ark., of "Don't You Ever Get Tired Of Hurtin' Me" (RCA). "Everyone is glad to see him getting back to his roots."

MD **Randy Bruce**, WEZL Charleston, S.C., agrees. "It's extremely hot here. It's good to hear him come out with a real country song."

"Another good song," says Bruce, "is **Don Williams' 'Old Coyote Town'** [Capitol]. It's just Don at his good-ole-boy best and we're getting some good early response." Williams is charted at No. 46.

"THIS IS A SONG to be taken seriously," says MD **Gary Hightower**, KFDI Wichita, Kan., of **Buck Owens' "A-11"** (Capitol). "It's a real good effort and I'll be interested to see what it will do."

"Hot Dog" [Owens' last single] was big here and I think this one will do even better," says MD **Charlie Huddle**, WHIM Providence, R.I. "It's great to see him back on the charts." "A-11" became somewhat of a cult classic as **Johnny Paycheck's** first chart single in 1965. The Owens version debuts at No. 76.

Huddle also reports a lot of requests for **Charly McClain's** "One In Your Heart, One On Your Mind" (Mercury). "I don't know why she doesn't do better nationally," he says. "She's very popular in this area."

INSTANT ADDS: MD **Steve Roberts**, KCJB Minot, N.D., reports a physical reaction to the **Charlie Daniels Band's** "Cowboy Hat In Dallas" (Epic). "It blew me back when I first heard it," says Roberts, "then it picked me up and kicked me around the room. Needless to say, I strongly believe it's a hit."

MD **Gina Preston**, WXTU Philadelphia, slipped out of character to add **Roy Orbison's** "You Got It" (Virgin). "I wasn't particularly an Orbison fan," says Preston, "but this one is very good and I'm excited about the possibilities."

HOT COUNTRY SINGLES ACTION

RADIO MOST ADDED

	GOLD ADDS 29 REPORTERS	SILVER ADDS 59 REPORTERS	BRONZE/ SECONDARY ADDS 65 REPORTERS	TOTAL ADDS 153 REPORTERS	TOTAL ON
BABY'S GOTTEN GOOD AT GOODBYE GEORGE STRAIT MCA	10	14	23	47	124
FAIR SHAKE FOSTER AND LLOYD RCA	1	11	32	44	53
I'M NO STRANGER TO THE RAIN KEITH WHITLEY RCA	9	16	18	43	106
THE HEART LACY J. DALTON UNIVERSAL	1	11	31	43	48
CHURCH ON CUMBERLAND SHENANDOAH COLUMBIA	4	10	24	38	38
COWBOY HAT IN DALLAS CHARLIE DANIELS BAND EPIC	0	7	27	34	44
I'LL BE LOVIN' YOU LEE GREENWOOD MCA	4	10	20	34	42
OLD COYOTE TOWN DON WILLIAMS CAPITOL	8	11	10	29	88
MORE THAN ENOUGH GLEN CAMPBELL MCA	2	8	19	29	46
HIT THE GROUND RUNNIN' JOHN CONLEE 16TH AVENUE	0	7	22	29	44

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 record reporters is published periodically as changes are made, or is available by sending a self-addressed stamped envelope to: Billboard Chart Dept., 1515 Broadway, New York, N.Y. 10036.

FOR WEEK ENDING JANUARY 28, 1989

Billboard. POWER PLAYLISTS

Sample Playlists of the Nation's Largest Country Radio Stations

WMZQ
98.7FM 1390AM

Washington P.D.: Bob McNeill

1	1	Randy Travis, Deeper Than The Holler
2	8	Alabama, Song Of The South
3	2	Rodney Crowell, She's Crazy For Leaving
4	7	Highway 101, All The Reasons Why
5	9	Earl Thomas Conley, What I'd Say
6	4	Patty Loveless, Blue Side Of Town
7	10	Skip Ewing, Burnin' A Hole In My Heart
8	12	Dan Seals, Big Wheels In The Moonlight
9	11	Steve Wariner, Hold On (A Little Longer)
10	3	Baillie And The Boys, Long Shot
11	15	Dwight Yoakam, I Sang Dixie
12	14	Kathy Mattea, Life As We Knew It
13	5	The Judds, Change Of Heart
14	16	The Forester Sisters, Sincerely
15	18	Gene Watson, Don't Waste It On The Blues
16	19	The Desert Rose Band, I Still Believe In You
17	20	The Shooters, Borderline
18	21	Holly Dunn, (It's Always Gonna Be) Someday
19	13	The Statler Brothers, Let's Get Started If We'r
20	22	Tanya Tucker, Highway Robbery
21	23	J.C. Crowley, Paint The Town And Hang The Moon
22	24	Eddy Raven, 'Til You Cry
23	6	K.T. Oslin, Hold Me
24	28	Conway Twitty, I Wish I Was Still In Your Dream
25	26	Mickey Gilley, She Reminded Me Of You
26	29	Southern Pacific, Honey I Dare You
A27	—	Ronnie Milsap, Don't You Ever Get Tired (Of Hur
A28	—	George Strait, Baby's Gotten Good At Goodbye
EX	EX	Sweethearts Of The Rodeo, I Feel Fine
EX	EX	Larry Boone, I Just Called To Say Goodbye Again

ATLANTA'S COUNTRY LEADER
KICKS
101.5 fm

Atlanta P.D.: Neil McGinley

1	4	Randy Travis, Deeper Than The Holler
2	3	Rodney Crowell, She's Crazy For Leaving
3	6	Highway 101, All The Reasons Why
4	7	Hank Williams, Jr., Early In The Morning And La
5	10	Alabama, Song Of The South
6	11	Dwight Yoakam, I Sang Dixie
7	12	Earl Thomas Conley, What I'd Say
8	13	Steve Wariner, Hold On (A Little Longer)
9	14	Dan Seals, Big Wheels In The Moonlight
10	16	Skip Ewing, Burnin' A Hole In My Heart
11	1	K.T. Oslin, Hold Me
12	15	Holly Dunn, (It's Always Gonna Be) Someday
13	18	The Desert Rose Band, I Still Believe In You
14	2	The Judds, Change Of Heart
15	19	The Shooters, Borderline
16	22	Tanya Tucker, Highway Robbery
17	23	Sweethearts Of The Rodeo, I Feel Fine
18	24	Kathy Mattea, Life As We Knew It
19	20	Jo-El Sonnier, Ramin' In My Heart
20	27	The Forester Sisters, Sincerely
21	25	Gene Watson, Don't Waste It On The Blues
22	26	Eddy Raven, 'Til You Cry
23	28	Ricky Van Shelton, From A Jack To A King
24	29	Reba McEntire, New Fool At An Old Game
A25	—	Ronnie Milsap, Don't You Ever Get Tired (Of Hur
A26	—	J.C. Crowley, Paint The Town And Hang The Moon
A27	—	Southern Pacific, Honey I Dare You
A28	—	George Strait, Baby's Gotten Good At Goodbye
EX	—	Keith Whitley, I'm No Stranger To The Rain

104 WICR

Winston Salem P.D.: Les Acree

1	3	Randy Travis, Deeper Than The Holler
2	2	Steve Wariner, Hold On (A Little Longer)
3	4	The Statler Brothers, Let's Get Started If We'r
4	5	Skip Ewing, Burnin' A Hole In My Heart
5	6	Dan Seals, Big Wheels In The Moonlight
6	7	Earl Thomas Conley, What I'd Say
7	10	Kathy Mattea, Life As We Knew It
8	1	Rodney Crowell, She's Crazy For Leaving
9	11	Tanya Tucker, Highway Robbery
10	14	Conway Twitty, I Wish I Was Still In Your Dream
11	15	The Forester Sisters, Sincerely
12	17	Alabama, Song Of The South
13	16	The Desert Rose Band, I Still Believe In You
14	12	Eddie Rabbit, We Must Be Doin' Somethin' Right
15	18	Eddy Raven, 'Til You Cry
16	19	George Jones, I'm A One Woman Man
17	22	Dwight Yoakam, I Sang Dixie
18	20	T.G. Sheppard, You Still Do
19	8	Paul Overstreet, Love Helps Those
20	26	Ronnie Milsap, Don't You Ever Get Tired (Of Hur
21	25	Sweethearts Of The Rodeo, I Feel Fine
22	24	Anne Murray, Slow Passin' Time
23	9	The Judds, Change Of Heart
24	29	Reba McEntire, New Fool At An Old Game
25	13	Keith Whitley, When You Say Nothing At All
26	31	Nitty Gritty Dirt Band, Down That Road Tonight
27	33	Michael Martin Murphey, From The Word Go
28	36	Gene Watson, Don't Waste It On The Blues
29	21	Shenandoah, Mama Knows
30	37	The Shooters, Borderline
31	38	Ricky Van Shelton, From A Jack To A King
32	23	Vern Gosdin, Chiseled In Stone
33	39	Don Williams, Old Coyote Town
34	27	K.T. Oslin, Hold Me
35	32	Restless Heart, A Tender Lee
36	40	Karen Staley, So Good To Be In Love
37	EX	The Oak Ridge Boys, Bridges And Walls
38	EX	Southern Pacific, Honey I Dare You
39	EX	Keith Whitley, I'm No Stranger To The Rain
40	EX	George Strait, Baby's Gotten Good At Goodbye
A	—	Roy Orbison, You Got It
A	—	Billy Joe Royal, Tell It Like It Is
A	—	Patti Loveless, Don't Toss Us Away
EX	EX	Lee Greenwood, I'll Be Lovin' You

STEREO
WFMS FM 95.5
...is Country Music

Indianapolis P.D.: Russ Schell

1	3	Randy Travis, Deeper Than The Holler
2	5	The Statler Brothers, Let's Get Started If We'r
3	1	Rodney Crowell, She's Crazy For Leaving
4	7	Alabama, Song Of The South
5	9	Earl Thomas Conley, What I'd Say
6	11	Dan Seals, Big Wheels In The Moonlight
7	13	Skip Ewing, Burnin' A Hole In My Heart
8	8	Steve Wariner, Hold On (A Little Longer)
9	10	Highway 101, All The Reasons Why
10	14	J.C. Crowley, Paint The Town And Hang The Moon
11	16	Dwight Yoakam, I Sang Dixie
12	15	Kathy Mattea, Life As We Knew It
13	2	The Judds, Change Of Heart
14	4	K.T. Oslin, Hold Me
15	20	The Shooters, Borderline
16	18	Tanya Tucker, Highway Robbery

21 Gene Watson, Don't Waste It On The Blues
22 Holly Dunn, (It's Always Gonna Be) Someday
23 The Desert Rose Band, I Still Believe In You
24 Conway Twitty, I Wish I Was Still In Your Dream
25 The Forester Sisters, Sincerely
26 Mickey Gilley, She Reminded Me Of You
27 Eddy Raven, 'Til You Cry
28 Larry Boone, I Just Called To Say Goodbye Again
29 Ricky Van Shelton, From A Jack To A King
30 Sweethearts Of The Rodeo, I Feel Fine
31 Southern Pacific, Honey I Dare You
32 The Oak Ridge Boys, Bridges And Walls
33 Anne Murray, Slow Passin' Time
34 Ronnie Milsap, Don't You Ever Get Tired (Of Hur
35 T. Graham Brown, Come As You Were
36 EX Reba McEntire, New Fool At An Old Game
37 EX George Strait, Baby's Gotten Good At Goodbye
38 EX George Jones, I'm A One Woman Man
39 EX Merle Haggard, You Babe
A — T.G. Sheppard, You Still Do
A — Lorrie Morgan, Trainwreck Of Emotion
A — Emmylou Harris, Heartbreak Hill
A — Michael Martin Murphey, From The Word Go

KPLX 99.5

Dallas P.D.: Bobby Kraig

1	2	Randy Travis, Deeper Than The Holler
2	5	Earl Thomas Conley, What I'd Say
3	3	Skip Ewing, Burnin' A Hole In My Heart
4	8	Alabama, Song Of The South
5	1	Rodney Crowell, She's Crazy For Leaving
6	10	Dan Seals, Big Wheels In The Moonlight
7	4	The Judds, Change Of Heart
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13	14	Larry Boone, I Just Called To Say Goodbye Again
14	16	The Desert Rose Band, I Still Believe In You
15	17	J.C. Crowley, Paint The Town And Hang The Moon
16	13	Reba McEntire, I Know How He Feels
17	19	Gene Watson, Don't Waste It On The Blues
18	20	Mickey Gilley, She Reminded Me Of You
19	21	George Jones, I'm A One Woman Man
20	22	Eddy Raven, 'Til You Cry
21	25	Ricky Van Shelton, From A Jack To A King
22	23	Jonathan Edwards, Look What We Made (When We
23	26	Tanya Tucker, Highway Robbery
24	27	T. Graham Brown, Come As You Were
25	28	Ronnie Milsap, Don't You Ever Get Tired (Of Hur
26	24	Ricky Van Shelton, I'll Leave This Road Lovin
27	29	Kathy Mattea, Life As We Knew It
28	EX	Michael Martin Murphey, From The Word Go
29	EX	Conway Twitty, I Wish I Was Still In Your Dream
EX	EX	George Strait, Baby's Gotten Good At Goodbye
EX	EX	Tanya Tucker, Highway Robbery
EX	EX	Reba McEntire, New Fool At An Old Game
A	—	Holly Dunn, (It's Always Gonna Be) Someday
A	—	Southern Pacific, Honey I Dare You
A	—	Sweethearts Of The Rodeo, I Feel Fine

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

TITLE (Publisher - Licensing Org.) Sheet Music Dist.		
76 A-11 (Tree, BMI)	14 HOLD ON (A LITTLE LONGER) (Steve Wariner, BMI/Irving, BMI) CPP	27 NEW FOOL AT AN OLD GAME (Chappell, ASCAP/Dejamas, ASCAP) HL
17 ALL THE REASONS WHY (Warner-Tamerlane, BMI/Sportsman, BMI/Warner-Refuge, ASCAP/Macy Place, ASCAP) WBM	80 HOMELESS PEOPLE (Songs Of Portuguese, ASCAP/Brother Bill's, ASCAP/Lowery, BMI/Eulaula, BMI)	46 OLD COYOTE TOWN (Warner-Tamerlane, BMI/Believeus Or Not, ASCAP/WB, ASCAP/Make Believe, ASCAP/Screen Gems-EMI, BMI)
35 BABY'S GOTTEN GOOD AT GOODBYE (Co-Heart, BMI/Muy Bueno, BMI)	19 HONEY I DARE YOU (Midget's Fist, ASCAP/Bob-A-Lew, ASCAP/Maypop, BMI/Long Tooth, BMI) WBM	15 PAINT THE TOWN AND HANG THE MOON TONIGHT (Crowman, ASCAP/Warner-Elektra-Asylum, BMI/Kansas By The Sea, ASCAP) WBM
48 BIG LOVE (Bellamy Bros., ASCAP)	83 HONEY I'M JUST WALKING OUT THE DOOR (Cherrylyn, BMI)	85 PERFECT (MCA, ASCAP)
5 BIG WHEELS IN THE MOONLIGHT (Jack & Bill, ASCAP/Ranger Bob, ASCAP/Pink Pig, BMI) HL	50 I DON'T WANT TO MENTION ANY NAMES (Jack & Bill, ASCAP/Amanda-Lin, ASCAP/Alabama Band, ASCAP) HL/WBM	56 RAININ' IN MY HEART (Excellorc, BMI)
37 BLUE SIDE OF TOWN (Almo, ASCAP/Little Nemo/Irving, BMI) CPP	24 I FEEL FINE (SBK Blackwood, BMI/ATV, BMI) HL	98 REAL OLD-FASHIONED BROKEN HEART (Jack & Bill, ASCAP) HL
29 BORDERLINE (Rick Hall, ASCAP)	22 I JUST CALLED TO SAY GOODBYE AGAIN (SBK April, ASCAP/Butler's Bandits, ASCAP/SBK Blackwood, BMI/Larry Butler, BMI) HL	72 ROLLER COASTER RUN (UP TOO SLOW, DOWN TOO FAST) (Lawyer's Daughter, BMI)
21 BRIDGES AND WALLS (Tom Collins, BMI/Song Pantry, ASCAP/VanWarmer, ASCAP)	93 I KNOW HOW HE FEELS (Maypop, BMI/Alabama Band, ASCAP) WBM	89 SACRED GROUND (Cross Keys, ASCAP/Tree, BMI/David 'N' Will, ASCAP)
4 BURNIN' A HOLE IN MY HEART (Acuff-Rose, BMI/Milene, ASCAP) CPP	64 I MARRIED HER JUST BECAUSE SHE LOOKS LIKE YOU (Michael H. Goldsen, ASCAP/Lyle Lovett, ASCAP)	87 SAY THE PART ABOUT I LOVE YOU (Milene, ASCAP)
30 CHANGE OF HEART (Caseyem, BMI/Kentucky Sweetheart, BMI)	6 I SANG DIXIE (Coal Dust West, BMI) WBM	23 SHE REMINDED ME OF YOU (SBK April, ASCAP/Ides Of March, ASCAP/New and Used, ASCAP) HL
97 CHISELED IN STONE (Hookem, ASCAP/Hidden Lake, BMI) CPP	10 I STILL BELIEVE IN YOU (Bar None, BMI/Bug, BMI)	9 SHE'S CRAZY FOR LEAVING (Granite, ASCAP/Coolwell, ASCAP/Chappell & Co., ASCAP) HL
66 THE CHURCH ON CUMBERLAND ROAD (Little Big Town, BMI/American Made, BMI/Wee B, ASCAP)	18 I WISH I WAS STILL IN YOUR DREAMS (Tree, BMI/Cross Keys, ASCAP) HL	8 SINCELY (American League, BMI/Irving, BMI/Liason Two, BMI) HL/CPP
28 COME AS YOU WERE (Dropkick, BMI/SBK Blackwood, BMI) HL	88 IF YOU AIN'T LOVIN' (YOU AIN'T LIVIN') (Beechwood, BMI) WBM	45 SLOW PASSIN' TIME (Chappell & Co., ASCAP/Serenity Manor, ASCAP/R.M.B., ASCAP/Bibo, ASCAP/Robin Hill, ASCAP) HL
67 COWBOY HAT IN DALLAS (Miss Hazel, BMI)	61 I'LL BE LOVIN' YOU (MCA, ASCAP/Don Schlitz, ASCAP/Screen Gems-EMI, BMI/Scarlet Moon, BMI)	2 SONG OF THE SOUTH (Jack & Bill, ASCAP) HL
1 DEEPER THAN THE HOLLER (Scarlet Moon, BMI/Screen Gems-EMI, BMI/Don Schlitz, ASCAP/MCA, ASCAP) HL/WBM	90 I'LL LEAVE THIS WORLD LOVING YOU (Tree, BMI) HL	75 STARTING ALL OVER AGAIN (Muscle Shoals, BMI)
11 DON'T WASTE IT ON THE BLUES (Wrensong, ASCAP/Miller's Daughter, ASCAP/Love This Town, ASCAP) WBM	32 I'M A ONE WOMAN MAN (Cedarwood, BMI) WBM	68 STAY NOVEMBER (SBK Combine, BMI/Sweet Baby, BMI)
20 DON'T YOU EVER GET TIRED (OF HURTING ME) (Tree, BMI) HL	74 I'M IN LOVE AND HE'S IN DALLAS (Irving, BMI/SBK April, ASCAP/Lion Hearted, ASCAP) HL	70 TELL IT LIKE IT IS (Conrad, BMI/Ol Rapp, BMI) HL
36 DOWN THAT ROAD TONIGHT (Jeffwho, ASCAP/Bughouse, ASCAP/Mopage, BMI/Warner-Elektra-Asylum, BMI/Moon & Stars, BMI/Screen Gems-EMI, BMI) WBM	42 I'M NO STRANGER TO THE RAIN (Tree, BMI)	54 TWILIGHT TIME (Tro-devon, BMI)
44 EARLY IN THE MORNING AND LATE AT NIGHT (WB, ASCAP/Two Sons, ASCAP/Morganactive, ASCAP/You & I, ASCAP) CPP/WBM	12 (IT'S ALWAYS GONNA BE) SOMEDAY (Lawyer's Daughter, BMI/Terrace, ASCAP/Cross Keys, ASCAP/Tree, BMI) HL/CPP	84 TWO HEARTS (SBK Blackwood, BMI)
96 AN EMPTY GLASS (Forest Hills/Tree, BMI) HL	86 IT'S JUST THE WHISKEY TALKIN' (Zamalane, BMI/Glaser Holmes, BMI)	82 A WAY TO SURVIVE (Tree, BMI)
81 EVERYTIME I GET TO DREAMIN' (Ensign, BMI/Puggy, BMI)	99 I'VE BEEN LOOKIN' (Unami, ASCAP/Jeffwho, ASCAP/Bughouse, ASCAP) CPP	51 WE MUST BE DOIN' SOMETHIN' RIGHT (Eddie Rabbit, BMI/Englishdown, BMI)
57 FAIR SHAKE (SBK April, ASCAP/Uncle Artie, ASCAP/Lawyer's Daughter, BMI)	63 THE LAST ROSE (A Team, ASCAP)	79 WHAT HE DOES BEST (Screen Gems-EMI, BMI) WBM
25 FROM A JACK TO A KING (Dandelion, BMI)	43 LET'S GET STARTED IF WE'RE GONNA BREAK MY HEART (Statler Brothers, BMI) CPP	3 WHAT I'D SAY (Rick Hall, ASCAP/Alabama Band, ASCAP) HL
33 FROM THE WORD GO (Tree, BMI) HL	7 LIFE AS WE KNEW IT (Silverline, BMI/Lucrative, BMI/Bug, BMI) WBM	100 WHEN KAREN COMES AROUND (Jobete, ASCAP/Bobby Fischer, ASCAP/Twin Compulsions, ASCAP/Zomba, ASCAP) CPP
60 THE HEART (SBK Blackwood, BMI/Resaca, BMI)	34 LONG SHOT (Don Schlitz, ASCAP/Irving, BMI/Almo, ASCAP) HL/CPP	
38 HEARTBREAK HILL (Sorghum, ASCAP/Irving, BMI)	78 LOOK WHAT WE MADE (WHEN WE MADE LOVE) (MCA, ASCAP/Patchwork, ASCAP/Desert Rose, BMI) HL	
69 HELP ME GET OVER YOU (Hollywood Avenue, BMI)	71 LOVE HELPS THOSE (Scarlet Moon, BMI)	
73 (HERE COMES) THAT OLD FAMILIAR FEELING (Bent Cent, BMI)	92 LOVE IN MOTION (Morgan Active, ASCAP/You & I, ASCAP/Dejamas, ASCAP)	
58 HEY HEART (SBK Blackwood, BMI/Larry Butler, BMI)	95 LOVE IS ON THE LINE (Milene, ASCAP) CPP	
13 HIGHWAY ROBBERY (Cross Keys, ASCAP/Tree, BMI/Jack & Bill, ASCAP/Mc Bec, ASCAP/Terrace, ASCAP) HL	52 MAMA KNOWS (SBK April, ASCAP/Music City, ASCAP/Millhouse, BMI) HL	
65 HIT THE GROUND RUNNIN' (Bobby Fischer, ASCAP)	62 MORE THAN ENOUGH (White Oak, ASCAP)	
40 HOLD ME (Wooden Wonder, SESAC) HL	59 NEVER TOO OLD TO ROCK 'N' ROLL (Tree, BMI/Strawberry Lane, BMI/Cross Keys, ASCAP/Karen Ann, ASCAP) HL	

SHEET MUSIC AGENTS
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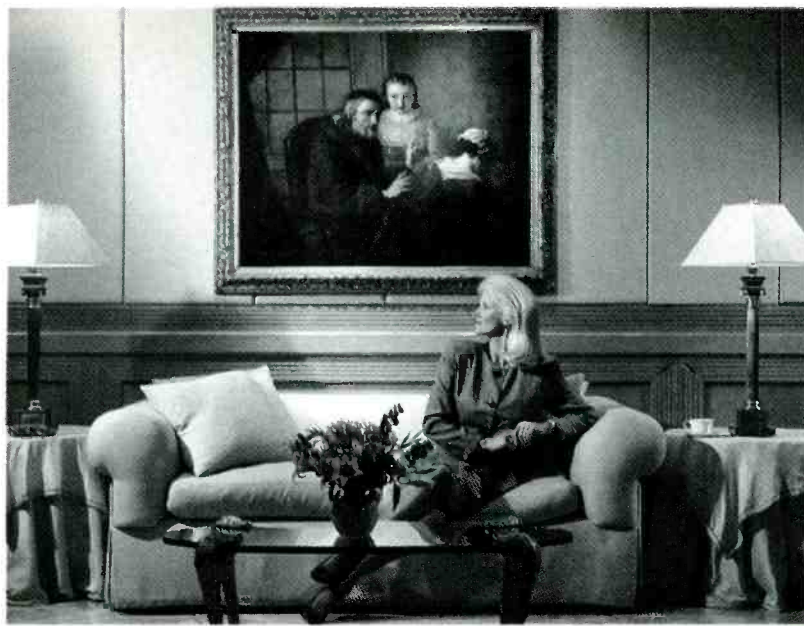
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HL Hal Leonard
WBM Warner Bros.



Best Director

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Guns N' Turtles. The Original Turtles, Mark Volman, right, and Howard Kaylan, returned to New York's Bottom Line for their eighth annual holiday extravaganza. Included in the fun were parodies of Guns N' Roses, Tracy Chapman, INXS, and the Doors. (Photo: Chuck Pulin)

Marsalis Jazzes Up Disaster Relief Artists Band Together To Aid Jamaica

BY JIM BESSMAN

KINGSTON, Jamaica In a hurricane-ravaged island country where reggae is the musical rule, Branford Marsalis provided a charitable morale boost by bringing his quartet to this city to star at a rare jazz event.

The performance—an effort by Ann Marie Wilkins, Marsalis' manager, to aid Jamaica's recovery from the devastation wrought by Hurricane Gilbert in September—was held Jan. 7 at the Wyndham Kingston Hotel Ballroom; it raised more than \$16,000 for United Way of Jamaica's hurricane disaster-relief fund. The heavily promoted show also stimulated the country's modest but growing jazz scene.

Wilkins, now based in Cambridge, Mass., is a Kingston native

who raised \$11,000 for hurricane relief from her U.S. music business associates before asking Marsalis to bring his band to Jamaica. "Gilbert did \$8 billion in damage

'The people of Jamaica needed psychic support'

to a country with an annual \$1.5 billion gross national product," said Wilkins. "Five years' worth of growth was completely wiped out. So in addition to raising money in the U.S., the people of Jamaica needed psychic and emotional support."

Saxophonist Marsalis was joined by drummer Jeff Watts, bassist Bob Hirst, and keyboardist Kenny Kirkland (with whom Marsalis recently completed a yearlong world tour accompanying Sting). Marsalis had undergone an emergency operation a few days earlier but refused to cancel the trip.

Compensation for the musicians involved only travel expenses for a five-day stay, provided in an uncommon arrangement through the Jamaica Tourist Board.

The sold-out show drew the cream of the Kingston community,

including Sir Florizel Glasspole, Jamaica's governor general, as well as local musical and business representatives.

"I've never seen a crowd like this for jazz ever in Jamaica," said Pat Ramsay, director of Jamaica's artists' and craftsmen's guild and a United Way volunteer who was instrumental in setting up the event with Wilkins.

Ramsay noted that a monthly jazz concert has been staged regularly for the last six years at the nearby Mutual Life Building (the Wyndham Hotel also stages weekly jazz nights). But Desi Jones, drummer for the Jamaican jazz outfit that opened for Marsalis, counted only two working jazz bands in Jamaica. He said that other jazz groups are of a pickup nature and consist mainly of "dabblers" in the genre.

"This opens up the people's eyes and ears to what really is happening out there in jazz—the modern stuff," Jones said.

"[The concert] caught everybody's imagination," said Dermott Hussey, a leading Jamaican jazz radio programmer. "We were aware that we were dealing with international talent, and it took people's minds away from the hurricane."

In An Ideal World, Grammy Nominations Would Go To More Of 1988's Best Acts

This week's Beat was written by Dave DiMartino, Billboard's Los Angeles bureau chief.

WHILE THE GRAMMY NOMINATIONS are still fresh in everyone's mind, and with Tracy Chapman nearly assured of her win in the best-new-artist category, The Beat would like to pose this question: Why?

No disrespect intended, but what's the decisive factor that makes Chapman a natural choice for the best-new-artist category, yet makes a similar nomination for, say, Danielle Dax or Diamanda Galas nearly unthinkable? Accessibility? Breadth of artistic statement? Prominence in the media? Sales?

A combination of all of the above, with a heavy emphasis on the latter, if you ask The Beat—as well as the likely fact that more voters in the National Academy of Recording Arts & Sciences have heard Chapman's record than the other two.

Mind you, neither Dax's nor Galas' U.S. debuts are exactly earth-shattering, and maybe Chapman's record is the better record, by critical standards. But the point is that, somehow, there's a certain "appropriateness" of selection at work here that is mildly disenchanting. If one were genuinely captivated by an artist that received little or no exposure—A&M's Sam Brown, for instance—and slightly less taken with Chapman, one might ultimately opt to vote for Chapman over Brown because the former would have a better overall chance for a Grammy.

All of which is a roundabout way of pointing out that maybe last year's best new artists weren't singled out via Grammy nominations, and maybe that sort of thing happens on a fairly regular basis, and maybe that's just the way it is. If The Beat had its druthers, sales and prominence in the media would play a minimal part in the proceedings, and being best new artist would not be inescapably linked with having a high public profile in that Grammy year.

That said, let's get down to brass tacks and mention a few artists The Beat would like to see recognized, and who hopefully will be in 1989.

Two artists whose 1988 debuts were largely ig-

nored—and who may indeed break through in '89—are the U.K.'s Deacon Blue and House Of Love, on Columbia and Relativity here, respectively. Another potential breakthrough is Reprise's Tanita Tikaram, whose debut came so late in '88 it was ineligible for Grammy consideration, but in a just world will be remembered next year.

Come to think of it, if we're talking in terms of quality artists operating on the same aesthetic level as Chapman, let's go all the way.

The Beat predicts that 1989 will be the year that will see stunning commercial success for the Waterboys, the Go-Betweens, the Saints, the Chills, Paul Kelly & the Messengers, Prefab Sprout, the

Verlaines, the Triffids, the Jazz Butcher, and former Saint Ed Kuepper. Further, The Beat predicts a wise A&R person will go to the U.K. and negotiate the U.S. rights for Peter Coyle's spectacular album, "A Slap In The Face For Public Taste."

SHORT TAKES: Tom Waits is set to star with Carol Kane and Bud Cort in the Los Angeles Theatre Center's production of "Demon Wine" beginning Feb. 10... A blast celebrating Debbie Gibson's new album "Electric Youth" brought an interesting crew to Ed Debevic's diner-themed restaurant in Beverly Hills, Calif., Jan. 26: top-level Atlantic execs, Los Angeles' gaga press, and, on the purely metaphysical level, countless miniburgers, miniveenies, and minihot fudge sundaes... PolyGram will be issuing five Chuck Berry CDs drawing from his late-'60s Mercury period. Psychodelia fans may hope that the live-at-the-Fillmore album with the Steve Miller Band sees release, if only because of its outstanding cover... Look for the same label to soon issue three "definitive" double-album collections of Jerry Lee Lewis' Smash recordings... Few press releases tickled The Beat's fancy more than the one headed "Nancy Reagan Honored In Rap Song." Unfortunately, the effect was spoiled somewhat upon learning that the group concerned is L.L.K., "a newly formed rap group" consisting of "a trio of white, blonde-haired females."



Canadian Band Pursues 'Adult' Market Happiness Is ... A Hit!

BY TERRY WOOD

LOS ANGELES Whenever people ask her to describe the Pursuit Of Happiness—the three-man, two-woman Canadian band enjoying cross-format radio exposure with "I'm An Adult Now"—Chrysalis A&R VP Kate Hyman simply quotes lead singer/songwriter Moe Berg.

"He says that if two vans crashed, one carrying AC/DC and the other Abba, you would wind up with the Pursuit Of Happiness," says Hyman, who signed the band last summer. "That fits this band perfectly."

Berg's clever, frequently cynical observations, racing side by side with his band's hard-edged guitar

attack and its judicious use of graceful vocal harmonies, have kept "I'm An Adult Now" ranked among Billboard's top 10 Modern Rock Tracks and top 30 Album Rock Tracks for weeks.

Chrysalis is now targeting the song at top 40 radio while preparing to push a second single (likely to be "Hard To Laugh," the current Canadian follow-up) at modern rock and album rock outlets.

"We've only scratched the surface with this song," says Chrysalis marketing VP Billy Bass of "I'm An Adult Now." "It's reached the top five at stations in 20 different markets, and a lot of people are still discovering it."

"We'll stay with the song (Continued on page 36)



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Chicago's Jam Links Up With Goodman Unusual Pair Bring New Music To Showcase Club

BY MOIRA McCORMICK

CHICAGO In an unusual pairing, Chicago-based concert promoter Jam Productions has linked up with the Goodman Theatre, a producer of major theatrical works here, to present a series of new-music concerts at showcase club Park West.

The 1989 New Music Series kicked off Jan. 20 with the World Saxophone Quartet and includes future performances by the Jon Hassell Concert Group (March 31), Wayne Horvitz's the President (April 29), and Astor Piazzolla & the New Tango Quintet (May 22).

In addition, says Jam talent buyer Andy Cirzan, who originated the series, "there is a possibility of a mid-February show; the details are being worked out." Tickets for the New Music Series range from \$12.50-\$20.

In his previous job as a talent buyer for outdoor venue Ravinia in suburban Highland Park here, Cirzan had successfully booked new-music concerts under the heading New Perspectives. "It was music that fell through the cracks, not fitting into the commercial jazz or classical genres that Ravinia features," says Cirzan.

"We had shows by the Kronos Quartet, Sangdala [an Indonesian gamelan orchestra], Steve Reich, the Dave Holland Quintet—types of music that had been neglected in the Chicago market but were

Cirzan likes 'music that fell through the cracks'

making an impact in the music industry. Almost all these appearances were Chicago debuts."

When Cirzan joined Jam almost a year ago, he proposed a similar series to Jam chiefs Jerry Mickelson and Amy Granat, and they agreed to try it out.

"The New Music Series isn't so much a revenue generator, when you regularly mount major rock concerts like Pink Floyd, as something we're investigating," says Cirzan. "Jam does do a number of things at the club level."

The co-promotion of the shows with the Goodman Theatre came about, he says, because "it's difficult to promote these artists through traditional means; they don't get commercial airplay. Jam

does five to 10 shows a week, which makes it harder for us to concentrate promotional efforts on one concert.

"The Goodman has the time, staff, and ability to follow through on PR for one project at a time—and they're locked into the arts community in Chicago, which is likely to patronize concerts like these. The Goodman works with our advertising department and makes sure everyone who needs to know about these shows does."

The first Jam-Goodman collaboration was a Nov. 10 concert by the Bulgarian Women's Choir ("Le Mystère Des Voix Bulgares"), which did standing-room-only business. Its success helped pave the way for the 1989 New Music Series, and Cirzan says the first group for the 1990 series, the Kronos Quartet, has already been signed.

"We're planning to continue the series and even expand it," he adds. "We're accumulating a mailing list of very open-minded arts-oriented people; our long-term goals are to integrate other multimedia elements into the series, such as theater and dance."

TALENT IN ACTION

THE ESCAPE CLUB

The Roxy
West Hollywood, Calif.

THIS YOUNG BAND, coming off its recent No. 1 single, "Wild Wild West," hit the Roxy stage Nov. 15 with something to prove. Beginning with the opener, "Who Do You Love?," the Atlantic act played hard during the course of its 50-minute set in an attempt to establish itself as more than just a fluffy one-hit band.

It worked. Though lead vocalist



Hail, Hail New Year's Eve. Chuck Berry helps ring in the new year at New York's Palladium. Also on the bill were Noel and the Escape Club. (Photo: Chuck Pulfin)

Trevor Steel is long on cute-boy good looks, he received solid, non-nonsense support from guitarist John Holliday, bassist Johnny Christo, and drummer Milan Zekavica.

Though the Escape Club has been set up as yet another pop-light top 40 band, the reggae-tinged "The Longest Day," a raging reworking of T. Rex's "Telegram Sam," and "White Fields" (the title track from its debut U.K. album) proved the group is comfortable in various styles and can push its songs to the limit. The acoustic-guitar-driven "Walking Through Walls" provided contrast without softening the group's impact.

Even the current single "Shake For The Sheik," with its "Flesh For Fantasy" guitar part and heavier "Wild Wild West" groove, was delivered with as much force as the quartet could muster.

By the time the band rolled around to "Wild Wild West," the piece had been reduced to just another song in an enjoyable set of rock'n'roll. There was no letdown, nor was there that one mad surge of energy that comes from having one hit and nothing more. The Escape Club capitalized on the youthful passion, power, and freshness that marked the entire set and earned its encore instead of just taking it.

HOLLY GLEASON

THE GIPSY KINGS

The Ritz
New York

RARELY HAS THIS venue seen as much jumping and hollering as

it did when the Gipsy Kings—six guitarists backed by two percussionists, a bass player, and a synthesizer keyboardist—took the stage Dec. 14.

The band's evolved flamenco music—which it likes to call "gypsy rock"—exploded right from the beginning, delivering fast-paced but melodious and delicate rhythms, which stunned the audience members as forcefully as if they had been touched by a spell.

The Kings—featuring brothers Maurice, Tonino, and Jacques Baliardo, brothers Andre and Nicolas Reyes, and Jahloul Bouchikhi as veteran core members—performed some 25 tunes, including their better-known songs "Bamboleo" and "Djobi Djoba."

The guide of the group—"the one with the magic," as Bouchikhi put it—was Tonino Baliardo, whose virtuosity was best displayed in several instrumentals, including "Bamboleo." Unfortunately, the audience's euphoria prevented careful appreciation of the number, a delicate jewel of guitar playing.

The extraordinary voice of Nicolas Reyes, who sang in a mixture of Spanish and the Catalan and Provençal dialects, was another of the group's essential elements. His intense, passionate intonations had a remarkable effect on the women in the audience, who literally trembled, screamed, and tore their hair out.

Such tunes as "My Way," the tropically inspired "Vamos A Bailar," and "Viento De Arena" (composed after the group's trip to Sau-
(Continued on page 36)

ALB BOXSCORE TOP CONCERT GROSSES					
AMUSEMENT BUSINESS®					
ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
DAVID COPPERFIELD	Fox Theatre Atlanta	Jan. 14-15	\$293,839 \$19.75/ \$11.75	18,712 sellout	Gemini Agency
BARRY MANILOW	Opera House Seattle Center	Jan. 4-6	\$174,077 \$27/\$22	7,458 9,297	White Rose Ltd.
POISON TESLA	Carolina Coliseum Univ. of South Carolina at Columbia	Jan. 15	\$155,908 \$17.50	9,462 12,500	C&C Entertainment
BARRY MANILOW	Tri-Cities Coliseum Kennewick, Wash.	Jan. 7	\$122,324 \$27/\$20/ \$15	6,087 6,680	White Rose Ltd.
METALLICA QUEENSRÛCHE	Kiefer UNO Lakefront Arena Univ. of New Orleans	Jan. 15	\$121,608 \$17.50	7,383 8,000	Beaver Prods.
KENNY G	Palace Theatre Cleveland	Dec. 30	\$106,800 \$20	5,340 sellout	Belkin Prods.
METALLICA QUEENSRÛCHE	Mid-South Coliseum Memphis, Tenn.	Jan. 13	\$78,848 \$16	4,928 9,961	Mid-South Concerts
BARRY MANILOW	Spokane Opera House Spokane, Wash.	Jan. 9-10	\$77,137 \$24	3,843 5,428	White Rose Ltd.
DURAN DURAN PURSUIT OF HAPPINESS	Fox Theatre Atlanta	Jan. 11	\$63,267 \$17.75/ \$15.75	3,572 4,678	PACE Concerts
CHEAP TRICK	Akron Civic Theatre, Ohio	Jan. 14	\$38,343 \$18/\$15	2,554 sellout	Belkin Prods.
CHEAP TRICK HOUSE OF LORDS	Franklin Co. Veterans Memorial Auditorium Columbus, Ohio	Jan. 13	\$34,455 \$15	2,297 3,800	Belkin Prods.
CHEAP TRICK HOUSE OF LORDS	L.J. Tullio Convention Center Erie Civic Center, Pa.	Jan. 12	\$25,945 \$14.75	1,759 4,000	Belkin Prods.
DIANE SCHUUR	Center Stage Atlanta	Jan. 14	\$13,350 \$15	890 898	Center Stage Prods.
MANOWAR	Peabody's Downunder Cleveland	Jan. 11	\$4,364 \$12/\$11	376 450	Belkin Prods. Disposition:

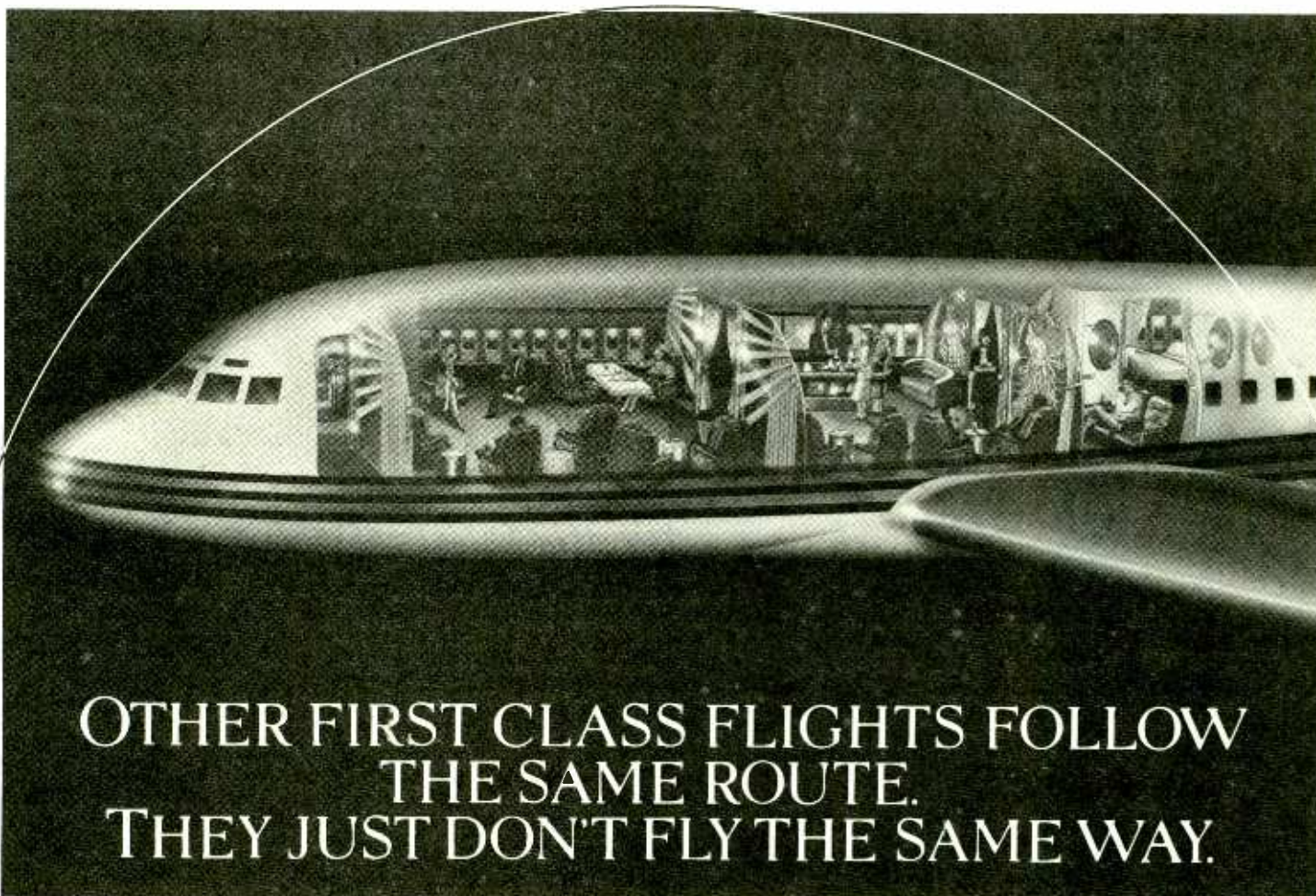
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UP-AND-COMING

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SPOTLIGHT ISSUE IN THIS SECTION AD DEADLINE

RETAIL GUIDE TO SELL-THROUGH VIDEO, PART I Feb 25 • Sell-Through Market Jan 31
 • Music Retail
 • Video Retail
 • Distribution
 • Executive Platform

NEW ORLEANS Mar 4 • New Orleans Today Feb 7
 • Talent
 • Record Companies
 • Venues & Clubs
 • Music Business

NARM '89 Mar 11 • Countdown Feb 14
 • Combo Stores
 • Packaging
 • Vinyl
 • Music Video

THE WORLD OF INDEPENDENT LABELS Mar 11 • Distribution Feb 14
 • Goldrush '89
 • Artist Development
 • Non-Mainstream Labels
 • Indie Distribution

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- **SPOTLIGHT ON NEW ORLEANS** lights up the city for NARM-goers looking for something old and something new in Big Easy entertainment. A city steeped in colorful traditions and influences, New Orleans is teeming with musical treats of all kinds, and with the success of those in rock, jazz, R&B, and blues, this spicy delta melting pot is more than ready to shed the facade as last year's trendy movie backdrop to take its rightful place as next year's talent hotbed.
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ARTIST DEVELOPMENTS

FEMMES NONFATALE

The future of the Milwaukee-based acoustic rock trio Violent Femmes was in some doubt when the group split up two years ago. But the band has regrouped for its fourth Slash/Warner Bros. album, wryly entitled "3."

"It was just a case of 'time will tell,' and time has told," says guitarist/vocalist Gordon Gano of the band's reunion.

"It reached a burnout point," Gano says. "Even though things were continuing to be more successful in terms of an artistic sense, and continuing to grow, we needed to have that time."

In the interim, Gano fronted another Slash act, the Mercy Seat; bassist Brian Ritchie cut two solo albums for SST Records; and Ritchie and drummer Victor DeLorenzo recorded with keyboardist Sigmund Snopek III, a frequent Femmes sideman.

"At this point we're very focused on Violent Femmes, but I don't think we'll be sacrificing our individual and other interests," Gano says of further solo work. "That's very important for the health and vitality of Violent Femmes."

Gano says that the band is looking at an early-March start for a U.S. tour. It will mark the first time that the "3" material, penned over the last year but never performed, will be played live.

"On the last tour people started getting younger and younger, and we started getting screaming teenager-type responses," Gano says. "It'll be really interesting, finding out about the audience."

CHRIS MORRIS

NEVIL IN 'PLACE'

"A Place Like This" is nowhere specific, according to Robbie Nevil. But it is the title to his second album, the follow-up to

the self-titled debut that spawned the hit "C'est La Vie."

Nevil, who opted for promotional work over a tour on his debut, will hit the road behind the new album. The singer/songwriter has targeted late March or early April as the likely timing for his stage bow.

"I don't have a band, but I have a couple of people in mind," Nevil says. "It will be at least six pieces, the kind of band that's real musical. Since I won't do a huge show with fancy explosions, and I play a lot of different styles, I need a band that covers all those bases."

Nevil discounts talk of a sophomore jinx on the new album (currently No. xx on Billboard's Top Pop Albums chart).

"There's always pressure," he says. "But I didn't let that pressure dictate what kind of music I would write, because then I would compromise. I like different kinds of music, so, of course, I make sure I have some commercial stuff to cover me. But at the same time, I did a jazz thing, a fusion thing, a number of different kinds of tunes. I didn't feel that I wrote the album to meet the needs of whatever is happening now. That stuff changes."

"Back On Holiday" is the first single and video from the album, with a 12-inch remix by Jellybean Benitez.

BRUCE HARING

DEAN DEBUT HITS 'HARD'

There's no pussyfooting around on Paul Dean's CBS debut album, "Hard Core."

"It's a guitar record," Dean says. "We didn't want any keyboards messing it up." Although some of the sounds on "Hard Core" may be familiar to fans of Dean's Loverboy work, the record attempts to stay away from too much of that formula, according to Dean.

TALENT IN ACTION

(Continued from page 34)

di Arabia) showed how eager the Kings are to incorporate diverse influences into their globe-trotting music.

CARLOS AGUDELO

THE SCREAMING TRIBESMEN

The Cat Club, New York

A MUTTERED REMARK by Screaming Tribesmen lead singer/guitarist Mick Medew that the Aussie band was about "hard drinking, sleepless nights, and bad attitudes" held the key to the group's Dec. 5 gig.

Lyrical content aside, the songs on the band's Rykodisc debut, "Bones And Flowers," are sung in a rather passive, colorless voice. Live, however, Medew showed just the right emotional edge to match a much tougher, punchier, and more compelling sound.

Credit also goes to Chris "Klondike" Masuak for his garage-cum-Yardbirds guitar style and to Warwick Fraser, who really put a pop into his drumming. But Medew

was the surprise. On "Our Time At Last," for instance, he gave a better approximation of Keith Richards' wounded-animal howl than Richards himself did a few days earlier at the Beacon Theatre.

As a whole, the set moved ahead forcefully, satisfying the smallish late-night crowd huddled up front. Things were so cozy, in fact, that a couple of women felt comfortable enough to mount the stage and dance alongside Masuak during the set-closing "Don't Turn Away." However, their absence was inexplicable during the first encores, which featured surprise guest and Tribesmen hero "Handsome" Dick Manitoba.

Good-lookin' as ever, the former Dictator and current frontman for 415/Columbia group Manitoba's Wild Kingdom whipped the house with a pair of classic 'Tators tunes, "Stay With Me" and "Baby Let's Twist," and an obscenely modified "California Sun."

JIM BESSMAN

The tough sound is backed by an equally fierce album-cover portrait of Chuck Wepner, aka "The Bayonne Bleeder," a former New Jersey heavyweight champion who inspired Sylvester Stallone's "Rocky" by lasting 14 rounds with Muhammad Ali. Dean saw a portrait of Wepner in manager Bruce Allen's office and felt the image captured the concept for "Hard Core."

An all-star cast of songwriters adorns the new album, which was produced by Dean and Brian MacLeod. Bryan Adams and Jim Vallance came up with "Draw The Line"; Jon Bon Jovi, Richie Sambora, and Dean co-wrote "Under The Gun," which also features Jon Bon on harmonica; and Paul Stanley and Desmond Child co-wrote the opening track, "Sword And Stone," which will also be the first video and single.

B.H.

HAPPINESS IS . . .

(Continued from page 33)

through the first quarter because it's such a great door opener for the band. A lot of people are already sold on the band, though. They're already asking for direction on the next single."

Berg finds all of the attention gratifying. "I never intentionally wrote it as a commercial song," Berg, an Edmonton, Alberta, native now living in Toronto, says of the single. "People just seem to relate to my lyrics. There's nothing drastically brilliant or intentionally stupid about the songs I write. I just reflect on the ways we've grown up, and it's been rough for a lot of us."

The band's debut album, "Love Junk," is brimming with wry, witty lyrics and attractive power-pop melodies (embellished by producer Todd Rundgren, who is called a major role model by Berg). But both Berg and Chrysalis recognize that the Pursuit Of Happiness must conquer the perception that "I'm An Adult Now" is a novelty song.

"That is a legitimate fear," says the 29-year-old Berg. "But we have a hit single, which is something some bands struggle for years to achieve. People in Canada seem to like the second single, so I suppose they like us, not just the song."

Bass says, "We've been able to use the entire nation of Canada as a focus group, and the audience has welcomed them back with the second single. We just hope the band's not too fast for the room, that they'll be so hip that people won't get it."

The Pursuit Of Happiness will spend almost a month (Jan. 11-Feb. 7) touring as the opening act for Duran Duran before starting its own club tour.

The pairing seems a bit unusual, but, Bass says, "it's an opportunity to play in front of some big audiences. It's risky, yes, but when you present something new and interesting to an audience like Duran Duran's, good things could happen."



Martika

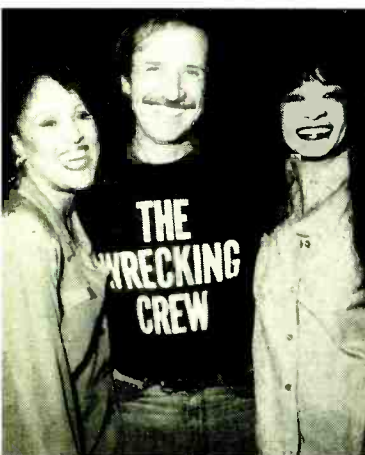
**New On
The Charts**

Singer/songwriter Martika recently entered the Hot 100 singles chart with "More Than You Know," the first single culled from her self-titled Columbia debut album. The song is also climbing the dance charts.

Martika grew up in Southern California, the daughter of Cuban immigrants. At age 11 she was calling agents on her own; this led to her first professional role, in the film version of "Annie." Roles in various television shows followed; most recently she was one of the stars of "Kids, Incorporated," a popular cable and syndicated TV program.

Martika participated in USA For Africa's "Children Of The World" album, and four "Kids, Incorporated" soundtracks. For her Columbia bow, she hooked up with composer/producer Michael Jay and co-wrote five cuts on the album. Included on "Martika" is a dance cover of Carole King's classic "Tapestry" cut, "I Feel The Earth Move."

STUART MEYER



Mayoral Duties. Sonny Bono, the mayor of Palm Springs, Calif., came east for the holidays to appear with Darlene Love, left, and Ronnie Spector at New York's Bottom Line. The trio performed tunes from Phil Spector's 1963 Christmas LP. (Photo: Chuck Pulin)

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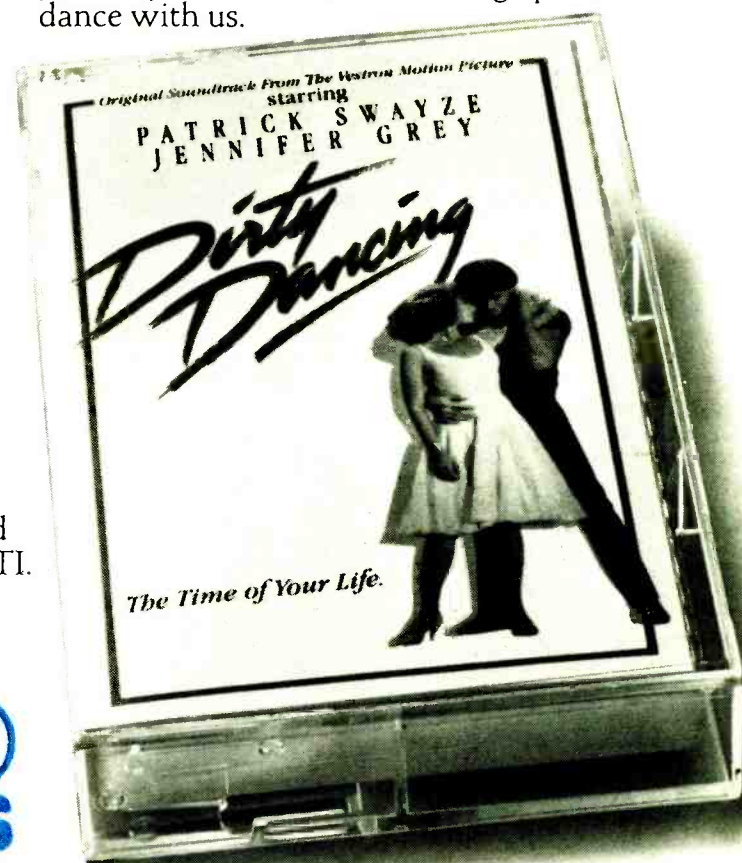
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TOP LATIN ALBUMS™

	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
POP	1	1	41	ISABEL PANTOJA	DESDE ANDALUCIA	RCA 6956
	2	2	11	ROCIO DURCAL	COMO TU MUJER	ARIOLA 8574
	3	3	21	ROBERTO CARLOS	ROBERTO CARLOS 88	CBS 80002
	4	4	17	ANGELA CARRASCO	BOCA ROSA	EMI 8469
	5	5	39	BRAULIO	CON TODOS LOS SENTIDOS	CBS 10534
	6	7	21	YOLANDITA MONGE	VIVENCIAS	CBS 10552
	7	6	15	EMMANUEL	10 ANOS DE EXITOS	GLOBO 8521
	8	8	23	EYDIE GORME	DE CORAZON A CORAZON	CBS 69305
	9	9	3	GIPSY KINGS	GIPSY KINGS	ELEKTRA 60845
	10	12	35	JUAN GABRIEL	DEBO HACERLO	ARIOLA 7619/RCA
	11	10	3	EDNITA NAZARIO	FUERZA DE GRAVEDAD	FONOVISA 8811
	12	13	39	RAPHAEL	LAS APARIENCIAS ENGANAN	CBS 460892
	13	19	3	VARIOS ARTISTAS	1988 EN CANCIONES	RCA 8584
	14	22	3	CHAYANNE	CHAYANNE	CBS 80051
	15	16	51	LOS BUKIS	SI ME RECUERDAS	LASER 3044/FONOVISA
	16	11	43	DYANGO	CAE LA NOCHE	EMI 7609
	17	25	3	ISABEL PANTOJA	GENIO Y FIGURA	GLOBO 8598
	18	14	43	EMMANUEL	ENTRE LUNAS	RCA 6955
	19	21	13	MIJARES	UNO ENTRE MIL	EMI 8436
	20	—	1	MENUDO	SOMBRA Y FIGURAS	MELODY 007
	21	15	61	JOSE JOSE	SOY ASI	ARIOLA 6786/RCA
	22	24	87	JULIO IGLESIAS	UN HOMBRE SOLO	CBS 50337
	23	18	9	GLENN MONROIG	APASIONADO	WEA LATINA 506025-1/WEA
	24	—	1	DYANGO	TANGO	EMI 9576
	25	—	1	RICARDO MONTANER	RICARDO MONTANER	TH-RODVEN 2538
TROPICAL/SALSA	1	3	3	EDDIE SANTIAGO	INVASION DE LA PRIVACIDAD	TH-RODVEN 2575
	2	1	7	VARIOS ARTISTAS	JUNTOS PA' GOZA	TH-RODVEN 2549
	3	2	29	LUIS ENRIQUE	AMOR Y ALEGRIA	CBS 10546
	4	11	9	LA PATRULLA 15	SOLO SE QUE FUE EN MARZO	TTH 010
	5	7	15	GILBERTO SANTARROSA	AMOR Y SALSA	COMBO 2053
	6	4	39	LALO RODRIGUEZ	UN NUEVO DESPERTAR	TH-RODVEN 2517
	7	6	19	MAX TORRES	SENSUALMENTE TROPICAL	EMI 8463
	8	12	15	RUBEN BLADES	ANTECEDENTES	ELEKTRA 60795
	9	10	13	JOHNNY VENTURA	EL CABALLO UNA LEYENDA	CBS 80012
	10	8	15	OSCAR D'LEON	DE AQUI PARA ALLA	TH-RODVEN 2560
	11	9	13	CELIA CRUZ/RAY BARRETTO	RITMO EN EL CORAZON	FANIA 651
	12	13	7	VARIOS ARTISTAS	NON STOP DANCING	CBS 80034
	13	25	3	TOMMY OLIVENCIA	EL JEQUE	TH-RODVEN 2577
	14	22	9	HANSEL Y RAUL	BLANCO Y NEGRO	CBS 80016
	15	—	5	JOCHY HERNANDEZ	EL AMIGUITO	CBS 80020
	16	5	39	EL GRAN COMBO	ROMANTICO Y SABROSO	COMBO 2054
	17	17	3	WILFRIDO VARGAS	MAS QUE UN LOCO	SONOTONE 1423
	18	24	11	BONNY CEPEDA	A NIVEL INTERNACIONAL	COMBO 2056
	19	21	25	FANIA ALL STARS	BAMBOLEO	FANIA 650/SONIDO
	20	15	39	CONJUNTO CHANEY	MAS QUE ATREVIDO	HIT MAKERS 71
	21	19	27	FRANKIE RUIZ	EN VIVO Y A TODO COLOR	TH-RODVEN 2531
	22	14	57	EDDIE SANTIAGO	SIGUE ATREVIDO	TH-RODVEN 2497
	23	18	3	JOHNNY Y RAY	SALSA CON CLASE	POLYGRAM LATINO 836647/POLYGRAM
	24	—	1	PEDRO CONGA	EN ACCION	SONOTONE 1165
	25	—	23	ROBERTO TORRES	Y SIGO CRIOLLO	SAR 1046
REGIONAL MEXICAN	1	2	11	BRONCO	UN GOLPE MAS	FONOVISA 8808
	2	3	53	LOS BUKIS	SI ME RECUERDAS	LASER 3044/FONOVISA
	3	1	9	LOS YONICS	SIEMPRE TE AMARE	FONOVISA 8809
	4	4	13	LOS CAMINANTES	INCONTENIBLES ROMANTICOS	LUNA 1173
	5	16	3	VARIOS ARTISTAS	15 IDOLOS SUPERPOPULARES	FONOVISA 8813
	6	5	13	GRUPO PEGASO	ADOLESCENTE Y BONITA	REMO 1019
	7	7	11	LITTLE JOE	AUNQUE PASEN LOS ANOS	CBS 80004
	8	8	23	JUAN VALENTIN	POR MI POBREZA	CBS 10522
	9	9	9	LOS BONDADOSOS	RECUERDA SIEMPRE QUE TE QUIERO	FONOVISA
	10	6	19	FITO OLIVARES	EL CABALLITO	GIL 2012
	11	10	3	ELISEO ROBLES	EL TEJANO	RAMEX 1214
	12	—	21	GRUPO TOPAZ	GRUPO TOPAZ DE REY FLOREZ	TH-MEX 2515
	13	13	39	SONORA DINAMITA	16 SUPERCUMBIA	FUENTES 1615/SONOTONE
	14	12	69	FITO OLIVARES	LA GALLINA	GIL 20001
	15	22	53	BRONCO	SUPERBRONCO	ARIOLA 6618/RCA
	16	14	31	VICENTE FERNANDEZ	EL CUATRERO	CBS 2833
	17	23	9	ANTONIO AGUILAR	15 CORRIDOS NORTENOS	MUSART 2074
	18	18	25	JOAN SEBASTIAN	CON TAMBORA	MUSART 90014
	19	24	19	GRUPO LA SOMBRA	CHICAGO'S WILD SIDE	FREDDIE 1427
	20	19	23	LOS BRIOS	PORQUE ESTAS ENAMORADA	FONOVISA 8803
	21	—	1	VICENTE FERNANDEZ	16 EXITOS VOL. 2	CBS 10544
	22	11	7	RAMON AYALA	ARRIBA SINALOA	FREDDIE 1437
	23	21	57	LINDA RONSTADT	CANCIONES DE MI PADRE	ELEKTRA 60765
	24	—	1	VARIOS ARTISTAS	15 EXITOS GIGANTES CON 5 SUPERGRUPOS	RADIO HIT 7036
	25	17	17	SONORA DINAMITA/SONORA SANTANERA	LA GUERRA DE LAS SONORAS	SONOTONE 1146

Latin Notas



by Carlos Agudelo

THE NOMINEES FOR THE GRAMMY AWARDS, including the three Latin categories, were announced Jan. 12 by the National Academy Of Recording Arts And Sciences. In the best-Latin-pop-performance category, three albums on the CBS International label were nominated: "Las Apariencias Engañan" by Raphael, "Roberto Carlos," and "Sueños De Libertad" by Jose Luis Perales. EMI artist Dyango got a nomination for his album, "Cae La Noche," while BMG singer Jose Jose was nominated for his album, "Soy Asi," on the Ariola label.

In the best-tropical-Latin-performance category, the nominees—all albums—are "Antecedente" by Rubén Blades & Son Del Solar (Elektra), "La Salsa Soy Yo" by Oscar D'Leon (Fania), "Mister E" by Pete Escobedo (Crossover), "Salsobita" by Johnny Pacheco & Pete "El Conde" Rodríguez, and "Sigo Atrevido" by Eddie Santiago.

The best Mexican/American performance nominees were the albums "Canciones De Mi Padre" by Linda Ronstadt (Elektra), "Flaco's Amigos" by Flaco Jiménez (Arhoolie), "Idolos Del Pueblo" by Los Tigres Del Norte (Fonovisa), "No Me Olvidarás" by Jose Javier Solís (Profono), "Pétalos Y Espinas" by Los Yonics (Fonovisa), "Quiero Verte Otra Vez" by Pio Treviño & Magie (CBS), "Si Me Recuerdas" by Los Bukis (Melody), and "Vida Nueva" by Los Freddys (EMI).

Also nominated for best pop performance by a duo or group with vocal was the Spanish version of the song "Anything For You," by Gloria Estefan & Miami Sound Machine.

Considering the past year's winners, the front-runners will tend to be those with the most crossover expo-

sure. That makes Blades and Ronstadt the best candidates in their categories. As for the Latin-pop-performance category, Raphael is recognized throughout the Latin music world as the pioneer of the modern pop ballad and, as such, has been around longer than almost anybody else. Brazilian Carlos has had an outstanding career singing in Spanish. Perales is a Spaniard who has his own loyal public in the U.S. thanks to the high lyrical quality of his songs. Jose Jose was 1987's Latin pop artist of the year, and his Grammy-nominated album was the Latin pop album of the year in Billboard's '88 year-end chart. Dyango, the only nominated artist living in the U.S., is one of the most respected Latin performers around and is a major name in the Latin music field.

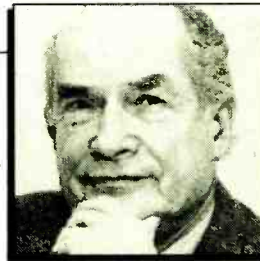
Harry Sepúlveda of Record Mart, the record store in Times Square, says "On The Right Track" by Sonora Poncena and Willie Rosario's "The Salsa Legend"

Forecasting Latin music's top Grammy award winners

should have been included in the best-Latin-tropical-performance category. German Estrada, PD for KGLA-AM New Orleans, says the pop category is very well balanced, with Dyango his favorite. As for tropical music, Estrada thinks Santiago, whose nominated album contains the hit song "Lluvia," has the best option. Also rooting for Dyango is Maria Cristina Ruiz, PD of WQBA-FM Miami. She believes that Santiago deserves a Grammy and that Lalo Rodríguez should have been included in the tropical category. Victor Lara Ortegon, PD of KUNO-AM El Paso, Texas, thinks Ronstadt's album should be chosen as winner of the best Mexican/American performance. He says the category's nominations are well balanced, with, besides Ronstadt, Los Tigres Del Norte and Los Bukis as the most outstanding productions.

We will have other comments and reactions to the nominations as the awards ceremony, to be held Feb. 22 at the Shrine Auditorium in Los Angeles, approaches.

Classical KEEPING SCORE



by Is Horowitz

BMG CLASSICS has signed the St. Louis Symphony Orchestra and its conductor, Leonard Slatkin, to separate, exclusive contracts that will bolster the RCA Victor Red Seal label by 40 new CD titles over the next five years.

The pact is the first in years to tie a major orchestra exclusively to a single label. Recently orchestral contracts have spelled out repertoire commitments but have provided for exclusivity only with respect to specific conductors.

BMG Classics signs Slatkin, Saint Louis Symphony Orch.

Thirty of the recordings will feature Slatkin on the podium of the St. Louis, Symphony says Michael Emmerson, president of BMG Classics. The conductor has also committed to 10 additional recordings with various European orchestras, including the Bavarian Radio Symphony, the London Philharmonic, and the Philharmonia.

Slatkin, incidentally, has just extended his contract as music director of the St. Louis for an additional two years, through the 1992-93 season. This apparently removes him from the list of potential candidates rumored for the musical directorship of the New York Philharmonic when Zubin Mehta steps down in 1991.

The first Red Seal recordings under the new contract were produced this past December. In a marathon series of sessions, producer Jay David Saks supervised recordings of Tchaikovsky's Symphonies No. 4 and 5, Schubert's Symphony No. 9, and Shostakovich's Symphony No. 8.

While most label Reps tend toward generalities in discussing upcoming repertoire, Emerson is refreshingly specific. Among upcoming St. Louis titles he cites are the remaining Tchaikovsky symphonies, as well as symphonies by Franck, Mahler (Nos. 3, 4, & 5), Saint-Saëns (No. 3), Shostakovich (Nos. 1, 6, 9, & 11), Strauss' "Macbeth" and "Ein Heldenleben," and Orff's "Carmina Burana."

American music is also due for consistent attention, promises Emerson. Among titles committed are Barber's Symphony No. 1 and his Piano Concerto, the latter with John Browning, for whom the work was written. All Copland and Piston albums are scheduled, as well as major titles by Schuman, Thomson, Bernstein, Corigliano, Menotti, Carter, and Sessions, says Emerson.

Future Slatkin recordings with European ensembles include Strauss' "Der Rosenkavalier" and "Salome," like other BMG opera productions to be released on the Eurodisc label, as well as works by Elgar, Walton, Britten, and Castelnuovo-Tedesco for Red Seal.

Already recorded by Slatkin and the St. Louis Symphony under a prior agreement and still awaiting release are a complete Tchaikovsky "Swan Lake" and an all-Brahms album, including his Serenade No. 2.

BMG is also planning a recording schedule with the Philadelphia Orchestra, as well as with another American orchestra yet to be named.

NO REAL SURPRISES in the classical Grammy nominations this year. Deutsche Grammophon leads all labels with 17, including three on its Archiv subsidiary. London follows with eight, Philips and CBS with five each, Telarc and New World with four apiece, Angel and Nonesuch with three each, ECM with two, and both Harmonia Mundi USA and Delos with one apiece. RCA Red Seal drew a blank; it failed to win a single classical nomination.

Vladimir Horowitz received three nominations for a single album, and it requires no special insight to predict that he will win at least one more Grammy this time around, bringing his all-time total to 21 or more. And Sir Georg Solti, who leads all past Grammy winners—classical, pop, or whatever—with 26, could increase his lead this year. He has five nominations.

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2nd Tower Superstore Rises In D.C. Area Majors Set Competitive Strategies

BY BILL HOLLAND

WASHINGTON Very quietly, without much fanfare, Tower Records opened its second of four planned superstores in the Washington-Baltimore area in late December, near Tyson's Corner in the Virginia suburbs.

The question that was formulated four years ago when Tower opened its flagship store downtown on Pennsylvania Avenue has grown louder, but still has not been answered: Will the area's hometown chains soon feel the heat? With Rockville, Md., and Baltimore stores on the drawing board of the Sacramento, Calif.-based chain, will the encircling of the area create a "greenhouse effect"?

The answer, in most cases, is a forthright yes, but none of the local chains are ready or willing to get out of the kitchen and most say they can live with the heat. However, they are closely assessing the impact of the giant in their midst and are working on their own strengths and exploiting Tower's weaknesses.

"There's no way we can compete with Tower on inventory," says Howard Appelbaum, president of the 31-store Kemp Mill Records chain. "But we are focusing on what we do best—we're very aggressive on pricing; we offer, I think, better service; and of course

we have a lot of locations."

Appelbaum admits that Tower is an "event" store for the customer who wants full selection. "But a customer has to be prepared to pay for that. Whereas we've broadened our inventory considerably because our customers are growing older, and I think we offer a full range at a good price."

He also thinks the market is close to saturation. "It isn't just Tower—it's Sam Goody, Wall To Wall Sound & Video, and Trans World Music Corp. coming in. National Record Mart wanted to buy out Waxie Maxie's. Everybody wants to open stores here. I'll tell you, if it wasn't for the popularity of CDs, it would really be a dog-eat-dog situation. It's really, really, really competitive out there."

Tower founder and president Russ Solomon doesn't believe in the "situation" theory, however. "How many 7-Elevens are there? How many could you have before you saturate a market? You could have one on every corner." Solomon points to the Los Angeles market, where there are 10 Tower stores and another planned in the Lakewood, Calif., section. "There are 185 major stores here, plus some small independents. No one's business is hurting. It just doesn't matter." In Washington, for the present, Solomon's perception of the market seems to hold.

But so does the locals' resis-

tance. Says David Blaine, VP/GM of the 29-store Waxie Maxie's chain: "We're serious about this business, and we have a lot to protect, so for us it's a matter of what can we do better or what can we do to get around Tower. I can assure you we're placing a premium on pricing, responsiveness to local market trends, and, above all, service."

"Because the Washington area, with its large amount of people with discretionary dollars who want to spend those dollars, wants good service. They will pay for that service, so if Waxie's provides it without making them pay more, we're ahead of the game. Waxie's is repositioning itself over the next two years to make sure it provides that service philosophy."

Washington's local area chains have had four years to adjust to the first downtown Tower at 21st Street and Pennsylvania Avenue. One small chain, Serenade Records, with three stores and extensive classical, import, and jazz inventories, has literally been in the mouth of the whale, yet has survived.

"We're doing fine," says Ken Ney of Serenade. "[There's] no way we can compete with the size of Tower, but we have a lot of cross-shopping." He has an interesting take on the new Virginia store: "It doesn't affect us that much, except for a supersale or something. I have the feeling Tower might be its own competitor with those people in the 'burbs that used to come to the downtown location. We'll see. So far the record companies have told us ad money won't be a problem [due to the opening of the Virginia Tower store]."

Tower's expansion will soon affect the city's video stores as well as its record stores. Solomon says the company plans to take the video section out of the downtown Tower store and set up a separate video store at the other end of the same mall, a similar strategy used in the first Tower store in New York City's Greenwich Village.

"It'll give us more leeway to put the video in a 2,500-3,000-foot store, and we'll also have a lot more room for the pop music section of the record store."



Oklahoma Run. Sound Warehouse at Northwest 23rd and Walker in Oklahoma City recently hosted an autograph session by rap act Run-D.M.C. Approximately 400 fans turned out to meet the group before its Oklahoma City concert. Shown signing on the dotted line, from left, are Run-D.M.C.'s Darryl McDaniels, Joseph Simmons, and Jason Mizell.

Audio/Video Accessories Draw Attention At Show

BY DAVE DiMARTINO

LAS VEGAS The audio and video accessories market continues to boom, a fact most recently illustrated by the surprisingly large crowds checking out the latest in CD cleaners, patch cords, and more here at the Winter Consumer Electronics Show Jan. 7-10.

CES REPORT

The wealth of new product introduced indicates a veritable nonstop flow of potential money-makers for retailers. Among those items were the usual (cassette head cleaners and carrying cases), the unusual (newly devised camcorder monopods rather than tripods), and more headphones bearing a "digital" logo than anyone in their right mind would ever want to count.

The upbeat state of the accessory marketplace was reflected in the comments of many manufacturers at the show. One called the CES show "spectacular"; another said traffic in his booth was better than it had been in years.

Typically, many manufacturers looked to expand their market share via the introduction of entirely new product lines. Robert Wight, VP of marketing at Pfanstiehl, said his

company was introducing its new line of replacement belts, wheels, and lamps for VCRs and turntables precisely for that reason. The company, he says, wants to get into the repair area.

"There are now huge service centers springing up all over that go through huge volumes of items like that," said Wight. "We'd like to get a piece of that action, and thereby drag along some of the rest of the lines—like the patch cords and the needles, for instance."

As might be expected, the growth of the CD has seen a parallel growth in CD accessories. Audiologic, for instance, introduced its new Disc-saver, a CD "reconditioning" system that not only cleans the disks but repairs damage caused by small scratches on the disk playing surface. The twist: Included with the restorer, conditioner, applicators, and polishing cloth is a pre-recorded CD-3 bearing detailed instructions on how to utilize the system.

The actual need for CD cleaners is by no means a resolved issue: Those manufacturers with such products in their line touted their virtual necessity, while those without said they "weren't sure" about the need for them.

"They're just starting to take
(Continued on page 48)



Like many Tower Records stores, the new Tyson's Corner, Va., location was designed by New York architects Buttrick White & Burtis. Exterior signage was not yet in place when the store opened, nor had signage and the chain's trademark neon accents been installed inside.

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Important/Relativity/Combat Meet In N.Y. Associated Indies See Power In Unity At 1st Confab

NEW YORK The most important thing to come out of the first annual Important/Relativity/Combat records convention wasn't anything really outrageous, according to Howard Gabriel, Important VP for marketing.

"It's just the realization of how much influence we can have on the market," he says. "We can create hits and make things happen. We can sell as many records as anybody else as long as we coordinate our efforts."

More than 150 staffers from Important Record Distributors and the Relativity, Combat, In-Effect, and Strategic record labels met at New York's Southgate Hotel from Jan. 7-8, comparing notes on the company's success with acts like Joe Satriani, Agnostic Front, Exodus, Scruffy The Cat, and Impelliteri, while planning marketing strategies to continue the company's growth.

The theme of the convention was "Together," which describes both project planning and the company's aim to foster fraternity.

"Lots of people met for the first time," Gabriel says. "We had a rep in Seattle with us for six years, and it was the first time he met Doug Wylie from our Atlanta branch."

Barry Kobrin, Important president and the convention's keynote speaker, says the convention's business sessions were very productive. "All conventions are the starting point for ideas," Kobrin says. "We need to keep coming up with product, and we've got to come up with the resources in which an employee needs to function."

Important Record Distributors was founded in June 1979 by Steve Mason, a British exporter, and Kobrin, an importer for a one-stop, us-

ing \$20,000 in savings and some credit extensions. The two joined forces to bring British titles, which were only a small part of the overall U.S. record business at the time, to the U.S.

Within four months, Important began showing a profit and a track record of growth embracing its current three regional offices in Atlanta, Chicago, and Los Angeles as well as the four record labels.

Besides convention sessions on marketing, sales, and publicity, the company discussed expansion of its computer systems, a modernization move made to compensate for previous problems.

New Age Sees Heavy Grammy Action Indies Net 22 Nominations

BY BRUCE HARING

WITH VISIONS OF Grammy Awards dancing in their heads, the independent community will be well-armed heading into the Feb. 22 awards ceremony at the Shrine Auditorium in Los Angeles.

Sixteen indie works were nominated in the pop, rock, rap, blues, and R&B categories, throwing them into the battle with product from the Big Six majors for the record industry's highest honor.

Independent nominees were led by Relativity's Joe Satriani, who garnered two nominations.

"Always With Me, Always With You" was Satriani's bid for best pop instrumental performance (orchestra, group, or soloist); his "Surfing With The Alien" album won notice in the best-rock-instru-

"We've had some trouble with our computers," Gabriel says. "They didn't work the way we had anticipated, so we're getting new software. Once it works here, we will computerize all our offices."

The convention also saw the usual round of parties, including a label showcase at the Roxie Rehearsal Studios in Long Island City, N.Y., featuring performances by Faith Or Fear and 24-7 Spyz. Afterwards, company personnel took over the stage for a late-night jam, highlighted by Kobrin on vocals and director of national sales Mark Offenbach on guitar.

BRUCE HARING

mental-performance (orchestra, group, or soloist) category, joining Rykodisc's Frank Zappa, with his album "Guitar."



Antilles New Directions' Cornell Dupree & Who It Is were nominated for best R&B instrumental performance (orchestra, group, or soloist) for their "Coast To Coast" album. In the brand-new best-rap-performance category, "Push It" by Next Plateau's Salt-N-Pepa is a strong candidate for a Grammy.

The best-new-age-performance category saw heavy indie action. Nominees include Paul Winter's "Down In Belgorod," a cut from his "Earthbeat" album on Living Music; "Local Color," an album by Steve Khan & Rob Mounsey on Denon; and "Neverland," an album by Suzanne Ciani on Private Music.

The best-traditional-blues-recording category has indie finalists in Rounder's Johnny Copeland, who scores with "Ain't Nothin' But A Party"; James Cotton's "Live At Antone's Nightclub," on Antone Records; Rockin' Dopsie's "Saturday Night Zydeco" on Maison De Soul; and Guitar Slim Jr., who earned a bid for his "The Story Of My Life" on Orleans Records.

The best traditional-folk recording has Nonesuch's left-field hit, the Bulgarian State Radio & Television Female Vocal Choir's "Le Mystere Des Voix Bulgares," while the best-contemporary-folk-recording category features indie representation in Sweet Honey In The Rock's "Emergency," a track from the group's "Live At Carnegie Hall" album; "Homeland—A Collection Of Black South African Music," by various artists on Rounder; and John Prine's "Live," on Oh Boy Records.

NEVER TOO LATE: Danny Barker, a New Orleans guitarist/ (Continued on next page)

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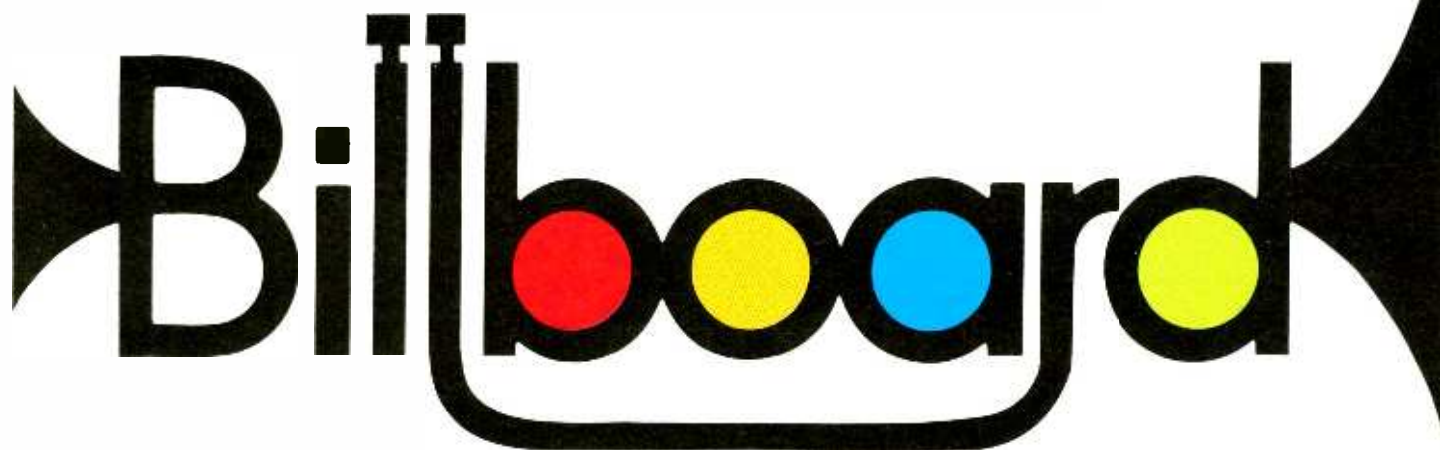
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GRASS ROUTE

(Continued from preceding page)

banjoist who is 80 years young, has released his first solo album on Orleans Records.

Barker, who has backed such talents as Cab Calloway, Louis Armstrong, Milt Hinton, Billie Holiday, Ethel Waters, and Lena Horne over six decades of music making, has previously performed on an estimated 1,000 recordings, according to the label. More information is available from Orleans Records, Suite 536, 828 Royal St., New Orleans, La. 70116. Call 408-427-2664.

THE ADVENTURES OF Lasse: Lasse Englund, the Swedish guitarist who helped pioneer new age rock in the '70s, has returned with a CD and cassette of new age jazz on Breakthru Records. "Anchor" has been nominated for best new age recording in the Swedish equivalent of the Grammys. The release is distributed by Oxymoron P&D, 9532 Quakertown Ave., Chatsworth, Calif. 91311-5521.

NEW ARRIVALS: Passion Fodder, "Love, Waltzes And Anarchy," mixed bag of angst on Beggars Banquet... Celestial Navigations, new age explorations featuring narration by actor Geoffrey Lewis, on Nouveau Records through K-tel International, 15535 Medina Rd., Plymouth, Minn. 55447... Bishop Desmond Tutu, "A Tribute Album," speeches and music, and Bunny Wailer, "Liberation," new product from one of reggae's greatest, both on Shanachie Records... "Purple People Eater," rock'n'roll remakes that dot the soundtrack of the movie of the same name, available on AJK Music... Hector Penaloza, "Hector," California pop from ex-Flying Color leader on Cryptovision, P.O. Box 1812, New York, N.Y. 10009... Annihilator, "Alice In Hell," Canadian underground faves on Roadracer Records... Whiplash, "Insult To Injury," cranking metal on Roadracer... Mark Peney, demo tape from label-less Florida singer/songwriter who crosses Paul McCartney with shades of Jimi Hendrix, country, and folk. For more info call 201-840-4047... Barry Louis Polisar, "Juggling Babies And A Career," first recording in five years from children's music pioneer, on Rainbow Morning Music, 2121 Fairland Road, Silver Spring, Md. 20904.

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▲ = Simultaneous release on CD.

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SOUNDTRACK
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CA IRSC-42236/NA

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▲ CD Breakthru ABCD11/NA

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▲ CD Musicmasters 60167/NA
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FOR THE RECORD

The arrest of Alexander City, Ala., retailer Tommy Hammond occurred after the Taking Home The Hits partner sold a 2 Live Crew tape to a police officer in his mid-to-late 20s. An item in the "1988 In Review" retail story that appeared in the Dec. 24 Billboard stated that Hammond's arrest stemmed from selling the cassette to a teenager.

▲ LP Concord CJ-365/NA
CA CJ-365-C/NA

HERMETO PASCOAL
Lagoa Da Canoa, Municipio De Arapiraca

▲ LP HH 5005-1/NA
CA HH5005-4/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.

FOR WEEK ENDING JANUARY 28, 1989

Billboard®

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NEW AGE ALBUMS™

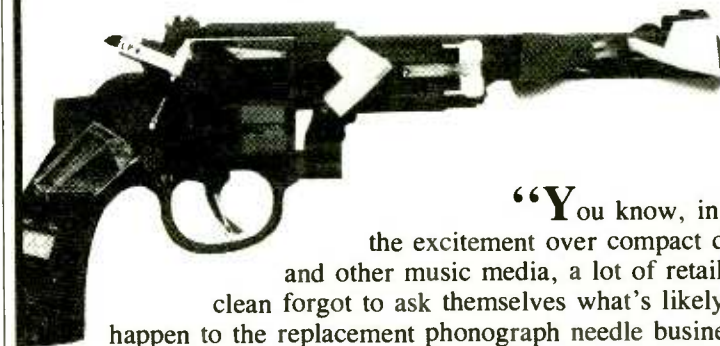
THIS WEEK	4 WKS. AGO	WKS. ON CHART	Compiled from a national sample of retail store sales reports.	
			TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
			★★ NO. 1 ★★	
1	1	15	CRISTOFORI'S DREAM NARADA LOTUS 61021/MCA 15 weeks at No. One	DAVID LANZ
2	3	15	DEEP BREAKFAST MUSIC WEST MW-102	RAY LYNCH
3	2	11	A WINTER'S SOLSTICE, VOL. II WINDHAM HILL 1077	WINDHAM HILL ARTISTS
4	6	15	CHAMELEON DAYS PRIVATE MUSIC 2043	YANNI
5	10	15	OPTICAL RACE PRIVATE MUSIC 2042	TANGERINE DREAM
6	5	15	DECEMBER WINDHAM HILL 1025	▲GEORGE WINSTON
7	9	15	DOLPHIN SMILES GLOBAL PACIFIC ZK 40719/CBS ASSOCIATED	STEVEN KINDLER & TEJA BELL
8	11	15	RIVERS GONNA RISE PRIVATE MUSIC 2029	PATRICK O'HEARN
9	23	11	THE NARADA COLLECTION NARADA 39100/MCA	NARADA ARTISTS
10	14	11	IMAGINARY ROADS WINDHAM HILL 1078	WILLIAM ACKERMAN
11	13	15	NEVERLAND PRIVATE MUSIC 2036	SUZANNE CIANI
12	16	7	PATHWAYS TO SURRENDER COLUMBIA FC-44225	CHRIS SPHEERIS
13	15	15	VALLEY IN THE CLOUDS NARADA MYSTIQUE 62001/MCA	DAVID ARKENSTONE
14	12	15	EARTHWALK CBS-FM 44520	MAX LASSER'S ARK
15	18	15	WINDHAM HILL SAMPLER '88 WINDHAM HILL 1065	WINDHAM HILL ARTISTS
16	20	11	AFTER THE RAIN NARADA LOTUS 61020/MCA	MICHAEL JONES
17	25	7	DIRECT ARISTA 8545	VANGELIS
18	NEW▶		LEGENDS NARADA LOTUS N61022/MCA	ERIC TINGSTAD & NANCY RUMBEL
19	NEW▶		ENYA ATLANTIC 81842	ENYA
20	22	7	AUTUMN WINDHAM HILL 1012	▲GEORGE WINSTON
21	NEW▶		ANTARCTICA POLYDOR 815732/POLYGRAM	VANGELIS
22	NEW▶		DUSK MUSIC WEST MW-132	JIM CHAPPELL
23	RE-ENTRY		FOLKSONGS FOR A NUCLEAR VILLAGE CAPITOL 46924	SHADOWFAX
24	NEW▶		DOWN TO THE MOON CBS-FM 42255	● ANDREAS VOLLENWEIDER
25	4	11	A FRESH AIRE CHRISTMAS AMERICAN GRAMMAPHONE AG 1988	● MANNHEIM STEAMROLLER

• 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.



First Couzens. Chandos Records founder Brian Couzens stopped by the classical department at Rose Records' flagship outlet in Chicago after hosting a luncheon for Midwest dealers as part of the British label's new distribution launch with Koch Import Service. Shown, from left, are Michael Koepfle, Koch GM; Mark Jenkins, classical buyer for Rose Records; Couzens; Jim Rose, Rose Records president; and Allen Cohen, Koch's Midwest sales rep.

"Go ahead,
make YOUR day . . ."



"You know, in all the excitement over compact disc and other music media, a lot of retailers clean forgot to ask themselves what's likely to happen to the replacement phonograph needle business."

Well, seeing as how there are 60 million turntables in use in this country and that 4.5 million new ones were sold last year . . . and seeing as how replacement needles and cartridges have traditionally yielded the most powerful mark-ups in the consumer electronics business — and can turn a bottom line completely around — what you have to ask yourself is: 'Do I really believe consumers will stop playing records, mothball their collections and throw their turntables away?'

Well? Do ya?''

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Store Name _____

Your Name _____

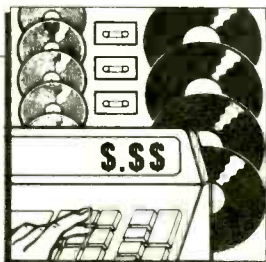
Address _____

City _____

State _____ Zip _____

Your Phone Number (____) _____

RETAIL TRACK



by Earl Paige

BUYOUTS, MERGERS, ETC.: Certain chains may be drawn into all the hubbub surrounding recent rumored deals, but leave out **Record World**, the 71-store chain out of Roslyn, N.Y. According to **Roy Imber**, chairman of parent **Record World Enterprises**, there is no substance to reports of either a sale of the company or that the firm is seeking investors. Record World is steadily opening stores under the **Square Circle** logo. "We may change everything to Square Circle one of these days—we haven't decided," he says.

ADD CONSOLIDATION: Video distributor **East Texas Periodicals** is reportedly close to purchasing the video distribution business of **H.W. Daily**, a Houston institution since 1933 when **H.W. "Pappy" Daily** formed a jukebox and amusement-machine wholesale firm that evolved into an empire. Sons **Bud** and **Don** would remain under the deal to head a retail operation consisting of three **Cactus Records** stores.

NEW SLATE: The **National Assn. of Recording Merchandisers** board has nominated four members for the seats that will become vacant in March. NARM president **Frank Hennessey**, president/CEO of **Handleman Co.**, has been tapped for a second consecutive term; **Musieland Group** executive VP of operations **Arnie Bernstein**, **Wherehouse Entertainment** president **Scott Young**, and **Interstate Group** president **Dick Greenwald** are also on the slate.

Bernstein and Greenwald have both been active members of late. Greenwald is chairman of the 1989 conven-

tion. Bernstein was the 1988 chairman for the trade group's **Retailers Advisory Committee**; his appointment also means that **Musieland**, the industry's largest chain, will continue to be represented on the board. Rotating off the board under bylaw requirements are three past presidents of NARM: **Musieland** chairman **Jack Eugster**, **Record World** president **Roy Imber**, and **Tower Records/Tower Video** president **Russ Solomon**.

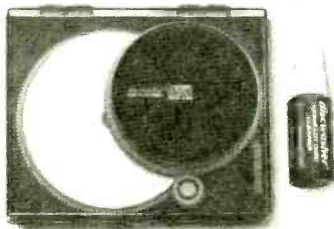
AT THE TOWER: Out in Los Angeles they're buzzing about some imminent appointments that will reportedly include longtime **Tower Records/Tower Video** staffer **Bob Delaney** moving up from regional responsibility to a post in Sacramento, Calif. At this point, Delaney's move has not been confirmed.

INDEPENDENTS' DAY: Service is a key component for independent record stores, believes **Ed Thomas**, 35, owner of 4-year-old single unit **Record Depot** in the Sanford, N.C., triangle area. Opened by Thomas because he was tired of the apparel business, **Record Depot** just enjoyed its first Christmas with point-of-purchase displays. "We have the **Musicware** system out of Texas. It was responsible for 10% of our total 35% increase over last year's Christmas," Thomas says. Although the store is a modest 1,100 square feet, "we always have at least two people working" out of a total of six employees. Is shoplifting a problem? "Not since two months ago, when we hung up a baseball bat inscribed with a shoplifting warning," says Thomas. "We have the NARM video on security and were surprised no one had thought of the ball bat. It's very effective for us. One of our employees used it to confront four customers trying to walk out with some rap records."

DOWN IN NEW ORLEANS: **BMG Distribution** has informed its troops that the company will hold its next convention in January 1990 in New Orleans—the same city that will host this year's NARM convention March 3-6. Last summer in Montreal, the distributor held its

(Continued on page 47)

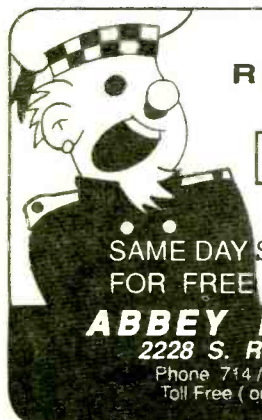
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TOP COMPACT DISKS™

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	POP™	
				ARTIST TITLE	LABEL & NUMBER/DISTRIBUTING LABEL
				★ ★ NO. 1 ★ ★	
1	1	1	12	TRAVELING WILBURYS TRAVELING WILBURYS	WILBURY 2-25796/WARNER BROS.
2	3	8	11	EDIE BRICKELL & NEW BOHEMIANS SHOOTING RUBBERBANDS AT THE STARS	GEFFEN 2-24192
3	2	2	14	U2 RATTLE AND HUM	ISLAND 2-91003/ATLANTIC
4	4	4	13	ANITA BAKER GIVING YOU THE BEST THAT I GOT	ELEKTRA 2-60827
5	5	3	8	PINK FLOYD DELICATE SOUND OF THUNDER	COLUMBIA C2K 44484
6	6	6	8	FLEETWOOD MAC GREATEST HITS	WARNER BROS. 2-25801
7	7	5	15	KENNY G SILHOUETTE	ARISTA ARCD 8457
8	9	11	8	JOURNEY JOURNEY'S GREATEST HITS	COLUMBIA CK 44493
9	8	9	10	R.E.M. GREEN	WARNER BROS. 2-25795
10	14	16	73	DEF LEPPARD HYSTERIA	MERCURY 830 675 2/POLYGRAM
11	11	14	47	GUNS N' ROSES APPETITE FOR DESTRUCTION	GEFFEN 2-24148
12	10	7	9	CROSBY, STILLS, NASH & YOUNG AMERICAN DREAM	ATLANTIC 2-81888
13	12	12	17	BON JOVI NEW JERSEY	MERCURY 836 345-2/POLYGRAM
14	15	13	7	GUNS N' ROSES G N' R LIES	GEFFEN 2-24198
15	13	20	16	POISON OPEN UP AND SAY... AHH!	ENIGMA C2-48493/CAPITOL
16	16	19	38	TRACY CHAPMAN TRACY CHAPMAN	ELEKTRA 2-60774
17	NEW ▶		1	RUSH A SHOW OF HANDS	MERCURY 836 346-2/POLYGRAM
18	17	21	16	BOBBY BROWN DON'T BE CRUEL	MCA MCAD 42185
19	18	18	10	THE JIMI HENDRIX EXPERIENCE RADIO ONE	RYKODISC RACD-0078
20	21	23	18	BASIA TIME AND TIDE	EPIC EK 40767/E.P.A.
21	19	17	22	SOUNDTRACK COCKTAIL	ELEKTRA 2-60806
22	20	15	12	BARBRA STREISAND TILL I LOVED YOU	COLUMBIA CK 40880
23	23	—	2	ROY ORBISON FOR THE LONELY: AN ANTHOLOGY, 1956-1965	RHINO R21S-71493
24	24	—	2	MICHELLE SHOCKED SHORT SHARP SHOCKED	MERCURY 834 924-2/POLYGRAM
25	NEW ▶		1	LOU REED NEW YORK	SIRE 2-25829/WARNER BROS.
26	22	24	62	GEORGE MICHAEL FAITH	COLUMBIA CK 40867
27	RE-ENTRY		2	NEIL DIAMOND THE BEST YEARS OF OUR LIVES	COLUMBIA CK 45025
28	RE-ENTRY		4	DURAN DURAN BIG THING	CAPITOL C2-90958
29	RE-ENTRY		4	RATT REACH FOR THE SKY	ATLANTIC 2-81929
30	NEW ▶		1	JOE SATRIANI DREAMING # 11	RELATIVITY 8265-2/IMPORTANT

COMPACT DISCS

THE WORLD

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HOUSE DISTRIBUTORS
Olathe, KS
1-800-821-3324

PRECISION SOUND
MARKETING
Mountlake Terrace, WA
1-800-547-7715

ROUNDER RECORDS
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Lanham, MD
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The Invocation
RCD 10102

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Eclipse RCD 10103

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OF INDIA RCD 10104

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HVP And Commtron Team For Advance Viewing

BY EDWARD MORRIS

NASHVILLE Although the company is not expected to turn a profit until mid-1990, Home Video Preview here is showing promise on several fronts. Currently working in league with Commtron, the industry's largest distributor, HVP provides retailers—and, in turn, video consumers—with free monthly preview tapes of upcoming releases. The 40-minute tapes, which feature clips from 12 to 15 movies, also contain eight 30-second spots of national advertising.

HVP president Fritz Ritter, who

originated the concept for the service over two years ago, says he plans to work eventually through other distributors. He adds, however, that at the outset, "Commtron was the only distributor who really helped us out and encouraged us. Because they continued to help us we just said, 'For that, we will give you a head-start on giving this program to retailers.' We have been giving them about a three-month lead when we open up a new market. We couldn't compensate them in any other way."

The tapes are produced in Nashville and feature "At The Movies" co-

host Dixie Whatley.

Retailers who use the service may order as many of the tapes as they want. In turn, they promise to display them prominently, and ensure HVP that each tape will be checked out at least 18 times a month. The company requests computer printouts as proof of the tapes' circulation. Ritter estimates that each store asks for an average of 20 copies. Tapes are placed in the stores on the first of each month.

Once the Commtron reps make contact with cooperating retailers, HVP reps do account maintenance,

ensuring that the stores receive and display promotional material and document usage.

The concept was first tested in Denver, Co., Portland, Ore., Grand Rapids, Mich., and Orlando, Fla. Ritter says it has since been rolled out to 25 markets.

The tapes come with a checklist for viewers to select the titles they want to rent. There are also sweepstakes forms that enable viewers to submit their names for monthly prize drawings. The forms are sent to the retailer who, in turn, sends them to HVP for the drawings.

Ritter will not disclose the precise

fee sponsors pay for each national spot: "We charge them a flat guaranteed CPM (cost per thousand) rate," which he describes as "comparable to network prime time" fees. Among the sponsors who have already used the vehicle are Toyota, Best Foods, and Procter & Gamble.

Retail and consumer research, Ritter reports, confirms that "Everything is standing on its own merit. We haven't found any areas to improve in."

In January, the company circulated 38,000 tapes. The total will go up "a lot higher than that" in February, Ritter says.

New York's Two-Unit International Film & Vid Center Is Classical Blast Iranian Film Scholar Has Foreign, Rare Titles In Store

BY JIM BESSMAN

NEW YORK The International Film & Video Center here is aptly named.

The two-store video operation specializes in foreign film and art/historical classic titles and is headed by Bahman Maghsoudlou, an Iranian expatriate and film scholar, whose exhaustive "Iranian Cinema" has just been published in English.

"Video is cinema," says Maghsoudlou, who has lived in the U.S. for 15 years and launched the video stores

in 1983 as part of his one-hour photo service.

"I try to transfer my knowledge [of cinema] to the small boxes on the shelves and the customers, to release information through this channel."

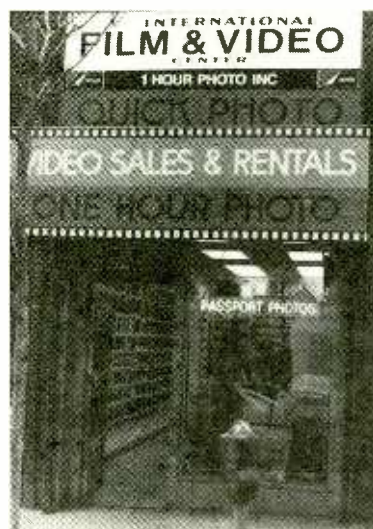
The extent of Maghsoudlou's knowledge is evident from a partial survey of his shelves. The newly released Russian version of "War And Peace" is there, as is the complete set of legendary French director Max Ophuls' eight films. Maghsoudlou also boasts a full line of the work of

Spanish great Luis Buñuel and Italy's Pier Paolo Pasolini ("Mamma Roma," he notes, is neither subtitled nor dubbed in English, although it is available). As for legendary film maker Alfred Hitchcock (Maghsoudlou is currently writing a book on Hitchcock's use of subjective shots), International even carries Hitchcock's silent films.

"Many of my titles aren't profitable for video stores, but they have such artistic or historical value that I know one day somebody will call for them," says Maghsoudlou. "I don't care if they stand on the shelf for a year without being rented. I'm a film scholar and these are gems. I want them to be here, and if I sell one of them, I replace it within a few days."

Maghsoudlou's ability to stock and replace hard-to-find, film-buff video fare is constantly being tested. "Just this morning someone called looking for Francis Ford Coppola's 'One From The Heart,' after looking all over for it. I had it and sold it right there, and I'll replace it this week. And the week before Christmas, someone wanted 'Black Orpheus' and said they called RKO's toll-free number and were told it wasn't on video. I had it. The big chains have thousands and thousands of titles and millions of dollars and they don't know what's going on."

(Continued on page 48)



Bahman Maghsoudlou uses a broad inventory of eclectic movies, and such services as one-hour photo developing, to boost traffic for his two midtown Manhattan stores.

newsline...

EXERCISE AND FITNESS videos were the focus of an ambitious in-store promotion scheduled by Los Angeles combo chain Music Plus for 14 stores Jan. 21. The program called for simultaneous exercise demonstrations at each participating store. Among the experts slated to participate were trainer David White, who is featured in Raquel Welch's new "Lose 10 Lbs. In Three Weeks"; Linda Shelton, creator of "Professionals Workout"; and Leslie Tommelleo, the star of two "Walk Aerobics" tapes. Several Jazzercise teams and a Jane Fonda training team also took part.

AAA VIDEO DISTRIBUTORS has opened a new plant. David Epstein, VP of the Andalusia, Pa.-based wholesaler, has announced the opening of an office, showroom, and warehouse in the Los Angeles suburb Sepulveda, Calif. The new facility can be reached at 818-895-0665.

NELSON VENDING TECHNOLOGY has reached an agreement that will place its Amazing Video Machines in 16 Toronto-area Shoppers Drug Mart stores. The multi-year pact also calls for additional sites to be considered at a later date. Toronto-based NVT now has more than 150 of its video vending units placed in its hometown market. Mac's, Becker's, A&P Dominion, and Miracle Food Mart are among the merchants who have signed placement agreements with Nelson.

NORTHEAST MANAGEMENT has opened its a new Major Video store in Cumberland, R.I. The new store is the firm's 38th Major store in the Northeastern U.S. and its 10th in southern New England. Northeast Management is one of the largest franchises in the Las Vegas-based Major Video system. Major is currently sewing up its long-pending merger with Blockbuster Video. The proprietors of the Cumberland location, which had previously been a Total Video store, are Mark Feinstein and Fred Kilsley. Total Video memberships will be honored by Major Video.

TWO FRESHMAN CLASSES at Georgetown Univ. will help the Erol's chain develop a marketing attack for "The Chocolate War" in the chain's Discovery series, the program that tries to bring attention to movies that were overlooked during their theater runs. The movie, which was directed by Keith Gordon and stars John Glover, was scheduled to make its theatrical debut Jan. 20 and is due on video in March, the same month that it will be touted in the Discovery program. Gordon and Glover attended a Jan. 17 screening at Georgetown, after making a tour of Erol's Springfield, Va., headquarters. As a class project, students in professor Helen Wald's marketing management class will develop an Erol's marketing plan for the movie; students in a cinema class led by professor Joel Siegel will write essays examining the film.

GEOFF MAYFIELD

FOR WEEK ENDING JANUARY 28, 1989

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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	15	CINDERELLA Walt Disney Home Video 410	1950	26.99
2	2	67	LADY AND THE TRAMP Walt Disney Home Video 582	1955	29.95
3	4	32	MICKEY COMMEMORATIVE EDITION Walt Disney Home Video 690	1988	14.95
4	3	71	AN AMERICAN TAIL ◊ Amblin Entertainment/MCA Home Video 80536	1986	29.95
5	5	118	SLEEPING BEAUTY ♦ Walt Disney Home Video 476	1959	29.95
6	6	137	WINNIE THE POOH AND TIGGER TOO ♦ Walt Disney Home Video 64	1974	14.95
7	9	137	ALICE IN WONDERLAND ▲ ♦ Walt Disney Home Video 36	1951	29.95
8	11	32	DUCKTALES: DAREDEVIL DUCKS Walt Disney Home Video 694	1988	14.95
9	17	12	RAFFI IN CONCERT WITH THE RISE & SHINE BAND ◊ Troubadour Records Ltd./A&M Video VC6179	1988	19.98
10	16	13	TEENAGE MUTANT NINJA TURTLES: HEROES . . . Family Home Entertainment 23978	1988	14.95
11	7	32	DISNEY'S SING ALONG SONGS: YOU CAN FLY! Walt Disney Home Video 662	1988	14.95
12	10	123	WINNIE THE POOH AND THE HONEY TREE ♦ Walt Disney Home Video 49	1965	14.95
13	13	174	DUMBO ▲ ♦ Walt Disney Home Video 24	1941	29.95
14	14	32	MICKEY AND THE BEANSTALK Walt Disney Home Video 691	1988	14.95
15	24	10	SING-ALONG, DANCE-ALONG, DO-ALONG Lorimar Home Video 572	1988	14.95
16	NEW ▶		MOTHER GOOSE STORIES Lorimar Home Video 574	1988	14.95
17	20	24	MICKEY'S CHRISTMAS CAROL Walt Disney Home Video 225	1983	14.95
18	12	12	DISNEY SING ALONG: VERY MERRY CHRISTMAS SONGS Walt Disney Home Video 412	1988	14.95
19	22	14	THE THREE CABALLEROS Walt Disney Home Video 411	1945	29.95
20	25	23	BUGS BUNNY SUPERSTAR MGM/UA Home Video M201323	1988	19.95
21	21	32	DUCKTALES: FEARLESS FORTUNE HUNTER Walt Disney Home Video 693	1988	14.95
22	18	88	DISNEY'S SING ALONG SONGS: ZIP-A-DEE-DOO-DAH ◊ Walt Disney Home Video 480	1986	14.95
23	15	86	DISNEY'S SING ALONG SONGS: HEIGH-HO! Walt Disney Home Video 531	1987	14.95
24	23	133	WINNIE THE POOH AND THE BLUSTERY DAY ♦ Walt Disney Home Video 63	1968	14.95
25	8	7	HOW THE GRINCH STOLE CHRISTMAS! MGM/UA Home Video M201011	1966	14.95

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

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	1	9	THREE MEN AND A BABY	Touchstone Pictures Touchstone Home Video 658	Tom Selleck Steve Guttenberg	1987	PG
2	3	7	WILLOW	LucasFilm Ltd. RCA/Columbia Home Video 6-20936	Val Kilmer Joanne Whalley	1988	PG
3	11	2	RED HEAT	IVE 66057	A. Schwarzenegger James Belushi	1988	R
4	2	13	BEETLEJUICE	Warner Bros. Inc. Warner Home Video 11785	Michael Keaton	1988	PG
5	6	8	COLORS	Orion Pictures Orion Home Video 8720	Robert Duvall Sean Penn	1988	R
6	4	4	SHORT CIRCUIT 2	Tri-Star Pictures RCA/Columbia Home Video 6-27008	Fisher Stevens Michael McKean	1988	PG
7	9	3	A NIGHTMARE ON ELM STREET 4: THE DREAM MASTER	New Line Cinema Media Home Entertainment M01 2000	Robert Englund	1988	R
8	NEW ▶		YOUNG GUNS	Morgan Creek Productions Vestron Video 5267	Emilio Estevez Kiefer Sutherland	1988	R
9	5	10	ABOVE THE LAW	Warner Bros. Inc. Warner Home Video 11786	Steven Seagal	1988	R
10	7	11	E.T. THE EXTRA-TERRESTRIAL	Amblin Entertainment MCA Home Video 77012	Henry Thomas Dee Wallace	1982	PG
11	10	4	LICENSE TO DRIVE	United Artists Pictures, Inc. CBS-Fox Video 4753	Corey Haim Corey Feldman	1988	PG-13
12	8	9	BILOXI BLUES	Universal City Studios MCA Home Video 80799	Matthew Broderick Christopher Walken	1988	PG-13
13	13	7	FUNNY FARM	Warner Bros. Inc. Warner Home Video 11809	Chevy Chase Madolyn Smith	1988	PG
14	14	16	SHOOT TO KILL	Touchstone Pictures Touchstone Home Video 697	Sidney Poitier Tom Berenger	1988	R
15	12	4	ARTHUR 2 ON THE ROCKS	Warner Bros. Inc. Warner Home Video 11811	Dudley Moore Liza Minnelli	1988	PG
16	19	7	OFF LIMITS	CBS-Fox Video 1657	Willem DaFoe Gregory Hines	1987	R
17	15	10	THE SEVENTH SIGN	Tri-Star Pictures RCA/Columbia Home Video 6-27007	Demi Moore Jurgen Prochnow	1988	R
18	22	8	STAND AND DELIVER	Warner Bros. Inc. Warner Home Video 11805	Edward James Olmos Lou Diamond Phillips	1988	PG
19	16	20	MOONSTRUCK ◊	MGM/UA Home Video M901135	Cher Nicolas Cage	1987	PG
20	17	3	BLOODSPORT	Cannon Films Inc. Warner Home Video 37062	Jean Claude Van Damme	1988	R
21	18	21	PLANES, TRAINS, AND AUTOMOBILES	Paramount Pictures Paramount Home Video 32036	Steve Martin John Candy	1987	R
22	NEW ▶		THE BLOB	Tri-Star Pictures RCA/Columbia Home Video 6-27010	Kevin Dillon Shawnee Smith	1988	R
23	29	4	MIDNIGHT CROSSING	Vestron Pictures Inc. Vestron Video 6028	Faye Dunaway Daniel J. Travanti	1987	R
24	21	4	BIG TOP PEE-WEE	Paramount Pictures Paramount Home Video 32076	Pee-Wee Herman	1988	PG
25	20	14	RAMBO III	Carol Co. Int. N.V. IVE 65922	Sylvester Stallone Richard Crenna	1988	R
26	26	4	CASUAL SEX?	Universal City Studios MCA Home Video 80788	Lea Thompson Victoria Jackson	1988	R
27	39	2	THE UNBEARABLE LIGHTNESS OF BEING	Orion Pictures Orion Home Video 8721	Daniel Day-Lewis Juliette Binoche	1988	R
28	28	2	MONKEY SHINES	Orion Pictures Orion Home Video 2766	Jason Beghe John Pankow	1988	R
29	30	16	SHE'S HAVING A BABY	Paramount Pictures Paramount Home Video 32027	Kevin Bacon Elizabeth McGovern	1988	PG-13
30	27	10	RETURN TO SNOWY RIVER	Walt Disney Home Video 699	Tom Burlinson Sigrid Thornton	1988	PG
31	24	17	*BATTERIES NOT INCLUDED	Universal City Studios MCA Home Video 80770	Hume Cronyn Jessica Tandy	1987	PG
32	25	19	BROADCAST NEWS	CBS-Fox Video 1654	William Hurt Albert Brooks	1987	R
33	23	15	MASQUERADE	CBS-Fox Video 4749	Rob Lowe Meg Tilly	1988	R
34	34	14	THE SERPENT AND THE RAINBOW	Universal City Studios MCA Home Video 80772	Bill Pullman Cathy Tyson	1987	R
35	NEW ▶		VIBES	RCA/Columbia Pictures Home Video 6-25002	Cyndi Lauper Jeff Goldblum	1988	PG
36	36	14	SHAKEDOWN	Universal City Studios MCA Home Video 80820	Peter Weller Sam Elliott	1988	R
37	32	4	THE RESCUE	Touchstone Pictures Touchstone Home Video 869	Kevin Dillon Charles Haid	1988	PG
38	33	24	GOOD MORNING VIETNAM	Touchstone Pictures Touchstone Home Video 680	Robin Williams	1987	R
39	35	6	STORMY MONDAY	Atlantic Releasing Corp. Paramount Home Video 12674	Melanie Griffith Tommy Lee Jones	1988	R
40	38	18	FRANTIC	Warner Bros. Inc. Warner Home Video 11787	Harrison Ford	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.

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RETAIL TRACK

(Continued from page 44)

first convention in several years, and its first since the company changed to its name to BMG from RCA/A&M/Arista Distribution at the start of last year.

President **Pete Jones** informed employees of the 1990 meet via a 16-minute videocassette that featured a montage of photos from last summer's meet. The videotaped invitation was produced by BMG staffers **Abby Rayve** and **Carol Froehlich**.

RIVAL RESPECT?: You can't accuse **Kemp Mill Records** VP **Howard Appelbaum** of being afraid of his competition. He and wife **Margie** named their brand new baby, born Jan. 9, **Max**; their first son is named **Sam**. The associations may have been lost on the Appelbaums, but those names sound familiar because two of Kemp Mill's prime rivals in Washington, D.C. are the **Waxie Maxie** chain and **The Musicland Group** web **Sam Goody**.

CLASSIC CLASSIC: **Wayne Johnson** boasts that his collectors' store in L.A. has received national attention after a brief TV news bite "had me holding up a **Beatles** 'butchered babies' cover [for the album "Yesterday & Today" that] we have price-tagged at \$4,000. Ninety-nine percent of the covers on this album were pasted over, but this [particular] copy is a rare original." **Rockaway Records**, which recently expanded into 3,200 square feet after six years of cramped quarters in the Silverlake suburb of Los Angeles, has a mailing list of 5,000 customers "in 40 countries," says owner **Johnson**, who believes that collector rock "has finally come of age."

RACK RAP: Post-Christmas reports are still trickling in. How disruptive was "E.T. The Extra-Terrestrial" for rackjobbers? Here's how **Paul Pasquarelli**, president of **Video Channels**, puts it: "We thought we would receive one shipment. Instead, we had a shipment every week. We were shipping out of one warehouse, too." All the same, sell-through video really took off for racks, and many accounts credited "E.T." as the main catalyst.

Many of our items are necessarily brief. Feel welcome to call **Earl Paige** at Retail Track for follow-up details: 213-273-7040.

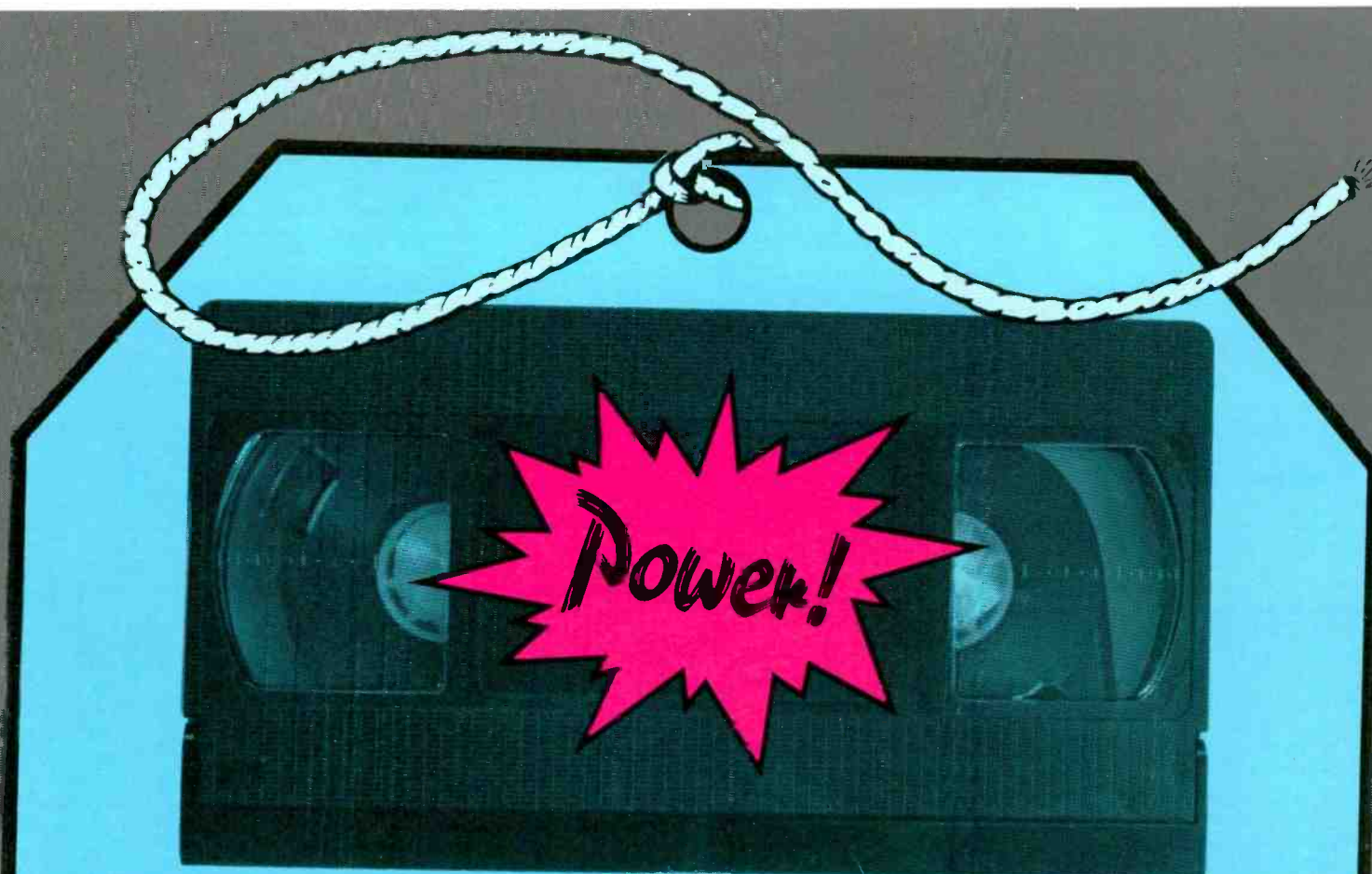
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Billboard Spotlights

Health, Exercise & Sports Video

What's Hot and What's coming in 1989

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Billboard's editorial staff -- along with key contributors from the Software, Retail, Production and Distribution communities are creating a Must-Read Spotlight, encompassing and updating the current state of sell-through video.

ISSUE DATE: FEBRUARY 25 / AD DEADLINE: JANUARY 31

For Ad Details, Contact:

DAVE NELSON, National Advertising Director (Video): (212) 536-5004
ANNE REHMAN: (213) 859-5313 / **KEN KARP**: (212) 536-5017



Goalbusters. St. Louis-based distributor Sight & Sound, a subsidiary of Sound Disk-tributors, reached its goal for three key CBS/Fox Home Video titles well ahead of schedule, booking orders for "Die Hard" 30 days in advance, "A Fish Called Wanda" 60 days before deadline, and "Big" three months ahead. Tallying the numbers, from left, are Mary Thompson, director of sales for special events and sports; John Jump, Sound Disk director of sales; and Larry Duvouno, the wholesaler's VP.

INT'L FILM & VID CENTER HAS RARE TITLES IN STORE

(Continued from page 45)

Maghsoudlou is able to locate titles "one by one" through his vast movie and video contacts.

"We thoroughly research requests and can provide overnight delivery," he says. "I deal with every distributor from the smallest to the largest and, being a film historian, I know if any movie is on tape or not. I can even have custom tapes produced, like a 1924 silent version of 'Salome,' which the owner transferred from his 16-millimeter print."

The heart of International Film & Video Center's operation is its 134-page catalog, which is given free to club members (who pay \$45 dues for one year or \$75 for two) and to people who answer Maghsoudlou's Yellow Pages ad. The catalog, which otherwise costs \$3.50, lists 5,000 titles and offers capsule summaries of films as well as their directors, stars, year, language (including whether they are dubbed and/or subtitled), and stock number.

Also, the catalog, which will be updated in April, has star and director indexes (with checklists), as well as a country-of-origin index.

"I have almost 2,000 foreign films, and I break them down by country instead of language because there can be 10 countries that make Spanish films, and many others that make Arabic films. I've got the largest selec-

tion of Russian films, many of them without subtitles. And I also have cassettes in the European formats."

Maghsoudlou doesn't advertise outside the Yellow Pages, preferring to invest his cash in inventory. His 7,000 titles are divided between two 450-square-foot stores, which are located three blocks apart on the East Side of midtown Manhattan. This "controlled area" permits customers to pick up and return films at either outlet. The stores, which offer free delivery service, are computer linked via the multistation, multistore Master Video program, containing complete membership and inventory data at both points.

Maghsoudlou is negotiating for a third store nearby, which would provide space for laser discs. He is also considering opening a West Coast outlet, though he notes that he sells tapes nationally through the mail.

"I try to educate and expose people to film classics and foreign films, which is what I'm suited for," says Maghsoudlou. "I can make recommendations as to which company has the best quality print of a title, and I'll even go against my business interest and tell a customer when a film is junk. Like 'Three Men And A Baby.' They should see the French original, 'Three Men And A Cradle!'"

\$164 Million In Pirate Tapes Seized In '88

GVU, Police Raided 360+ Stores, Homes

HAMBURG, West Germany The German Federation Against Copyright Theft (GVU), working in conjunction with the police and public prosecution agencies, seized more than 45,000 illegally produced videocassettes during 1988.

GVU managing director Gerhard Schulze estimates losses for the film and video industries of \$164 million due to piracy. Movies that suffered most included "Dirty Dancing," "RoboCop," and "Inner Space."

GVU investigators and German police carried out more than 360 raids on video stores and private residences. The latter reflects the

criminal proceedings were successfully completed. German courts imposed fines and penalties totaling \$218,579.

Says Schulze, "We try to act as close as possible [to] the scene of pirate [operations] in order to stop their illegal actions as early as possible."

South Korea and Taiwan are identified as the sources of many of the pirated videocassettes, yet the governments of these countries have not taken action to curb the illegal practice.

S. Korea, Taiwan said to be sources

growing incidence of the public renting out illegal tapes from their homes.

During 1988, 377 criminal prosecutions were initiated, 425 criminal applications were filed, and 378

ACCESSORIES BIG AT CES

(Continued from page 40)

off," said Steve Trice, president of Jasco, which now manufactures two such systems, one a stationary cleaner, the other radial. "There's enough software in the marketplace, and the consumer is realizing that he needs to clean his CD, even though he was originally told by some of the manufacturers that he didn't. Now he finds out when they start skipping that they do need to be cleaned, maintained, and taken good care of."

Yet Pfanstiehl's Wight, who says his company is working on a cleaner of its own, expressed his doubts. "We're still trying to locate the one that will do the job for us as a marketable item," he said. "Most of the ones we've seen so far don't do a credible job. They may be nice gadgets, but we've found that elbow grease and cloth does the job just as well. And that's from personal experience."

Other growth areas include music accessories—Jasco, for instance, introduced its Universal Keyboard Stand—telephone, camcorder, general video accessories, and car stereo adapters.

A spokesman for Recoton, which introduced a number of its own new products at the show, said the company was looking to continue exploring wireless technology in the immediate future. Standing amid his company's full line of adapters, cleaners, surge protectors, microphones, and its new laser lens cleaner, he spoke a simple truism that was echoed by many exhibiting at the show.

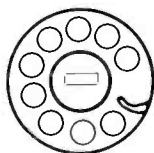
"You're never in all the markets you want to be," he said, "but we're getting there."

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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
DANGEROUS LOVE Elliott Gould, Anthony Geary Media/\$79.95	1/25/89 (2/8/89)	NA (NA)	Poster
DEAR AMERICA Documentary HBO/\$89.99	1/23/89 (2/8/89)	\$0.0476 (5)	None
ELVIRA MISTRESS OF THE DARK Elvira New World/\$89.95	1/26/89 (2/7/89)	\$5.6 (627)	Poster
THE GOOD MOTHER Diane Keaton Touchstone/\$89.95	1/26/89 (2/7/89)	\$4.5 (670)	Banner, Poster, Counter- card
LURKERS Christine Moore, Gary Warner Media/\$79.95	1/25/89 (2/8/89)	NA (13)	None
NIGHTFALL David Birney, Sarah Douglas MGM/UA/\$79.95	1/26/89 (2/14/89)	\$0.1166 (2)	Poster
POLTERGEIST III Heather O'Rourke, Zelda Rubinstein MGM/UA/\$89.95	1/26/89 (2/14/89)	\$13.8 (1,471)	Mobile, Standee, Poster
STORM David Palfy, Stan Kane, Tom Schioler Warner/\$79.95	1/26/89 (2/15/89)	NA (NA)	None

* INFORMATION FURNISHED BY VIDEO FORECASTER.

NONTHEATRICAL TITLES

ALADDIN & HIS MAGIC LAMP Animated Prism/\$59.95 Prebook cutoff: 1/19/89; Street: 2/7/89	THE HEARTBREAK KID Charles Grodin, Cybill Shepherd Video Treasures/\$9.98 Prebook cutoff: none; Street: none
CASPER THE FRIENDLY GHOST Animated Kids Klassics/\$9.95 Prebook cutoff: none; Street: none	P.O.W. THE ESCAPE David Carradine Video Treasures/\$9.98 Prebook cutoff: none; Street: none
CREATION OF THE HUMANOIDS Erica Elliot, Don Dolittle RaeDon/\$59.95 Prebook cutoff: 1/30/89; Street: 2/6/89	THE SAVAGE INTRUDER John David Garfield, Miriam Hopkins Unicorn/\$59.95 Prebook cutoff: 1/31/89; Street: 2/14/89
FERRY TO HONG KONG Orson Welles, Curt Jurgens, Sylvia Syms Video Treasures/\$9.98 Prebook cutoff: none; Street: none	SCOOBY GOES HOLLYWOOD Animated Kids Klassics/\$9.95 Prebook cutoff: none; Street: none
THE FLINTSTONE KIDS Animated Kids Klassics/\$9.95 Prebook cutoff: none; Street: none	THREE ON A MEAT HOOK Charles Kissinger, James Pickett Video Treasures/\$9.98 Prebook cutoff: none; Street: none
THE FLINTSTONES LITTLE BIG LEAGUE Animated Kids Klassics/\$9.95 Prebook cutoff: none; Street: none	A TOUCH OF CLASS George Segal, Glenda Jackson Video Treasures/\$9.98 Prebook cutoff: none; Street: none

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.

Susan Anton's 'Slimatics' Due From Goodtimes

BY JAMI BERNARD

NEW YORK Susan Anton hopes to give Jane Fonda a run—or at least a brisk aerobic walk—for her money with a new series of exercise and nutrition tapes from Goodtimes Home Video Corp.

The six videos, to be released two at a time and marketed under the umbrella name of "Slimatics" each address a different aspect of fitness. The initial installments, "First Steps To Fitness" and "Aerobic Dance Workout," were recently introduced at the Consumer Electronics Show. The first two tapes will be available sometime in March and have a list price of less than \$15.

"It's important not just to tell people how to have a good abdomen or thin thighs," says Anton, who appears to have both. "These videos stress the importance of marrying physical fitness with nutrition. We get trapped into the aesthetics of it, going on unhealthy diets, instead of looking at fitness as a way of life."

Despite her long, lean appearance, Anton says she was in good shape until five years ago, when she realized "I was tired of falling prey to the latest craze."

This is Anton's first foray into video, and Goodtimes' first foray into celebrity fitness.

Each video starts with a 45-minute workout, with Anton perspiring up front and several good-looking but shorter men and women perspiring behind her. Then Anton leads a nutrition expert through a 15-minute Q&A, what Ron Chaimowitz, executive VP for marketing at Goodtimes, calls "a 'Nightline'-type format, in which Susan is the hostess. She tries to interpret the information into lay language for the viewer."

Chaimowitz admits that Anton

was one of several celebrity choices on a "hit list" for this Ted Koppel gig. "We didn't want just an actress, we needed someone who was into nutrition, exercise, and diet, someone with validity. It's the first time in the under-\$15 video market for an exercise series that a talent of Susan's stature is being used."

That stature, by the way, is over 6 feet tall, much of it in the legs. Anton usually wears "a raggedy T-shirt and sweat pants" for her workouts, but "I compromised a little bit on the video," which resulted in a wardrobe of French-cut leotards, something not advised for anyone shorter than Anton.

"This project felt right, it made sense to me. It's a handsome-looking video, and I'm very proud of it," says Anton, who has agreed to help bulk up sales with a publicity blitz across the country, including store appearances.

Chaimowitz said that production costs on the six videos ran to more than \$400,000. He would not say what was in it for Anton aside from three weeks of sore muscles during the taping in Boston.

"There is hope for everybody," says Anton. "Even when I was thin, it was not always a healthy thing. Because of the pressure of the industry I'm in, I'd see all these thin, thin girls and starve myself. It was very self-defeating."

Future "Slimatic" videos will focus on the over-50 crowd, fat-burning, and a special seven-day regimen for procrastinators who are only a week away from that Big Date. Another video will be in both English and Spanish; all will be out by the end of the year.

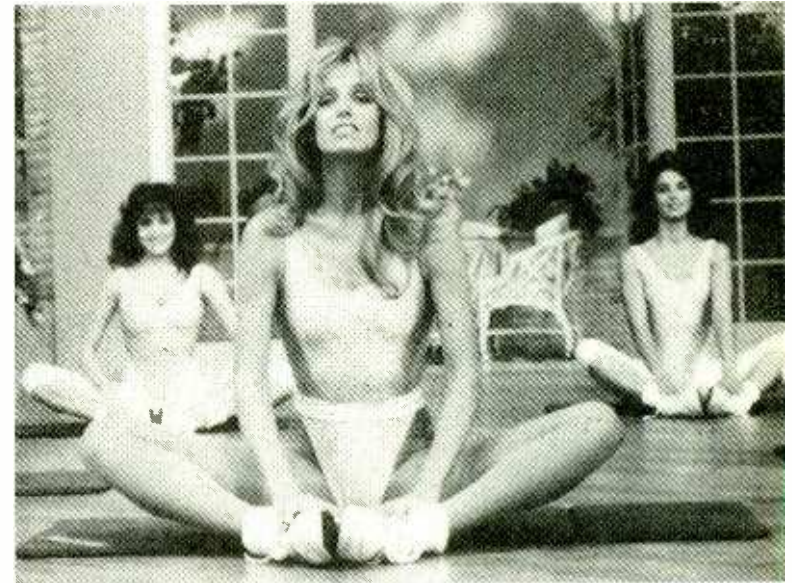
"I'm sure the world has enough exercise videos," says Chaimowitz, "but this is a totally integrated program, a total approach to healthy

living. People are not just exercise conscious; now they are looking for a more holistic approach. These videos work singly or in combination."

He adds that "a broad distribution basis" in such nontraditional outlets as supermarkets and drugstores, and "extensive promotion and support" will give "Slimatics" a leg up on other videos of its ilk.

Goodtimes plans to solicit retailer input at CES on the design of point-of-purchase countertop and floor displays. And Chaimowitz hopes that shelf space will be more forthcoming by developing a "brand identity," as Goodtimes did with its series of "29-Minute Workouts."

As for Anton, judging by a look at an early edit of the aerobics dance tape, she hasn't worked this hard since she "went for the gold" in the film "Golden Girl," which was about a female athlete on steroids. "I'm sure I learned a lot while doing this," Anton says of her work on "Slimatics," "although nothing comes to mind now."



Actress/model Susan Anton appears in a series of fitness videos that will be introduced this week at the Winter Consumer Electronics Show in Las Vegas. The "Slimatics" series, which will be released in March, includes workouts as well as segments on nutrition. The tapes will be priced at less than \$15.

Former Trans World Head Is Back In Biz Yoram Pelman Starts Hollywood B-Movie Firm

LOS ANGELES Yoram Pelman, who made a stormy exit from Trans World Entertainment in early January after blasting the company for a "lack of commitment" to home video, is back in the video business.

The former TWE topper has established South Gate Entertainment,

a Hollywood-based film production and acquisition concern that will focus on the B-movie market. Pelman, who says the firm will have an initial bankroll of \$7.5 million, is also inking catalog product deals.

Pelman says that he plans to pitch his product to traditional

video wholesalers in the U.S. "except for one." The remark appears to be a reference to Commtron Distributors. When he served as president of TWE he severed relations with Commtron after the distributor lessened its commitment to B titles.

JIM McCULLAUGH

Mechanism Needed To Push Sell-Through To Mainstream

BY JIM McCULLAUGH

LAS VEGAS Even as more mass merchants and video specialists become firmly entrenched in the video sell-through business, industry executives say the challenge now is to convert more mainstream video stores with the virtues of sell-through.



Panelists participating in a discussion on video sell-through at the Winter Consumer Electronics Show here agreed that budget product has been a boon for many stores, including many video specialty stores and record/tape combo chains. The hazy middle ground, however, is mom-and-pop distribution. Panelists wondered: Can the industry develop the mechanics for wide dissemination of sell-through product to all types of video retailers?

"This is the year that has come of age with sell-through," said Herb Fischer, senior VP of sales and mar-

keting for MGM/UA Home Video. He said the company's \$2 million fourth-quarter consumer advertising push netted "phenomenal" sales of some 2 million units. The sales surge stemmed from four holiday promotions—most at \$19.95—including a Christmas collection, the James Bond series, 12 MGM musicals, and screen epics.

But Jeff Baker, senior VP for sell-through specialist Goodtimes Home Video, said that distributors are still not inclined to push sell-through as aggressively as they market the new hits. "Part of the problem has been that the video distributor, which has been the primary conduit to the video specialty store, has been put under the gun by the major studios to deliver and perform the numbers on high-visibility [rental] titles."

Baker pointed out that during the course of 1988, with restructuring of distribution by RCA/Columbia Home Video, MCA Home Video, and Vestron Video, many distributors reduced their efforts with sec-

(Continued on next page)

FOR WEEK ENDING JANUARY 28, 1989

Billboard

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TOP VIDEODISKS™

Compiled from a national sample of retail store sales reports.

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating	Suggested List Price
1	7	3	E.T. THE EXTRA TERRESTRIAL	Amblin Entertainment MCA Home Video 77012	Henry Thomas Dee Wallace	1982	PG	39.98
2	NEW ▶		THREE MEN AND A BABY	Touchstone Pictures Touchstone Home Video 658	Tom Selleck Steve Guttenberg	1987	PG	39.98
3	1	11	BEETLEJUICE	Warner Bros. Inc. Warner Home Video 11785	Michael Keaton	1988	PG	24.98
4	2	15	MOONSTRUCK ◊	MGM/UA Home Video M901135	Cher Nicolas Cage	1987	PG	39.95
5	5	15	THE LAST EMPEROR ◊	Hemdale Film Corp. Nelson Home Entertainment 7755	John Lone Joan Chen	1987	PG-13	39.95
6	3	3	ABOVE THE LAW	Warner Bros. Inc. Warner Home Video 11786	Steven Seagal	1988	R	24.98
7	NEW ▶		ANGEL HEART ◊	IWE 60460	Mickey Rourke Lisa Bonet	1987	NR	39.98
8	6	11	CINDERELLA	Walt Disney Home Video 410	Animated	1950	G	29.98
9	NEW ▶		SHORT CIRCUIT 2	Tri-Star Pictures Image Entertainment ID6164TS	Fisher Stevens Michael McKean	1988	PG	36.95
10	4	13	*BATTERIES NOT INCLUDED	Universal City Studios MCA Home Video 80770	Hume Cronyn Jessica Tandy	1987	PG	34.98

◆ 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.

VIDEO PEOPLE

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

CBS/Fox Video International makes the following announcements: **Rafael Pastor** is named president and **Frederick T. Jaworski** is upped to senior VP. CBS/Fox Home Video promotes **Lori Van Meter** to national merchandising manager and appoints **Mary Thompson** director of sales for special accounts and sports.



PASTOR



THOMPSON



VANDERFIN



DRAKLICH

Bernard P. Vanderfin is named senior VP and chief financial officer for RCA/Columbia Pictures Home Video. He had been senior VP, finance and administration.

Joe Medwick joins Wherehouse Entertainment as director of video buying for sell-through titles. His experience includes six years as director of video marketing for Tower Records Video. Most recently he was product manager for International Video Entertainment.

Keith Wood is promoted to VP of operations and administration at Fries Home Video. Wood, who has been with Fries since 1987, previously worked for International Video Entertainment and spent two years as a controller for WEA Records.

Gina Draklich becomes director of marketing for Vidmark Entertainment. She had been marketing manager.

Magnum Entertainment makes the following announcements: **Joanne Held** is named director of market development; **Scott Ryder** becomes national sales director; **David Fein** is named central regional sales manager; and **Roseann James** becomes Eastern regional sales manager.

Charles Austin is named GM of Video Pipeline, Los Angeles. He had been production manager.

William A. Krepick is named VP, sales and marketing, for Macrovision, Cupertino, Calif. He had held senior executive positions at IBM and Rolm Corp.

Cynthia Hobbs joins the Detroit division of Allied Film & Video as customer service representative. Previously, she was associate producer for WXYZ-TV Detroit.

MECHANISM NEEDED TO PUSH SELL-THROUGH

(Continued from preceding page)

ond-tier product. Instead, the focus has been on the high-ticket rental product, he said.

That has opened the door to a new breed of rackjobbers catering to specialty store sell-through, such as Rank's Video Channel.

Ken Palmer, executive VP of Inter Global Home Video, also praised the efforts of such firms as Video Channels for offering services the traditional wholesalers do not.

"Rolling out a sell-through department is not an easy task for video specialists, when all of their dollars are spent for their A title rental product," said Palmer. "Most are tapped at the end of the month. While video stores will get their share of this market, they have to come to grips with inventory investment. It's very costly to present the right sell-through image to consumers."

Baker added that the studios will keep the focus on more lucrative rental product. He said that since major suppliers won't dip below \$20 on catalog titles, budget supplies have the opportunity to license dor-

mant catalog product and offer it for less than \$15.

Fischer said that he has found \$19.95 to be the best sell-through price point and noted that MGM/UA saw a sharp increase in sales when it slashed sell-through prices from \$24.95 to \$19.95 over the past 10 months. Still, he said, MGM/UA has no plans to go to a price point below \$19.95.

"We've just touched the tip of the iceberg," said Fischer, noting that sell-through is 75% of the studio's unit volume but only 40% of the revenue. "The good news," he said, "is that specialty stores are now starting to stand up to the bar and sell product. We've been talking about the sell-through business for a long time and it's here."

The panel, which was moderated by Seth Goldstein, senior editor of Twice Magazine, also included Ben Tenn, VP of Best Film & Video; George Port, executive VP of Video Treasures; and Joe Petrone, VP of sales and marketing for Prism Entertainment.

FOR WEEK ENDING JANUARY 28, 1989

Billboard

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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
				★ ★ NO. 1 ★ ★				
1	1	12	E.T. THE EXTRA-TERRESTRIAL	Amblin Entertainment MCA Home Video 77012	Henry Thomas Dee Wallace	1982	PG	24.95
2	2	15	CINDERELLA	Walt Disney Home Video 410	Animated	1950	G	26.99
3	3	53	DIRTY DANCING	Vestron Pictures Inc. Vestron Video 6013	Patrick Swayze Jennifer Grey	1987	PG-13	24.98
4	5	16	DOCTOR ZHIVAGO	MGM/UA Home Video 900003	Omar Sharif Julie Christie	1965	PG	29.95
5	6	106	CALLANETICS ▲ ◇	Callan Productions Corp. MCA Home Video 80429	Callan Pinckney	1986	NR	24.95
6	10	182	THE SOUND OF MUSIC ▲ ◆	CBS-Fox Video 1051	Julie Andrews Christopher Plummer	1965	G	29.98
7	4	67	LADY AND THE TRAMP	Walt Disney Home Video 582	Animated	1955	G	29.95
8	9	45	START UP WITH JANE FONDA	Lorimar/LightYear Ent. Warner Home Video 077	Jane Fonda	1988	NR	19.95
9	19	58	PINK FLOYD THE WALL	MGM/UA Home Video 400268	Bob Geldof	1982	R	19.95
10	13	30	LETHAL WEAPON	Warner Bros. Inc. Warner Home Video 11709	Mel Gibson Danny Glover	1987	R	19.98
11	16	15	BEN-HUR	MGM/UA Home Video 900004	Charlton Heston	1959	G	29.95
12	12	95	THE WIZARD OF OZ ▲ ◆	MGM/UA Home Video 60001	Judy Garland Ray Bolger	1939	G	29.95
13	21	26	DEF LEPPARD: HISTORIA	Bludgeon Riffola, LTD. PolyGram Music Video 080359-3	Def Leppard	1988	NR	24.95
14	20	14	SUPER CALLANETICS	Callan Productions Corp. MCA Home Video 80809	Callan Pinckney	1988	NR	24.95
15	8	119	JANE FONDA'S LOW IMPACT AEROBIC WORKOUT ▲ ◆	Lorimar/LightYear Ent. Warner Home Video 070	Jane Fonda	1986	NR	29.98
16	27	4	THE ALL NEW NOT-SO-GREAT MOMENTS IN SPORTS	HBO Video 0025	Tim McCarver	1988	NR	14.99
17	24	97	TOP GUN	Paramount Pictures Paramount Home Video 1629	Tom Cruise Kelly McGillis	1986	PG	26.95
18	14	24	GOOD MORNING VIETNAM	Touchstone Pictures Touchstone Home Video 660	Robin Williams	1987	R	29.95
19	17	104	THE GODFATHER	Paramount Pictures Paramount Home Video 8049	Marlon Brando Al Pacino	1972	R	29.95
20	23	19	GEORGE MICHAEL-FAITH	CBS Music Video Enterprises 49000	George Michael	1988	NR	15.98
21	15	7	PLAYMATE VIDEO CALENDAR 1989	HBO Video 0510	Various Artists	1988	NR	19.99
22	7	7	IT'S A WONDERFUL LIFE	Hal Roach Studios Film Classics, Inc. V5003	James Stewart Donna Reed	1946	NR	9.95
23	18	164	JANE FONDA'S NEW WORKOUT ▲ ◆	Lorimar/LightYear Ent. Warner Home Video 069	Jane Fonda	1985	NR	29.98
24	28	7	VIDEO CENTERFOLD-35TH ANNIVERSARY PLAYMATE	HBO Video 0511	Fawna MacLaren	1988	NR	19.99
25	11	41	WHITE CHRISTMAS	Paramount Pictures Paramount Home Video 6104	Bing Crosby Danny Kaye	1954	NR	19.95
26	22	72	AN AMERICAN TAIL ◇	Amblin Entertainment MCA Home Video 80536	Animated	1986	G	29.95
27	NEW ▶		RAQUEL: LOSE 10LBS. IN 3 WEEKS	HBO Video 9892	Raquel Welch	1988	NR	19.99
28	25	11	THE TEN COMMANDMENTS	Paramount Pictures Paramount Home Video 6524	Charlton Heston	1956	NR	29.95
29	29	49	THE GODFATHER PART II	Paramount Pictures Paramount Home Video 8459	Al Pacino Robert De Niro	1975	R	29.95
30	31	32	MICKEY COMMEMORATIVE EDITION	Walt Disney Home Video 690	Animated	1988	NR	14.95
31	26	10	KATHY SMITH'S FAT BURNING WORKOUT	Fox Hills Video FH1059	Kathy Smith	1988	NR	19.95
32	34	22	PLATOON	Hemdale Film Corp. Vestron Video 6012	Tom Berenger Charlie Sheen	1986	R	24.98
33	39	137	MARY POPPINS ● ◆	Walt Disney Home Video 23	Julie Andrews Dick Van Dyke	1964	G	29.95
34	32	17	SINGIN' IN THE RAIN	MGM/UA Home Video 6100185	Gene Kelly Debbie Reynolds	1952	NR	19.95
35	NEW ▶		MOONWALKER	Ultimate Production CBS Music Video Enterprises 24V-49009	Michael Jackson	1988	NR	24.98
36	30	157	KATHY SMITH'S ULTIMATE VIDEO WORKOUT ▲	JCI Video Inc. JCI Video 8100	Kathy Smith	1984	NR	14.95
37	33	67	STAR TREK IV-THE VOYAGE HOME	Paramount Pictures Paramount Home Video 1797	William Shatner Leonard Nimoy	1986	PG	29.95
38	38	129	KATHY SMITH'S BODY BASICS ▲	JCI Video Inc. JCI Video 8111	Kathy Smith	1985	NR	14.95
39	40	103	SCARFACE ▲ ◆	Universal City Studios MCA Home Video 80047	Al Pacino	1983	R	24.95
40	35	115	SLEEPING BEAUTY ◆	Walt Disney Home Video 476	Animated	1959	G	29.95

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VIDEO REVIEWS

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

"Ziggy Marley & The Melody Makers—Conscious Party, Live At The Palladium," Virgin Music Video, 60 minutes, \$19.95.

With their Virgin debut album a smash, Marley and his siblings take to the stage of the Los Angeles Palladium to prove that their accolades are indeed well deserved. With a crack band of reggae pros and an additional backup singer, Marley reels through the material on "Conscious Party" as well as two songs, "Rat Race" and "Time Will Tell," penned by his father, the late Bob Marley, to whom he bears an uncanny physical and vocal resemblance.

Marley doesn't light up the stage with vocal pyrotechnics or physical exuberance, but his voice is sure, the music riveting, the lyrics compelling, and the pacing swift. With several cameras highlighting the singers, the band, and the enthusiastic audience, directors Leslie Liebman and Larry Williams have captured the excitement of a live reggae show. This is highly recommended for Marley fans and should rack up respectable sales figures.

J.C. McADAMS

"Michael Jackson: Moonwalker," CMV Enterprises, 94 minutes, \$24.95.

Michael Jackson—there's no performer like him. Jackson thinks so, too; this is a clear bid for self-immortalization. It opens with a live version of "Man In The Mirror," then proceeds with a fascinating chronological montage of Jackson hits, including a pint-sized lip-synch version of "Bad" featuring a tiny Jackson lookalike. From there, Jackson moves into "Speed Demon," a cartoonlike Claymation sequence, and "Leave Me Alone," Jackson's response to the media, which with its innovative animation and live action is easily the best—and most adult-oriented—piece in the program.

The centerpiece is the elaborate longform for "Smooth Criminal." Jackson plays a superhero who—between trademark dance routines—turns into a race car and a Transformer-like robot to save three kids (one of them Sean Lennon) from a drug-pushing madman. This is followed by a performance of the Beatles' "Come Together" and a kind of epilogue, "The Moon Is Walking," performed by South African a cappella group Ladysmith Black Mambazo with a soft charm that restores a calming sense of equilibrium after the overblown theatrics of the other numbers.

While diehard fans and children will love the video, others may find it cloying and juvenile. Regardless, Jackson's undeniable star power will fuel this tape to big numbers at sell-through.

J.C.M.

How two boys worlds apart become the best of friends.



mac and me

Out of this world and into your heart.

A mysterious alien creature has accidentally landed on Earth. He's lost, frightened and in desperate need of a friend. Luckily for him, he's about to find one...

"STANDEE AVAILABLE CONTACT YOUR DISTRIBUTOR"

ORDER CUT OFF DATE: MARCH 14

STREET DATE: MARCH 30

An R.J. LOUIS Production "MAC AND ME" CHRISTINE EBERSOLE JONATHAN WARD KATRINA CASPARY LAUREN STANLEY
And Introducing JADE CATEGORY Music By ALAN SILVESTRI Music Supervisor BROOKS ARTHUR Editor TOM WALLS Director of Photography NICK McLEAN
Executive Producers MARK DAMON WILLIAM B. KERR Written By STEWART RAFFILL AND STEVE FEKE Produced By R.J. LOUIS Directed By STEWART RAFFILL

ORION
HOME VIDEO

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PG PARENTAL GUIDANCE SUGGESTED

SOME MATERIAL MAY BE INAPPROPRIATE FOR CHILDREN

Soundtrack Available On Curb Records

An ORION PICTURES Release

Rentrak, Applause Chairs Sitting Pretty At CES

LAS VEGAS OUTTAKES: You knew it would be a dull home video Consumer Electronics Show when even **Allan Caplan** and **Ron Berger**—sitting together on a retail session Jan. 8—were models of civility. “Ron wasn’t pushing PPT so I wasn’t criticizing it,” said Caplan, Applause Video chairman, about the Rentrak chairman. The industry’s been buzzing since a volcano erupted between the two at a Los Angeles Video Software Dealers Assn. chapter meeting Nov. 17. Actually, the pair told the CES audience they were in agreement over the trend toward fewer new video stores because of the emergence of supersize units.

No question that the home video supply-side front was outwardly docile Jan. 7-11, as most major studio executives huddled in suites with rackjobbers and large accounts. But there was still speculation that the majors will be adding more direct accounts and will be fine-tuning distribution even further in '89. Some aisle talk had at least one other major studio considering adopting the RCA/Columbia Pictures Home Video tactic of pared territorial distribution.

The visible vendor action was generated by a bevy of budget-oriented firms, including **Best Film & Video**, **Goodtimes**, and **Inter Global**. These companies have made extraordinary inroads in the mass market with special-interest product and low-price, sublicensed studio titles from back catalog. Good Times stirred considerable debate when it announced sublicensing rights to Steven Spielberg’s “Close Encounters Of The Third Kind” from RCA/Columbia, intending to offer it at \$14.95 in the long-play duplication mode.

Figuring they can move 2 million copies, Good Times assures that extra care is going into a modified duplication process, but some studio executives fear consumer backlash if the quality on expanding budget product is substandard. Recall the retail heat **Nelson Entertainment** triggered last year when it offered low-price titles in the LP mode, which allows a two-hour program to be shoehorned onto a 60-minute cassette.

One studio executive said the LP mode is not appropriate for anything other than cartoons, and is concerned that sublicensing will squeeze mass-merchant space for his own sell-through product. “I’d rather keep the option of putting out older product at low prices myself, monitor quality and distribution, and make my own mistakes, he said.”

Other studio execs appear split on the budget issue as mass mer-

chants are pressuring suppliers to come up with \$14.98 lines. Some feel inclined to attack that business themselves; others prefer the sublicense route.

VIDEO ROULETTE: Because the home video business is getting tougher all the time, **Eric Doctorow**, Paramount’s senior VP/GM quipped at a KVC/Atlantic CES press conference that he didn’t know whether to offer **Alan Saffron**, new KVC/Atlantic topper, “congratulations or condolences” regarding his new home video venture. Doctorow was on hand as KVC announced reacquisition of 24 Atlantic Releasing films, formerly distributed by Paramount, in the wake of KVC’s Atlantic purchase.

Saffron, who claims to have deep-pocket investors, makes no bones about wanting to turn the reinvigorated **Kartes** into a mini-major. The Atlantic deal gives him such potent

rental product as “A World Apart” and “Patty Hearst” as well as sell-through titles like “Teen Wolf.” Saffron, who signed **Shari Lewis** for children’s product, is also eyeing another company for acquisition, as well as a catalog of 150 titles, 120 of which have never seen home video. He figures his biggest coup, however, will be to ink a major celebrity (we hear **Cher**, who is looking for stratospheric advances and royalties) for what he claims will be the industry’s all-time blockbuster fitness tape.

ONE LARGE, EVERYTHING ON IT: **Virgin Vision** is treating “Mystic Pizza,” a comedy that has raked in \$13 million at the box office, as though it were a mega-A title. It’s the company’s first entry into TV advertising while an unheard-of 20,000 standees are ready to go to dealers. Heavy trade and consumer print ads will also back the title, arriving in stores April 5. As such, it figures to be the company’s biggest title to date, possibly hitting the 150,000-unit or more plateau.

WE’VE BEEN WONDERING when the home video business would take a page from the record industry and begin to utilize independent promotion to “work” certain titles and projects. Enter veteran New York music industry executive **Jim Knapp**, who, along with partner **Russell Moody**, former promotion VP for **Capitol** and **EMI**, set up a Los Angeles beachhead with **Entertainment Support Systems** at 213-460-5118.



by Jim McCullaugh

TOP SPECIAL INTEREST VIDEOCASSETTES SALES™

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Remarks	Suggested List Price
HEALTH AND FITNESS™						
★ ★ NO. 1 ★ ★						
1	1	107	CALLANETICS ◇	Callan Productions Corp. MCA Home Video 80429	Callan Pinckney presents deep muscle exercise techniques.	24.95
2	4	13	SUPER CALLANETICS	Callan Productions Corp. MCA Home Video 80809	Advanced version of the Callanetics deep-muscle movement program.	24.95
3	7	107	KATHY SMITH'S ULTIMATE VIDEO WORKOUT	JCI Video Inc. JCI Video 8100	Strenuous program designed for intermediate and advanced exercisers.	14.95
4	6	45	START UP WITH JANE FONDA	Lorimar/LightYear Ent. Warner Home Video 077	This 25-minute video is more than a warm-up and less than a full workout.	19.95
5	3	107	JANE FONDA'S LOW IMPACT AEROBIC WORKOUT ◆	Lorimar/LightYear Ent. Warner Home Video 070	A fun and effective alternative to traditional dance aerobics.	29.98
6	2	107	JANE FONDA'S NEW WORKOUT ◆	Lorimar/LightYear Ent. Warner Home Video 069	Beginner and advanced routines designed to strengthen and tone.	29.98
7	12	107	KATHY SMITH'S BODY BASICS	JCI Video Inc. JCI Video 8111	Fitness video gets down to basics and is designed for the beginner.	14.95
8	5	107	JANE FONDA'S EASY GOING WORKOUT ◆	Lorimar/LightYear Ent. Warner Home Video 058	Calisthenics and aerobics for any age at a slow and easy pace.	29.98
9	10	93	A WEEK WITH RAQUEL	Total Video, Inc. HBO Video TVA9965	Extensive weekly exercise and yoga program designed by Raquel Welch.	29.95
10	15	89	JANE FONDA'S P. B. & R. WORKOUT	Lorimar/LightYear Ent. Warner Home Video 046	Designed for pregnant women who want to keep in shape.	29.98
11	RE-ENTRY		COUPLES DO IT DEBBIE'S WAY	Raymax Prod. VidAmerica 7142	Debbie Reynold's leads this easy-to-follow program for the older exerciser.	29.98
12	13	107	RICHARD SIMMONS AND THE SILVER FOXES	Lorimar Home Video 158	Fitness program for people over 50 includes warm-ups and aerobics.	24.95
13	9	11	KATHY SMITH'S FAT-BURNING WORKOUT	Fox Hills Video FH1059	This unique program emphasizes burning fat and losing weight.	19.95
14	16	103	RAQUEL, TOTAL BEAUTY AND FITNESS	Total Video, Inc. HBO Video 2651	Raquel Welch combines exercise and yoga with tips on staying youthful.	19.95
15	8	93	THE JANE FONDA'S WORKOUT CHALLENGE	Lorimar/LightYear Ent. Warner Home Video 051	Strenuous exercise program designed for experienced exercisers.	29.98
16	NEW▶		RAQUEL: LOSE 10LBS. IN 3 WEEKS	HBO Video 9892	This combination of exercise and proper diet gets you in top shape fast.	19.99
17	17	15	WALK AEROBICS	Parade Video 34	Leslie Tommelleo hosts this easy-to-follow workout.	19.95
18	RE-ENTRY		KATHY SMITH'S TONEUP	JCI Video Inc. JCI Video 8112	Comprehensive workout for all fitness levels designed to shape and tone.	14.95
19	11	49	KATHY SMITH'S STARTING OUT	Fox Hills Video FH1027	Kathy Smith's easy-to-do workout for beginners.	19.95
20	20	51	DO IT DEBBIE'S WAY	Raymax Prod. P. Brownstein Prod. VidAmerica 1008	Debbie Reynolds leads three separate workouts set to big band music.	29.98
BUSINESS AND EDUCATION™						
★ ★ NO. 1 ★ ★						
1	2	63	CAREER STRATEGIES 2	Polaris Communication	Learn when and how to move to get the most out of a new position.	19.95
2	1	103	PERSUASIVE SPEAKING	Polaris Communication	Successful public speaking through use of body language & eye contact.	19.95
3	3	103	CAREER STRATEGIES 1	Polaris Communication	Development of managerial skills & mental exercises are taught.	19.95
4	5	65	DRUG FREE KIDS: A PARENT'S GUIDE	LCA	A look at drug abuse and the techniques parents can use to solve it.	29.95
5	RE-ENTRY		SAT-PSAT MATH REVIEW	Video Aided Instruction, Inc.	This valuable test aid will help students review for important exams.	29.95
6	RE-ENTRY		SAT-PSAT VERBAL REVIEW	Video Aided Instruction, Inc.	This tape presents experienced instructors giving test-taking techniques.	29.95
7	12	15	THE WORLD'S GREATEST PHOTOGRAPHY COURSE	VidAmerica	Lief Ericksenn's comprehensive look at amateur photography.	59.95
8	8	25	HELLO WORDSTAR	Gregory A. Howard Morris Video 3103	The handy WORDSTAR program gives professional executive-style documents.	29.95
9	4	29	INC. MAGAZINE: HOW TO REALLY START YOUR OWN BUSINESS	Lorimar Home Video 081	Topics include getting the idea, finding investors and making the deals.	29.95
10	14	95	THE VIDEO SAT REVIEW	Random House Home Video	Improve test-taking skills for those important college-entry SAT tests.	69.95
11	9	71	THE WINNING JOB INTERVIEW	Star Video Prod.	Improvement in interviewing skills and career development.	39.95
12	6	105	CONSUMER REPORTS: CARS	Lorimar Home Video 074	Information on shopping for and selecting a new or used car.	19.85
13	11	107	STRONG KIDS, SAFE KIDS	Paramount Pictures Paramount Home Video 85037	Henry Winkler educates parents and children about child abuse.	24.95
14	15	37	HELLO PC	Gregory A. Howard Morris Video 3102	Video eases you through every basic function right up to using the printer.	29.95
15	13	103	SAY IT BY SIGNING	Crown Publishing Corp. Crown Video	Basics of sign language with emphasis on useful words & phrases.	29.95

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Vidclips Face Slow Growth In The Netherlands

BY WILLEM HOOS

AMSTERDAM While the U.S. music videocassette market is on an upswing, the format is making only slow progress in the Netherlands. Although sales have improved recently—thanks to better sound quality and lower list prices—industry observers say that music video long-form—at least on videocassette—will never be a major medium here.

Music video's modest market share is usually attributed to the fact that 80% of Dutch households get cable TV, one of the highest percentages in the world. Thus, say industry observers, the public has access to programs transmitted by such satellite-to-cable organizations as MTV, Sky Channel, and Superchannel that screen videoclips and concerts on a regular basis.

This, they say, reduces interest in buying music video software. In contrast, few U.K. households receive cable TV.

Despite the slow growth of music on videocassette, however, Dutch retailers are bullish on CD video and report strong customer enthusiasm for the new laser-read configuration.

With the exception of PolyGram, however, other Dutch labels are taking a cautiously optimistic attitude toward CDV.

Music videos that have proven popular in Holland generally feature such internationally known acts as U2, Elvis Presley, Dire Straits, and Bruce Springsteen. Such genres as heavy metal also generate plenty of business from devotees.

The list price of most music videos in Holland is about \$19.32, with a playing time ranging between 50 and 90 minutes.

The market leader in Dutch music video is Palace Video, a division of Boudisque Records, and its repertoire is distributed by CBS Holland. The latter's GM, Richard Denekamp, estimates that Palace has cornered about 70% of the music video market.

"Palace started some years ago when no other Dutch companies were showing much interest in music video," he notes. "Now it has music video rights of top acts like Pink Floyd, Kate Bush, Marvin Gaye, Tina Turner, Fleetwood Mac, and Iron Maiden."

Virgin Benelux, another local company that is involved in music video, receives its repertoire from Virgin Vision in London. The firm organized two major campaigns to boost music video by servicing Holland's 50 leading disk retailers and about 15 prominent outlets in Belgium with special display material.

Dick Stolk, Virgin Benelux product manager, reports both campaigns are successful. The first featured 50 titles by worldwide celebs like Presley, David Bowie, James Brown, Elton John, U2, UB40, and Genesis; the second focused on newer acts like the Pogues and T'Pau, as well as hard rock bands like Motorhead, Judas Priest, and Twisted Sister.

Besides distributing Palace Video

product, CBS Holland recently opened its own Columbia Music Video division. The first five CMV titles were released last November featuring Europe, Bros, Wynton Marsalis, the Nelson Mandela 70th birthday tribute concert, and a "Folkways" compilation tape. Music videocassettes by Santana and Leonard Cohen were released in December.

Denekamp says he hopes to stimulate music video interest with a forthcoming Bruce Springsteen anthology on CMV.

CNR, a Dutch independent record company, has also entered the music video arena with "Sign 'O' The Times" by Prince and a collection of videoclips by Dutch band Golden Earring. Both were "reasonably successful," according to managing director Freddy Haayen.

"Music video is marginal," remarks Haayen. "Maybe it will give CNR a 1% or 2% bigger turnover. I personally prefer CDV. It's a pity that the penetration rate of CDV is still small, and perhaps that's music video's chance to grow."

CDV debuted in the Netherlands last August at the Firato Fair. It was also introduced in the U.K. and West Germany at that time, and will be launched in most other European countries during this year.

Six months later, those most involved in CDV say they are happy with its progress and are optimistic about its prospects in Holland.

"Dutch consumer response is beyond all expectation," reports Anton Witkamp, GM of Phonogram Holland, which introduced CDV for PolyGram. "I think the success of audio CD is being reflected in this new format, and the public has more money to spend on luxury items compared with a few years ago."

Philips, the Dutch electronics giant that displayed two CDV players at the Firato exhibition, is also optimistic about CDV.

"It will never equal the success of audio CD," says spokeswoman Marjike van Hooren, "but it can become an interesting stimulus for our turnover."

PolyGram unveiled 80 CDV titles at the Firato event, available in 5-inch, 8-inch, and 12-inch formats. According to Anton Witkamp, about 50,000 CDVs had been sold by the end of December.

"Our sales in 1989 will depend on the degree of market penetration by the hardware," he adds. "We will increase the number of software titles available to about 250 during the course of the year."

Just two other Netherlands companies—WEA Holland and CBS Holland—have followed PolyGram's example in releasing CDV repertoire to date. On Nov. 4, WEA released four titles, featuring Randy Newman, Madonna, Donald Fagen, and Anita Baker, in the 5-inch format as a test-market exercise.

"The 5-inch disks are right for hit acts and the 8-inch and 12-inch are good for live performances," declares product manager Fred Schroeder.

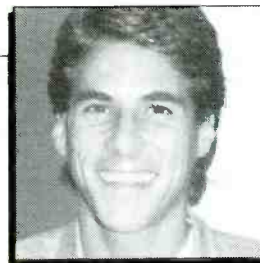
CBS released its first CDV in December—Terence Trent D'Arby's "Sign Your Name," also in 5-inch format. Product manager Gerard Rutten says the company will study the market closely and is unlikely to

release more CDVs before the summer.

Other Dutch record companies are equally cautious about committing to CDV. Rob Edwards of the NVPI, the Dutch national IFPI

member, believes the format's success depends on the creativity of its producers. CNR's Haayen thinks the CDV suits "fashionable artists" best, and might bore consumers after a few viewings.

THE EYE



by Steven Dupler

BIG CHANGES, OR just so much small talk? That is the question, and the subject is **VH-1**.

Once again, as we roll into a new year, **MTV Networks** executives at the most exalted levels are regaling us with word that this year's "big push" is to make **VH-1** a household name on par with **MTV**.

If we sound cynical, we apologize, but we must point out that we *have* heard some of this before over the last couple of years and it hasn't really panned out. Despite big talk in the past—and undeniably, a good deal of success on **VH-1's** part—the adult music service has remained "that other channel" in a TV triumvirate that includes two of the biggest cable success stories ever, **MTV** and **Nickelodeon**.

It must be pointed out, however, that despite the "stepchild" moniker that has dogged **VH-1** since its inception, the channel really did come into its own in 1988 as a powerful record-selling tool. Promotion executives at labels and retailers universally laud **VH-1** for its role in such adult-market success stories as **Basia**, **Toni Childs**, **Tracy Chapman**, **Julia Fordham**, and the **Gipsy Kings**.

As far as viewer reach, **VH-1** is in 30.4 million households, compared with **MTV's** 44.8 million, as of December 1988. Ad revenues have doubled since last year.

So is **MTVN** going to put its money where its mouth is this year and really get the **VH-1** name out there? On the face of it, the answer looks to be a resounding "yes." There are several things happening now, or about to happen, that make us reach this conclusion.

For one thing, **VH-1 VP Jeff Rowe** has finally been given his own pipeline to the president's office. Rowe is now reporting directly to **MTVN** president and CEO **Tom Freston**, rather than to **Lee Masters**, who retains his title as executive VP and GM of **MTVN**, but now adds overall responsibility for **MTV's** considerable international operations to his long list of things to do.

Giving Rowe the president's ear is a smart move, both as a morale builder and in more practical terms. **Freston** is a busy guy. In the past, when Rowe wanted to institute any major change to the channel, the chain of command necessitated his going first to **Masters**, who would then go to **Freston**, who would then get back to **Masters**, who would then . . . you get the idea. **Freston** has already communicated to the Eye his fervent desire to put **VH-1** truly on the TV map, and he says he will be far more accessible to Rowe under this new arrangement.

According to **Masters**, the new chain of command is really "a strong psychological thing both inside and outside the company. It's a signal to everyone that **VH-1** is really on a parity with **Nickelodeon** and **MTV** for the first time," he says.

VH-1 is also being given a new home—its own entire floor at 1775 Broadway in New York—and **Freston** says the channel's operating budget is due to increase by 65%-70%.

How will that money be spent? On beefing up the staff, for one thing. There are currently about 60 employees at **VH-1** (double the number of two years ago), and that will likely increase even more this year. Rowe also has a lot of ideas about new programming, including spinning off some new shows in the manner of last year's "Watch **Bobby Rivers**" and a possible program featuring current **VH-1** jock **Rosie O'Donnell**. Rowe says some new programming acquisitions may be in the

works, and new on-air talent may be added as well.

One of the most interesting new programming discussions taking place involves the possibility of bringing ex-**MTV** programming chief **Les Garland** back to the company, only this time as the on-air host of **VH-1's** weekly top 10 countdown show. So far, there has been no comment from **Garland**, who recently parted with **Quantum Media**, as to when or if this could happen.

Look for some high-profile **VH-1** on-air promotions this year as well. One that really should hit the yuppies where they live is **VH-1's** "Million Dollar Baby" campaign in March, in which the channel will give a \$1 million trust fund to the baby of the winner's choice, thus setting up the kid for life.

Rowe says the channel will also be spending bucks on upgraded on-air graphics.

"I've been here two years," says Rowe, "and we've made some dramatic changes in the channel's look and on-air programming, but those elements are going to receive more attention this year than ever before. We want to inject more personality and more humor into the network."

The channel's somewhat fluffy news service, "Entertainment Watch," may also be in for an upgrade, Rowe says, noting that it "may be totally changed over the next 90 days."

VH-1's key audience is that amorphous group termed the baby boomers. Unlike **MTV's** youthful demographic, **VH-1's** target audience is growing larger every year, and that growth is being catered to more and more by every sector of the entertainment industry. The teen flicks that had been pouring out of Hollywood every six weeks just a couple of years ago are being replaced by sensitive, adult-themed movies that are suddenly big at the box office. And on broadcast television, shows ranging from "thirtysomething" to "The Wonder Years" to "L.A. Law" have aggressively gone after the baby-boom viewer, earning both critical and commercial acclaim in the process.

"This is our time," exclaims Rowe. "Everything that's happening in the country in movies, TV, and music is all targeting to our group. Now we need to carve out an area we can own with that audience."

Rowe is aware that **VH-1's** target audience is concerned with a much wider range of interests than just music and entertainment—thus, the introduction last year of the channel's top-of-the-hour "Milestones" segments, which document notable historical events and have been well received by viewers. Now the channel may be addressing weightier topics.

"We've been talking about getting behind a cause," Rowe says. "We've been discussing a major program supporting the environment."

The pro-environment campaign would be multifaceted and could hinge on a double album rumored to be coming this spring from **Geffen Records** in conjunction with the environmental activist group **Greenpeace**. Artists featured on the compilation—set for release first in the U.S.S.R. and then in the U.S.—would include **Bryan Ferry**, **Sting**, **Dire Straits**, **U2**, the **Grateful Dead**, **R.E.M.**, the **Eurythmics**, the **Pretenders**, and others.

VH-1's contribution to the environmental cause might consist of a series of "hard-hitting informational bites on environmental issues," according to Rowe. These might include spots providing facts on the destruction of rain forests around the globe or the number of animal or plant species expected to become extinct in 1989.

Meantime, the Eye and the industry will be watching and waiting to see what happens with **VH-1** this year. We're inclined to go along with Rowe's assessment that the climate has never been more inviting for **VH-1** to really come into its own, and—given the right tools—this year could be *the* year for the channel.

VIDEO TRACK

LOS ANGELES

THE REPLACEMENTS re-enter the national video forum with the first clip from their new Sire album, "Don't Tell A Soul." **Doug Freel** directed "I'll Be You," a performance piece shot at the Mack Sennett Stage, and **Sally Norvell** produced for **Propaganda Films**.

Propaganda also recently wrapped a video collaboration between **Smokey Robinson** and saxophonist **Kenny G**. Director **Nigel Dick** and producer **Eric Liekefet** filmed Kenny on sax while Smokey sang "We've Saved The Best For Last" during a live show at Hollywood's Palace. Additional footage was shot in a club in Columbus, Ohio.

Siren Pictures' **Charles Finch** directed **Robbie Robertson's** "Testimony" clip for Robertson's self-titled album on **Geffen Records**. The video was a special project between Siren and Robertson, combining a short film with a music video. **Peter Dumont** produced "Testimony," which features the **L.A. Mass Choir**.

Britny Fox literally goes on the road in its upcoming clip, "Save The Weak," a tune from its eponymous **Columbia** album. The group performs on a freeway overpass, with **Gerry Wenner** directing and shooting. **John Hopgood** produced for **Planet Pictures**.

NEW YORK

SCORCHED EARTH Productions took **Carly Simon** and actress **Melanie Griffith** for a rainy ride on the Staten Island Ferry recently to lens "Let The River Run," a song featured in the film "Working Girl." Scorched Earth's owner, **Joel Hinman**, produced the clip and **Kathy Dougherty** directed.

Capitol's Ashford and Simpson just wrapped "I'll Be There For

You," their new video produced by **Portfolio Artist Network**. The concept piece was shot by **Tony Mitchell**. **Marcus Nispel** directed and **Anouk Frankel** produced.

D.N.A.'s David Naylor and **Nicholas Myers** were executive producers on the **Regina Bell** and **James "J.T." Taylor** shoot, "All I Want Is Forever." The tune is featured in the new **Gregory Hines** flick, "Tap." **Howard Woffinden** directed at the Puck Film Studios.

Atlantic Records' Flesh and Blood were at Mother's Stage recently filming "Fate" with director **Matt Mahurin**. **Louise Feldman** produced the clip for **O Pictures**.

OTHER CITIES

MIAMI IS BECOMING a hot location for video shoots these days. **Soffer/Pantelich Productions** filmed **2 Live Crew's** video cover of "Do Wah Diddy Diddy" in Miami Beach, with **Julie Pantelich** producing and **Simeon Soffer** directing. And **Lenny Grodin** of **Grodin Production Associates** is back in New York after producing **Will To Power's** new clip, "Fading Away." **GPA** filmed the **Epic** act all over Miami, combining some "Miami Vice"-like speedboat footage with a jaunt through the art deco district of South Beach. **S.A. Baron** directed.

Eddie Brickell and New Bohemians hung out at an old cafe in San Francisco to set the mood for their new clip, "Circle," from the band's debut album on **Geffen Records**. **Larry Williams** directed and **David Naylor** produced for **D.N.A.**

Production companies and post-production facilities are welcome to submit information on current projects. Please send material to Deborah Russell, Video Track, Billboard, 9107 Wilshire Blvd., Beverly Hills, Calif. 90210.

NEW VIDEOCLIPS

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

BULLETBOYS
For The Love Of Money
Bulletboys/Warner Bros.
Eric Liekefet, Tim Clawson
Nigel Dick

NICK HEYWARD
Tick Me Why
I Love You Avenue/Reprise
Daniel Kleinman
Alison Owen

ACTIONMART

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

MICHAEL JACKSON

Leave Me Alone
Bad CD/Epic
Dennis Jones
Colin Chilvers

OZZY OSBOURNE

Crazy Babies
No Rest For The Wicked/CBS Associated
Curt Marvis
Wayne Isham

SHENANDOAH

The Church On Cumberland Road
The Road Not Taken/Columbia
Kitty Moon/Scene Three
Larry Boothby

JAMES "JT" TAYLOR & REGINA BELL

All I Want Is Forever
Tap Original Motion Picture Soundtrack/Epic
Nicholas Myers
Howard Woffinden

2 LIVE CREW

Yakety Yak
Twins Original Motion Picture Soundtrack/WTG
Phil Rose
Marcelo Anciano

LUTHER VANDROSS

She Won't Talk To Me
Any Love/Epic
Tim Clawson
Mark Reshovsky

KARYN WHITE

Superwoman
Karyn White/Warner Bros.
David Naylor, Alan Wachs/DNA
Bruce Logan

Billboard THE CLIP LIST

A SAMPLING OF PLAYLISTS AT NATIONAL VIDEO MUSIC OUTLETS.

Lists do not include videos in recurrent or oldies rotation.



Continuous programming
1775 Broadway, New York, NY 10019

ADDS

Paula Abdul, Straight Up
The Bangles, Eternal Flame
Bullet Boys, For The Love Of Money
Julian Cope, 5 O'Clock World
Cowboy Junkies, Sweet Jane
Robert Cray, Acting This Way
Dokken, Walk Away
The Fixx, Driven Out
Debbie Gibson, Lost In Your Eyes
Kix, Blow My Fuse
Mike & The Mechanics, The Living Years
Kylie Minogue, It's No Secret
Eddie Money, The Love In Your Eyes
New Kids On The Block, You Go It (The Right Stuff)
Rush, Marathon
The Saints, Grain Of Sand
Was (Not Was), Walk The Dinosaur
Karyn White, The Way You Love Me

BUZZ BIN

Camouflage, The Great Commandment
R.E.M., Stand

HIP CLIP

Milli Vanilli, Girl You Know It's True

SNEAK PREVIEW

U2, Pride (In The Name Of Love)

HEAVY

Bon Jovi, Born To Be My Baby
Eddie Brickell & New Bohemians, What I Am
Bobby Brown, My Prerogative
Phil Collins, Two Hearts
Taylor Dayne, Don't Rush Me
Def Leppard, Armageddon It
Duran Duran, All She Wants Is
Erasure, A Little Respect
The Escape Club, Shake For The Sheik
Samantha Fox, I Wanna Have Some Fun
Guns N' Roses, Paradise City
Information Society, Walking Away
Michael Jackson, Leave Me Alone
Joan Jett And The Blackhearts, Little Liar
Sam Kinison, Wild Thing
Pink Floyd, Comfortably Numb
Poison, Every Rose Has It's Thorn
Tone Loc, Wild Thing
White Lion, When The Children Cry
Winger, Seventeen
Steve Winwood, Holding On

ACTIVE

Cinderella, The Last Mile
Kiss, Let's Put The X In Sex
Living Colour, Cult Of Personality
Ratt, Way Cool Jr.
Tiffany, All This Time
U2, Angel Of Harlem
Vixen, Cryin'

MEDIUM

Art Of Noise, Kiss
Rick Astley, She Wants To Dance With Me
T.Conwell/Young Rumlbers, If We Never Meet Again
Fleetwood Mac, As Long As You Follow
House Of Lords, I Wanna Be Loved

BREAKOUTS

Aerosmith, Chip Away The Stone
Marc Almond, Tears Run Rings
Bad Company, One Night
Pat Benatar, Let's Stay Together
Dreams So Real, Rough Night In Jericho
The Jeff Healey Band, See The Light
Hothouse Flowers, I'm Sorry
Ozzy Osbourne, Crazy Babies
Til Tuesday, (Believed You Were) Lucky
Timelords, Doctorin' The Tardis



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

CURRENT

Asleep At The Wheel, Hot Rod Lincoln
Restless Heart, A Tender Lie
Michael Johnson, That's That
Kathy Mattea, Eighteen Wheels And A Dozen Roses
Jo-El Sonnier, Rainin' In My Heart
J.C. Crowley, Paint The Town And Hang...
Mel McDaniel, Henrietta
Baillie & The Boys, Long Shot
Rosanne Cash, Runaway Train
Mickey Gilley, She Reminded Me Of You
Dave Foley, Blue Grass Fiddler
T. Graham Brown, Come As You Were
Patty Loveless, Don't Toss Us Away
Alabama, Song Of The South
Nanci Griffith, From A Distance
Nitty Gritty Dirt Band, I've Been Lookin'
Dan Seals, They Rage On
Paul Ott, Danny Boy
The Wagoners, Help Me Get Over You
Keith Whitley, I'm No Stranger To The Rain



Continuous programming
1775 Broadway, New York, NY 10019

ADDS

Roy Orbison, You Got It
Kenny G, Saving The Best For Last
Boy Meets Girl, Bring Down The Moon
Steve Forbert, Streets Of This Town
Luther Vandross, She Won't Talk To Me

NOUVEAUX

Enya, Orinoco Flow (Sail Away)

POWER

Anita Baker, Giving You The Best That I Got
Phil Collins, Two Hearts
Taylor Dayne, Don't Rush Me
Michael Jackson, Leave Me Alone
Paul Simon, Me And Julio
Steve Winwood, Holding On

HEAVY

Basia, New Day For You
Eddie Brickell & New Bohemians, What I Am
Fleetwood Mac, As Long As You Follow
Kenny G, Silhouette
Mike & The Mechanics, The Living Years
Maxi Priest, Wild World
Tiffany, All This Time
Karyn White, The Way You Love Me

MEDIUM

Paula Abdul, Straight Up
Breathe, Don't Tell Me Lies
Sheena Easton, The Lover In Me
Glenn Frey, Soul Searchin'
Debbie Gibson, Lost In Your Eyes
Gipsy Kings, Bamboleo



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

CURRENT

Ivan Neville, Not Just Another Girl
Rhythm Corps, Common Ground
The Alarm, Rescue Me
Keith Richards, Take It So Hard
Cowboy Junkies, Sweet Jane
Dreams So Real, Rough Night In Jericho
The Pursuit Of Happiness, I'm An Adult Now
Robert Cray, Acting This Way
T.Conwell/Young Rumlbers, If We Never Meet Again
Jetboy, Feel The Shake
Aerosmith, Chip Away The Stone
Cinderella, The Last Mile
White Lion, When The Children Cry
Alice Cooper, I Got A Line On You
Winger, Seventeen
Pink Floyd, Comfortably Numb
Mike & The Mechanics, The Living Years
Chicago, Look Away
The Ramones, Sedated
The Ramones, I Want To Live
UB40, Red Red Wine
The Sugarbushes, Motorcrash



14 hours weekly
6430 Sunset Blvd., Hollywood, CA 90028

ADDS

Debbie Gibson, Lost In Your Eyes
Winger, Seventeen
Was (Not Was), Walk The Dinosaur
Martika, More Than You Know
Eddie Money, The Love In Your Eyes
Mickey Thomas, Sing
Luther Vandross, She Won't Talk To Me
Guns N' Roses, Paradise City
Stevie Wonder, My Eyes Don't Cry
Cinderella, The Last Mile

HEAVY

Taylor Dayne, Don't Rush Me
Phil Collins, Two Hearts
White Lion, When The Children Cry
Michael Jackson, Smooth Criminal
Tone Loc, Wild Thing
Sheena Easton, The Lover In Me
Tiffany, All This Time
Bon Jovi, Born To Be My Baby
Def Leppard, Armageddon It
Rick Astley, She Wants To Dance With Me
Samantha Fox, I Wanna Have Some Fun
Paula Abdul, Straight Up
Steve Winwood, Holding On
Information Society, Walking Away
Karyn White, The Way You Love Me



Black Entertainment Television

14 hours daily
4217 Wheeler Ave., Alexandria, VA 22304

ADDS

Paul Laurence, Make My Baby Happy
James J.T. Taylor/Regina Belle, All I Want Is Forever
Kid 'N Play, Rollin' With Kid 'N Play
Freddie Jackson, You And I Got A Thang
M.C. Hammer, Turn This Motha Out
Slick Rick, Teenage Love
Robbie Nevil, Back On Holiday (Re-Mix)

HEAVY

Karyn White, Superwoman
New Edition, Can You Stand The Rain
Kiara w/Shanice Wilson, This Time
Al Jarreau, So Good
Vanessa Williams, Dreamin'
Tony! Toni! Tone!, Baby Doll
Tone Loc, Wild Thing
Michael Jackson, Leave Me Alone
Bebe & Cece Winans, Heaven
Sade, Turn My Back On You

MEDIUM

LeVert, Pull Over
LeVert, Just Coolin'
Cheryl "Pepsi" Riley, Me, Myself And I
Midnight Starr, Snake In The Grass
Cameo, Skin I'm In
Robert Brooks, Where Is The Love
Keith Sweat, Don't Stop Your Love
Paula Abdul, Straight Up
Luther Vandross, She Won't Talk To Me
George Benson, Twice The Love
Samantha Fox, I Wanna Have Some Fun
K-9 Posse, Ain't Nothin' To It
New Kids On The Block, You Go It (The Right Stuff)



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

ADDS

The Bangles, Eternal Flames
Pat Benatar, Let's Stay Together
Karyn White, Superwoman
Kix, Blow My Fuse
Midge Ure, Dear God
Hazel Dean, Maybe We Should Call It A Day
Candi, Under Your Spell
Robert Cray, Acting This Way
Georgio, I Don't Want 2 Be Alone
James J.T. Taylor/Regina Belle, All I Want Is Forever
Julian Cope, 5 O'Clock World
The Jeff Healey Band, See The Light

POWER

Taylor Dayne, Don't Rush Me
Phil Collins, Two Hearts
Karyn White, The Way You Love Me
Bobby Brown, My Prerogative
Paula Abdul, Straight Up
Eddie Brickell & New Bohemians, What I Am
White Lion, When The Children Cry
Tone Loc, Wild Thing
New Kids On The Block, You Go It (The Right Stuff)
Michael Jackson, Smooth Criminal



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

HEAVY

Keith Whitley, I'm No Stranger To The Rain
Alabama, Song Of The South
Patty Loveless, Don't Toss Us Away
Dan Seals, They Rage On
T. Graham Brown, Come As You Were
Lorrie Morgan, Trainwreck Of Emotion
Sawyer Brown, My Baby's Gone
Restless Heart, A Tender Lie
K.T. Oslin, Hold Me
The Statler Bros., Let's Get Started If Your Gonna
Baillie & The Boys, Long Shot
Rodney Crowell, After All This Time
Ricky Van Shelton, I'll Leave This World Loving You
Mickey Gilley, She Reminded Me Of You
Reba McEntire, I Know How He Feels
Keith Whitley, When You Say Nothing At All
David Lynn Jones, Tonight In America
The Wagoners, Help Me Get Over You

International
Spotlight

AUSTRALIA

Record Business Busted in '88, but a Conservative Radio Climate and Shifting Industry Priorities Are Putting Too Much Emphasis on Rapid Turnover and Not Enough on Nurturing New Talent

By PHIL STAFFORD

The year 1988 will go down in Australian rock'n'roll history as the year the local top 10 bowed to television ratings, sparking a chain reaction in the U.K. and elsewhere. Heard of Kylie Minogue? You should be so lucky...

Radio broke fewer new artists last year in Australia than ever before, by virtue of its almost universal retro-conservatism, and the ultimate irony is that in Australia's Bicentennial year, more people turned on their tuners than tuned into television.

It's official. Radio now out-rates television, for the first time since the small screen made its Australian debut 32 years ago; coincidentally that was the time when rock'n'roll started its own entertainment revolution in this country.

What begins with a bang too often fades into a whimper, and that's the malady facing the local music scene as it limps toward the 1990s.

Although most Australian record companies reported increased sales in 1988 compared to previous leaner years, a significant proportion of the aggregate can be attributed to re-issues of back catalogs on compact disk. In fact, WEA became the first local company to surpass a million CD units in 1988, a sure sign that market penetration of the format is approaching saturation point.

Says WEA's Australian chairman, Paul Turner "1989 is getting set to be another record year. All indications are that Christmas 1988 saw a lot of CD players being purchased by the consumer and, on checking with the major chains, we see January and February as blockbusting CD software months.

"The compact cassette has finally started to pull away from vinyl and vinyl would appear to be slowly shrinking as a configuration."

It's not so much that the advancing technology in itself poses a threat to the development of new music. It's simply a case of shifting priorities on the part of the local industry. More emphasis than ever seems to have been placed on rapid turnover of product, at the expense of nurturing new talent.

The double-edged specter of corporate sponsorship has also come into play, albeit subsidizing the already lucrative end of the market. Two of Australia's most popular male artists, John Farnham and Jimmy Barnes, sold their respective souls to Coca-Cola and Pepsi in 1988—as if they weren't earning enough already.

Evidence of this greed motivation syndrome can be gleaned from the changing promotional strategies depicted

(Continued on page A-10)

FROM THE TOP: INXS, Midnight Oil, Ice House, Jimmy Barnes.



By GLENN A. BAKER



AC/DC

INXS: Global sensation with (so far) 6 million units sold of "Kick," surpassing the 3.5 million international level returns on "Listen Like Thieves." Band has toured relentlessly outside of Australia since 1982 and is easily the most proficient and inventive mainstream rock band Australia has ever produced. (Atlantic: U.S. and Australia; Phonogram: Europe).

KYLIE MINOGUE: Star of hugely successful TV soap opera "Neighbours," with three consecutive No. 1 Australian singles. Over 1.25 million singles sold in the U.K. alone, with "I Should Be So Lucky" being Britain's biggest selling single of 1988 (over 675,000). "Kylie: The Album" went platinum in the U.K. in just one month, after debuting at No. 2, with sales exceeding 350,000. Third single "The Locomotion" debuted at No. 2 in the U.K. and reached No. 3 in the U.S. Also strong action in Japan and Europe. (Mushroom: Australia; PWL: U.K./Europe; Geffen: U.S.)

CROWDED HOUSE: Debut album sold 24 million units globally (400,000 in Australia) and spawned U.S. hits "Don't Dream It's Over" and "Something So Strong." Second LP, "Temple Of Low Men," has topped the 300,000 mark in Australia and reached top 40 on Billboard in four weeks. Single "Better Be Home Soon" also a U.S. bullet performer. (Capitol: everywhere).

MIDNIGHT OIL: Veteran politically-oriented, hard-edged

elsewhere).

ICEHOUSE: "Men Of Colours," at 500,000, second biggest-selling Australian album ever. Half a million international sales with, as of late 1988, a 45-week run on the Billboard charts. Band's first U.S. Top 100 LP was in 1981. (Regular: Australia; Chrysalis: elsewhere).

THE CHURCH: Sudden U.S. breakout for band's sixth album, "Starfish." Top 50 Billboard placing on half-year run. Single "Under The Milky Way" No. 1 on U.S. alternative and AOR charts. Described by L.A. Times as "Dense, shimmering, exquisite guitar pop." (Mushroom: Australia; Arista: elsewhere).

LITTLE RIVER BAND: Sold over 20 million records between 1975 and 1982. Now re-formed with original vocalist Glenn Shorrock and being relaunched globally. Comeback album "Monsoon" went gold down under, with single "Love Is A Bridge" top 10. American AOR breakout beginning. Pet project of Irving Azoff. (MCA: everywhere).

JIMMY BARNES: Ferocious hard rocker with awesome homeground standing (400,000 sales of "Working Class Man" album; 300,000 of "Freight Train Heart.") Being heavily pushed by Geffen worldwide, with "Freight Train Heart" achieving top 100 U.S. charting over three-month run. Strong seller in Scandinavia and Germany. Has been touring with Jimmy Page. (Mushroom: Australia; Geffen: elsewhere).

THE TRIFFIDS: Avant-garde unit with strong "alternative"

AUSTRALIA'S 1988-'89 FLAG WEVERS: INXS and Kylie Lead International Conquest



Kylie Minogue
& Jason Donovan



James Reyne



Hoodoo Gurus



Peter Garrett,
Midnight Oil

band with fearsome domestic following which has finally broken worldwide after some years of concerted CBS effort. "Diesel And Dust" album has sold 400,000-plus in Australia, 500,000 in Canada and 1 million in the U.S. The single "Beds Are Burning" reached No. 2 in Canada. (CBS: everywhere).

JOHN FARNHAM: Over 2 million copies sold of 1986/1987 "Whispering Jack" album in 22 world markets (excluding U.S.). Top 5 Canada, Denmark, Germany, Sweden, Switzerland and New Zealand. At almost 1 million sales, is the biggest-selling domestic Australian album in history (14 times platinum). U.K. top 10 entry with "You're The Voice" single. New "Age Of Reason" album debuted at No. 1 in Australia and is well into international climb. (BGM/RCA: everywhere).

The Church

AC/DC: Considered permanent expatriates but last album, "Blow Up Your Video," was produced by Australia-based mentor team of Harry Vanda and George Young (producers of group's first six albums). Total global album sales exceed 43 million. (Alberta: Australia; Atlantic:

Little River Band

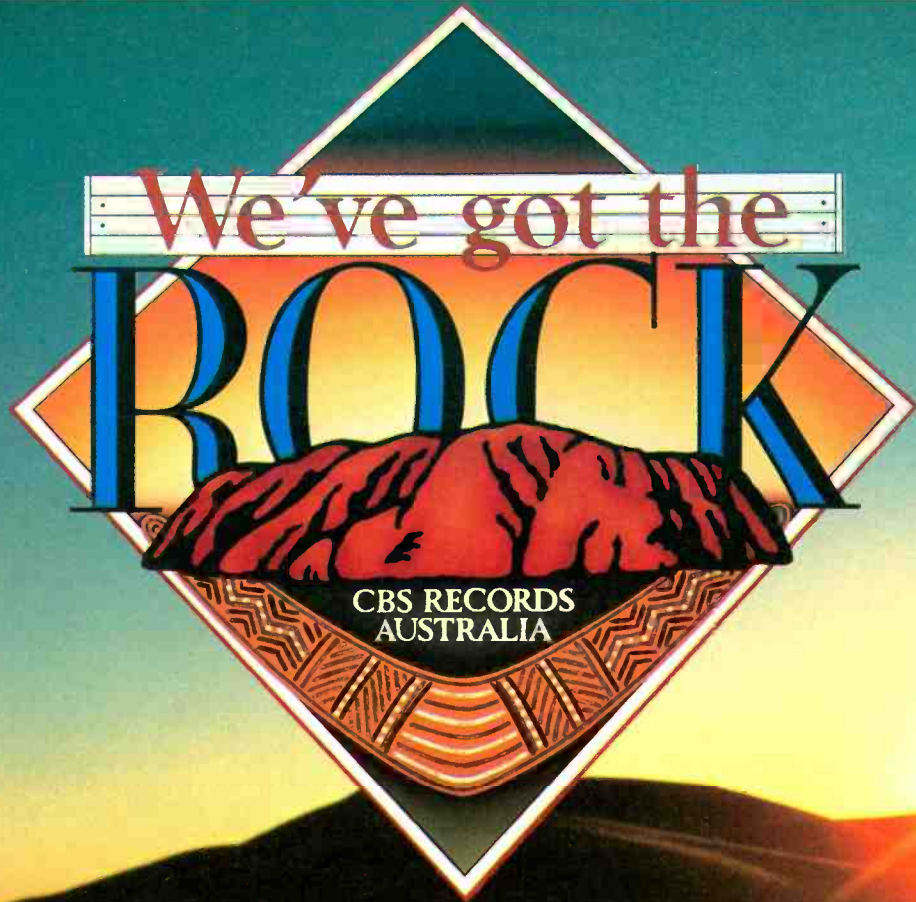
U.K. and mainstream European following. U.K. top 30 album with "Born Sandy Devotional." Named by British Sounds rock magazine as "the best live band in the country." New "Calenture" album beginning its U.K. climb. (Mushroom: Australia; Island: U.K./Europe).

PSEUDO ECHO: Teen-oriented 1980s fun/rock act which has sold over 1 million singles globally and made the U.S. top 5 with a re-make of "Funky Town" in 1987. Band has sold 350,000 copies of its "Love And Adventure" album on the international market and has a rapidly growing Japanese following, as a consequence of taking out the Grand Prize at the World Popular Song Festival with "Take On The World." Going into 1989 with new Julian Mendelsohn-produced LP "Race." (Wheatley: Australia; BMG/RCA: worldwide).

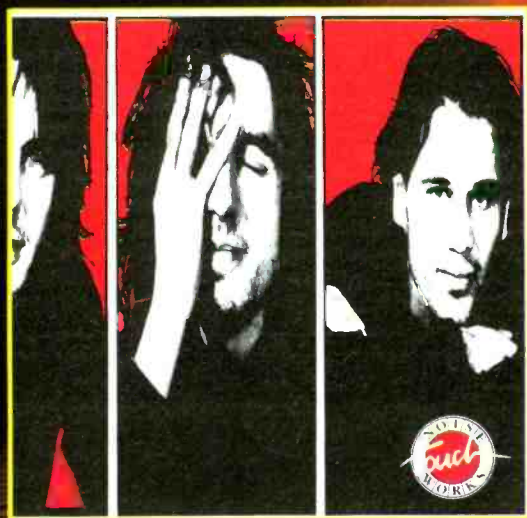
ON THE BRINK: Australian acts touring and/or selling internationally, but still to achieve major success: Jason Donovan, James Reyne, Big Pig, 1927, Paul Kelly & the Messengers, Tim Finn, Hoodoo Gurus, Kings Of The Sun, Hunter (Dragon), Machinations, Mondo Rock, Shona Laing, Lime Spiders, Wa Wa Nee, Hunters & Collectors.

Party Boys, the Saints, Mortal Sin, Divinyls, Cattletruck, Mental As Anything, Angel City, Nick Cave & the Bad Seeds, Go-Betweens, Noiseworks, Jenny Morris, Spy Vs Spy, Peter Blakely, GANGjajang, Models.





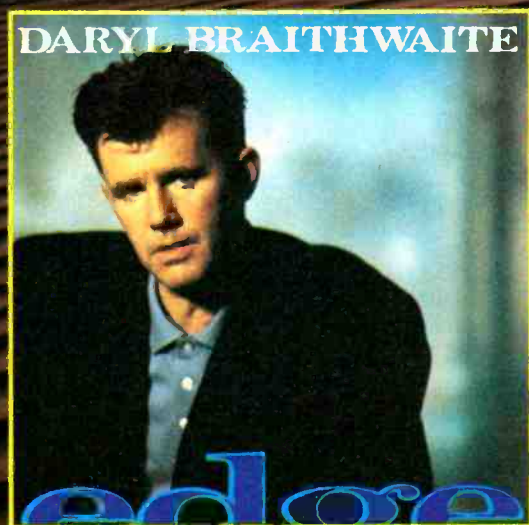
...and we're takin'
it to the World
in '89



NOISEWORKS ♦ TOUCH



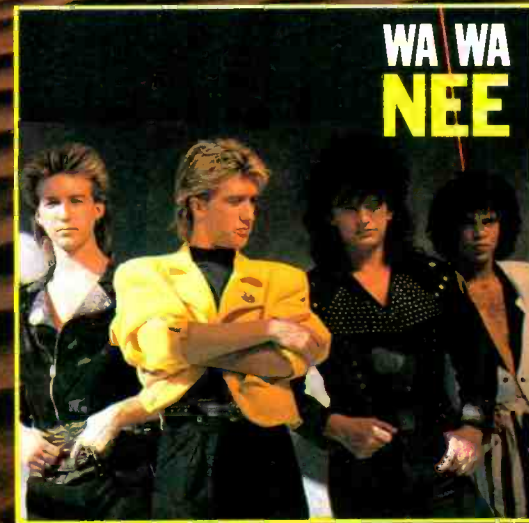
THE BLACK SORROWS ♦ HOLD ON TO ME



DARYL BRAITHWAITE ♦ EDGE

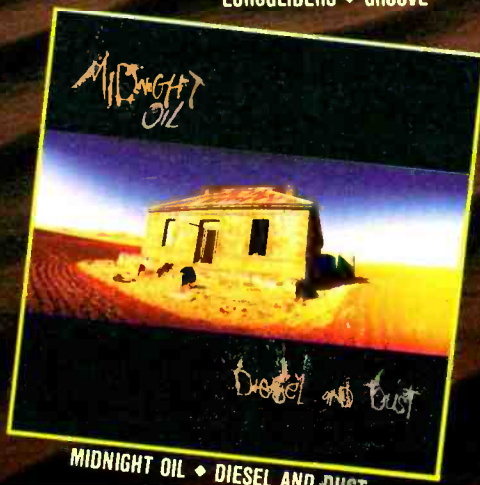


EUROGLIDERS ♦ GROOVE



WA WA NEE ♦ BLUSH

...like we
did in '88



MIDNIGHT OIL ♦ DIESEL AND DUST

- ◆ NEW ZEALAND . . . Quintuple Platinum
- ◆ CANADA . . . Triple Platinum
- ◆ UNITED STATES OF AMERICA . . . Platinum
- ◆ SWEDEN . . . Gold
- ◆ FRANCE . . . Platinum
- ◆ SWITZERLAND . . . Gold
- ◆ AUSTRALIA . . . Quintuple Platinum



**CBS RECORDS
AUSTRALIA LIMITED**

THE MAJORS: CBS Is Sales Wizard in Oz but There's Plenty of Prosperity to Go Around

By GLENN A. BAKER

CBBS: CBS was the unstoppable giant of 1988. Chart figures for the first three quarters of the year show the aggressive, many-tentacled company topping every pop chart category and scooping around a quarter of all positions.

"Very successful doesn't quite say it," observes Gill Roberts, director of sales & marketing. "This is the most profitable year in the history of the company in Australia."

One great asset for CBS has been the touring presence over the past year of Pink Floyd, Mick Jagger, Bros, George Michael, Billy Joel, Michael Jackson, Joe Satriani, Alison Moyet, and Cheap Trick.

This has resulted in phone-book figure sales for the likes of "Momentary Lapse Of Reason" (200,000-plus), "Faith" (220,000-plus), "Push" (180,000), and "Lap Of Luxury" (75,000).

Not that a tour was a prerequisite for multi-platinum sales. Terence Trent D'Arby is up to 230,000 with "The Hardline According To . . .", Bananarama to 150,000 with "Wow" and Poison to 100,000 with "Open Up And Say Ah." Midnight Oil spent most of the year out of the country and still racked up 400,000 for "Diesel And Dust."

"We've been able to break new acts at a time when radio is making that extremely difficult," says Roberts. "Particularly local talent, which is always exciting. We got Daryl Braithwaite, former leader of 1970s sensation Sherbet, to No. 1 in Sydney with his first single, and we have just finalized 1989 international release commitments for Noiseworks. Of course, Midnight Oil's international achievements speak for themselves."

CBS has vigorously TV-marketed during 1988, expending an estimated \$4 million on small screen advertising. Yet it didn't spend a cent on its biggest TV-related success of the year. A cross-sponsorship deal with the Ten Network for two locally conceived and compiled "Tour Of Duty" soundtrack albums resulted in a total of 210,000-plus sales of a package of 1960's tracks which have mostly already been around the block and back a few times.

Thus inspired, CBS then set about signing up every popular TV show it could nail down for a related album. "Video

Hits" went platinum (75,000) as did a rag-tag package by The Comedy Company team, which looks set to reap multi-platinum sales.

CBS is currently releasing albums related to rock show "Nightshift" and MTV.

"No matter how much success we have, we're never satisfied," insists managing director Denis Handlin, "because we're hungry—real hungry."

FESTIVAL: Festival's position as overall second-ranker in chart share reflects the consistent tenacity of an independent company which has long displayed its unmatched capacity to turn virtually any repertoire from any source into gold and platinum product. This year the company broke an impressive array of new talent and succeeded in giving both Toni Childs and Melissa Etheridge their first ever gold album awards.

"It's been an exceptionally good year," declares managing director Jim White. "Both for our international representations and for our local talent."

For the former, Festival takes from A&M, Island, Chrysalis, Fantasy and Windham Hill among others, and for the latter, from Mushroom and Regular among others. It then markets both with an uncanny perception for emerging trends.

Apart from Childs and Etheridge, Festival's hot ones for 1988 have been Kylie Minogue's "Kylie . . . The Album," which has passed 200,000 with virtually no radio support; "Live Line" by the Angels, which is around 100,000 double sets; Sting's "Nothing Like The Sun," which re-entered the charts with tour support and is now well over 100,000; the "Good Morning Vietnam" soundtrack, which spawned a No. 1 single (Louis Armstrong) and ended up at double platinum (150,000); the Choirboys with a 130,000 tally on "Run To Paradise" and Icehouse's "Man Of Colors" which is still going strong and moved past the half million mark.

The company has gone into Christmas with two double set mega performers—Jimmy Barnes' "Barnestorming," which had advance orders of 100,000, and U2's "Rattle And Hum," which came in at No. 1 and sold 150,000 in two weeks.

WEA: "We've had a great year," enthuses WEA Australia chairman Paul Turner, "apart from a bit of a slow patch in

(Continued on page A-16)

Aussie Publishers Battle Against Complacency and Conservatism

By PHIL STAFFORD

As the smoke clears in the wake of Australia's Bicentennial fireworks, it seems 1988 will go down as a year of re-assessment and consolidation for the nation's music publishing fraternity. The grand plans and aspirations which capped a year of furious entrepreneurial and administrative activity in 1987 appear to have taken a back seat to simple maintenance of the status quo.

Very few new artists were signed by Australia's six leading publishing houses, symptomatic of a music year dominated by an air of conservatism, complacency and a pervading retro mentality. Nostalgia is a thing of the present.

As always, there were exceptions: Rondor Music, MCA/Gilbey and independents Mushroom and MMA demonstrated particular aggression in the areas of marketing and A&R.

Yet frustratingly little progress appears to have been made in the vital areas of copyright protection as it pertains to the encroaching new technology, bilateral agreements with Asian territories to circumvent piracy, and the still un-

resolved question of a blank tape levy.

"New technology is something we should support, not suppress or be afraid of," according to Rondor Music head Bob Aird. "However, as music publishers we must ensure that it's regulated to allow us to protect our rights, and ensure all due royalties are paid. Satellite broadcasts, DAT, and erasable CDs are all advantageous to the entire entertainment industry, as long as we can lobby for legislation to guarantee they're not illegally utilized."

"In fact, we've amended our writers' agreements to include 'the universe and all terrestrial satellites' instead of 'the world.'"

Aird may have been smiling as he delivered that last remark, but what he's stressing is the need for a united front on the part of the entire publishing industry when it comes to dealing with all of these threatening issues.

More importantly, he's indicting a slow-moving government, apparently reluctant or plain negligent in enacting the appropriate legislation.

"It's disappointing that the Australian government didn't

(Continued on page A-18)



Ian James, Mushroom Music MD



Bob Aird, Rondor Music MD



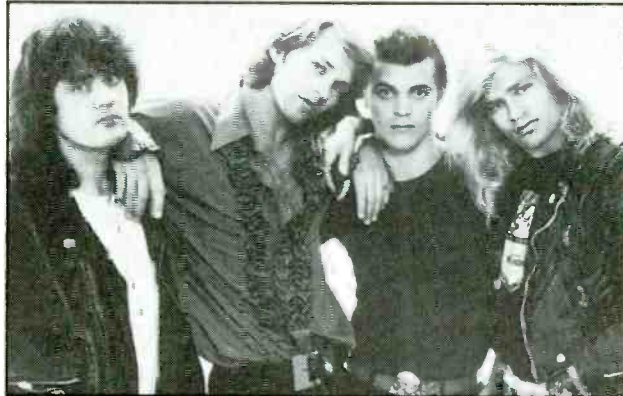
Australian of the Year John Farnham and Prime Minister Bob Hawke.



Noiseworks celebrates platinum debut.



Wa Wa Nee



Kings Of The Sun



Crowded House



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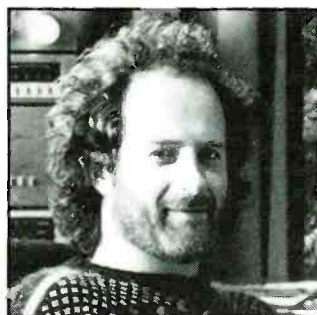
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Martin Fabinyi,
Regular Records MD



Moira Bennett,
Mighty Boy Records



Michael Gudinski,
Mushroom Records MD

THE INDEPENDENTS: Indie Artists Breaking Through to International Big Time

By ALLYSON MOORE

Even in these enlightened musical times, the words "independent artist" injected into many conversations still conjures up images of poor, inner-city musicians who inhabit dark bars and hotels, their music much too obscure to merit their being signed by major labels.

But as is so often the case, first impressions are furthest from the truth.

In the past year or so, several independent Australian bands have entered the international music market and, though some of them may have started within the atmosphere noted in the first paragraph, others, like Kylie Minogue and the Cockroaches, are straight out of the clean-teen revolution.

Many of these independents have in past months gained just as much success as their major label counterparts. Artists such as the Church, Kylie Minogue, Big Pig and Jimmy Barnes have proved that the independent music scene in Australia is nurturing quality talent and producing bands as good, if not better, than those emanating from the major labels.

At the last count, there were around 80 independent record labels distributing either EPs or LPs of product in Australia, culling material from countless artists. Naturally, some of these labels are more mainstream than others.

Grant Calton, a partner in Mighty Boy Records, says: "My view is that at the moment the Australian indies that are selling most on export are in very specific categories, whereas the records we make are far broader in appeal. But those specific markets have limits. Our records are targeted toward commercial success, so although it's a longer process getting there, when you finally succeed the rewards are that much greater."

The Australian independent record industry is clearly expanding in leaps and bounds, due mainly to the fact that many more people are now communicating more freely with their overseas counterparts and bringing "down under" valuable new-found knowledge.

All this action has been greatly spurred on by the success of bands like Crowded House and INXS in the international marketplace over the last couple of years.

Michael Gudinski, managing director of Mushroom Records, Australia's biggest independent label, explains: "The

local industry has become a bigger business nowadays. It is treated more seriously as artist managers and record company executives travel overseas and return with greater know-how and business sophistication.

"And financially it has become a very different story to what it was some 10 years ago. Now Australian music stands confidently up to any kind of music in the world and is looked at no differently to any other. The success of acts like INXS and Midnight Oil in the overseas market has given a new edge of confidence to Australian artists.

"Previously, their managers and agents just didn't have the experience and knowledge to contend with the international market operators."

However one of the most contentious issues in the indie industry here at this time is the lack of airplay given by major radio stations to local product.

Martin Fabinyi, managing director of Regular Records, says: "The Australian scene is going through a period change in terms of the emphasis placed on traditional outlets for the promotion of music. What's happening is that radio and television are becoming more restrictive and regressive in line with general trends around the world.

"Forms of music are developing which simply have no expectations of acceptance for on-air and on-screen acceptance. Not only music coming out of dance and rap, but also jazz, folk and country.

"Major record companies have been forced into first recognizing this music and secondly finding alternative methods of promoting it. Obviously this benefits the independents, with their inbred street sense and less reliance on a public service approach to marketing and PR."

But lack of airplay doesn't seem to have affected Regular Records performance in the 1987/'88 year, with the label's biggest act, Icehouse, setting a record for the biggest-selling Australian group album of all time. That was "Man Of Colours," and it topped the half-million unit mark.

Around year's end, 1988, Regular had nine artists on the label and Fabinyi says: "We have no plans to expand the label in any drastic way, but we will certainly add talent when and where we find it. We also have firm plans to get involved in video and movies."

Mushroom's Gudinski has indie views on the radio airplay situation. "It depends on the type of music. With stations be-

(Continued on page A-24)

New Professionalism on Concert Trail—but Well of Road-Tested Rock Talent May Dry Up

The year 1988 was a watershed period for the Australian live music scene. Concert attendances were down, several major venues reported reduced patronage and very few new names made an impression on the live-show circuit.

Time was when no Australian artist could hope to make it any other way than by relentlessly pounding the open road for up to 48 weeks a year, six gigs a week. Audiences expected it—and record company contracts demanded it.

Australian rock'n'roll was founded on this solid ergonomic principle, doubtless part of the country's guilt-ridden "convict heritage."

It's both ironic and fitting that in its bicentennial year, this southern island continent should finally overthrow 200 years of ingrained history while simultaneously arriving on the international rock stage with vengeful purpose and a distinctive cultural identity.

This was the year that INXS shifted a massive 6 million units of its sixth album "Kick" in a worldwide sales aggregate adding up to almost half of the entire Australian population.

This, too, was the year that Midnight Oil, a band so intrinsically "Australian" as to strike fear into the hearts of its American recording company marketing men, sold 3 million copies of the "Diesel And Dust" album, its most lyrically pastoral yet.

Both bands are the epitomic product of the Australian roadwork ethic and may, in fact, be the last of their breed. It's taken them the best part of 10 years to break through on this level, yet it's arguable that they could have done it any other way. Why? Principally because it has taken the business end of Australian rock'n'roll just as long to hone its international negotiating skills.

Denis Handlin, managing director of CBS Australia, Midnight Oil's local label, summed it up in an interview for Billboard sister publication "Music & Media" last year: "The rest of the world is taking us seriously now because we're taking ourselves seriously. A new professionalism has crept in. It's no longer a t-shirt and sandshoes business."

This is not to suggest that Australian bands hadn't attained major global success prior to the surge of 1988. It is just that the examples were more isolated and attributable to luck rather than design.

Air Supply and the Little River Band, to cite two examples, cut through on the premise of servicing an existing market for soft-rock vocal harmony groups. That they both hailed from Australia was immaterial—either could have originated in any state of the U.S.

They sang in American accents, played safe and radio-receptive arrangements, and stuck to well-worn universal romantic themes.

Men At Work differed markedly in that they were a genuine cultural curiosity, a bunch of Australian wackos who capitalized on their origins by harnessing the video medium and delivering their unique strain of Antipodean humor to a bemused race of Americans.

(Continued on page A-22)

Pseudo Echo



Paul Kelly & the Messengers

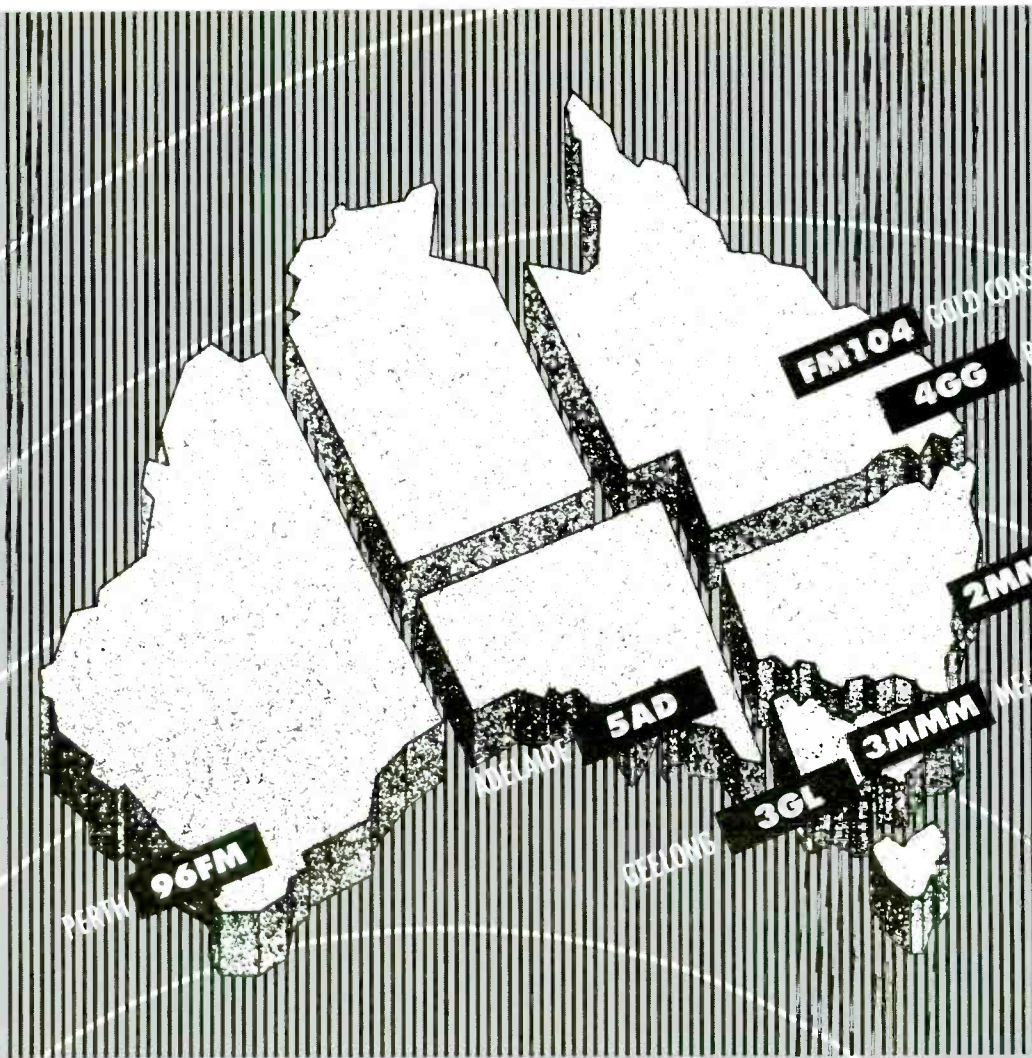


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T H E P O W E R O F T H E N E T W O R K

By PAT SHEIL

The radio market in Australia, like so many other things in this far-flung outpost, is a strange blend of the American and British ways of doing things.

Like the U.S., Australia has a strong commercial sector. FM, though very late in starting, is now firmly established and growing. The talk-back stars of AM are among the highest paid in the world.

Like Britain, Australia has a large government-funded broadcaster, the Australian Broadcasting Corp. Much like the BBC, the ABC caters to the quality end of the market, with a national FM network covering 62 stations concentrating on classical music; the talks and documentary based Radio National on the AM band, and a middlebrow collection of "metropolitan" AM stations interspersing current affairs with low risk AOR.

The ABC is in the process of setting up a National Youth Network, based on the Sydney model 2JJJ FM. This station seems to be mostly concerned with turning high school kids into environmentalists, and consequently rates hardly at all.

Unlike the BBC, the ABC doesn't overly concern itself with commercial music. This is seen as a healthy state of affairs by all concerned, especially the commercial operators who happily divide up the 90% who don't listen to ABC among themselves.

The last 18 months has seen one of the biggest shake-ups, in terms of station ownership, in the history of Australian radio. Five major players have emerged: Austereo, Wesgo, Hoyts, Australian Radio Network and Bond.

The competition for the advertising dollar is fierce, but with television rates expected to rise by at least 20% in 1989, radio as a whole can expect healthy revenue growth, certainly more than the 15% experienced in the Sydney market over the last year.

The buying and selling of stations continues apace, but the emergence of five quasi-networks able to offer national or strong regional advertising coverage will also make radio an attractive option for agency buyers.

The next major development in Australian radio will be the opening up of the FM band to increased competition.

To an American, it will seem incredible that Sydney, a city of four million people, has only two commercial FM stations. 2MMM FM and 2DAY FM between them hold about 25% of the Sydney audience. Figures are comparable in Melbourne, the other major market, where FOX FM and 3MMM share the spoils.

The other capital cities—Adelaide, Brisbane and Perth—

Shakeup Brings Five Major Players On Radio Scene

Johnny Diesel & the Injectors

1927



The Saints

The Triffids

have only one FM station each. SA FM in Adelaide has a phenomenal 36% audience share, and may be the highest rating commercial radio station in the western world.

Those who want to join the game are understandably unimpressed with this state of affairs, and intensive lobbying of the government to open up the FM band has this year fi-

nally borne fruit.

The Department of Communications has announced that each capital city will get two new FM licenses in 1989-'90, for sale by tender to the highest bidder. These licenses are reserved for current AM operators in those markets. In either 1990 or 1991, two more licenses will be granted, open to all comers, including overseas interests.

While access to the FM band has been a bone of contention for years, the Australian music industry is now looking to operators old and new to improve their performance vis a vis local music content.

The most successful programming format in Australia, in terms of overall listeners, is the gold or classic hits approach. Sydney station 2UW has roared up the rating charts by playing gold on the AM band.

This has served as a salutary reminder to FM stations that frequency modulation is not necessarily a one-way ticket to the hearts and minds of the 25-45 demographic.

By concentrating on the hits of the '60s and '70s, programmers can, of course, look to a song's past success to judge how it will go. New music is a different matter, and if they aren't ignoring it completely, they're looking for success in other markets to justify a decision to program. As a result, most of the new music heard on Australian radio is material that fits with the gold and has cut it in the U.S.

This means that most new Australian bands currently have a snowball's chance in hell of getting on air, and record companies are less than impressed. Without wishing to burn their bridges entirely, disk companies are starting to make a lot of noise about this, but without a great deal of success.

It has become riskier than ever to sign new Australian talent, and some companies are starting to diversify into music that can make it on to a playlist—any playlist.

There is a compulsory 20% local content regulation enforced by the Australian Broadcasting Tribunal, a government watchdog organization. Many stations are having trouble meeting this requirement, and when an Australian act comes along that fits a gold format, it's played to death.

This goes part of the way to explaining the success of John Farnham, whose album "Whispering Jack" was the biggest thing to happen in Australian music for years.

Some say that this policy has already changed Australian music, and changed it for the worse. Hopefully, the emergence of new FM stations over the next two or three years will see the market specialize sufficiently to create a niche for enterprising local talent.

Export Music Australia: Helping to Boost the Breakout Rate

Internationally, Australian rock may have enjoyed a bumper year in 1988 but Penny Amberg is far from satisfied. She is an adherent to the "tip of the iceberg" theory and is hellbent on doubling, even tripling the breakout rate of down under music in foreign markets. After just six weeks as GM (in fact the sole staffer) of Export Music Australia Limited, 32-year-old Amberg, a former psychologist and visual arts lecturer, is off and running at a mighty pace.

EMA is the joint creation of ARIA (Australian Record Industry Assn.), APRA (Australasian Performing Rights Assn.) and AMCOS (Australasian Mechanical Copyright Owners Society), with project-by-project involvement by the federal government's Oz Trade body. It is an information and advisory service with four stated aims: being: organizing and managing presentation of Australian music interests at trade fairs/exhibitions; seeking sponsorship and assistance from commerce and industry; liaising with state and federal governments in promotion of Australian music; and encouraging the export of material that reproduces Australian music (films, etc.).

Amberg sees one of her priority tasks to be the assembling of accurate data and statistics concerning the Australian music industry, something that has been all but non-existent since the first local recordings were made early this century. "It's just not good enough to go to governments

with approximates," she says. "If we act like amateurs, that's how we'll be treated. I'm here to encourage and negotiate deals on behalf of the industry that will take our music not only to the obvious markets of America and Europe but to China, the U.S.S.R. and wherever else a foothold can be found. We've got the goods. The catalog is strong. We just

have to be more sophisticated about marketing what we have. There are too many people out there who just don't know how good Australian music is."

One of EMA's first actions has been to take over the coordination of the Australian Stand at MIDEM '89, which will this year embrace at least 35 companies. It has already negotiated a support deal with Qantas which will, at the very least, result in free freight for all participants. As well, it will hand out thousands of copies of an 18-song "Crocodile CD." This disk features tracks from various record and publishing companies who each paid A\$1,000 for inclusion.

EMA chairman Chris Gilbey, head of

(Continued on page A-24)



At a first-pressing presentation of the "Crocodile CD," a new-talent compilation produced by Export Music America, from left: John Smith, European manager of AUSTRADE; Penny Amberg, EMA GM; John Dawkins, Minister for Employment, Education & Training; and Chris Gilbey, chairman, MCA Music & EMA.

**MMA's CHRIS MURPHY:
Dedicated to Revitalizing an Ailing Live Scene**

The Australian rock'n'roll industry is on a death course at the moment. Our one claim to fame in the international marketplace is the live scene, and it's dying."

Strong words indeed from one of Australia's entrepreneurial prime movers—Chris Murphy, guiding hand and driving force of MMA, the management company that steered INXS to international glory in 1988 after more than a decade's strategic maneuvering and sheer hard slog.

Such a combination of forethought, persistence and cost-efficient ergonomics is at the root of the MMA philosophy, one that also retains an intrinsic respect for the historical precedent.

"The fact that bands like Midnight Oil and INXS can now hold their heads up in any company on the world stage is entirely due to the vitality of the Australian pub scene," maintains Murphy. "That's the scene they grew out of, and it's finally paid off after all these years."

But in more recent times, the vitality has been sapped by an air of complacency. "Everyone seems to be sitting on their laurels, patting each other on the back. There's so much laziness on the local scene nowadays, it really pisses me off!

"Nineteen-eighty-nine has to be the year we get our live scene back into shape. The industry has to shake itself up, and I'll be doing a lot of the shaking."

To that end, Murphy intends to add another arm to his constantly expanding operation. And in doing so, MMA comes full circle from its beginnings 28 years ago as a booking service for local musicians.

The company was founded by Murphy's father in 1960, and takes its acronym from his name. Since his death, MMA has progressively added artist management, music publishing and financial services to its original charter, along with an independent recording label—rooArt, launched in mid-1988 and scoring gold with its debut release, a compilation of new and largely untried bands entitled "Youngblood." A second edition is already in the works, with at least three acts from the first currently receiving mass attention in the U.S.

With its latest undertaking, MMA is getting back to the basics. It plans to launch a booking arm, with the lofty title of 'Agency for the Performing Arts,' with the idea of revitalizing an ailing live scene and providing a much-needed alternative to a current monopoly dictated by the incumbent Harbour/Premier Artists booking agency axis.

"The booking aspect is a marketing necessity in this country," observes Murphy. "It had to happen again for MMA so as to help generate the acts who'll be happening on an international level in three years' time.

"Each part of MMA has its own identity, its own proprietary. APA is more of an instigator than a proprietary, however. There are no assumptions as to what I'm going to make out of it in financial terms. It's actually a pain I don't need right now, but it's for the sake of future development of acts that will mature down the line."

To be run in conjunction with Murphy by veteran Australian agent/booker Richard MacDonald, APA is built upon the same philosophical principle as the rooArt label, i.e. the accent is on research and development. As Murphy points out, "The intention is to avoid a too-rapid depletion of musical resources. Too many people are going for the quick return as it is—we're into the idea of longevity."

Aligned with that principle is Murphy's summation of MMA's directional policy for rooArt: "It's the start of another

cycle. After eight to 10 years of going so hard, at such a rapid pace with INXS, the wheel has turned with rooArt. It won't be the only innovative idea to hit Australian marketing in the future, but it's the start."

His sentiments, and MMA's company policy in general are shared by industry veteran Sebastian Chase, the man responsible for instituting the rooArt label, and its current

overseer.

"rooArt's aim is to be involved in the unilateral development of Australian talent, the idea being to develop it here and then extend the label into foreign markets.

"Just as INXS was brought to maturity over a period of years across international boundaries, the principle overall with MMA is development and maintenance. It's not enough these days to just break through on the strength of one hit. You've got to sustain that level of success, and rooArt's the blueprint for that."

PHIL STAFFORD

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at MIDEM 89

RECORD BUSINESS

(Continued from page A-1)

by record companies, media and the retail sector alike. The thrust now leans toward the purely ephemeral value of a quick hit—hence 1988's cynical exploitation of such TV-generated talent as Kylie Minogue, Jason Donovan (from top-rating Australian soap series "Neighbours"), Kylie Mole and Con The Fruiterer (two characters from the equally popular "Comedy Company") and aging actress Noni Hazlehurst (host of "Play School," a children's show).

None of these artists had any rock'n'roll pedigree whatsoever prior to the release of their debut records. All but one scored with top 10 hits in 1988.

The Australian acts who broke through internationally

over the past 12 months—INXS, Midnight Oil, Icehouse, Noiseworks, Kings Of The Sun and John Farnham—did so as the crowning achievement of a decade or more's persistence and sheer hard work in each case.

In fact, Farnham took closer to 20 years to crack it, while apparently younger bands like Noiseworks and Kings Of The Sun have been around in varied line-ups since the late 1970s. No Johnny-Come-Latelies here.

Exceptions to the rule are Kylie Minogue and partner-in-pap Jason Donovan, who struck it big in the U.K. for precisely the same reason they did here: "Neighbours" happens to be huge on British television.

Record companies would argue that with each Kylie or Jason comes a healthy infusion of sales revenue, which can then be diverted into the development of new, more "credible" acts. It's all too much like subsidizing an ailing five-star

restaurant with a fast-food bar in the foyer, say many observers.

This rampant "McDonald's mentality" is seeping beyond the actual parameters of the local music scene. No doubt spurred into action on the recent realization that the rock industry is now worth over \$AUS 1.5 billion annually, the Australian government has embarked on a rash of funding, education and export incentive programs over the last couple of years.

Albeit with noble intentions, perhaps the most ludicrous of these is the 1988 inauguration of the Australian Contemporary Music Institute (ACMI), a purported "rock'n'roll high school."

Although the most obvious benefit of such an institution would be the imparting of business skills endemic to music marketing, it begs the question of any conceptualized approach to musicmaking. How does one learn to rock'n'roll? In the current climate, a more logical course of action would be to enroll in the Australian Film, Television & Radio School.

So is raised the underlying dilemma facing the local music industry: stagnation of the airwaves, leaving a small but valiant rock press to fight the forces of mediocrity.

Radio and television are combining to prolong the agony of the developing artist by reinforcing the toothless, corporate mentality of the country's major record companies. MTV Australia is a pale, glitzy clone of its American parent. FM radio kowtows to its advertisers in spoon-feeding a steady diet of nostalgia to its targeted baby-boomer audience, with only the government-funded media making any attempt to cater otherwise.

On the positive side, dance music in its varied forms has made a notable impression in Australia, as it has in most Western markets, largely unaided by the local media. Its current high profile is a credit to the emerging power of dance clubs in breaking new artists, along with the adventurous A&R policies of such labels as Virgin Australia, which in 1988 released a compilation of homegrown hip-hop artists, appropriately entitled "Down Under By Law."

Says Laurie Dunne, Virgin's local head: "1988 was the year in which the Australian public started to buy rap, hip-hop, house/acid house and other forms of dance music without the benefit of being exposed to it by commercial FM radio.

"Clearly, the most dynamic and exciting forms of music are of these genres, and their continued growth in this market will greatly help to make once again this an interesting industry in which to be involved."

Last year may have been the year in which the technically independent Virgin label officially joined the ranks of the "majors," but it is the so-called "indies" which very much still provide the lifeblood of musical innovation in this country.

Of these, Regular Records (home of Icehouse) has also demonstrated a commitment to local dance music. One time Australian champions of the genre, the now-defunct I'm Talking, had a compilation of Stock, Aitken & Waterman dance mixes put out by Regular in late 1988, and the label also plans a series of albums by newer local dance exponents for release in a few months.

Says Martin Fabinyi, Regular managing director: "The local industry has become more polarized, with the emphasis on mega acts. It's getting harder to launch new artists en masse, and this may affect the signing policies of the majors.

"As an independent, we have always been selective in our A&R, and this will not change. The advent of new FM radio licenses in 1989 will help to broaden our audience, and the dance clubs will, I believe, remain important in breaking artists not heard on radio."

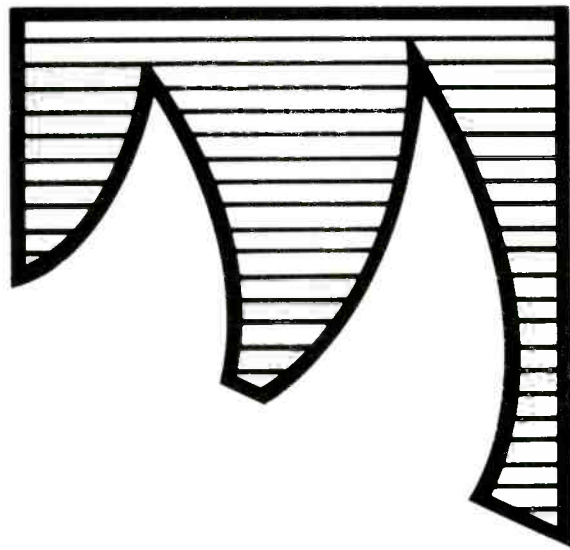
Of the majors, only CBS appears to be addressing the dance phenomenon with any real aggression. According to Denis Handlin, managing director: "Some 70% of our top 10 singles in 1988 were generated through video and dance club exposure. We would have liked to have had the radio airplay as well, but it's a question of demographics, so we have looked to the alternative avenues of promotion."

A key part of that strategy involved the appointment of a specialist label manager to oversee the dance market, plus the institution of regular meetings with the nation's DJs to monitor trends within it. As yet, however, CBS has still to sign a genuine local dance act, unless one counts Wa Wa Nee, a bleached white funk act loosely modelled on Prince.

"It's been a year of consolidation in local A&R for CBS," says Handlin. At the time of writing, he was expecting to make some "major announcements" in that area, saying "as far as A&R is concerned, we will not be dictated to by market forces."

This last statement might seem a little inconsistent in the light of CBS's primary A&R signing of last year, veteran
(Continued on page A-24)

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THE MAJORS

(Continued from page A-4)

the middle."

Chart share figures bear that claim out, with the company ranking third in the Top 100 singles/albums tally for the January-September period. Moving into Christmas, WEA has 10 of the top 40 albums, equal with CBS.

Highlights of the year for WEA have been the breaking of Tracy Chapman, with 200,000 sales of her self-titled album. INXS, who are at the time of writing sitting at No.2 on their 58th chart week with "Kick," have passed 400,000.

Tiffany, suffering under a virtual airplay boycott, has reached the 100,000 mark. Both Little River Band ("Monsoon") and Guns N' Roses ("Appetite For Destruction") are at 70,000, and the "Cocktail" soundtrack shifted 25,000 in its first week. While Paul Simon's "Negotiations And Love Songs" hits package surges up the chart, "Graceland" keeps ticking over, with 150,000 sales in 1988 contributing to a cumulative total of 470,000.

"This year we did a strong campaign on Guns N' Roses, Aerosmith and Van Halen, which has increased the profile of all three bands," says Turner. "We've also broken Transition Vamp and the Escape Club. But I think the one we're feeling best about is 1927, a new local act which entered the charts at No. 17 with their Ish album and have had two big hits straight up. Then, of course, there's INXS' back catalog which has just gone crazy."

WEA's own back catalog strength contributed toward a unique 1988 achievement. In October, the company became the first to sell one million CDs for the year, beating even PolyGram, the originator and ceaseless champion of the format.

"I feel tremendously proud of that," beams Turner. "WEA was the first company to bring the price down from \$26.31 to \$21.92. Now we have a middle price [\$15.35] range of 400 titles, which has accounted for around half of that one million. I think we have helped give the CD the shot in the arm it needed to get it moving. Now there's no looking back for any of us. If January-February sees the hardware boom

that's been predicted, it will be a great 1989."

MCA has been licensed to WEA worldwide since 1984. Says MCA's international VP Stuart Watson from London: "Our turnover in the marketplace has increased steadily in the five-year period and in the last three years ending November '88 has doubled. At this stage [of '88] our sales for the year are up 75% over '87.

"Australia as a market now accounts for approximately 10% of MCA's worldwide income outside the U.K., U.S. and Canada. The first quarter of '89 promises to be our strongest ever in Australia with releases from Jody Watley, Charlie Sexton, Tiffany, Patti LaBelle, Jan Hammer, Holly Johnson, Bobby Brown, and U.K. signing Big Bam Boo."

BMG/RCA: John "Whispering Jack" Farnham was the most significant contributor to what BMG/RCA managing director Brian Smith describes as "a tremendous year." The singer's "Whispering Jack" album is now in its 104th charting week, and due to hit the domestic million mark before Christmas. Its successor, "Age Of Reason," with around 420,000 sales has been in the top five for 18 weeks now.

"We started the year with 'Dirty Dancing' fever, which shows no sign of abating," remarks Smith. "Between them, the two albums have done almost half a million. We've also reached 240,000 with Rick Astley's 'When You Need Somebody,' which I think is incredible for a new act.

"Bruce Hornsby, Kenny G and Eric Carmen are all platinum and Clannad is gold. With three visits by Whitney Houston, our total for her two albums is now over 750,000. We're also particularly proud of John Denver's 'Higher Ground,' which we recorded locally and achieved platinum with it. He's now been re-signed by the company for the rest of the world on the basis of that success."

With recent single chart success with new acts Fairground Attraction, S-Express, the Timelords and Fisher Z, BMG/RCA is exuding a confident air.

"We've had our booms over the years with Abba, Village People and now Farnham," Smith explains, "but we were never really able to use them to their best advantage. Now the structure and the attitude is very different, and we are being accepted as a serious record company and a viable competitor.

"One of the main effects is that, when it comes to local artists, we are able to talk to them at the first rather than the last opportunity. They look at Farnham, and think, 'If the company can do that for him, then it can also do it for other acts.' I think we're very well positioned for a good 1989."

POLYGRAM: "We had a very slow start," comments PolyGram managing director Michael Smellie about 1988, "but we've finished like a house on fire. Apart from a run of very strong releases in the second half of the year, I'm now feeling very confident about the company itself. I've got the right players in the right places and my team is younger and more aggressive than in the past. My immediate goal is to increase PolyGram's market share by at least 3%."

Part of that strategy was the winning over from Festival of ABC (Australian Broadcasting Corp.) Records, albeit at an extremely high price. As the long-time licensee of the similarly oriented BBC Records, PolyGram is predicting big things from the association.

In fact, Smellie claims he has promised ABC management a gold album a month. First will be an album of Australian animal songs by Don Spencer. "You've Always Got The Blues" by Kate Ceberano and Wendy Matthews went gold for Festival before the handover and has sold as many again to become platinum under PolyGram's distribution.

Smellie sees PolyGram's second major event of the year to be the securing of the rooArt independent label coestablished by INXS manager Chris Murphy.

"That signing was of great psychological value to the company," he believes. "The scope for success with just the acts on the gold 'Youngblood' compilation album is quite enormous."

PolyGram has reaped tour benefits this year from visits by John Cougar Mellencamp, Jerry Harrison's Casual Gods and the Robert Cray Band. Its biggest sales spinners for 1988 have been Bon Jovi's "New Jersey," which went instantly top three and is presently around the 150,000 sales mark; Dire Straits' "Money For Nothing" at over 100,000; Def Leppard's "Hysteria" at 50,000; "The Cream Of Eric Clapton" at over 40,000, and Robert Cray's "Don't Be Afraid Of The Dark" at 35,000. Looking good for Christmas were

(Continued on page A-20)



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RECORDS AUSTRALIA — THE HORSEPOWER TO DRIVE HOME THE HITS

AUSSIE PUBLISHERS

(Continued from page A-4)

fight hard enough to secure bilateral copyright protection treaties with Southeast Asian countries, when some of these countries did a deal with the U.S. based on Australian draft legislation—and Australia missed out," Aird says.

One of the major industry predictions at the close of 1987 concerned the imminent introduction of a blank tape levy to offset unauthorized home duplication of copyright material. The intention was (and apparently still is) to divert movies collected into a "Cultural Development Fund" for use in training industry specialists such as engineers, lawyers and accountants. It still hasn't officially happened, although the legislation has been framed and should be in

place within a matter of months.

According to Colin Cornish, former managing director of the Warner/Chappell Music Group and recently-appointed head of PolyGram's new publishing arm, the proposed levy represents "belated recognition by governments of the widespread theft of music, which cheats the copyright owners and those who depend on record sales for their livelihood."

Mushroom Music managing director Ian James agrees. "We welcome the introduction of a blank tape levy, which will serve to recompense those writers whose works have been copied illegally. The government has taken the lead in introducing legislation to deal with a problem which has been a severe burden on the music industry, and its creative individuals in particular. Now if only the U.K. and U.S. would make efforts to provide the same protection."

Significant industry events during 1988 included the establishment of separate publishing functions for local majors BMG/RCA and PolyGram, with CBS re-activating its publishing arm late in the year after selling off its catalog to SBK Songs in 1987.

Summing up his first year at the helm of BMG's new publishing venture, Jim Shipstone, managing director, outlined a company policy of "acquisition and exploitation, with the emphasis on quality across a broad musical base. In that respect, BMG is looking for a major signing, be it catalog or artists, on the local front. Everything is in place to support such a venture, from finance to administration."

Shipstone believes the industry is still in the early stages of "the most revolutionary period in its history. Technological advances are having a profound effect on both present and future events—regretfully, the effects are not always beneficial.

"Advances in reproduction quality bring with them the inherent dangers of revenue losses through piracy and illegal recording techniques, and I believe it is essential for the industry to unite in its efforts to combat these problems."

PolyGram Music Publishing managing director Colin Cornish asserts that through a joint venture with Australian entertainment giant Hoyt's Media, his company is well placed to face 1989 with "a strong emphasis on local product. No other publisher in Australia can guarantee release of product recorded specifically by a publishing company."

With the resounding international success in 1988 of such artists as INXS, Icehouse, Midnight Oil, John Farnham and Crowded House, the pressure is on local publishers to both maintain the momentum and unearth fresh songwriting talent to augment it.

Of the latter category, Mushroom Music is in an enviable position with at least four acts poised to break through internationally in 1989: Big Pig, the Choirboys, Hunters & Collectors and Paul Kelly & the Messengers.

Waiting in the wings are younger acts with great potential, such as Ups & Downs, the Chantoozies, Kings Of The Sun (already creating a buzz in the U.S.), plus the Triffids and the Go-Betweens (both with significant European cult followings).

MCA/Gilbey had a monumental year, INXS clocking 7 million units worldwide with the "Kick" album, Noiseworks denting the U.S. top 40 after selling 250,000 copies of their debut album locally, white funksters Wa Wa Nee poised to crack the black American dance charts and New Zealand singer/songwriter Shona Laing building a respectable State-side college audience. Coming up fast are wizard guitarist Tommy Emmanuel, ex-GANGgajang singer Mark "Cal" Callaghan and Curious Yellow's Kaarin Jansson, who co-wrote the Church's 1988 U.S. hit "Under The Milky Way."

While Rondor Music maintains an "old school" of Australian artists including the Angels, Party Boys, Joe (Black Sorrows) Camilleri and ex-Cold Chisel songwriter Don Walker (whose new outfit, Catfish, released a debut single and album in 1988), the company has also been one of the few active in signing new talent.

Last year saw Rondor secure talented country outfit the Flying Emus, contemporary concert group the Electric Chamber Orchestra, relatively new singer/songwriters Steve Hoy and Brian Baker, and young band the Sundogs.

The company also went after fresh international talent in the shape of Melissa Etheridge, Black, Climie Fisher and Toni Childs, with a 100% success rate.

Perhaps the most aggressive of local publishers in 1988 was the MMA Group, which incorporates the management team who steered INXS to international glory after 10 years of hard slog. In an ambitious move, MMA Music established the independent rooART label, a hothouse of new talent headed by bands such as Crash Politics, Tall Tales & True and the Hummingbirds.

A compilation album featuring these and other artists, entitled "Youngblood," was released mid-year and sold almost 30,000 copies—a staggering figure for a debut by largely untried acts. A second edition, "Youngblood 2," has been completed and is ready for release. In all, MMA Music has 24 new bands ready to unleash.

Though it retains what is virtually a monopoly in Australian publishing, the Warner/Chappell Group offered little in the way of innovation during 1988. A "new" group called 1927, comprising largely old hands, scored with two hit singles notably only for their mass-market blandness appeal), the remainder of the catalog, including Midnight Oil, Spy Vs Spy, Eurogliders, Weddings, Parties, Anything, and the criminally under-exploited Getaway Plane, show far more international potential.

It is this apparent dependence of obvious, quick-hit material by major publishers that may hamper future development of catalogs with depth, shelf-life and universal quality.

(Continued on page A-22)

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THE MAJORS

(Continued from page A-16)

"Bananarama's Greatest Hits" and the ABC's "Australia All Over, Vol.2."

Although trailing behind WEA in volume, PolyGram will rack up a million CD sales in 1988. The company can claim Australia's largest selling CD—Dire Straits' "Brothers In Arms" at 100,000, part of an all-format total of nearly one million.

EMI: EMI managing director David Snell has no intention

of being left out of the enthusiasm stakes when it comes to an appraisal of 1988.

"Our year has been absolutely brilliant," he declares. "The company is running well and has made good gains in market share. It is performing particularly well in local recording, with Crowded House and James Reyne leading the way."

Crowded House's eagerly awaited "Temple Of Low Men" racked up over 100,000 sales in its first week and is still in the top 20 five months later. The eponymous James Reyne debut solo album spent 35 weeks in the top 50, with sales of around 200,000.

The Rockmelons came in at No. 1 in Sydney with their first LP "Tales Of The City," and have reached platinum status. Soul vocalist Peter Blakely has been signed direct to Capitol U.S., and is completing an album for the label. Split Enz spinoff group Schnell Fenster is a joint venture signing with EMI U.K.

"As one of Australia's oldest record companies, we have a huge responsibility to the creative talent which is ours to nurture," says Snell. "Right now, I'm more positive about EMI's future than at any other time in my 17 years with the company."

In the area of international repertoire, EMI has reaped platinum with "Richard Marx" and Robert Palmer's "Heavy Nova." It has enjoyed one of the biggest hit singles of the year with Bobby McFerrin's "Don't Worry Be Happy," which is at the top at the time of writing for the fourth consecutive week with over 85,000 sales. It is almost certain to be one of Australia's rare platinum singles.

EMI is the distributor of Virgin Australia, which recently stepped down from the Australian Record Industry Assn. "major" ranking to voluntarily become a "B" class member. Some of its best performers of 1988 have been Bryan Ferry's "Bete Noire," Keith Richards' "Talk Is Cheap," and a reunion album by 1960s sensations, the Masters Apprentices.

CHART SHARE January-September 1988 ALBUMS:

Top 100

CBS—21%
FESTIVAL—20.9%
WEA—18.7%
EMI—13%
POLYGRAM—10.4%
BMG/RCA—10.2%
VIRGIN—3.1%
OTHER—2.8%

Top 30

CBS—25%
FESTIVAL—24.2%
WEA—15.4%
EMI—13%
BMG/RCA—12.9%
POLYGRAM—7.8%
VIRGIN—1.4%
OTHER—0.5%

Top 10

CBS—26.4%
FESTIVAL—23.4%
BMG/RCA—18.8%
EMI—15%
WEA—8.7%
POLYGRAM—7.3%
VIRGIN—0.5%

SINGLES:

Top 100

CBS—23.4%
FESTIVAL—19.0%
WEA—16.3%
BMG/RCA—12.8%
EMI—11.5%
POLYGRAM—10.5%
VIRGIN—6.1%
OTHER—0.3%

Top 40

CBS—25.6%
FESTIVAL—16.9%
BMG/RCA—16.7%
WEA—15.2%
EMI—11.8%
POLYGRAM—8.6%
VIRGIN—5.3%
OTHER—0.1%

Top 10

CBS—28.9%
BMG/RCA—25.7%
FESTIVAL—17.4%
EMI—11.2%
WEA—7.7%
VIRGIN—7.4%
POLYGRAM—1.7%

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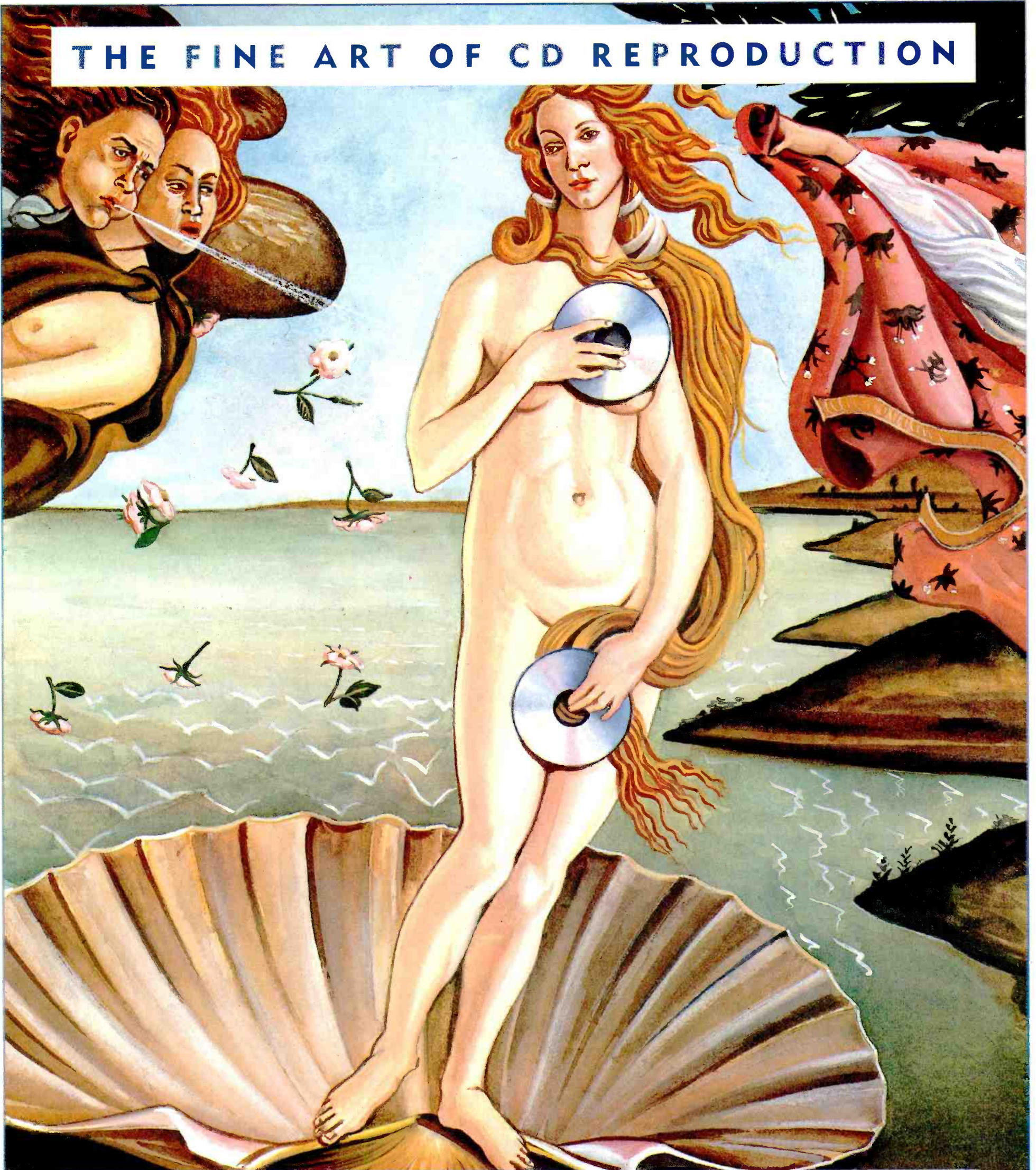
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CONCERT TRAIL

(Continued from page A-6)

Yet all three of these success stories were essentially flukes, a case of right place/right time. No one outfit followed through on its initial break, although Little River Band are back for another shot, and of the three, their chances of a repeat performance are most enhanced by their reputation for delivering in a live show context.

So where is the next wave coming from? In a worldwide climate of calculated revisionism, the live ethic has taken on a secondary role in Australia, as it always has done in the U.K. New, young and exciting live acts are thin on the ground, as local radio perpetuates its nostalgia format and record company A&R departments look to yesterday's heroes to plug the gaps in their rosters.

The biggest-selling Australian recording artist of the last two years (of all time, in fact) in purely domestic terms has been vocalist John Farnham, who has been around for the best part of two decades. Since his massive "comeback" success in 1987 with the million-selling "Whispering Jack" LP, the race has been on among local record companies to come up with another artist capable of tapping Farnham's vast market: basically, the baby-boom demographic (late 20s-30s) with the highest disposable income.

CBS has come up with Daryl Braithwaite, a singer of similar vintage, who fronted 1970s teen sensations Sherbet, and is already reaping a return with two of his singles in the Australian Top 100 late last year.

Although he maintains a high media profile, Farnham rarely performs live (he hardly needs to), and besides the CD generation would prefer to savor his talents in the hi-tech splendor of their lounge-rooms. One or two concerts a year is saturation for an artist of Farnham's caliber, and they're automatic sell-outs.

This raises an interesting point about the year just past. On the live concert front, local stadium acts sold through with a greater consistency than their overseas counterparts, signaling an unquestioned end to the cultural cringe that has dogged the Australian industry since its infancy.

INXS topped aggregate ticket sales for 1988, selling out all six shows at the 12,000-seater Sydney Entertainment Centre alone. John Farnham and seasoned rocker Jimmy Barnes also enjoyed sell-out tours, with Crowded House topping a six-band local bill mid-year in aid of African famine relief when it was a packed house.

No visiting artist could claim a complete sellout during 1988, although British teen band Bros went close.

A spokesman for the management board of the Sydney Entertainment Centre describes 1988 concert attendance figures in general as "pretty static, although they tend to be slightly up each year."

Ticket sales gradually increased with the onset of the Australian summer and the traditional accompanying glut of overseas tourists, but the overall industry mood points toward a greater degree of caution among concert promoters in 1989.

Says the Entertainment Center spokesman: "It's getting to a saturation point for overseas artists. There are just too many options for the concertgoers. They're more prepared to shell out for local artists than the big international names that come back year after year."

Australian concert promoter Michael Coppel's recent and upcoming schedule includes such names as U2, Bryan Ferry, Whitney Houston, and Robert Cray. He says: "It runs in cycles. Local promoters have always had to deal with a situation whereby there are either too many or not enough acts available at any given time.

"The pressure is felt most in the service industries, sound, lights and so on. A lot of acts had to bring their own production with them in 1988, forcing up their asking price. As always, it is the ticket buyer's pocket that suffers."

Coppel's remarks were echoed by a representative from JANDS Concert Hire, Australia's biggest production outfit. Of 1988, he says: "Overall, it was much quieter than the year before. And yet by the end of October and early November, we couldn't meet the demand and had to import equipment from the U.S.

"None of the big overseas artists did as well as they have in previous years."

All of this bodes well for the current crop of Australian

megastars but, for the reasons noted earlier, the well may soon dry up. Dance clubs, home video lounges and a current global penchant for nostalgia are combining to erode the fabric of live rock'n'roll at a street-corner venue level.

Unless A&R people head back into those venues in search of the next INXS, and unless radio expands its current restrictive format to embrace the new music they may find there, the future of live rock might as well be designed by machines. As if too much of it isn't already.

PHIL STAFFORD

AUSSIE PUBLISHERS

(Continued from page A-18)

Coupled with a worldwide trend toward cover versions, and a general retro mentality on the part of artists, publishers and governments alike, it's the only real threat to an otherwise healthy local songwriting industry.

The last word belongs to one of the newer players in the Australian game. BMG Music head Jim Shipstone: "The only problem I foresee with new technology other than in the area of possible copyright infringement lies in the songwriting process itself.

"Whereas computers, synthesizers, drum machines and the like are of great assistance to composers, many of them are forgetting that great sounds and skill in the studio do not compensate for the lack of a good song.

"Get the foundation right, and whatever you build in the studio is going to be an enhancement, not a cover-up."

CREDITS: *International Editorial Director, Mike Hennessey; International Editor, Peter Jones; Editorial Coordinator, Glenn A. Baker, Billboard's correspondent in Sydney; Editorial by Glenn A. Baker and freelance writers in Australia; Produced for Billboard in Australia by Mike Lewis; Design, Steve Stewart; Cover Illustration, Tom McKeith.*

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RECORD BUSINESS

(Continued from page A-10)

singer Daryl Braithwaite, last seen fronting 1970s teenybopper band Sherbet.

Cynics might suggest he was dragged out of mothballs to cash in on the huge local market opened up by John Farnham, another blast from the past, and they may yet be proved right. At time of writing, Braithwaite has two singles in the local top 40, while his new album debuted at No. 29.

A quick scan of that week's singles chart also placed Jason Donovan at No. 1, inveterate rocker Jimmy Barnes at No. 6 with a cover of Percy Sledge's "When A Man Loves A Woman," John Farnham at No. 9, TV's Kylie Mole rating No. 11, just ahead of Noiseworks, and a "new" retro-rock band called Johnny Diesel & the Injectors clocking in at No. 18 with its debut single.

Moving into the second half of the top 40, and the only other new Australian band to make a chart impression in 1988 was 1927, and the nomenclature says it all, for this is an AOR act of the dinosaural variety.

Elsewhere in the top 40 at the time of checking back were the Master's Apprentice, 1960s relics dusted off for the nostalgia-obsessed 1980s; the Chantoozies, a cabaret-dance act fronted by three otherwise unemployed models; and Kylie Minogue, which is about where we came in.

Perhaps it's time Jon Landau rephrased his famous quote in a local context: "I have seen the future of Australian rock'n'roll and most of it's on television."

THE INDEPENDENTS

(Continued from page A-6)

ing so limited on what they use, we have to break acts through via television and the press. It's not just Australian music which doesn't get played on our radio.

"And it is not just Australian domestic music that is not being played. International pop gets comparatively little ex-

posure, including acts like Bros and Bananarama.

"But Australian radio is supportive of Australian music. Check the charts last fall. For the first time ever the No. one, two and three positions on both the singles and albums charts were taken by Australian artists: John Farnham, Crowded House and Kylie Minogue."

Expansion into other related industries is now the generally accepted practice in Australia in order to survive the problem of a small national market. Labels do this in several ways, maybe by setting up a publishing division, going into management, licensing international labels, or pushing their acts into the international market.

Says Mighty Boy's Moria Bennett: "From our point of view, we have to look outwards, with Australia being the size it is: the size of America with the population of London. From the start, we decided on a policy. Rather than have bands work up to the stage where they're successful in Australia and then start out in other countries, we opted to get them out and about right from their very first record."

Mighty Boy has released the first full album, "Persuasion," from the Sparklers, one of its most promising acts. Although the label has been established only two years, it now has a London office and has established European distribution with Red Rider/Cartel. The Mighty Boy roster has eight acts.

Says Grant Calder: "Our London base is going to be a small operation to start with and we're using independent publicity people. That's a way to get up and running without it costing us a fortune. We want to feel our way for the first year. We don't have to sell a million records to break even."

Licensing international labels for distribution in Australia is another lucrative line. Mushroom Records has rights to several foreign acts through its Liberation label. These include the Bangles, Elvis Costello, Billy Ocean, and Bananarama.

Mushroom's impressive local artist roster, assembled over 16 years, includes Jimmy Barnes, Big Pig, Kylie Minogue, the Church, Paul Kelly & the Messengers, and Kings Of The Sun.

Minogue is the biggest seller of the past year, especially in a global sense. She was the U.K.'s biggest-selling girl act last

year. "Locally, Jimmy Barnes has been a huge seller and we've had strong success here with the Chantoozies," says Gudinski. He says the Choirboys have also been "huge," and will be further boosted by a new CBS West Coast label in the U.S.

A more recent independent label for the less established local acts is rooArt, backed by INXS manager Chris Murphy and the MMA Management team with Sebastian Chase (formerly of Chase Records) and Justin van Stem the other principals. First release on rooArt was a compilation of 12 acts from around Australia, titled "Young Blood."

Distributed through PolyGram in Australia, rooArt hopes to give the international market a "significant new wave of music from Australia."

Independent label chiefs are very positive about their future in the international marketplace. Says Fabinyi: "Australians, luckily, are no longer flavor of the month and can now be judged of their own merits. Talent will always win through, whether it comes from Australia or Iceland. The spotlight on us has simply encouraged more A&R people to come down here and visit and see and hear the range of talented artists we have on offer."

And Gudinski says: "America seems much more receptive to our acts than the U.K. at the moment. But the Aussie scene really couldn't be healthier for the independents. We're going through a period which is a high point as more Australian music and more artists are receiving greater focus internationally."

"The big bands make it around the world, and it makes success that much more likely for the rest."

EXPORT MUSIC

(Continued from page A-8)

MCA/Gilbey Music, believes "we're one of the few countries to produce an export CD—but we have to. The potential for income is enormous. We only need a miniscule increase in interest in our industry from, say, the U.S. to give a huge increase in our returns. By producing the CD we're trying to say there is something unique about these Australian acts."

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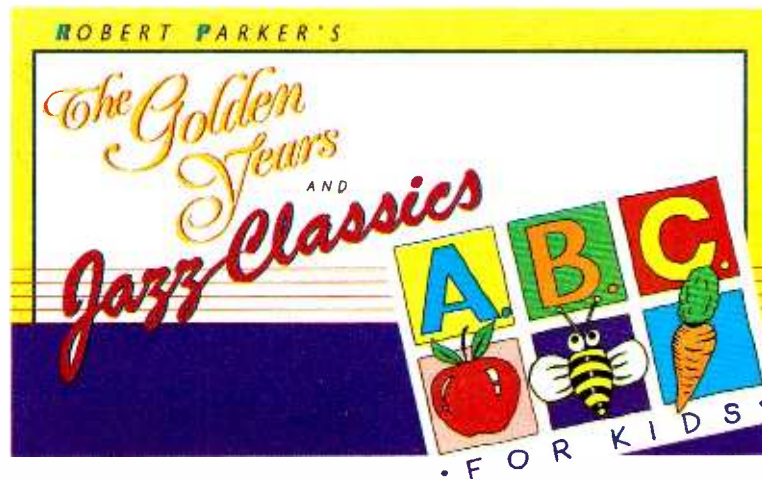
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HOODOO GURUS Recently a direct signing to BMG Australia, this dynamic four piece have already secured a strong sales history in this territory.



THE STATE Currently working to promote their debut album, ELEMENTARY, this Melbourne based band is beginning to create quite a ground swell at radio.



DRAGON Many times over, the talent of this Australian line-up has achieved a solid sales history.



SEPARATE TABLES This group, with a charismatic female lead, are currently working on new material.



APRS, Brits Plan For Single Market U.K. Cos. Join AES Venture

LONDON A unusually large number of U.K.-based pro audio companies have signed on to participate in a joint-venture scheme organized by the Assn. of Professional Recording Studios for the Audio Engineering Society exhibition in Hamburg, W. Germany, March 7-10.

The total number is 53, much more than attended the Paris AES last year, which was itself a record for the APRS.

Says APRS executive committee member Phil Dudderidge, who is also chairman of Soundcraft: "This huge turnout of British companies for Hamburg is evidence of

their interest in and readiness for Europe's coming single market in 1992. Representing as it does the manufacturing side as well as studios, the APRS is pleased and proud to be able to help the British industry in this way."

Companies taking part in the joint venture enjoy a significant refund of their stand costs from the British Overseas Trade Board.

In addition to negotiating the BOTB reimbursements, the APRS will collate and print a German/English-language catalog of exhibitors and provide other promotional and administrative assistance.

MIDI Standard Celebrates 5 Years Birthday Bash Warms NAMM Meet

BY STEVEN DUPLER

NEW YORK The musical instrument digital interface is so much an accepted part of creating music today that it's hard to believe the standardized digital communications protocol is just turning 5 years old in 1989.

To mark that event, the MIDI Manufacturers Assn. and the Japanese MIDI Standards Committee were set to host a MIDI birthday party Jan. 20 during the National Assn. of Music Merchants winter convention in Anaheim, Calif.

A number of celebrity musician guests were slated to be on hand, including Chick Corea and Mark Isham.

While there is controversy over exactly which company was the first to come up with a standardized interface (some say Roland or Yamaha, others point to Sequential Circuits), the protocol that eventually became MIDI was developed via the cooperative efforts of a small number of Japanese and American electronic-musical-instrument makers. MIDI's initial uses seem primitive by today's standards: Most people used the interface at first only to have one keyboard

control another. Today, MIDI is routinely used as a time code, as well as to control entire instrument, signal-processor, recording-device, and computer setups.

In 1989, more than 100 manufacturers support the MIDI standard. The JSMC routinely works with the MMA—which is composed of manufacturers from Australia, the U.S., and Europe—to insure full compatibility of MIDI-based products.

AUDIO TRACK

NEW YORK

PAUL PESCO WAS IN at Unique Recording working on a Sire/Warner Bros. album scheduled for release in March.

At Prime Cuts, Tuta Aquino edited Peter Cetera's "Body Language" for Warner Bros., the Bangles' single "In Your Room" for Columbia, and West and Byrd's "Final Kiss Of Love" for Virgin. Done Properly's Robert Cliviles and David Cole remixed a number of projects, including Luther Vandross' "She Won't Talk To Me" (Epic), Seduction's "Seduction" (Vendetta), and Robbie Nevile's "Back On Holiday" (Manhattan). All three tracks were edited by Luie Rivera.

Elektra Records' Beat Noir was in at Greene Street completing a new album project. George Daily produced with chief engineer Rod Hui manning the faders. Chris Shaw handled editing. Also, Arif and Joe Mardin continued production on Dionne Warwick's upcoming Arista album. Nick Sansano ran the board, assisted by Dave Swanson. And Rick James was in with Vernon Reid working on the Warner Bros. soundtrack "Lean On Me." Hui ran the board.

LOS ANGELES

WHEN IN ROME BEAMED down at the Enterprise to complete a 12-inch remix of its Virgin single "Sight Of Your Tears." Richard Burgess produced with Cadillac Jackson at the board. Martin Hornburg assisted. Also, the S.O.S. Band flashed in to studio B to track and mix an upcoming album for Taboo Records. Eban Kelly produced with Dave Radin assisting.

Janet Jackson was in studio A at Summa tracking vocals for her upcoming A&M album. O'Bryan produced with Brad Gilderman at the console. Joe Fiorello assisted. Scritti Politti's David Gamson produced tracks on Tony LeMans for Prince's Paisley Park Records. Ray Bardini engineered with Ryan Dorn assisting. And, engineer Mike Shipley remixed Dare tracks for an A&M project. Shipley and Larry Klein produced with Fiorello assisting.

At Westlake Audio, Luther Vandross added vocal overdubs to a new video engineered by Paul

Brown. Greg Loskorn assisted. Also, Brown remixed the 12-inch version of Paula Abdul's "Straight Up." Jim McMahon assisted. And, Michael Jeffries was in overdubbing vocals with producer Jellybean Johnson. Ric Butz engineered, assisted by Darryl Dobson.

NASHVILLE

JACK GALE WAS IN at Reflections Studios with co-producer Jim Pierce producing an album for Playback Records on Jimmy C. Newman. Also tracked for Playback was Ginny Peters, P.J. Allman, and Cheryl K. Warner. Ronny Light was at the board.

OTHER CITIES

PAISLEY PARK STUDIOS, Minneapolis, had Freddie Jackson in for a number of days working on production rehearsals for his U.S. tour. Propaganda Films and producer/director Tim Clawson filmed a video of the tune "Just A Little Bit" (from the "Born 2 Be Blue" album) with the Steve Miller Band. "David Z" Rivkin was in studio B working on mixes for the Fine Young Cannibals and mixing a demo for Kristi Gage. Heidi Hanschu assisted.

10,000 Maniacs dropped in at Dreamland Recording to cut a third album for Elektra Records. Peter Asher produced with Frank Filippetti at the desk. David Cook and Martin Kunitz assisted. Also, Jack DeJohnette recorded an album for MCA Records with jazz greats Herbie Hancock and Pat Metheny. Tom Mark was at the controls assisted by Harvey Sorgen. Metal rockers Wolfpack worked on tracks with Dvoskin producing. David Cook ran the board.

Hetch Hetchy cut "Present" b/w "Mango Weenie" at Cheshire Sound Studios in Atlanta, Ga. Michael Stipe of R.E.M. produced this project scheduled for release as an EP on Texas Hotel Records. Thom Kidd ran the SSL with Tom Pee assisting. Peabo Bryson continued work on his album for Capitol. Bryson and Dean Gant produced. Kidd ran the board.

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

NEW PRODUCTS & SERVICES

EUROPADISK, the New York-based record mastering and pressing facility, is now offering its clients use of the Neve Digital Transfer Console. The DTC provides an integrated, completely digital stereo mixing and processing chain for the preparation of tapes for CD manufacture.

The high-end facility also offers a Direct-Metal-Mastering cutting room, a digital editing suite, and a recently installed cassette manufacturing facility.

According to Europadisk's Tom Kingman, the Neve DTC is "used on every CD transfer and Direct Metal Master" cut at the facility. Kingman says he likes the DTC because of its storage capability, preprogrammability, and repeatability. Clients who have made use of the DTC include Capitol, RCA, TWT, and other labels.

SEVERAL NEW MUSIC-oriented data bases being marketed by Augie Bloom & Associates of San Anselmo, Calif., could be most useful to musicians and studio personnel. The data bases, marketed under the heading MusicPro:File, include a U.S. music business directory listing more than 6,200 record companies and distributors, as well as key A&R, promotion, and marketing executives; a U.S. music radio data base, including more than 4,100 radio stations; a U.S. booking agents and managers listing with close to 5,000 agencies, managers, concert promoters, entertainment lawyers, and publicity firms; and a data base containing more than 2,200 major newspapers and publications covering music.

The data bases can all be formatted on computer disk to operate a variety of systems and can also be made available in both list-printout and mailing-label formats. Contact 415-457-0215 for more details.

DIGITAL EDDIE: Tracking for Eddie Murphy's new music album, cut at New York's Right Track Recording, was done on digital gear supplied by well-known New York-based audio rental/sales house The Toy Specialists. According to a representative of the firm, Murphy's tracking, vocals, and overdubs were recorded on a Mitsubishi X-850 32-track digital deck and then mixed to half-inch

analog tape. Reference copies were mixed to DAT on Right Track's own Panasonic SV-3500 DAT recorder. The Toy Specialists also provided a number of digital signal processors, including the Lexicon Prime Time II and 480, and the AMS RMX-1 and 1580s.

MAKE ROOM FOR DAAD: Sonopress, the Atlanta, Ga.-based BMG-owned duplicating facility formerly known as RCA/QTI, is the first company to commit to mass duplication of analog cassettes using the new DAAD (digital audio analog duplication) system developed by American Multimedia International. The premiere DAAD tape to come from Sonopress' Weaverville, N.C., facility will be a compilation cassette made especially for the Rock and Roll Hall of Fame inductions. Featured on the cassette are "I Was Made To Love Her," by Stevie Wonder; "Satisfaction," by the Rolling Stones; Ike & Tina Turner's recording of "River Deep, Mountain High"; and Dion's "Runaround Sue."

The DAAD system utilizes an optically stored hard disk digital master rather than a bin loop master. The

cassettes produced are extremely high-quality analog copies of this digital source, comparable in many ways to compact disk quality.

EDIT MASTERS, THE TV production and postproduction company based in Voorhees, N.J., has added an audio-sweetening package consisting of two Fostex recorders—the E8 and E2—coupled with a Fostex 4030/4035 synchronizer and 4010 time-code reader/generator. Contact the facility at 609-926-1178.

NEW FROM KORG: Westbury, N.Y.-based Korg has recently unveiled a number of new products, including the Q1 MIDI Workstation, a 16-track/16-channel MIDI/SMPTE multitrack sequencer, which also acts as a full-featured MIDI control center. The machine features a 16-bit high-speed CPU and 512 kilobytes of RAM. Also new from the company is the S1 Production Workstation, a 16-bit stereo sampler/drum machine, containing one megabyte of 16-bit ROM-based sounds and 512 kilobytes of user-definable ROM. The unit also features 12 polyphonic voices. Contact Korg at 516-333-9100.



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5	6	9	TRAMAINE HAWKINS SPARROW SPR 1173	THE JOY THAT FLOODS MY SOUL
6	4	33	TAKE 6 REPRISE 25670/WARNER BROS.	TAKE SIX
7	NEW		COMMISSIONED LIGHT 7-115-72019-3/LEXICON	WILL YOU BE READY?
8	30	9	REV. J. CLEVELAND/L.A. GOSPEL MESSENGERS KING JAMES KJ208510/SOUND OF GOSPEL	PRaise 88
9	8	61	YOLANDA ADAMS SOUND OF GOSPEL SOG-163	JUST AS I AM
10	3	21	L.A. MASS CHOIR LIGHT 7-115-72017-7/LEXICON	GIVE HIM THE GLORY!
11	33	9	GOSPEL MUSIC WORKSHOP KING JAMES KJ208511/SOUND OF GOSPEL	20TH ANNIVERSARY ED. 1967-1987
12	23	9	THE MICHAEL FLETCHER CHORALE SOUND OF GOSPEL SOG-172	JESUS... HE'S THE ONE
13	12	13	THE CLARK SISTERS REJOICE WR8400/A&M	CONQUEROR
14	9	13	THE RICHARD SMALLWOOD SINGERS REJOICE WR8406/A&M	VISION
15	28	41	THE JACKSON SOUTHERNAIRES MALACO 4426	POWER PACT
16	18	21	REV. CLAY EVANS SAVOY 14793	HE'LL BE THERE
17	13	33	HEZEKIAH WALKER/FELLOWSHIP CRUSADE CHOIR SWEET RAIN 119	I'LL MAKE IT
18	NEW		BEBE & CECE WINANS SPARROW SPR 1169	HEAVEN
19	5	45	THE NEW JERSEY MASS GOSPEL CHOIR LIGHT 7-115-72011-8/LEXICON	HOLD UP THE LIGHT
20	20	13	DARYL COLEY LIGHT 7-115-72018-5/LEXICON	I'LL BE WITH YOU
21	7	85	NEW JERUSALEM BAPTIST CHURCH CHOIR SOUND OF GOSPEL SOG-28160	SHOW ME THE WAY
22	NEW		RUDOLPH STANFIELD & NEW REVELATIONS SOUND OF GOSPEL SOG-170	SEE WHAT GOD HAS DONE
23	16	45	THE GEORGIA MASS CHOIR SAVOY 7093	WE'VE GOT VICTORY
24	14	21	DOUGLAS MILLER REJOICE WR8395/A&M	SING UNTIL MORNING
25	11	57	T.WRIGHT & J.FERRELL/LIGHTHOUSE CHOIR SOUND OF GOSPEL SOG-20166	HALLELUJAH IS ...
26	NEW		SLIM & THE SUPREME ANGELS MELEND0 2259	DEATH & THE BEAUTIFUL LADY
27	10	33	THE WILLIAMS BROTHERS MELEND0 2257	A NEW BEGINNING
28	NEW		REV. F.C. BARNES & REV. JANICE BROWN ATLANTA INT'L AIR 10130	LIVE
29	22	17	LAVINE HUDSON VIRGIN 1 90944	INTERVENTION
30	21	29	MELVIN WILLIAMS LIGHT 7-115-72011-2/LEXICON	BACK TO THE CROSS
31	40	57	ARETHA FRANKLIN ARISTA AL-8497	ONE LORD, ONE FAITH, ONE BAPTISM
32	19	17	VERNESSA MITCHELL COMMAND CRV 1011	HIGHER GROUND
33	NEW		CHARLES FOLD & THE CHARLES FOLD SINGERS MUSCLE SHOALS SOUND 8006/MALACO	YES
34	NEW		MYRNA SUMMERS SAVOY 14794	WE'ER GONNA MAKE IT
35	35	57	VANESSA BELL ARMSTRONG JIVE 107411/RCA	VANESSA BELL ARMSTRONG
36	NEW		KEITH PRINGLE SAVOY 14788	NO GREATER LOVE
37	17	37	KINGDOM LIGHT 7-115-72006-1/LEXICON	AMAZING
38	26	33	EDWIN HAWKINS & SEMINAR MASS CHOIR BIRTHRIGHT 70315	THAT NAME
39	27	37	CANDI STATON BERACAH 2010	LOVE LIFTED ME
40	25	53	JAMES CLEVELAND KING JAMES KJ-8507/SOUND OF GOSPEL	INSPIRED

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by Bob Darden

SAVOY RECORDS recently released a two-hour video and live album featuring **Minister Keith Pringle & the Pentecostal Community Choir**. If you saw the **Barrett Sisters'** riveting performance in the acclaimed theatrical release "Say Amen, Somebody," you know what a natural marriage video and black gospel can be.

The video and album were both produced by the **Rev. Milton Biggiam**, Savoy's Grammy Award-winning producer/writer/singer. (It was Biggiam who produced the **New Jersey Mass Choir's** hit version of "I Want To Know What Love Is.") The dual release marks a number of firsts in the black gospel marketplace.

Pringle & the Pentecostal Choir were one of gospel music's most popular groups for years, spawning hits like "Call Him Up." Pringle left for another label and the Los Angeles-based choir dropped out of the spotlight. But when Pringle rejoined the **Malaco/Savoy/Muscle Shoals** family, Biggiam immediately began making plans for a reunion project.

"When everybody liked the idea, we decided that because the two separate entities were as visible as they were, why not do a full-length video for release at the same time?" he says. "When everybody loved that idea as well, we went ahead."

Savoy was one of the few gospel labels with extensive experience in video, having done concert videos with the **Rev. James Cleveland**, **Albertina Walker**, the **Metro Mass Choir**, and others that had done well.

Additionally, both Savoy and Malaco have had continuing success with compilation packages sold on television—much like the **K-tel** albums of the '70s. One such compilation video, "Gospel Visions," did so well that the labels were convinced the time was right for a black gospel concert video.

"The compilation albums—which only had old hits

that had already sold all they could sell—showed astounding returns," Biggiam says. "This said to us that there's an untapped market to be reached through television, especially since something like 85% of all Christians have never been in a Christian book or record store.

"TV does a couple of things for us. One, it takes gospel into the living rooms of America, where they may never have heard of us. Without leaving home, they can order from the TV. Second, the sales are such that the people who are buying these compilations are just not black gospel [fans] buying more black gospel. There are many white buyers who either don't know where black gospel is sold or feel awkward about going into the part of town where it is sold. It just made sense to us."

The LP is titled "No Greater Love" and the video is titled "Minister Keith Pringle & The Pentecostal Com-

Black gospel album, video keeps Savoy label stomping

munity Choir." Both have stickers promoting the other. The video also contains an additional half-dozen songs not found on the album, including the hit "Call Him Up" and Pringle's recent solo hit, "Perfect Peace."

Although Biggiam is just now receiving orders for the video, he says early returns on the album have been "outstanding." The video was premiered on the **Bobby Jones'** TV show in mid-December on BET.

"The Jones show was fantastic for initially getting the word out," Biggiam says, "and letting people know the video is available. [Savoy has] a number of marketing plans to help the stores and in some cities, like Washington, D.C., we'll tie radio, record shops, and video stores together in a single promotion with Keith."

Savoy is already so encouraged by the market's reception of video that Biggiam currently has a second project featuring Cleveland and the **Northern And Southern California Chapter Choirs Of The Gospel Music Workshop** in the finishing stages. A third concert video/album with **Timothy Wright** and newcomer **Myrna Summers** is also in the early stages of development, Biggiam says.



by Jeff Levenson

INSIDE HIS HEAD: Columbia recording artist **Harry Connick Jr.**, a brash young gator from New Orleans, likes nothing better than bursting pomposity's bubble. And nowhere was that more evident than at New York's famed Algonquin Hotel on Jan. 10. There the 21-year-old whiz kid sidled up to the piano in the properly staid Oak Room, a bastion of civility routinely brightened by cafe society's smile-button faces, and kicked off his much-

Connick: clean young man, squeaky smooth as pomade

ballyhooed monthlong engagement by talking about his fly. Yup, his fly was wide open, he announced with a smile, and was he ever (wink) embarrassed.

Poor Connick. He had it together—a glittering tuxedo with tight fine lines, a snappin' good stride, a Dixie Peach rap smooth as pomade. No doubt about it, the boy was clean. But he stepped into the spotlight with a giant yawn in his birdcage and immediately snuffed the starch out of all those stuffed shirts. Whoa, slow down boy! Can this audience handle a career move like that?

Connick himself wasn't so sure.

"I'll have to play this one out," he thought, surveying the first-nighters around him. "Let's see... blinding zirconia, filter-tipped fur balls, silver-blue 'dos that mostly say don't. Hmmm... this crowd is definitely patty-defwa-grass. Ain't no po' boys here. No sense pussyfootin' around. I better give 'em what they wanna hear. I could

strut and show 'em somethin' that really goes bump in the night. I mean, that's what I do best, but I don't know. Maybe I'll croon a little, serve 'em some Sinatra, with dirty-rice Satchmo on the side."

Yeah, Connick dug the sound of that, but still he was sweating.

"Man, I don't even know how I got here. Can't dwell on that now. I gotta work up some kaleidoscope, fast. Let me see... I'll do 'Avalon,' 'Blue Skies,' 'Lazy River,' 'Imagination,' 'Goody Goody.' That's it. I'll spoon out the honey drippin' slow and easy, and then I'll dazzle 'em with a knuckle-buster. And then I'll encore with my tribute to Sylvia Sims and Irving Berlin. Solid."

He had it now. Charm school. Connick was in.

"I'll tenderize 'em with ballads. I'll do the boogie-woogie. I'll fly 'em to the French Quarter, take 'em through a house party, and land 'em gently back home. Be cool, young man. Not to worry. I got a month to figure out this gig."

ROYAL FLUSH: Atlantic is in a **Duke Ellington** state of mind. First it issues "The Private Collection," a five-CD series of Duke's unreleased material, and now the label's star pianist **John Lewis** is about to be honored by the Duke Ellington Society... **Mobile Fidelity** has the only two titles waxed jointly by Duke and **Louis Armstrong**, "Together For The First Time" and "The Great Reunion"... **Stash's** compilation, "The Music Of Duke Ellington & **Billy Strayhorn**" features 15 artists or groups paying rightful homage to the songwriting team... **Oberlin College** and **The Smithsonian Institute** have established **Jazz Masterworks Editions**, an organization that will publish faithful transcriptions of classic jazz performances, including many of those made famous by the maestro.

WHOOPS! Industry sources advise me that **Dexter Gordon's** classic "Go!" cited in this column as one of the titles **Blue Note** has not yet made available, was in fact reissued twice—first, in LP/cassette format in February 1985, and then on CD two years later.

*International
Spotlight*

CANADA

While Canadian Talent May Have Misfired Abroad in '88, the Music Itself Has Never Been Better, Staking the Music Business to Its Best Year in a Decade

By KIRK LaPOINTE

Vinyl may be on its deathbed, domestic talent may have had a disappointing year, and the Canadian music industry may be in a period of uncertainty as tariffs with its much-larger neighbor to the south begin to disappear.

But the record business in 1988 still enjoyed arguably its finest year in a decade. Despite the freefall of vinyl, industry-wide revenue gains were between 10% and 12%. Buffeted by a handful of smashes and more than many mid-range successes, a healthy economy that was particularly fit in populous southern Ontario, and rapid growth in CDs, final figures are expected to show that Canadian consumers bought an all-time-high of \$700 million of recordings.

"I would say that overall it's the best year since 1979," says Brian Robertson, the veteran president of the Canadian Recording Industry Assn., the trade group that represents all but a small slice of the record business. "Not everyone had a great year, but even among those companies, there was an upbeat mood in the business."

What made the success so surprising was that 1988 was supposed to be simply a transitional year, a time when the age of vinyl was to be rung out and the age of the CD was to be rung in. What was mainly rung in, instead, was sale after sale. Demand for albums did indeed shrivel—by year's end, the CD was bringing in more revenue—but every dollar lost from the price-increasing LP seemed to be replaced and then some by the price-declining CD. Cassettes, meanwhile, showed no sign of stepping aside as the pre-eminent configuration in the business. And there were hopeful signs that the advent of pre-teen-aimed Walkman-style tape players at Christmas season portended of even brisker tape sales in 1989.

Bullish sales made retailers headily optimistic, too. A&A Records and Tapes, the country's largest chain, continued to expand its 225-store chain. Sam The Record Man, whose principal Sam Sniderman entered his 50th year in the business, grew and talked openly about foreign forays that would include the Soviet Union. And the once-static Sherman's-Mister Sound chain, under new ownership by HMV, was a splashy if smallish player that altered the concept of Canadian retailing with in-store studios and performances that put a lot of the fun back into buying music.

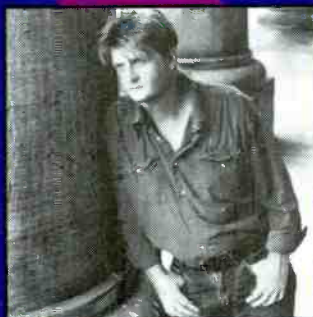
"We aim to be different," said HMV president Tony Hirsch. "We intend to bring much to Canada."

All around HMV, too, were other new participants in the music business, and it was here that signs were most hopeful for the future.

Labatt's Entertainment, owned by the country's biggest brewery, continued to invest heavily in the music business, acquiring nearly half of the country's largest concert promoter, Concert Productions International, developing its half-interest in the multi-faceted SuperCorp Entertainment and even buying into the U.S.-based International Talent Group. Its existing Blue Live Entertainment continues to cor-

(Continued on page C-3)

FROM THE TOP: Tom Cochrane of Red Rider, Rush, k.d. lang, the Jeff Healey Band.



CAPITOL RECORDS - EMI OF CANADA

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INTERNATIONAL SUPERSTAR

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ESSENTIAL GOTHIC-ROCK

PARTLAND BROTHERS
TAKING US BEYOND SOUL CITY IN '89

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& PAUL HYDE
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SKINNY PUPPY
INDUSTRIAL STRENGTH AND SENSATIONAL

DAVID WILCOX
FOUR CONSECUTIVE GOLD ALBUMS!



DAVID WILCOX



COREY HART



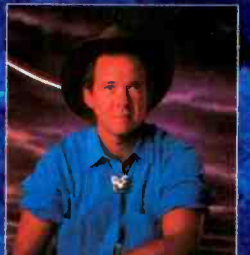
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GRAPES OF WRATH



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LUBA



HELIX



NATIONAL VELVET



PROUD DISTRIBUTORS OF



Despite a Swiftly Changing Industry Landscape, Canadian Music Leaps Forward

(Continued from page C-1)

ner part of the concert business, and Labatt's stands to consolidate its holdings in years to come when the Skydome, the Toronto stadium with the world's first retractable dome, opens in 1989 (the brewery has exclusive rights and has even built a TV production studio there to capitalize on an expected brisk business). SuperCorp, overseen by shrewd industry veteran Syd Kessler, is expected to launch its own label this year to complement holdings in studios, commercial-making, jingles and publishing.

In manufacturing, it was a year of dynamic growth for the industry's once-sleeping giant, Cinram Ltd. In the space of one year, the firm took over the sizable business left behind by the closure of CBS' Toronto vinyl manufacturing plant, bought a rival CD maker and began supplying CBS Canada and bought a Montreal cassette-making facility from PolyGram. In its decade-plus existence, Cinram has never lost money in a fiscal year, but now it seems poised to be truly massive in scope and clout.

From outside Canada, the new owners of what has been renamed BMG Music Canada, Ltd. brought what company president Don Kollar called "a new operating environ-



Skiny Puppy

ment," one that was more modern than the RCA operations it replaced and that brought a greater contemporary sensibility and promised growth in the years ahead.

To be sure, 1988 was a bit of a misfire abroad for Canadian talent. Ironically, foreign-owned multinationals plowed more money—an estimated \$18 million—into production of Canadian music. And, if that wasn't enough, Canadian-owned companies were supplanted by a federal fund for such things as record production and tour support. Either it was not enough or the luck of the draw just wasn't Canada's—because few would disagree with the contention that the music itself has never been better.

On the positive side, k.d. lang seemed to be securing



Corey Hart

a bright future with her "Shadowland" album. A duet with the now-deceased Roy Orbison charted on pop and country lists and the critical acclaim that accompanied her debut release seemed to sharpen into commercial rewards for her second one. And the Jeff Healey Band was bulleting up the chart at year's end after praised American and European touring.

But two anticipated breakthroughs abroad by established Canadians with high-priced recordings—Platinum Blonde and Honeymoon Suite—never occurred. Two hot-selling debut artists in Canada—Blue Rodeo and Colin James—earned immense critical praise but negligible commercial success in America. Two artists with earlier hits below the border—Corey Hart and Glass Tiger—did well but didn't strike gold. Anne Murray's 1988 record didn't fare well, while Bryan Adams simply sat out the year after his 1987 album didn't meet arguably unfair expectations.

Healey was the industry's brightest new star of the year. The blind, Toronto-based, blues-rock guitarist was signed directly to Arista through New York. In the same way that attention has been drawn to Colin James (Virgin), the Pursuit Of Happiness (Chrysalis), Dan Hill (Columbia) and lang (Sire) for their connections directly to the U.S. (they use Ca-

nadian companies more as distributors than artistic collaborators), many are taking note of the results of Healey's pipeline to the head office.

"I think it's going to shake things up here," predicts John Ford, a former top RCA executive in Canada and the U.S. who now helps oversee the fledgling Penta Entertainment operations in Vancouver, home of a thriving music scene that is arguably the country's most vital. "I think the A&R people here will have to start scrapping more for talent."

Penta itself was an interesting study in 1988. Headed by Ford, Adams' manager Bruce Allen and other Vancouver industry titans Lou Blair and Cliff Jones, just about everyone expected that it would come out guns-ablazing last year. After all, it has a direct U.S. signing of its own, distribution through Elektra Records, and its principals are anything but shrinking violets. Instead, however, it began in a relatively quiet way, with just one release by rocker Raymond May to a largely indifferent response at radio, and one additional signing in Juno-winner Alfie Zappacosta for a 1989 release.

"For us, it's a long-term situation," Ford says. "Boy, for someone else starting out, it isn't always that way."

Indeed, the Canadian independent sector has always been shaky. Average annual profits: 1% of income. Underfinanced, undereducated, under a lot of pressure, Canadian-owned companies rarely survive a

half-dozen years, even though they bring to the world much of the best talent the country offers. There are, though, some exceptions, and a lot of them start with the letter A.

Attic Records, which came off a banner year in 1987, entered its 15th year of operation in 1988 having lost money only one year. Anthem Records, which hammered away until Rush was an international sensation, manages a thoroughly successful existence a decade later. Aquarius Records brought the world April Wine, then Corey Hart, and survives quite nicely. And Alert Records seems to strike gold, even platinum every year once or twice to keep healthy and hopeful.

Toronto-based Duke Street and Vancouver-based Nettwerk boast two of the sharpest rosters anywhere, while SPY and Intrepid joined the ranks of promising pop-based indies in 1988. Stony Plain continued to mix traditional and contemporary music in its acclaimed repertoire. Meanwhile, the enormous merger of Labatt Entertainment and Kessler Music Corp. in 1987 to form SuperCorp Entertainment re-



Honeymoon Suite

sulted in a handful of acquisitions and buy-ins, but the big news in 1989 will be the launch of its record label. Huge things are expected.

Significantly, the lifeblood of the business yielded no casualties during the year.

Also significantly, smaller foreign-owned labels really dug into Canadian music in 1988 and found the field promising.

Most notable was Virgin Records, which had already struck gold with the Northern Pikes a year earlier and found positive results with a follow-up last year. In 1988, Virgin also had the Canadian adult contemporary smash on its roster, Rita MacNeil, who sold more than 300,000 recordings. It also worked the fiery and oh-so-star-likely James to plati-



The Nylons

num-plus in Canada. And it had on its hands a solid prospect in Mary Margaret O'Hara.

Meanwhile, Island Records channeled some of the ceaseless revenues from U2 sales into what appears to be a worthwhile venture: Andrew Cash, a canny and convincing Toronto singer-songwriter. And I.R.S. Records signed worldwide Toronto-based dance music phenom Candi.

But when people point to potential stars from Canada in 1989, invariably they're turning to the Quebec market. In Céline Dion, CBS Worldwide feels it has a bona-fide potential superstar—compelling voice, striking appearance, bilingual and bright. A first English-language album is due in 1989 and there is talk of involvement by the likes of David Foster and Elton John.

Dion is symbolic of the outward-looking, rejuvenated Quebec industry (see page C-6). Where only a couple of years ago, the domestic activity in the province rated not much more than a casual reference in year-end guides, 1988 capped off a legitimate renaissance.

Similarly, the notices are excellent in the country music industry. Not long ago in intensive care, if not on its deathbed, the Canadian country industry has clearly shed its antiquated image and rebounded through the likes of lang, veteran Ian Tyson and promising newcomer George Fox. Canadians are clearly interested, too. The annual Canadian country music awards drew 2.4 million viewers in 1988, exceptional by industry standards.

Classical sales fared nicely in 1988 on the backs of the CD boom, while Canadian children's music remains the challenging but potentially rewarding area of the industry. Such entertainers as Raffi and Sharon, Lois & Bram are known international entities through their combination music-TV careers (see page C-6).

If the major labels were burned by domestic signings that didn't deliver in 1988, they don't seem to be shying away for 1989.

Under new president Deane Cameron, a former A&R chief at the label, Capitol Records-EMI of Canada has a healthy roster that will be spending strongly in the coming year on such artists as Glass Tiger and Luba—the former, Juno-winning group of the year in 1987, the latter, a three-straight-time Juno-winner with new American managers.

At CBS, the label will try again with promising Alta Moda, (Continued on page C-8)



Glass Tiger

A Billboard Spotlight

TALENT POLL: 10 Shooting Stars to Watch in '89

By KIRK LaPOINTE

Last year, it was the Jeff Healey Band. The year before, it was the Nylons. In 1986, it was Glass Tiger. Before them, Bryan Adams and Corey Hart. All were sudden international breakthroughs, and while the pieces were in place for stardom, the swiftness of the ascent caught just about everyone by surprise.

Who will be the surprises this year? Billboard polled industry executives for their views on the coming crop of Canadian breakthroughs abroad, 10 artists to watch in 1989. A few choices—Glass Tiger, Healey, and k.d. lang, among them—were ruled out because they've already experienced chart success abroad. All 10 are scheduled to release recordings in the year. U.S. label affiliations are noted.

1. **Colin James** (Virgin America). He was atop last year's list, too, but his self-titled blues-rock debut record (Danny Kortchmar and Tom Dowd helped produce it) never charted in the U.S. In Canada, though, it was platinum-plus. There's a feeling that James is the next Bryan Adams, confident but reverent, admired by many with more experience (Stevie Ray Vaughan brought James on tour before he was signed) and raw. He is arguably the best young performer in Canada today, and while his first release demonstrated maturity beyond his years (mid-20s), every executive polled in the survey feel James is on the brink of big things while still having all sorts of growth potential. Look for a second album this year and bet the bank on eventual stardom.

2. **Blue Rodeo** (Elektra). Often compared to another Canadian group, the Band, this Toronto-based fivesome blends basic rock and a tinge of country in what is possibly the strongest music coming out of Canada today. Its 1987 debut album was a slow sell which went platinum-plus, but the U.S. market didn't show similar patience and it never charted. Executives surveyed feel the band's traditional rock is geared to America and that it's only a matter of a record or two before the critical acclaim which greeted the band's debut translates into commercial success.

3. **Rita MacNeil** (Virgin). No Canadian adult contemporary artist has sold better in the last year than this Halifax-based singer who has grown from a regional phenomenon to a national sensation. A left-field hit who has undeniable vocal talent, industry experts say that MacNeil isn't going to thrive if she's packaged conventionally as a pop artist; rather, she'll need some effort and time to capture the adult market first before absorbing more territory. But the executives acknowledge that MacNeil has proven the detractors wrong in the last year.

4. **Céline Dion** (CBS). Only in her early 20s, Dion is a veteran of the Quebec scene who is well-known to France. Her acquisition of English gives her a very good chance of being the first Quebec artist in ages to break out into English Canada and beyond. A gifted vocalist with both range and style, she has versatility in pop or dance music. Executives polled from Quebec are unanimous in identifying her as a face to watch; now, she has to similarly convince others. It's a good bet that she'll do it.

5. **Haywire** (no American deal). This Halifax-based rock band was on last year's list, but didn't record since last year at this time. Brimming with potential, a great lead singer and a sharp guitar-keyboard mix, both of the band's albums are past platinum and showed great growth. Another similar step ahead should prompt international interest and acceptance.

6. **Alta Moda** (CBS). Another band from last year's list that didn't quite click. Many executives polled found the Toronto band's first release unfocused, even though it displayed the far-reaching and wide-ranging abilities of lead singer Molly Johnson, who can handle anything from jazz to rock to dance and pop. With a clearer direction, a second release should be the ticket to get what is undeniably a big-league group attention abroad.

7. **Luba** (Capitol). A perennial Juno-winner (three straight as best female vocalist), she has failed through circumstance after circumstance to widen her following to outside

(Continued on page C-14)



Haywire



Luba

Colin James

FREE TRADE: Speculation on Industry's Future Rises as Tariff Barriers Fall

Gordon Lightfoot, in his anthemic "Canadian Railroad Trilogy," sang about a Canada that once "stood alone against the sun." That was a time when the vast country—second largest in land mass in the world—had no discernible East-West link. Thus the railway, product of the country's birth, is the coast-to-coast common weave in the Canadian fabric around which settlers settled and towns and cities grew.

In many ways, it was the bond of the railway built 100 years ago that kept the Canadian West from tilting its alliance to a much-more-at-hand Midwest, that kept the Canadian East from extending its commerce simply into the populous Northeast, that provided markets for the bustling central Canada and access to that bustle for the outlying areas of the land.

All along, that East-West Canadian corridor has been insulated by a tariff wall that makes many incursions by American producers inherently uncompetitive. It has shielded industry from unfettered invasion by an economy 10 times larger with much greater clout and capability in many areas. Arrival in Canada of one of its products often carried with it a price, and while over the years nearly 80% of the tariff walls crumbled or were torn down, the entrenched one-fifth was in many nationalistic eyes the important last vestige of economic, social and cultural sovereignty.

Now comes free trade.

Prime Minister Brian Mulroney and U.S. President Ronald Reagan—or, more precisely, their officials—negotiated the elimination over the next decade of tariffs between the two countries and a widening of access to each other's markets.

Some call it a worthwhile leap of faith, a sign of the times in an ever-liberalized worldwide pattern of trade. Others denounce it as a foolhardy sell-out, a guarantee of economic continentalism, an end to that unique way of life Lightfoot sang about.

Whatever the case, over the next decade, some fear that Canadian culture could be challenged as never before. Strictly speaking, Canadian culture was kept out of the free-

trade deal—the right to continue subsidies, the right to impose rules on broadcast ownership and programming, for example. But Canadian cultural industries will feel something.

For one, tariffs on recordings are going to drop. The 13.5% tariff on American pressings entering Canada will decline to about 11% this year, be halved in five years and be gone within the decade. And, in the next seven years, officials on both sides of the border will hammer out a definition of subsidies that will serve as guidance for governments that wish to support certain sectors. Neither country will then be able to move unfairly to prop up an industry, a matter which poses deep concerns for the pessimists.

And, no matter that many in the music business are genetically upbeat, there are quite a few public and quite many private doom-and-gloomers.

What's more, they note, neither country can legislate anything from now until eternity which contravenes the spirit of the trade deal.

Among the optimists, there are arguments in favor of the deal. For one, a bi-national panel will now review retaliatory actions and try to settle disputes. And, they observe, many tenets of the Canadian industry—radio and music video regulations in broadcasting which stipulate Canadian content levels, legislation which dissuades Canadian firms from advertising in the U.S., existing government subsidy programs which most people surmise can be bolstered—were left untouched and will stay that way through the cultural exemptions in the deal.

It is expected that the federal government will involve itself more directly in matters concerning the music industry in coming years. That's because governments have been persuaded of the need for support of cultural industries and see the link between the industries and artistry and expression of the country's identity.

As such, there are strong government promises of adjustment help for any industries affected by the deal. If a record

(Continued on page C-17)



Barney Bentall

Céline Dion



Blue Rodeo

CANADA'S #1 VIDEO SHOW

VIDEO HITS



CBC Television

SAMANTHA TAYLOR
VIDEO HITS
MON.-THUR. 5:00 PM
FRIDAYS 4:30 PM



The Box

Michel Rivard



Mitsou

Michel Lemieux

Quebec Music Industry Enjoys a Renaissance

Only a few years ago, it was a laughing stock. Phone an office you had done business with a few weeks earlier, and the line was disconnected or the executives were gone. Write for a catalog of recordings and you'd get the mail back: "No longer at this address." Look up the monthly bankruptcy declarations and you'd find some familiar names.

That was the Quebec music industry. The operative word is *was*.

Today, having endured an economic recession that prompted an industry depression, having been rescued by government funds and having been self-policed for charlatans and quick-buck artists, the Quebec recording business is enjoying a renaissance.

All of this makes someone like Gaetan Morency happier than can be. The general manager of the Quebec trade organization called L'ADISQ has seen the bad times linger longer than he would have liked. These days are upbeat times and there are many reasons.

"First, our talent has more and more experience," he says. "Second, our managers and entrepreneurs are more aware of what they need to do. Third, government programs have helped put some companies over the top."

Among the artists:

- **Céline Dion**, a spunky, powerful singer who could be the first major crossover artist to English in the coming year.
- **Mitsou**, a batty, exciting teenager who has captivated the dance crowd.
- **Michel Lemieux**, a Bowie-like performance artist who made a solid stab at the English market last year and has unlimited potential.
- **The Box**, a French band whose songs in English brought platinum-plus results.
- **Michel Rivard**, a thoughtful, literate soft-rocker whose experience has earned a loyal following.
- **Veronique Beliveau**, arguably the best-known Quebec star outside her province, the subject of two national TV specials.
- **Martine St. Clair**, an effervescent young singer who is a stunning performer.

Long criticized as inward-looking and overly protective of its cultural roots, Quebec music now expresses many more

universal themes and stands a greater chance of gaining much more of a universal following as a result.

"Music is no longer the vehicle for [Quebec] nationalist ideologies," Morency notes. "It's more open to world problems and situations, and in many ways corresponds to a movement in youth in general. We are far from the 1970s when we were considering Quebec's place in Canada."

Luba, an English Montrealer who has won the Juno for three straight years as best female vocalist, hasn't really been part of the Quebec music scene but has been able to monitor it from close range.

"What I see is real growth," she notes. "There's a real community that grows together."

Major labels have blown hot and cold in their commitments to talent in the province. At present, CBS maintains the largest link among big firms in Canada. It has a separate A&R official assigned to French talent and distributes some Quebec labels.

"Big labels have always had trouble understanding Quebec," notes Marc Durand, a manager and label executive. "They don't realize that the age of disco is over, for one thing."

Even so, dance music enjoys wider support in the Quebec market than anywhere else in Canada. And singles sales, although slumping, are highest in the province.

"There are cycles of interest from the majors," agrees Morency. "When they see potential, they are interested."

And they seem to see potential now, possibly because the music is much more sophisticated and better assembled. Morency and others credit federal and provincial government support for that. Some 40% of the \$5-million annual fund for record support from the federal government is earmarked for French-language music. The result, Morency says, is a doubled production budget for the province's artists.

"Only a few years ago, the average budget for an album was \$25,000 to \$30,000," he says. "Now it's \$50,000 or \$60,000."

Companies are better financed, their managers are better trained and their approaches are better grounded.

Quebec is home to the country's top recording facility, Le Studio, which has undergone considerable expansion and

(Continued on page C-14)

First Wave of Children's Music Hits Home in the U.S.

It is, like many stories in Canadian music, one of struggle and challenge.

But it is, unlike many stories in Canadian music, one of success beyond the wildest dreams.

Children's music has never swiped the front rack from Bon Jovi, never knocked Whitney Houston off any playlist, never placed Bruce Springsteen as a support act on tour.

They do not nominate Raffi in the same breath as Bryan Adams at the annual Juno awards. They do not pit Sharon, Lois & Bram against Glass Tiger for group of the year. Canadian record companies do not send A&R people scurrying across the country to field the finest in children's talent the way they besiege rockers.

Then again, who's to say they shouldn't?

In Canada, children's music has flourished for a decade. Through television support, through unconventional promotion by record companies with names like Troubadour, Kid's and Elephant, many homegrown children's artists have captured enormous audiences at home and have taken their acts abroad and become stars.

"We are talking about a quiet success story, perhaps the quietest in all Canadian music," says Bill Usher, president of Kid's Records and a Juno-winning artist. "It succeeds despite all the intentions of the competition."

That competition, most concede, comes not so much from the other types of music as the types of obstacles children's music itself faces. Obstacles like record retailers, many of whom won't even stock the material, much less highlight it in some way. Obstacles like radio, in that not one Canadian station has a dedicated children's music show. Obstacles like major record companies, which pit children's music against whatever else they have that week to promote.

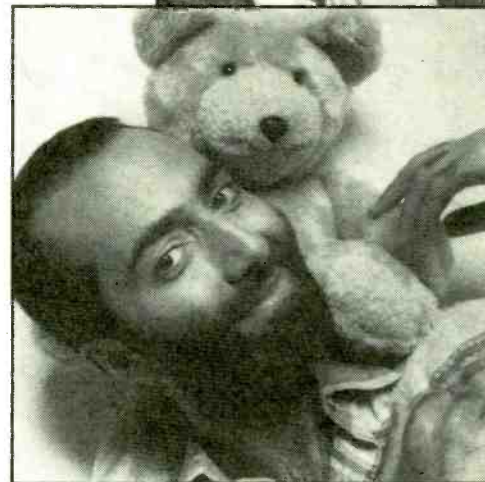
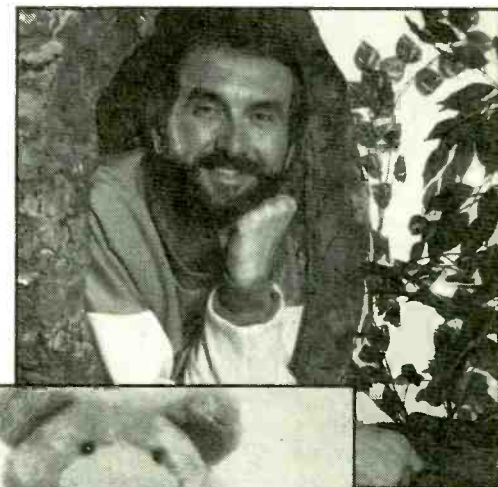
A&M Records of Canada Ltd. has shown the most extensive commitment to children's music among the major labels. Its roster of distributed artists include the two or three top ones and a half-dozen or so developing acts.

A&M spokesperson James Monaco, who has arguably spent the most time of anyone at a major label promoting children's music, says the challenges are formidable and ever-changing.

Today, he notes, "kids are yuppies at age four. They know

(Continued on page C-18)

Fred Penner



Raffi

CBS Canada. The thunder from above.



Paul Dean

Chantal

Barney Bentall

Billy Newton-Davis

Barney Bentall And The Legendary Hearts

Come blazing out of the West with their self-titled, rock 'n' roll Gold debut. Already three hit singles deep in Canada and ready to rip it up in America.

Paul Dean

Nine blistering new tracks of buzz-saw guitar and white-hot vocals prove the founding member and lead guitarist of Loverboy is going "Hard Core" with his sizzling solo debut.

Billy Newton-Davis

Hot off two Juno Awards (Canadian Grammys) for his debut LP, "Love Is A Contact Sport," Canada's "Most Promising Male Vocalist" is ready to get America "Spellbound" with his soulful new release.

Chantal

This exciting young developing artist is already developing a buzz across Canada with her explosive voice and a pop style that's pure dynamite.

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Raffi



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- More Singable Songs
- The Corner Grocery Store
- Baby Beluga
- Rise and Shine
- Raffi's Christmas Album
- One Light, One Sun
- Everything Grows

VIDEO

- A Young Children's Concert With Raffi
- Raffi In Concert With The Rise and Shine Band

SONGBOOKS

- The Raffi Singable Songbook
- The 2nd Raffi Songbook
- The Raffi Christmas Treasury
- Raffi's Everything Grows Songbook

SONGS TO READ™

- Shake Your Sillies Out
- Down By The Bay
- One Light, One Sun
- Wheels On The Bus
- Tingalayo
- Five Little Ducks

Raffi's works are distributed by A&M Records and Video, and by Crown Publishing

BEST YEAR

(Continued from page C-3)

issue a second album from Juno-winning Billy Newton-Davis and continue to work the gold-plus debut of Barney Bentall & the Legendary Hearts as it gets released in the U.S. in March.

Strong commitments are also slated at WEA, BMG Music (which was overhauled at the executive level in 1988 and should show other changes as a result), PolyGram, MCA, and A&M (which expects a new Adams album by mid-year).

But, notes WEA president Stan Kulin: "I'm a little concerned about the price of music videos. I think we're going to have to watch how we spend that money."

Indeed, video producers have felt the pinch in recent months as budgets get tightened and commitments get challenged.

"We've taken a step backwards," says Don Allan, a top Toronto videomaker. "I think record companies are realizing that video involves risk, and so the average budget is going down slightly after regular increases in the last three years."

As Allan notes, the Canadian music video industry is caught in a bit of a catch-22. Without international support of the record, there's no sizable video commitment. When there is no commitment, the inclination is to go abroad to make the video in what is perceived to be safer hands.

"It doesn't matter if the video doesn't qualify as Canadian content," Allan notes. "People will turn to the U.S. or Britain very quickly for a video or two if there's a commitment from the top on their record."

Which is odd in a way, but not odd in a way. Canadians have always had an inferiority complex about their work on the world stage, and even though Toronto now is the third-

Underfinanced, Undereducated, Under a Lot of Pressure, Canadian-Owned Companies Rarely Survive a Half-Dozen Years, Even Though They Bring to the World Much of the Best Talent the Country Offers.

largest film production center in North America, there's a persistent view that work can't be anywhere nearly as high-grade as that from Hollywood or New York. The reason it often isn't high-grade, say videomakers, is that record companies or managers won't shell out to Canadians what they would to foreigners to film the song.

What happens eventually in many such cases is an ice-out of both the foreign and home markets. If an artist fails abroad, he can often find his foreign-made video won't help him at home because it doesn't qualify as Canadian content. If the video hasn't got a Canadian director or location, it's not Canadian content.

It was a quandary that greeted the nation's music station, MuchMusic Network, as its license called for more Canadian video last year. Says director of music programming, John Martin: "We found a lot of [Canadian artists'] videos were being made abroad by foreign directors and we had to get the word out that people should come to their senses."

Come to their senses because MuchMusic has been very, (Continued on page C-11)



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PAUL JANZ



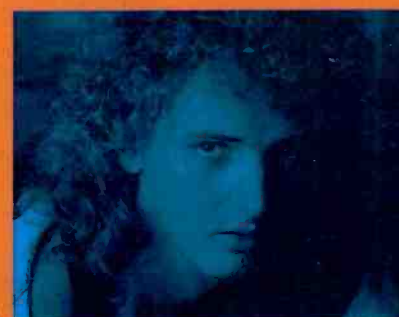
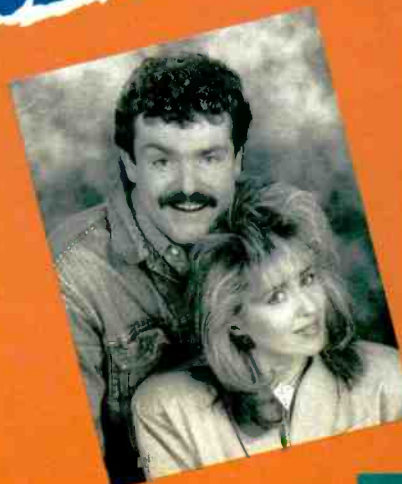
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BEST YEAR

(Continued from page C-8)

very good for Canadians in its five years on the air. A hipper, earthier MTV, with a wide-ranging playlist that has even grown in the last year with block programming additions, the Toronto-based network has grown and grown and grown. Once the antithesis of the music industry establishment, it now is a card-carrying central force in it, even though it is hardly orthodox, calculating or a play-it-safe operation.

Last year, MuchMusic got a huge boost with a federal regulatory decision that allowed it to be shifted from the pay TV part to the basic part of the cable system, unscrambling its signal and exposing it to a much wider audience. The ruling was a major turnaround by the Canadian Radio-Television & Telecommunications Commission, which had earlier opted to put music television only on to pay TV to avoid head-to-head clashes with conventional broadcasters. Now, the CRTC has decided, MuchMusic and other Canadian specialty services are needed on basic cable to wrest viewers away from foreign channels. Where once they were the black sheep of broadcasting, now they appear to be white knights.

Still, some cable firms still haven't made the switch and won't until April or September. Even so, the end result will be a more than quadrupling of MuchMusic's one million pay TV subscribers of a year ago.

With that, of course, comes a far broader exposure of the music, 30% of which must be Canadian. In its time in business, the CHUM Ltd.-owned TV network has been instrumental in the successes of such Canadians as Gowan, Barney Bentall and Blue Rodeo. Countless foreign artists have also been abetted by video exposure and the channel now is a fixture in Canadian TV. And it's a profitable one, even if

But When People Point to Potential Stars from Canada in 1989, Invariably They're Turning to the Quebec Market.

this year won't necessarily be as reliably rewarding (the network's fee to cable firms was reduced with the switch to basic, but not enough firms have latched on immediately to keep cable revenues up).

MuchMusic's presence over the years has also spurred two other significant developments: a French equivalent, MusiquePlus (which Radiomutuel Ltd. bought into) and a video production fund that has helped finance dozens and dozens of vidclips.

Financial assistance has always been something the music business has craved as a way to compete with its American counterpart, and in recent years governments and related industries have listened. Now in place is a \$5-million-a-year federal fund, augmented by industry sponsorship, for such things as record and video production, tour support, radio syndication, demos and marketing. No one can identify a major Canadian success abroad that has resulted from help from the federal funds, but it's not for the lack of trying and there's no reason to doubt that one isn't coming soon. Indeed, the funds are being tapped at such speed that the

(Continued on page C-12)



Northern Pikes

MUCH IS SAID

BILLBOARD:

"Unless you have a powerful satellite dish, you don't get to see Canada's wonderful music video channel **MuchMusic**. The channel offers a lively mix of music television fare, including movies, documentaries, clips and specials... MuchMusic's programming is as open and eclectic as most people's tastes... This channel declines to musically shortchange its audience by determining fans of hard rock—or any other genre—are completely closed to anything else."

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"Being the only national music network, MuchMusic has enabled a lot of regional talent to be exposed to the rest of the country. Without exposure, talent will wither and die. MuchMusic has done more than anyone in Canada to help make sure this doesn't happen."

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Introducing Canada's Music to the World

Bringing the World of Music to Canada

The Nation's Music Station

A Billboard Spotlight



Paul Janz

BEST YEAR

(Continued from page C-11)

organization which administers the money had to shut down many programs less than halfway into the current fiscal year.

The maturing of the Canadian business is being recognized increasingly in government circles. It was the newfound lobbying strength, for instance, that got copyright reforms through the Canadian Parliament in 1988—the first such revisions in 64 years. Under the new Copyright Act, stiff penalties of up to \$1 million and big jail terms are in place for copyright infringing, while the two-cents-a-song compulsory mechanical rate has been abolished to allow negotiations for a higher rate. The result should be much more

money in the pockets of composers and publishers. The industry hopes in 1989 for a second phase of copyright reforms to be introduced by the federal Conservative government, but this phase is bound to be more contentious than the first batch of measures. Such issues as home taping and rental right, issues that might have a measurable effect on the pocketbook, are likely to be part and parcel of the reforms.

One of the main reasons for the industry's success in 1988 was that the pocketbook didn't take a beating. Although vinyl prices have been rising in the last year after years of relatively static costs, CD prices have been slowly declining to affordable levels.

"There will still be some declines," predicts Island president Lee Silversides.

Even Though Toronto Now Is the Third-Largest Film Production Center in North America, There's a Persistent View That Video Work Can't Be Anywhere Nearly As High-Grade As That from Hollywood or New York. The Reason Why Is That Record Companies or Managers Won't Shell Out to Canadians What They Would to Foreigners to Film the Song.

But he and WEA president Stan Kulin agree that a leveling-off, even some increases, are eventually in store for the CD.

"I think we're reaching the point where it can come down a bit more, but not much more and not for much longer," Kulin says.

Robertson, however, points to the relatively low (about 9%) penetration rate of CD players in Canada and sees "tremendous growth still to happen." He will intensify links with hardware manufacturers in 1989 to commonly promote the configuration.

Radio, too, is gradually adopting the CD as the configuration of choice. Often criticized as slow-moving as an industry—it has certainly been lambasted by record companies for its inherent conservatism in recent years—radio in Canada has been steadily emerging from a mid-decade profit drought. The CRTS has been reducing the regulatory burden and seems willing to do what it can to make life bearable, given that Canadian radio is far more confined than American radio. But such organizations as the Canadian Independent Record Production Assn. fear that such tenets of the business as Canadian content rules are being eroded and could be undermined in coming years.

CIRPA expressed similar fears as Canada entered into free-trade negotiations with the U.S., and while so-called "CanCon" rules remain in place, there remain fears that the arrival of the trade deal spells eventual disaster for the business.

So far, there are no real signs of changes one way or the other. The tariff this year is reduced to about 11% from about 13.5% on recordings imported into Canada from the U.S., and that's about the only difference the business will notice.

But, if the immediate future is bright, the long-term prospects are also made more of a guessing game by the trade deal. Then again, music is a business of risk and intuition. Guesswork and adaptation come with the territory.



George Fox with Dwight Yoakam, right.

A Billboard Spotlight

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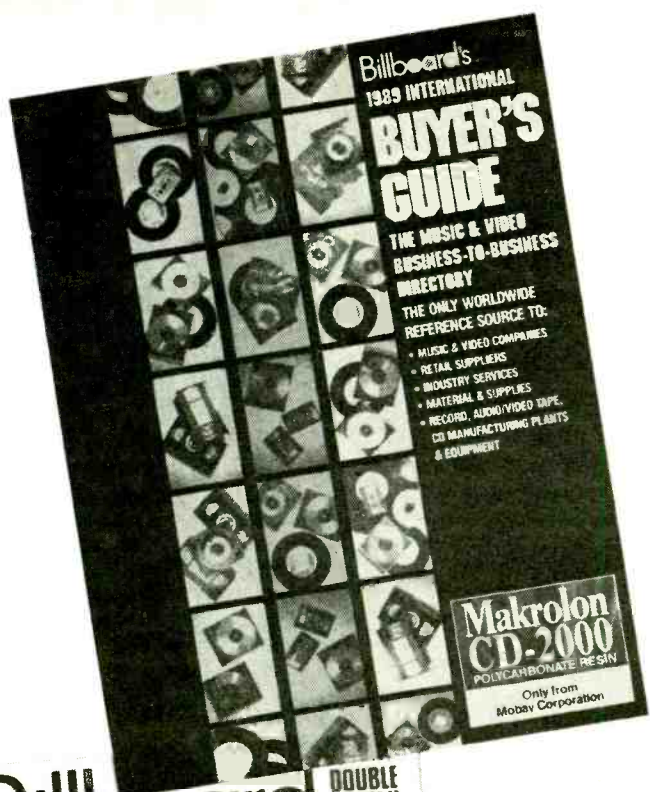
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CANADA '89

TALENT POLL

(Continued from page C-4)

Canada. What could make 1989 different are new American managers and a return-to-basics rock sound that should focus her energies on the next release.

8. **Barney Bentall & the Legendary Hearts** (Columbia). An articulate, intelligent Vancouver singer-songwriter who was a part-time musician until only a short while ago, Bentall wrote arguably the strongest Canadian single of 1988, "Something To Live For," an anthemic working-class song that will remind many of John Cougar Mellencamp and a few of Springsteen. Certainly a basic-rock band with American appeal, CBS releases his gold-plus Canadian debut in March in the U.S. Bentall and band worked hard to refine their performance last year; many executives feel they'll get a good chance to strut to the south.

There's a Feeling That Colin James Is the Next Bryan Adams.

9. **Paul Janz** (A&M). Loaded with adult contemporary appeal, but not unable to rock, Janz is a strong writer and performer whose talents are still developing. At any moment, he could write the world's next big hit, executives feel. For that reason, he is a name to register for future reference, perhaps a reference this year.

10. **Blvd** (MCA). Gold-plus with its debut, a Starship-sounding release which had radio drooling but didn't quite connect below the border, Blvd has strong potential to develop into a world-class act. Gained plenty of touring experience in the last year and should generate a strong second release in 1989.



Rita MacNeil

QUEBEC MUSIC

(Continued from page C-6)

gone on the stock market in recent years. Last year's clients included Keith Richards.

Quebec is also home to MusiquePlus, a potential major boost to the business. The French-language equivalent of MuchMusic (whose owners have a half-stake in Musique-Plus) boasts a province-wide audience on basic cable and is a strong promoter of the province's music scene.

MusiquePlus is part of an extensive star system in Quebec that quickly promotes then flogs talent from the province. Not unlike the British music press, word gets around rapidly on the abilities of a budding talent and exposure is swift.

"What puzzles a lot of people is how we can get so much more promotion done with a lot less money," says Morency. "The key is that it's a small business here, people know each other and help out."

Those personal relationships compensate, but all signs point to other forms of compensation soon.

Some 40% of the \$5-Million Annual Fund for Record Support From the Federal Government Is Earmarked For French-Language Music.

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Canadian Distribution

FREE TRADE*(Continued from page C-4)*

manufacturing plant were to be shut because companies were contracting their pressings to American firms, the federal government would be expected to compensate and retrain workers.

Still, there are many unanswered questions of 1989 that will linger into the next decade:

Will the gradual elimination of the tariff make it less attractive for multinational firms over time to maintain sizeable separate operations in Canada?

Will those multinationals decide to service Canada from parts of the northern U.S., thus severing that tenuous East-West distribution network controlled by major labels but relied upon by smaller independent firms which cannot fend for themselves?

Will the general economic conformity in the deal place pressure on other sectors of the economy, notably cultural industries, to play along?

Will artistic expression change as Canadians get cozier with their American neighbors?

"I just do not see it happening that way," predicts Ross Reynolds, chief of MCA Records in Canada. "There are good, sound economic reasons for having operations in Canada and there will be for the foreseeable future."

If a Record Manufacturing Plant Were to Be Shut Because Companies Were Contracting Their Pressings to American Firms, the Federal Government Would Be Expected to Compensate and Retrain Workers.

Already, Smaller Firms Are Beholden Financially to Major Labels For Access to The Network of Distribution; No Canadian-Owned Company Has Such a National Link of Its Own.

"What we are hearing," says Brian Robertson, president of the Canadian Recording Industry Assn., "are the worst-case scenarios. I think there may be some adjustments over the long stretch, but it's foolish to point to anything extreme."

"Nothing overnight," echoes Stan Kulin, president of WEA Music of Canada Ltd., the country's largest record firm. "It will take at least five years before anything happens, and if the Canadian dollar stays roughly where it is right now, it won't make any economic sense for America to serve Canada there."

Canadian manufacturing has been subjected in the last few years to what business people call consolidation; in fact, it's pretty much fallen flat, save one company, Cinram Ltd. Over at Cinram, the lone vinyl manufacturer, the pre-eminent CD and cassette maker for the labels, there's heady hopes about free trade. If the tariffs come down, and the Canadian dollar stays down, Cinram would be a highly attractive company for an American label to seek.

Even so, Canadian independent labels fought bitterly to avert the deal and now can only hope for the best. "Many of us have worries and not many answers," says Brian Chater, executive director of the Canadian Independent Record Production Assn. Adds Al Mair, president of Attic Records and CIRPA's president: "We will be seeing quite a change of perspective."

The greatest fear of the indies is that their distribution op-

tions will narrow or worse. Already, smaller firms are beholden financially to major labels for access to the network of distribution; no Canadian-owned company has such a national link of its own. A consultant's report to the federal government recently said such a system could not be started by any one existing Canadian firm; collectively, however, it's feasible, and that may one day have to be the answer.

But Robertson and many others take the view that the dire forecasts just aren't realistic.

"A foreign-owned company hasn't set up extensive operations here because of a tariff and isn't about to dismantle operations because the tariff is gone," Robertson says. "It makes sense on a lot of levels to have separate companies here to better respond to the local market. Most are profitable, and the ones that aren't can get profitable overnight."

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'We Have Never Been a 51st State and We Aren't About to Become One.'



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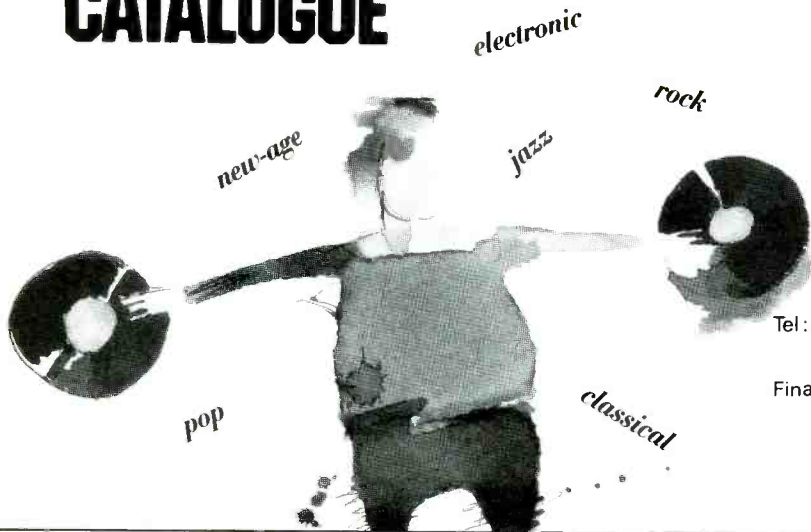
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CANADA '89

CHILDREN'S MUSIC

(Continued from page C-6)

a lot from television and they are sophisticated consumers." Where perhaps a few years ago a label could simply release anything and it stood as good a chance as the competition, today the music must be strong and focused, Monaco says.

And a raft of help must descend.

"Specialty PR, timing, exploitation of video—all these things must be in place," he says. "Otherwise, you don't have much of a chance."

But the rewards can be significant. Children's artists regularly certify their records gold, platinum or better.

Raffi, the biggest of the Canadian crop, has sold more than a million records. Sharon, Lois & Bram have over a half-million sold. Fred Penner has a few hundred thousand, Bob Schneider, same thing.

The common thread among those four? TV shows. They have them or have had them. And video. They have material out there for rental and purchase. Why, Raffi even has CDs.

Not unlike the first wave of Canadian music—Joni Mitchell, Neil Young, Gordon Lightfoot, the Band—the first wave of children's music has hit the U.S. with a passion. Raffi and Sharon, Lois & Bram have TV presence in the U.S.

In Canada, their tours sell out in a flash; merchandising and spin-offs are extensive and revenue-generating.

With such promotions as the My First Sony scheme at Christmas, the market for pre-teen music should grow in

'There Are Still a Lot of Stores That Demand That You Drag Your Child Through the Def Leppard Music to Get to The (Children's) Section, and That Has to Change.'

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1989. A&M for example, will step up its promotion of cassettes for children, and may even enter video promotion.

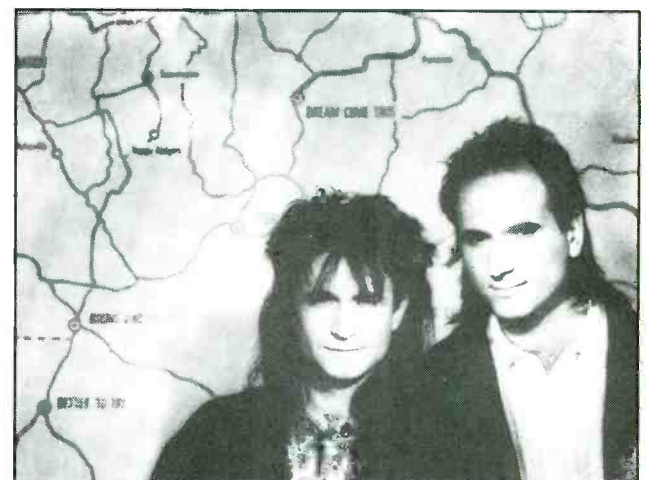
"What we see are improvements," Usher says of retail handling of kid's music. "But there's still a lot of stores that demand that you drag your child through the Def Leppard music to get to the section, and that has to change."

Indeed, one area that holds great promise remains department stores, which seem to be streamlining their catalogs and focusing on music that will sell quickly. A children's record with a TV tie-in can do exactly that and sell strongly for a long stretch.

"There are these sections there," says Monaco, "and that's a big difference from not so long ago."

What the industry has learned is to find a corner for children's music. What it has found in Canada is that such a corner can be a predictable comfort, a steady beneficial influence, on the bottom line.

CREDITS: Editorial Coordinator, Kirk LaPointe, Billboard's correspondent in Ottawa; All editorial by Kirk LaPointe; Design, Steve Stewart; Cover Illustration, Tom McKeith.



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Music Sales Up By 11% In Japan

Strong Economy, Lower Prices Cited

BY SHIG FUJITA

TOKYO Favorable economic conditions prevailing during 1988 and the reduction in the prices of compact disks resulted in the first two-digit percentage increase in the production value of records, CDs, and music tapes in eight years, according to Toshio Ozawa, president of the CBS/Sony Group. The rise was a little more than 11%, compared with 1987.

With regard to this year's outlook, Ozawa points out that the unreasonably high commodity tax of 15% on records will be replaced by a 3% consumption tax that in turn will mean a 5% or 6% tax on the list price. This will be an obvious stimulant to the market.

The CBS/Sony Group has monopolized the top position in market share for the past decade. The 1988 purchase of CBS by Sony, its parent company, further strengthened its

position as the industry leader.

There was a startled reaction to a recent report that CBS/Sony had decided to suspend production of the vinyl LP, but in fact the report had no base infact.

On this point, Ozawa comments: "Our business is selling software, and the kind of package— analog disk, compact disk, cassette tape, or video—is not that much of a major problem. Which package to select is up to the end user. As long as there are end users who will select the analog disk package, we will produce analog disks. However, when the number is very small, it is a matter of economics."

In 1988, the number of CDs and LPs produced was 3-to-1, while in value the ratio was about 10-to-1.5.

Ozawa says that this year the ratio of CDs to LPs would change to 95-to-5. Various firms started putting out CD singles beginning in April 1988; the ratio between CD

singles and 45 singles was 5.5-to-7.3 last year and is expected to become 8-to-2 this year.

Ozawa believes there is practically no demand for CD video, saying the need is greater for music videos—videocassettes and videodisks. He doubts that CDV will survive as a product concept.

Noting that the DAT problem is continuing from last year, Ozawa remarks: "I don't believe there is an objective attitude that will permit a speedy solution to this problem. It is quite difficult for the hardware and software manufacturers to reach agreement on restricting the performance or function of the DAT recorder."

"The possibility of a solution is stronger if a reasonable charge on copying is proposed. However, the hardware makers are giving negative answers, so no hopes can be placed on swift progress in solving the problem."

Popular Foreign Works Still Victims Of Illegal Copying

Nigerian Laws Create Patriotic Pirates

BY DEAN DISI

LAGOS, Nigeria In response to tougher laws, Nigerian record pirates have decided to stop ripping off the work of local artists. As a result, record dealers have started boosting their stocks of domestic releases while keeping international repertoire at low-risk levels.

This development has severely depressed legal sales of foreign records, which hitherto have accounted for about 80% of the music market. The pirates, however, are ensuring that the public is not deprived of international material by making illegal tapes available, and the demand for international music still outstrips that for local pop music 3-to-1.

Nigeria's illegal operators recently made it publicly known that henceforth they will be pirating only work by foreign artists, whether it is released officially in this country or

Legal int'l music sales are down

not. This decision was prompted by the fact that pirating Nigerian repertoire is now an offense punishable by confiscation of the material and fines of up to \$2,000.

Piracy is on the increase here following a three-stage price hike launched in November by the National Assn. of Record Industries. The il-

legal operators now offer retailers counterfeits of prerecorded cassettes at half the price of the genuine originals.

Citing higher production costs, NARI raised the album list price for dealers from \$2.30 to \$2.50 beginning Nov. 1, while music cassettes rose from \$1 to \$1.20. Production costs are said to have risen from \$1.50 to \$2 for LPs and from 75 cents to \$1 for cassettes as of September.

Further price increases were scheduled for December and for this month, but have been delayed until the trade adjusts to the November rises. Manufacturers state that the increases are necessary because of the rising cost of raw materials and the weakness of local currency in the foreign-exchange rates.

Says a representative of Record Manufacturers of Nigeria Ltd., the country's biggest pressing plant: "We feared a one-stage increase could provoke a dealer-consumer boycott that would in turn escalate piracy action."

This fear seems justified judging by reaction to the November increase. Orders for prerecorded cassettes from the retail trade have evaporated in favor of more orders of vinyl albums, and consumers unable or unwilling to afford the new LP retail price of \$3 are using the personal copying facilities available in most stores.

This new consumer trend has given rise to a higher incidence of in-store compilation and duplication, which has become the trading mainstay of many retail outlets across the country. The overall effect is an unprecedented low in legitimate sales and an industry crisis.

NARI, the Nigerian musicians union (PMAN), and IFPI have protested about the lack of adequate copyright legislation to deal with the piracy situation, which they attribute to bureaucratic inertia.

Satellite TV Rental Gets High Marks With Public

LONDON Thorn EMI reports a high level of public interest in satellite television among existing TV rental customers.

More than 10,000 people responded to a questionnaire on satellite TV, declaring a definite interest in paying for a rental package.

Thorn EMI says there would be an installation charge of \$123 and a monthly rental figure of \$35, compared with an average of \$16 for renting a TV set.

Graham Houghton-Brown, managing director of Thorn EMI's rental division, terms the response as much firmer than normal market research. He has ordered more than 40,000 pieces of satellite equipment from Grundig, a consumer electronics company. The latter's remote

control equipment retails at about \$614.

Rupert Murdoch's Sky Television, which eventually will have six TV channels, will be launched Feb. 5. Bill Andrews, chairman of the Granada retail and rental division, also reports a high level of interest among customers in renting satellite TV facilities.

Granada is planning to rent equipment for the Astra satellite, which will carry the Murdoch channels, although it is actually a founding member and stockholder in British Satellite Broadcasting, which will launch a rival service in August. Granada will buy equipment from the Finnish manufacturer Salora and Tatung, a South Korean-owned company.

British BPI Slashes Singles Certs Due To Declining 45s Market

LONDON Because of the declining singles market, the British Phonographic Industry has lowered the qualifying levels of sales required for platinum, gold, and silver awards. The new platinum level is 600,000 units, down from 1 million, with gold down to 400,000 from 500,000 and silver to 200,000 from 250,000. While there were five platinum singles in 1984, there were none in 1988 or 1987. Gold awards dipped from 12 to nine and silver from 58-32 in the same period.

PETER JONES

Singapore's EMS Nets Indian Vid Deals

SINGAPORE Electro Magnetic Singapore has clinched contracts for five videotape projects worth more than \$10 million in India. The deals, all made for the New Delhi area, include the supply of machinery and factory start-up guidance. EMS director Kuar Hock Cheing says that with a world shortage of blank videotape, many foreign clients are keen to invest in Indian factories because of that country's favorable labor costs. "And the Indian domestic market for video software is massive," he adds. EMS' key markets are the U.S., Europe, the Middle East, and Japan. The firm plans to add 3-inch floppy disks and digital audiotapes to its videotape production.

CHRISTIE LEO

Holiday Country Disk Mines Swiss Gold

ZURICH A Christmas album, "A Time For Feelings," produced in the Seruggs studios in Nashville has, in just seven weeks, become the first country music album to go gold (25,000 units) in Switzerland. It features John Brack, leading country act here over the past decade, and Jeff Turner, who won the recent Euro Country Music Masters Golden Star television award. The K-tel International (Switzerland) album sales were boosted by 15 sellout concerts nationwide by the two artists.

PETER JONES

'Dirty' Single Tops Dutch '88 Chart

AMSTERDAM "(I've Had) The Time Of My Life" by Bill Medley & Jennifer Warnes was the biggest-selling single in Holland in 1988, earning platinum (100,000 units) and staying in the top 40 for four months. The song comes from the "Dirty Dancing" movie soundtrack album, which was on the chart for 41 weeks and at No. 1 for two months. Second in the 1988 top singles listing was "Nothing's Gonna Change My Love For You" by Glenn Medeiros, followed by "Stop" by U.K. female singer Sam Brown. Top albums were Fleetwood Mac's "Tango In The Night," Sting's "... Nothing Like The Sun," and Toto's "The Seventh One."

WILLEM HOOS

Matsushita Develops Flat CRT Unit

TOKYO Matsushita Electric Industrial has jointly developed, with Matsushita Electronics, a 6-inch flat color cathode-ray tube display, the largest manufactured thus far. The unit will be unveiled at the Matsushita Electric Exhibition in Tokyo, March 29-April 2, and Osaka, April 13-15. The exhibition commemorates the company's 70th anniversary. The main purpose of the technological development is to maintain the CRT picture quality and to make the color display flatter. The new unit is only 77mm thick.

SHIG FUJITA

London Sees Musical Shows Decline

LONDON The year has started badly for West End of London stage musicals. The latest to close is "Budgie," which starred one-time pop-chart topper Adam Faith and television soap opera star Anita Dobson and had a four-month run, losing \$1.8 million in the process. "Sugar Babies," after a similar run, closed Jan. 14 when its star, Mickey Rooney, flew home to Palm Springs, Calif., and "Can-Can" finishes Jan. 21. "Follies" folds Feb. 4, and both "South Pacific" and "42nd Street" will soon leave the West End to tour. "Cats," "Phantom Of The Opera," and "Les Miserables" remain full-house successes.

PETER JONES

Brits Spend Despite High Interest Rates

LONDON Although the current high interest rates in the U.K. seem to be curbing consumer spending, long-term trends still indicate an undiminished appetite for acquiring items such as TV sets, video recorders, and a wide range of electrical goods. Ownership of telephones, freezers, and central heating heads the acquisition list, followed closely by music centers, video recorders, and home computers.

NIGEL HUNTER

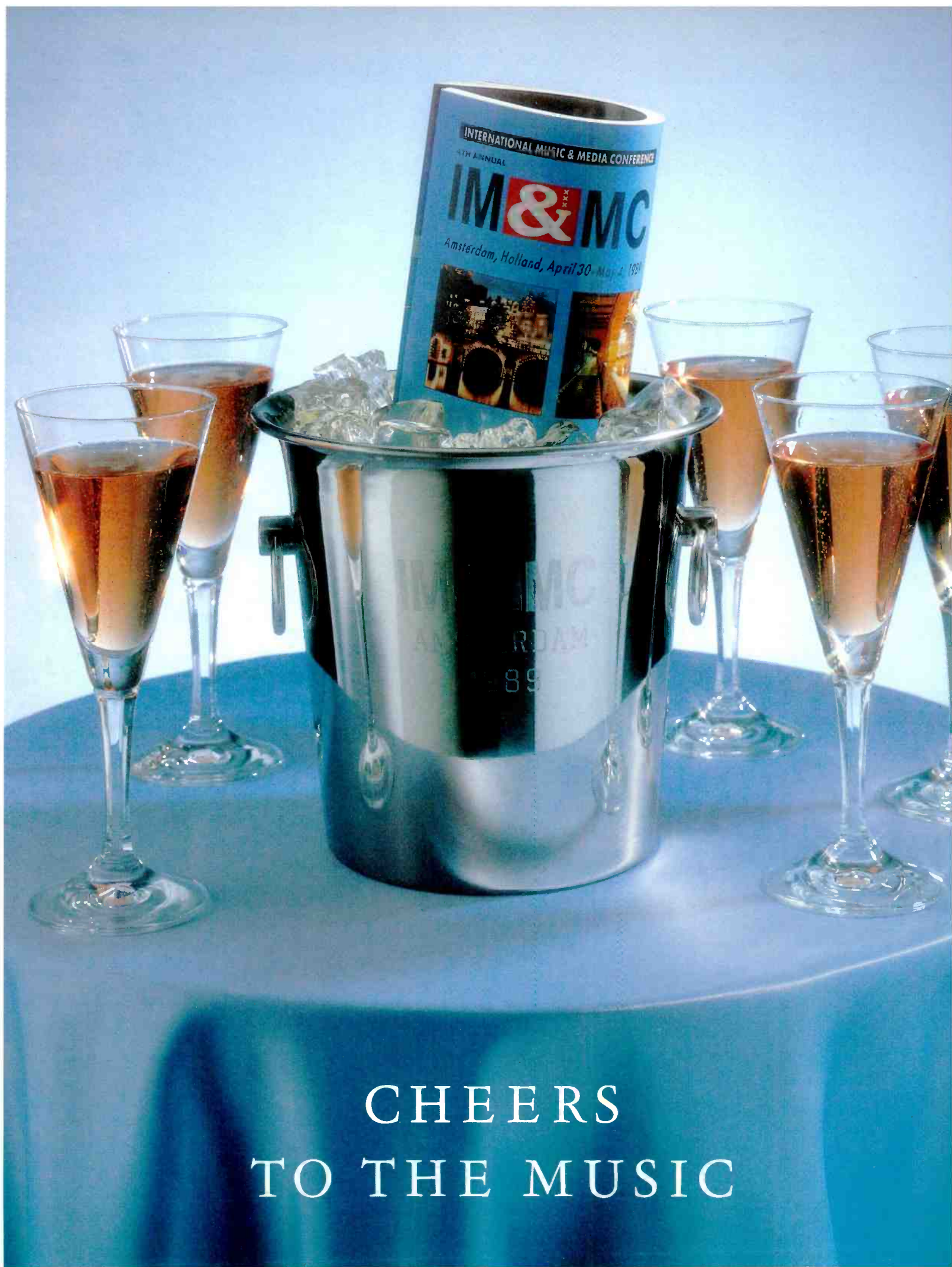
LaserDisc To Boost Digital VCR Output

TOKYO LaserDisc, an affiliate of Pioneer, is boosting the number of professional digital videocassette recorders for making optical videodisks from the present seven units to 28 in three years. If digital VCRs are used, high-quality optical videodisks can be produced. LaserDisc intends all videodisks produced to be digital within three years, and will be purchasing digital VCRs from Ampex in the U.S.A.

SHIG FUJITA

Amsterdam, swinging capital of Holland, where music and media meet at the 4th annual International Music & Media Conference. (From April 30th - May 4th). One of the most important events of the year, where record companies present their new artists and broadcasters produce and transmit their international radio and TV shows. Where you can make important new contacts in a totally professional market place. Another initiative of Music & Media, the only pan-European music trade magazine, which covers the national markets of 18 European countries. **IM&MC**, the key gathering of key people in the music and broadcasting business. The famous Amsterdam stock exchange provides an ideal location for a vital convention. Four days that will help you shape your European future. For more information or registrations complete the coupon and send to your nearest IM&MC office.

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Smilin' Through. Top publishing executives gather in London for the acquisition of SBK Songs by Thorn EMI. Shown standing, from left, are Jim Fifield, president, EMI Music Worldwide; Charles Koppelman, chairman and CEO, SBK; Martin Bandier, president and chief operating officer, SBK; and Irwin Z. Robinson, president, EMI Music Publishing. Shown seated is Bhaskar Menon, chairman, EMI Music Worldwide.

Britain Cracks Down On Radio Pirates

Broadcasting Bill Would Stiffen Penalties

BY NIGEL HUNTER

LONDON The U.K. government is intensifying its measures against pirate radio operators in Britain as it puts the finishing touches to its broadcasting bill, which comes before Parliament in the fall.

Under the provisions of the bill, it would be an offense to buy advertising time on the pirate stations or supply them with such services as the tapes and records they program.

Penalties for operating the illegal stations would also be increased. At present, anyone found guilty of pirate broadcasting faces fines of up to \$3,560 and a prison

term of three months. Exact details of the new scale of punishment have not yet been given, but Undersecretary of State Robert Atkins is aware of the \$44,500 fine imposed on illegal radio operators in the Republic of Ireland.

Atkins has criticized popular black comedian Lenny Henry and the BBC for what he considers their glamorization of pirate broadcasting on "The Lenny Henry Show" on BBC TV. Henry plays the character Delbert Wilkins, the star of fictitious Brixton Broadcasting Corp.

"Lenny Henry is a very funny man, but he is glamorizing a problem," says Atkins.

The BBC has retorted that the

program is a comedy show, and the Wilkins character is not glamorous but "a bit of a loser and not as wonderful as he thinks he is."

Government investigators scored a record 444 busts against pirates last year, compared with 391 in 1987. Illegal broadcasts are said to hurt and interfere with police, the gas and electricity industries, legitimate independent radio stations, business radio users, domestic radio services, and airport landing instruments.

The government's incentive for pirate broadcasters to mend their ways by offering the first 20 community radio licenses to those who renounce piratical activities by Jan. 1 seems to have worked. In the London area, pirate operations have fallen from more than 30 to between 18 and 20 since the offer was announced.

U.K. Set For BRIA Broadcast

LONDON Elephant House, a leading TV production company in the U.K., has been selected to produce this year's British Record Industry Awards, Feb. 13 at the Royal Albert Hall. The company, which will handle both stage and TV presentation for live screening by the BBC, with a stereo simulcast on BBC Radio 1, landed the gig on the strength of its impressive work at last year's Nelson Mandela 70th birthday concert.

The award ceremony is being organized by the British Phonographic Industry, and the public is participating in deciding two categories: best British newcomer (voted by Radio 1 listeners) and best music video (voted by BBC-TV viewers).

Among those nominated are Phil Collins, George Michael, Robert Palmer, Chris Rea, and Steve Winwood for best British male artist; Annie Lennox, Mica Paris, Sade, Tanita Tikaram, and Yazzy for best British female artist; and the Christians, Def Leppard, Erasure, Pet Shop Boys, and Wet Wet Wet for best British group.

Nominations for best international newcomer are Belinda Carlisle, Tracy Chapman, Enya, Salt-N-Pepa, and Michelle Shocked. Michael Jackson, Prince, Alexander O'Neal, Terence Trent D'Arby, and Luther Vandross are nominated for best international male artist, and the female counterpart category lists Anita Baker, Tracy Chapman, Enya, Whitney Houston, and Kylie Minogue.

Best international group nominations go to Bon Jovi, Fleetwood Mac, INXS, U2, and Womack & Womack. Best soundtrack nominations are "Buster," "Good Morning, Vietnam," "Hairspray," "The Princess Bride," and "Rattle And Hum."

TV distribution of the BRIA show will be handled by DSL Entertainment of West Hollywood, Calif., in North America and by Music Box in the rest of the world, excluding the U.K.

Illegal CD Copying Scam Investigated By BUMA/STEMRA

Orbison Latest Victim Of Dutch Piracy

BY WILLEM HOOS

AMSTERDAM The late Roy Orbison is a victim of the wave of compact disk piracy currently being investigated by BUMA/STEMRA, the Dutch copyright society, in cooperation with the NVPI, the Dutch branch of the IFPI.

Other artists whose works are being illegally copied are Bruce Springsteen, Tom Waits, and Jennifer Warnes. Holland seems to be the only territory at present where the counterfeit product is circulating, but Martien de Boer of BUMA/STEMRA's anti-piracy division believes that piracy will spread over the rest of Europe.

The pirated Orbison CD is "The Big O In Concert With The Billion Dollar Band," featuring 15 tracks from the Virgin Vision music video "Roy Orbison And Friends—A Black And White Night," which was released in the Netherlands by Virgin Benelux June 24.

The illegal CDs, with a playing time of more than 50 minutes, are being sold for \$22. According to information on its inlay card, it has

been released on the RoLa label.

"I've never heard of that label," says Dick Stolk, product manager of Virgin Benelux, who learned about the disk from two Dutch Orbison fans. "One enthusiast sent us a letter and the other telephoned the

'I've never heard of that label'

information."

Stolk has heard the counterfeit CD and found the sound quality to be "superb." He believes that there are about 500 copies in circulation in Holland and that it was originated in the country.

De Boer does not yet know where the disk has been manufactured, but, unlike Stolk, suspects that it came from the Far East. He intends to enlist the assistance of Interpol, the international police organization, if he finds evidence to this effect.

Stolk and his Virgin Benelux colleagues believe the appearance of the Orbison counterfeit is directly

connected with the singer's recent death.

"It certainly has something to do with the strongly renewed interest in his repertoire," states Stolk. "Obscure people are now doing their utmost to earn a lot of money."

An Orbison revival is taking place in the Dutch market. The best-selling album is "The All Time Greatest Hits Of Roy Orbison" on the Monument label, which CBS released Aug. 5. Another successful album is "The Traveling Wilburys," released by WEA at the end of October.

Orbison's most recent album, "Mystery Girl," is set for release by Virgin Benelux Jan. 31. It has 10 tracks, and the first single, "You Got It," penned by Orbison with Tom Petty and Jeff Lynne, was issued Jan. 3.

Stolk believes that there may be more pirate CDs from music videos in the near future. He has heard rumors that Virgin Vision's "Carl Perkins And Friends—A Rockabilly Session" may shortly appear in this illegal form.

2nd-Century Greek Theater Hosts Pop Act

Show Will Test How Effects Light Parthenon

BY JOHN CARR

ATHENS, Greece Greek singing star Demis Roussos has negotiated a September appearance at the classy Herod Atticus Theater here in a move that could open up the venue to big-name international pop acts.

Roussos says he has agreed with the minister of culture, who administers the open-air, second century venue as an archaeological site, to make at least one appearance with the Prague Symphony Orchestra.

He adds that he has yet to work out the technical effects and sponsorship but that the whole show would cost about \$170,000. It would be the first time that the theater, which every year plays

host to prestigious classical orchestras and ballet companies as part of the Athens Festival, will showcase a major pop artist.

Roussos says proceeds from all his musical activities this year, including the concert, will go to the fight against AIDS: "I do nothing for money in Greece anyway."

The planned September showcase is seen as a test case on how modern lighting and special effects will look in a venue that is 18 centuries old. Special lighting is expected to show up the Parthenon as a backdrop, raising the box-of-

fice and possible television-rights potential of the show.

Roussos' intent to pocket no money for himself underlines Greece's difficulty acting as an international pop venue. Because the Greek drachma is usually undervalued compared with major currencies in which international artists have to be paid, promoters (or the state) are unwilling to pay the high expense involved.

The September show will link with a cookbook, to appear first in France, authored by Roussos. It highlights the culinary preferences of major world artists of Greek birth or descent, including Nana Mouskouri, George Michael, Georges Moustaki, movie director Elia Kazan, and classical pianist Dimitri Sgouros.

For MIDEM coverage see pages 62, 64

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Japanese Make It Their Business To Go To MIDEM

BY SHIG FUJITA

TOKYO Leading Japanese music publishing executives believe that MIDEM is an ideal place for direct talks with companies with which they have contracts, for making new contacts, and for checking on the possibilities of new links.

The Japanese delegation to MIDEM this year is close to 60 people strong, including nearly 40 in a MIDEM '89 tour group assembled by the Music Publishers Assn. of Japan.

Those not in the tour group include a nine-man delegation from Victor Musical Industries and such industry leaders as Mamoru Murakami, president of Nichion; Ichiro Asatsuma, president of Fujipacific Music; and Misa Watanabe, president of Watanabe Music Publishing.

These industry leaders are going to MIDEM separately from representatives of their companies who are part of the MPA tour group.

Takayuki Akiyama, secretary general of the Japanese MPA for 10 years, returned to MIDEM in 1987 for the first time in four years and reported back to the MPA that the event was much livelier than expected.

His report resulted in an increase in Japanese attendance last year, and the favorable outcome achieved then has raised the attendance figures again for 1989.

Akiyama says he was impressed during MIDEM 1988 with the number of booths sponsored by governments, such as those of Australia, Canada, and West Germany. He believes there is a need for the Japanese government to help in setting up a Japanese booth.

Victor Musical Industries doubled the size of its stand last year and has a similarly proportioned booth this year. Yoshihisa Honda, GM of the international repertoire division, points out that Victor has been participating in MIDEM since 1969 and that he has been attending since 1970.

He says Victor hopes to buy publishing rights to international stars and also promote Japanese artists. The company was able to release albums by several Japanese artists in the U.S. during 1988, among them Malta, Masami Nakagawa, Mikio Masuda, and Hiroko Kokubu.

Nichion chief Murakami hopes to transact new business for recorded music libraries, not only at MIDEM but also in various countries that he will visit after the event.

He is heading a four-person Nichion delegation that includes Los Angeles representative Susan Brill. Murakami is looking forward to a party being sponsored by Famous Music, a subsidiary of Paramount Pictures, on Monday (23).

This is the 18th straight year Asatsuma, Fujipacific president, will be attending MIDEM. He says the event is useful for doing business, meeting business associates, and making new acquaintances.

He thinks it would be better for the MPA to have a booth during MIDEM to make it easier for publishers from other countries to make contact with their Japanese counterparts.

Watanabe, chief of the eponymous publishing company, is leading a five-person contingent from her company. She missed MIDEM last year due to the death of her husband, Shin Watanabe, president of Watanabe Productions and other companies in the group.

As a director representing Japan, she will attend the International Federation of Popular Music Publishers' annual meeting in Cannes, to discuss various common problems, including home taping.

She says Watanabe Music Publishing hopes to introduce various

Japanese artists, including Shinji Tanimura, leader of the erstwhile pop group Alice.

Shoo Kaneko, president of the MPA and head of Shinko Music, will be absent this year, but Joe Miyazaki, manager of the international department, will represent Shinko at MIDEM.

Miyazaki says MIDEM offers a good opportunity to talk and iron out problems face to face. He adds, however, that it is more difficult

now to make a deal at MIDEM than it was a few years ago, when it was always possible to pick up some promising repertoire.

Other Japanese companies that will be represented at MIDEM include Toshiba Publishing, Pony Canyon, Teichiku, Nippon Columbia, Tokuma Japan, Toho, and the Tanabe Agency. Representatives from the Japanese Society for Rights of Authors, Composers & Publishers will also attend.

Irish Participation Up In '89 Global Hits By Local Acts Cited

BY KEN STEWART

DUBLIN Irish interest in MIDEM, already considerable, is set to increase because of the success of local product worldwide.

Michael O'Riordan led the first Irish delegation to Cannes 12 years ago. O'Riordan, chairman of the Republic of Ireland Music Publishers Assn. and deputy chairman of the newly formed Irish Music Rights Organization, recalls that "in the early days, it was more crowded and more difficult to see people, and there was a lot of hype. Now it's more low-key and businesslike."

He regards the level of government support at present as insufficient and would welcome the revival of an Irish stand in the Palais des Festivals. His proposal for a

promoted album released in the U.K.

As chairman of the national branch of the IFPI, John Sheehan acknowledges MIDEM's value to the native Irish industry. As chief of CBS Ireland as well, he adds: "We're well aware of it and what it is and what the options are. But we don't see that it is of any particular benefit directly to us as an organization here. Most of the international companies have their own structures in place, and there's no need to license product to anybody."

U2 manager McGuinness has been attending MIDEM for six years and thinks the best thing about the event is that every major company is represented—and that they have the authority to make a deal on the spot.

"It's not a place to go for a record deal," he contends. "It's absolutely useless for a new artist. But if a catalog of masters is being licensed, it's ideal. It's particularly useful to me for publishing. U2 recaptured their own copyrights a few years ago. MIDEM was the perfect place to do that deal."

McGuinness thinks there's a need for an Irish stand at MIDEM. The Irish Export Board sponsored one for several years, but now it gives a grant of \$375 per company.

"The Australian stand is always a hive of industry," says McGuinness. "MIDEM coincides with Australia Day, and there's always a party on their stand."

"I do remember, however, the last time there was an Irish stand. Its construction was very poor. It was a shoddy piece of work—and there's no point in having a stand unless it's produced to first-class standards. It should be supported in the same way any and every one of our export industries should be and are supported at trade fairs around the world."

U2's Mother Records started out with a policy of one-off singles to help new Irish bands (notably Hothouse Flowers). At MIDEM, McGuinness will be seeking expansion of the label.

"The inherently philanthropic character of Mother has been demonstrated now. It's not just U2 and their mates. It has its own independent identity, and it's time to expand. We're confident enough to sign an album act, and I think Mother will start to grow quite fast now."

Industry Optimistic About Resurgence Of Pop Music Market French Look Forward To Cannes Meet

BY PHILIPPE CROCC

PARIS The revival of the French music market will be reflected in French participation at MIDEM '89, particularly in view of the new vitality that characterizes contemporary French repertoire, whose crossover potential has never been more potent.

The stand space taken by French participants is 20% larger than that used last year, and more than 120 national companies and societies will be represented.

"MIDEM 1989 will certainly reflect the new dynamism of the French music industry," says Eric Dufaure of SACEM, the French authors society.

"MIDEM has developed in a really spectacular way," says Jean-Louis Detry, president of Vogue, "because the French industry executives are keenly aware that it is vital nowadays to operate with an international perspective."

Vogue will have a stand at MIDEM because, according to Detry, it is entering a period of diversification and wants to move into Europe.

"We are interested in acquiring companies in the European territories, particularly in the U.K. and Germany. And we want to be ready for 1992. MIDEM can help us in these respects," says Detry.

The Societe Sivile des Producteurs Independants Francais has set a deal with MIDEM, as it did last year, to have a composite stand to represent all of its member companies. Last year there were 40 members; this year the figure will be close to 100.

Says Xavier Roy, joint managing director of MIDEM: "It is essential that French independent producers have access to a shop window for

their product and a place where they can receive and do business with their overseas associates."

A French newcomer to MIDEM this year will be New Trade International, a distribution company that represents Nowo, Music & Arts, Divo, Proarte, Duet, Joker, and Pickwick and that also has such artists as Cerrone and Leroy Gomez under contract.

"The focus is increasingly on Europe, and we all have to face up to the implications of 1992," says Andre Leroy, commercial director of NTI. "We need to make ourselves known to and get to know our future partners. MIDEM offers a great opportunity for us to do this, and that is why we have a stand."

The increased representation of French FM radio stations at MIDEM is another sign of the changing landscape of the French music industry. The MIDEM radio seminars will have as their main theme the question, "Is there a radio market in Europe?"

Jean-Loup Tournier, director of SACEM, will hold a press conference during MIDEM at which he will summarize the events of 1988 and deal with the challenges facing European right owners in the years ahead.

SACEM's stand at MIDEM will provide an information service on rights in Europe and in overseas territories for artists, lyricists, and composers. It will also be a patron for the opening concert of MIDEM Classique, which will feature young artists of international standards.

SNEP, the French record industry association, will hold a number of press conferences, among which

will be a discourse by SNEP president Guy Deluz (also president of EMI-Pathe Marconi) on the persistent problem of home copying.

"This is still a major problem for creators," says Deluz, "especially with the advent of recordable CDs or CD-Rs. The member companies of SNEP are insisting that they must have the right to determine the ways in which their productions are used."

Patrice Fichet, GM of SNEP, will make a presentation on the importance of harmonization in Europe of the copyright protection afforded to sound carriers and on the need for all members of the European Community to ratify the Rome Convention.

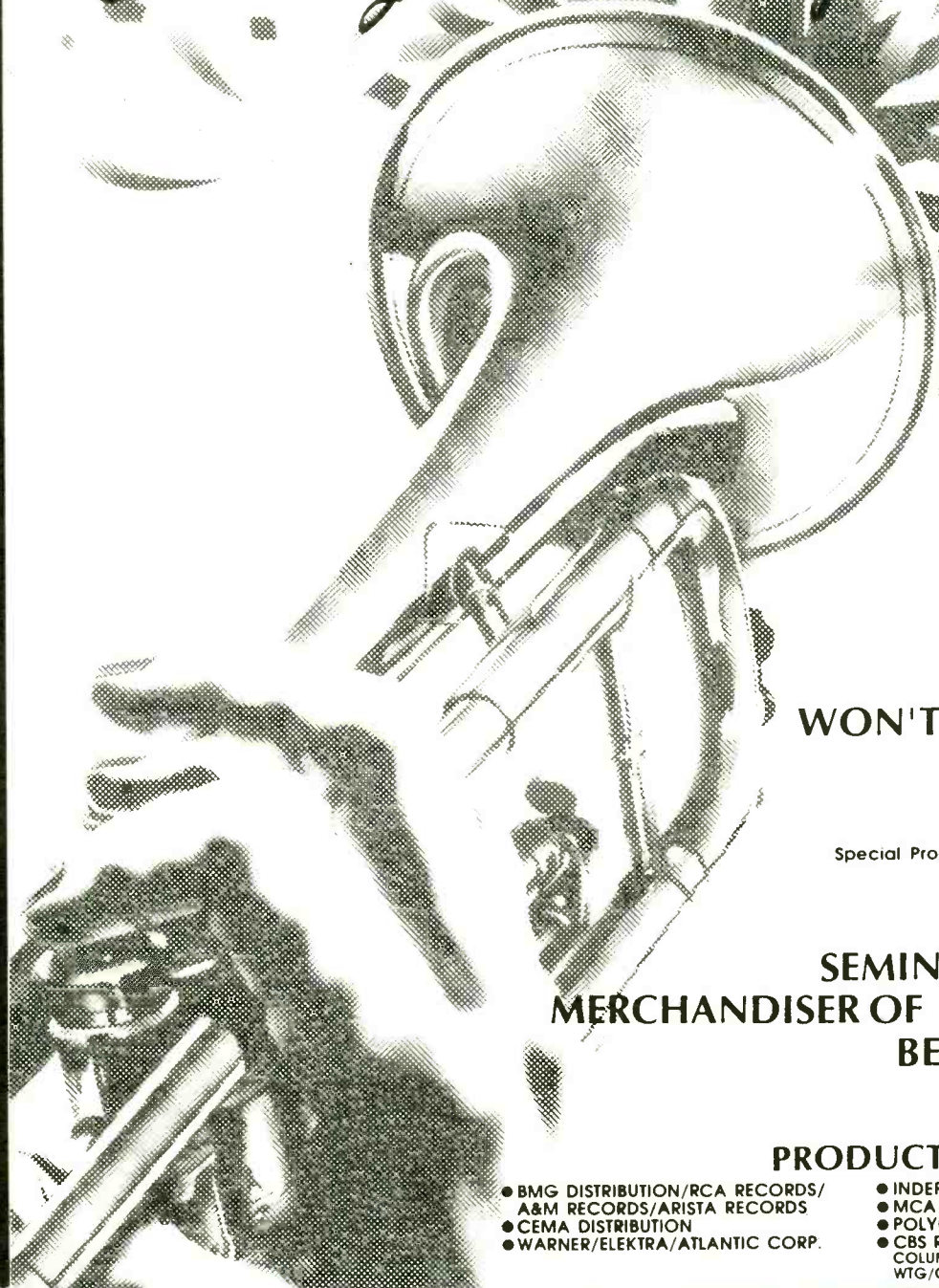
He will stress that a truly unified Common Market cannot exist without harmonization of the laws relating to music copyright, particularly with the proliferation of private radio stations throughout Europe and the advent of satellite broadcasting.

The growth of the CD market will be reflected by the presence of about 20 manufacturers, including such companies as Lor Disc, Digi-press, Musidisc, and Sonodisc.

Professional and governmental organizations taking stands this year include the Bibliotheque Nationale, the Ministry of Culture, the Conseil General des Alpes Maritimes, the Direction de Telecom, and the Fond de Soutien Pour Le Chanson and Le Jazz.

Among French music publishers present at MIDEM will be Claude Pascal, Sforzando, Bleu Blanc Rouge, Bang Music, De Plain Vent, and Editions Francinette.

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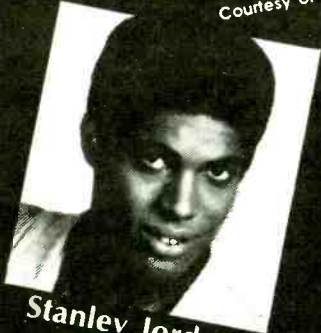
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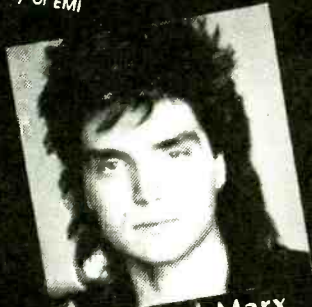
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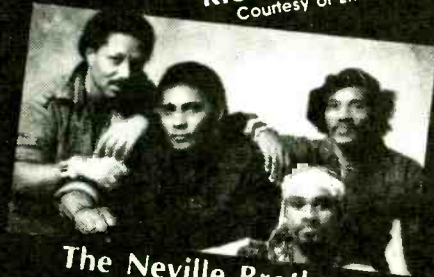
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Conamus Sponsors 22 Companies At Dutch Stand

BY WILLEM HOOS

AMSTERDAM About 200 key executives of the Dutch music business will attend MIDEM '89. Twenty-two companies and organizations will be represented at the Dutch stand.

The stand is an initiative of the Conamus Foundation, whose main objective is the promotion of Dutch light music in Holland and abroad. It has received another subsidy from EVD, the foreign trade agency of the Dutch Ministry of Economic Affairs, but this year's subsidy was only \$25,000—\$12,500 less than the amount received in 1988. However, Conamus has created a special fund of \$10,000 to ensure the continuation of the Dutch stand.

Dutch Day, set for Jan. 21, will be hosted by Conamus managing director John de Mol. A Dutch government representative and the Dutch ambassador to France will attend, and typical Dutch food and drink will be served. Also available will be 1,000 copies of a specially compiled compact disk, "Music From Holland With Love," which Conamus assembles each year for MIDEM. This year's CD contains music by 17 popular Dutch acts.

Sharing the central section of the Dutch stand with Conamus will be BUMA/STEMRA, the Dutch authors- and mechanical-

rights organizations, and the EVD trade agency.

Bertus Distributie, Holland's leading record importer and wholesaler, will be at MIDEM seeking new distribution deals for the Netherlands, Benelux, and Europe. Managing director Michiel de Ruiter discloses that the company has not renewed its pacts with 10 labels because they are specializing in low-budget CD repertoire, which he believes is now available in excessive quantity.

CNC, a record company, will be attending its second MIDEM. Founded in 1978, it specializes in dance music, issuing about 12 albums each year in the vinyl and CD formats. MIDEM '88 resulted in licensing deals for CNC in several major foreign markets, and this year the company hopes to set similar deals for South Korea and the Eastern bloc countries in Europe and to offer consultancy services through its subsidiary CNC Worldwide Consultancies for small production companies and owners of master tapes.

Freddy Haayen will be at MIDEM for the first time in his capacity as managing director of CNR Records. He is interested in setting European licensing deals for international pop and jazz acts and in promoting CNR's Jaws label in international markets.

Rob and Ferdi Bolland, Hol-

land's internationally known producers, will be in Cannes as joint MDs of their Le Disque production company. They will be playing product recorded by such clients as Suzy Quatro, Samantha Fox, and new Dutch trio Gone With The Beat, all of whom have distribution arrangements already set for most major European countries.

Dance Music Corp., the record

Conamus has created a special \$10,000 fund to ensure the continuation of the Dutch stand

and distribution company, will be represented in Cannes by its two managing directors, Jan Frei and Peter Boertje. It specializes in modern dance music and hopes to set licensing deals for its product, particularly for Japan and other parts of the Far East.

Dureco managing director Hans Tonino will be based at a large stand for the company, providing information about its record repertoire and newly opened CD plant. Dureco will have a specially compiled CD featuring its top acts, including new signings Carl Linger and Human Electrics. Dureco publishing subsidiary Dutchy Publishing will share the stand in the person of GM Rob Ebbers, as will independent label Megadisc Records and its A&R manager, Wally Middendorp.

Hot Sound Records, 7 years old and specializing in hi-NRG disco music, will have a stand of its own for the first time. MD Erik van Vliet will be seeking licensing deals for two acts, Laser Dance

and Sisley Fezzi, and the stand will be shared by newly formed Dutch Rebel Music and its MD, Jochem Gerrits. This company publishes most of the acts on the Hot Sound label.

Indie record company Roadrunner Records, which concentrates on hard rock and heavy metal, will be represented by MD Cees Wesels. He will be offering international deals for American hard rock band Crimson Glory, signed to Roadrunner for international distribution.

Among the Dutch music publishers at MIDEM will be Willem van Kooten of Nada Music, who claims to be the only Dutchman to have attended all 23 MIDEMs. He will be promoting his Cable One, a commercial 24-hour-a-day Pan-European music radio station launched in 1987.

Tony Berk, MD of TBM International, a music publishing company founded in 1988, will make his 17th trip to MIDEM. Early signings are English rock band Vanishing Point and new Dutch singer Jessica Kennedy.

Universal Songs and MD Bram Keizer will be promoting two long-term writers, Nikos Ignatiades and Tom Parker. Ignatiades has had songs covered by Vicky Leandros and Nana Mouskouri and has been writing for more than a year for Dutch singer Benny Neyman. Parker, an Englishman now residing in Holland, has scored with such productions as "The Young Messiah" and "The Young Amadeus Mozart."

The Company of the Two P(i)eters—Pieter van Bodegraven and Peter Schoonhoven—will be promoting new Dutch group the Limit, whose debut album will be released by Polydor in March, and Dutch writers Marc Hartman, Michiel van der Kuy, and Rene van Varsevelt, whose song "You Are My Fortune" will soon be recorded

by the U.K.'s Hot Chocolate.

BMG Ariola Music, the Benelux branch of BMG Music International, is hoping that the flagging fortunes of Dutch repertoire can be revived. GM Joop Plagge points out that Dutch compositions represented 25% of the company's gross two or three years ago, but now it's down to 10%. He wonders whether a requirement that Dutch radio should play at least 50% Dutch repertoire would rectify the situation.

Chris van Houten, MD of EMI Music Publishing Benelux, shares Plagge's concern about the decline of local repertoire and the attitude of Dutch record companies toward it. His company is getting involved in production deals for local acts, the first being Belgian-born Diako Diakoff, produced by Rob and Ferdi Bolland. EMI has picked up the recording-cost tab for Diakoff's single "Do It," which will be released next month, and will back three further recordings later this year.

Andre de Raaff, MD of Warner Basart Publishing, will be at MIDEM for the 15th time. He reports a "fantastic" 1988 for the company, which represents such national acts as Piet Veerman and Herman van Veen. De Raaff believes that one of the main reasons for the faltering state of Dutch repertoire is that most Dutch acts cannot afford promo videos to boost their records.

Peer Music Holland also enjoyed a good 1988, particularly in terms of library music, in which it is a market leader in the Benelux countries. MD Peter van Epen notes that more Dutch acts last year recorded international material published by Peer, and the company has ceased participating in co-production deals for local acts because such deals have become "too risky."

Fair Seen To Yield Deals As Well As Good Public Relations Italians Attend MIDEM With New Attitude

BY VITTORIO CASTELLI

MILAN The general attitude of the Italian music industry toward MIDEM is changing. Over the years the concentration of record production into multinational conglomerates had made the French music fair less interesting for Italian independent firms.

The Italian industry has remained faithful to MIDEM and attended the event in Cannes in good numbers, but largely as a public relations exercise.

"I've always been there to meet people," confirms Maurizio Cannici, head of CGD/Messaggerie Musicali's international department. "In a matter of a few days, I could do a job which would take weeks or months of work based in the office or traveling, but the real business always took place before or after MIDEM someplace else."

"The ones who really could do

business were small producers," comments Angelo Vaggi of Dischi Ricordi International. "It was a matter of selling new products master by master. Now things look different, and it started last year.

"We noticed a cautious return to catalog licensing, which is quite interesting and something slowly happening in favor of the independents.

"We used to go to MIDEM as visitors with no stand, but we took one last year and were satisfied with the results. We are doing it again this year."

Vaggi believes he discerns a trend away from licensing all new product to the multinationals, giving companies like Ricordi a chance to acquire promising repertoire as well as placing Italian talent in foreign territories.

He identifies a growing interest for the best *cantautori*—song-

writers performing their own compositions—in some European countries like France. With this in mind, Vaggi has high hopes that Ricordi's current hit group Via Verdi and singer/songwriter Gino Paoli will benefit from MIDEM 1989.

Marco Rho, president of Nowo, is going to Cannes with business in mind. "I've got a huge pile of letters on my desk offering material for distribution," he says, "and MIDEM offers a unique opportunity to discuss such matters with the people involved in a few hours."

As well as seeking new material for distribution in Italy, Rho will be spreading the word and the licenses on the company's product contained on Nowo's sister label Nuova Era, specializing in classical music, and a new venture, New Sound Planet, which concentrates on jazz and new age music.



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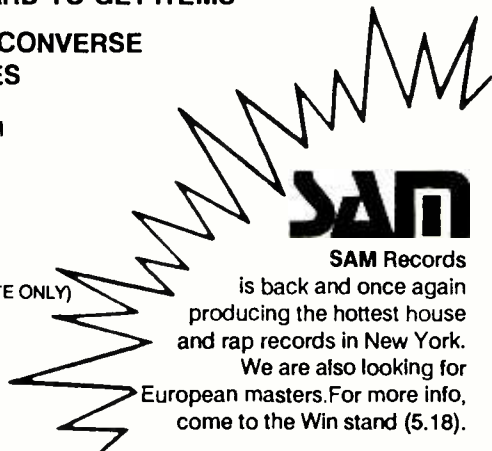
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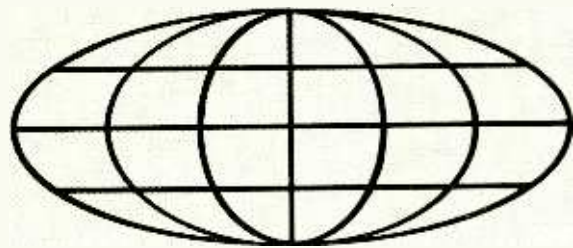
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CRTC Dilutes Network Guidelines Private Broadcasters Score A Victory

BY KIRK LaPOINTE

HULL, Quebec In another major victory for private radio, the federal broadcast regulator has backed off from significant parts of its proposed network and syndication policy.

After months of taking heat from broadcasting and related industries, the Canadian Radio-television and Telecommunications Commission released a watered-down series of definitions and guidelines in a public notice Jan. 10.

The commission has decided not to pursue a requirement that at least two-thirds of all acquired programming, apart from play-by-play sports, be Canadian. It took enormous heat from the Canadian Assn. of Broadcasters, radio syndicators, the Quebec government, and campus stations.

On that score, the CRTC heard that there isn't enough high-quality Canadian programming available; that Canadian programs need to be cross-subsidized by revenue from foreign programs; that there is little French-Canadian material available; that Canadian border stations need to program American material to compete; and that smaller stations that program only a little acquired programming would have to say goodbye to foreign material.

The commission heard from the CAB that more than half of all acquired programming by private outlets is Canadian, although the CRTC notes that the percentage of foreign-made material is rising.

Even so, it noted that the success of the policy would depend on a supply that doesn't yet appear to be there. For that reason, it said it would be "inappropriate" to proceed and will instead consult the industry on how to define Canadian programs, in the hope that that will lead to a new policy.

In another part of the 28-page policy, the CRTC says it expects those who distribute more than seven hours a week of network programming to carry "predominantly Canadian" material. It notes that it hasn't yet gotten a definition, and it further says that the rules will be self-administered by radio broadcasters.

But the CRTC held out a significant carrot: it will consider a station's use of Canadian-acquired programming as part of its contribution to Canadian programming.

The final wording leaves much of the policing to broadcasters themselves

That may mean that a station can ease its spending on locally made material if it buys syndicated product.

Although the intent of the policy announced last year appeared to signal a reversal of the deregulatory approach that the CRTC had taken in the latter half of this decade, the final wording leaves much of the policing to broadcasters themselves and minimizes the administrative burden.

The commission had suggested that it was ready to regulate the overnight period from midnight to 6 a.m., a time when most Canadian broadcasters program American material, often with financial success.

The CRTC noted that many stations need the revenue from this time slot and decided to "maintain a relatively unburdened regulatory environment for overnight programming." But it said it expects networks to program some

Canadian material and promised the entire matter will be examined at a coming major radio policy review.

At the same time it issued its policy, the commission released a public notice giving stations blanket authority to join or leave any licensed radio network. Until then, permission was needed. From now on, networks will have to submit membership lists every three months.

One of the few areas that appears more stringent is the inclusion of network operators under certain rules of the Broadcasting Act to ensure that operators can be held accountable for their programs.

But the general tone of the policy is "hands off." For example, the commission says it doesn't intend to introduce quotas on nonlocal programming. Rather, it will wait for stations to appear at license renewal hearings and justify the level and scheduling of such material.

The commission also backed off from a plan to class audio news services as networks and subject them to regulation.

4-Year-Old Investment Is Songwriter's First Hit

OTTAWA Among the best investments Arnold Lanni ever made was his decision four years ago to buy outright a song he wrote a couple of years earlier for his old group.

"You want to have the rights and control of your own music," he says.

But "never in a million years" did he expect what would happen.

Lanni's old group was Sheriff. The song was "When I'm With You," which has emerged roughly six years later as a U.S. chart smash.

Lanni, now one-half of Atlantic signing Frozen Ghost, expects he'll get a "high six-figure total" from the latest proceeds of Sheriff's out-of-the-vault hit.

The top five song hasn't quite connected with radio in Lanni's native Canada yet, despite the renewed attention to the band's work.

Capitol-EMI has rereleased the Toronto-based group's first album, and a media search is under way for the band's singer, who

now apparently drives a courier truck and won't be financially rewarded for the song's latent success.

From a U.S. radio station's gimmick to play a song no one else was playing to nationwide chart success, the story of "When I'm With You" has captured Canadian media attention and left Lanni with a good feeling.

"Sheriff was one of those groups that had a lot of pressure on it and expectations," he says. "But we did some pretty good work and now some people are noticing."

Even though he's keeping up a brisk interview schedule about the song, he hasn't much time to look back. He's too busy promoting Frozen Ghost's second album, "Nice Place To Visit," which he produced. He plays guitars and sings on the record, while partner Wolf Hassel plays keyboards and adds percussion. The band was nominated for a Juno.

KIRK LaPOINTE

MAPLE BRIEFS

THE FIRST ISSUE of *The Bridge*, a publication for songwriters in Canada, includes definitive information on controlled compositions, an update on the mechanical-rate situation, and notice of a songwriters' "depository" to register songs. It's available from *The Bridge*, Suite 501, 1235 Bay St., Toronto, Ontario, M5R 3K4.

NEW CAPITOL-EMI CANADA A&R chief Tim Trombley—successor to Deane Cameron, who became label president in November—has appointed Jody Mitchell as manager of talent acquisition and artist development. Most recently, Mitchell was promotion/retail rep at Enigma Entertainment Corp.

THE CANADIAN Recording Industry Assn. is so far taking a positive stand on the possible arrival in Canada of in-store custom tap-

ing. CRIA president Brian Robertson is quoted as saying the matter is a "dramatic new retail opportunity."

HEATHER SYM, who has spoken earnestly and aggressively in recent months for the Foundation to Assist Canadian Talent on Record, has been upped to its executive director post. The foundation administers grants and loans for record, video, radio, and demo production and tour support and is financed partly by the music industry, partly by the federal government. Sym has been outspoken in her pleas for more funds; much of FAC-TOR's 1988-89 money has dried up.

Maple Briefs features short items on the Canadian music industry. Information should be submitted to Kirk LaPointe, 83 Hamilton Ave. N., Ottawa, Ontario, Canada K1Y 1B8.

Artist Won't Let Success Take Him From Ranch George Fox Pitches His Country Sound

OTTAWA Trying to be a big hitter in the music business?

Strike one, you're a country artist.

Strike two, you're from Canada and you spend the lion's share of your time on a ranch.

But will there be a strike three for George Fox? Not necessarily. There are several signs that Fox, who is under the wing of a major label, WEA Music of Canada Ltd., and a major manager, Leonard Rambeau, the guiding force behind Anne Murray, will defy the odds.

"There are three kinds of people," says the Albertan. "There are people who make things happen, people who watch things happen, and people who say, 'What happened?'"

Fox has released one album, a surprisingly mature record that brought him to Nashville recently

for talks about a U.S. release. He is scheduled for studio sessions in the U.S. next year, his label reports.

His is one of those left-field stories that don't come along very often. He was selling his tapes at a local hardware store in his hometown of Cochrane, Alberta, when he decided during a farm-business trip to Vancouver, British Columbia, to drop a few off with some music business people who had been recommended to him. One of the tapes found its way to WEA A&R chief Bob Roper, who called Fox on his ranch. Fox recalls that he was pitching hay off a hayrack when the call came and that he ran to the house when his mother told him it was a record company calling.

"I was on cloud nine as I headed back out to the barn," he says.

Fox discovered his love of coun-

try music more by accident than by design. He left his parents' cattle ranch in 1981 for a six-month farmers' exchange program in Sweden, and when he heard his boss was a country music fan, he brought over some tapes.

When he got home, he started writing, hooked up with guitarist Jerry Martin, and started mixing cows with country music.

He admits to being a little wary because of how quickly things are going, and he says he wants to find a few things out before saying yes to the full-blown U.S. push, but he's clearly tempted to do it provided the compromises aren't too painful.

"What I'm trying to do is get some credentials," he says. "I may have to scale down the ranch soon, but I'm only going ahead if I can sing it the way I feel it."

KIRK LaPOINTE

Island Releases Country's 1st 3-Inch CD

OTTAWA Island Records of Canada Ltd. has issued U2's latest single, "Angel Of Harlem," on 3-inch CD. It's the first 3-inch CD released in Canada.

Meanwhile, with "Rattle And Hum" in its eighth straight week at No. 1 on the pop album chart here, Island may very well be looking at a second consecutive diamond award in Canada for its flagship signing.

The single is being simultaneously released on cassette and 7- and 12-inch vinyl. The B side on all configurations is a hitherto-unreleased track, "A Room At The Heartbreak Hotel," and the 12-inch and CD versions have a third cut, a live version of "Love Rescue Me," with Keith Richard on

guitar.

Island Canada has been low key about the success of its U2 product. "Rattle And Hum" has yet to be officially certified by the Canadian Recording Industry Assn., even though others in the industry concede it is the market's briskest seller and has been for two months.

Island chose to have "The Joshua Tree," U2's previous album, certified at five times platinum and 10 times platinum. It is believed that "Rattle And Hum" has surpassed the 500,000-unit sales mark in Canada and that CD sales are beyond platinum. Island officials, however, refuse to comment.

KIRK LaPOINTE

HITS of the WORLD

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CANADA (Courtesy The Record) As of 1/23/1988

Rank	Artist	Title	Label
1	7	BABY I LOVE YOUR WAY/FREEBIRD	WILL TO POWER EPIC/CBS
2	4	WAITING FOR A STAR TO FALL	BOY MEETS GIRL RCA/BMG
3	1	THE LOCO-MOTION	KYLIE MINOGUE GEFLEN/WEA
4	2	GROOVY KIND OF LOVE	PHIL COLLINS ATLANTIC/WEA
5	3	KOKOMO	BEACH BOYS ELEKTRA/WEA
6	5	WILD WILD WEST	ESCAPE CLUB ATLANTIC/WEA
7	10	KISSING A FOOL	GEORGE MICHAEL COLUMBIA/CBS
8	11	BIG LEAGUE	TOM COCHRANE & RED RIDER CAPITOL/CAPITOL
9	NEW	TWO HEARTS	PHIL COLLINS ATLANTIC/WEA
10	13	EVERY ROSE HAS ITS THORN	POISON ENIGMA/CAPITOL
11	19	PUT A LITTLE LOVE IN YOUR HEART	ANNIE LENNOX & AL GREEN A&M/A&M
12	9	DOMINO DANCING	PET SHOP BOYS EMI/CAPITOL
13	17	MY PREROGATIVE	BOBBY BROWN MCA/MCA
14	15	HANDLE WITH CARE	TRAVELING WILBURYS WILBURY/WEA
15	12	I DON'T WANT YOUR LOVE	DURAN DURAN CAPITOL/CAPITOL
16	6	HOW CAN I FALL	BREATHE VIRGIN/A&M
17	8	BAD MEDICINE	BON JOVI MERCURY/POLYGRAM
18	14	IN YOUR ROOM	BANGLES COLUMBIA/CBS
19	NEW	ARMAGEDDON IT	DEF LEPPARD VERTIGO/POLYGRAM
20	20	UNDER YOUR SPELL	CANDI I.R.S./MCA

Rank	Artist	Title	Label
1	1	U2 RATTLE AND HUM	ISLAND/MCA
2	2	THE TRAVELING WILBURYS	VOLUME ONE WILBURY/WEA
3	4	DEF LEPPARD HYSTERIA	VERTIGO/POLYGRAM
4	3	VARIOUS ARTISTS COCKTAIL	SOUNDTRACK ELEKTRA/WEA
5	5	BON JOVI NEW JERSEY	MERCURY/POLYGRAM
6	6	GUNS N' ROSES APPETITE FOR DESTRUCTION	GEFFEN/WEA
7	11	INXS KICK	ATLANTIC/WEA
8	7	PINK FLOYD DELICATE SOUND OF THUNDER	COLUMBIA/CBS
9	8	TOM COCHRANE & RED RIDER VICTORY DAY	CAPITOL/CAPITOL
10	10	GEORGE MICHAEL FAITH	COLUMBIA/CBS
11	13	PET SHOP BOYS INTROSPECTIVE	EMI/CAPITOL
12	9	CROSBY, STILLS, NASH & YOUNG AMERICAN DREAM	ATLANTIC/WEA
13	12	ROD STEWART OUT OF ORDER	WARNER BROS./WEA
14	16	MELISSA ETHERIDGE MELISSA ETHERIDGE	ISLAND/MCA
15	18	STEVE EARLE COPPERHEAD ROAD	UNI/MCA
16	15	KYLIE MINOGUE KYLIE—THE ALBUM	GEFFEN/WEA
17	NEW	GUNS N' ROSES G'N'R LIES	GEFFEN/WEA
18	14	TIFFANY HOLD AN OLD FRIEND'S HAND	MCA/MCA
19	17	FLEETWOOD MAC GREATEST HITS	WARNER BROS./WEA
20	NEW	VARIOUS ARTISTS BUSTER SOUNDTRACK	ATLANTIC/WEA

WEST GERMANY (Courtesy Der Musikmarkt) As of 1/17/89

Rank	Artist	Title	Label
1	4	THE FIRST TIME	ROBIN BECK METRONOME
2	1	DON'T WORRY, BE HAPPY	BOBBY MCFERRIN MANHATTAN
3	2	BRING ME EDELWEISS	EDELWEISS GIG
4	3	ORINOCO FLOW	ENYA WEA
5	5	TWO HEARTS	PHIL COLLINS WEA
6	8	TWIST IN MY SOBRIETY	TANITA TIKARAM WEA
7	6	BIG FUN	INNER CITY/KEVIN SAUNDERSON VIRGIN
8	7	STOP	SAM BROWN A&M/DGG
9	9	LEFT TO MY OWN DEVICES	PET SHOP BOYS PARLOPHONE
10	13	TAKE ME TO YOUR HEART	RICK ASTLEY RCA
11	12	BABY DON'T FORGET MY NUMBER	MILLI VANILLI HANSA
12	15	SMOOTH CRIMINAL	MICHAEL JACKSON EPIC
13	NEW	SILENT WATER	BLUE SYSTEM HANSA
14	10	TEARDROPS	WOMACK & WOMACK ISLAND
15	19	DER EIERMANN	KLAUS & KLAUS TELDEC
16	17	KISS	THE ART OF NOISE & TOM JONES CHINA-POLYDOR
17	11	WEE RULE	WEE PAPA GIRL RAPPERS JIVE
18	14	A GROOVY KIND OF LOVE	PHIL COLLINS WEA
19	18	CRACKERS INTERNATIONAL	ERASURE MUTE
20	16	DON'T TALK DIRTY TO ME	JERMAINE STEWART VIRGIN

Rank	Artist	Title	Label
1	1	MUNICH SYMPHONIC SOUNO ORCHESTRA	POP GOES CLASSIC POLYSTAR
2	3	DIRE STRAITS	MONEY FOR NOTHING POLYSTAR
3	5	TRACY CHAPMAN	TRACY CHAPMAN ELEKTRA
4	10	TANITA TIKARAM	ANCIENT HEART WEA
5	4	CHRIS DE BURGH	FLYING COLOURS A&M/DGG
6	6	SOUNDTRACK	BUSTER WEA
7	2	ENGELBERT	IN LIEBE—ENGELBERT WHITE
8	9	DIE ARTZE	NACH UNS DIE SINTFLUT—LIVE CBS
9	13	RICK ASTLEY	HOLD ME IN YOUR ARMS RCA
10	15	ENYA	WATERMARK WEA
11	12	U2	RATTLE AND HUM ISLAND
12	11	FLEETWOOD MAC	GREATEST HITS WARNER BROTHERS
13	16	PINK FLOYD	DELICATE SOUND OF THUNDER EMI
14	20	DIE TOTEN HOSEN	EIN KLEINES BISCHEN HORRORSCHAU VIRGIN
15	NEW	SAM BROWN	SAM BROWN A&M/POLYDOR
16	NEW	MICHAEL JACKSON	BAD EPIC
17	14	CHRIS REA	NEW LIGHT THROUGH OLD WINDOWS MAGNET
18	8	RONDO VENEZIANO	POESIA DI VENEZIA BABY
19	NEW	PET SHOP BOYS	INTROSPECTIVE PARLOPHONE
20	7	ROGER WHITTAKER	DU BIST NICH ALLEIN AVON

JAPAN (Courtesy Music Labo) As of 1/16/89

Rank	Artist	Title	Label
1	NEW	AKI OTOKOGUMI	BMG/VICTOR/JOHNNYS
2	NEW	KOIHITOYO	SHIZUKA KUDO PONY CANYON/FUJIPACIFIC
3	1	TONBO	TSUYOSHI NAGABUCHI TOSHIBA/EMI/NICHION/YAMAHA/YUI
4	NEW	HONKI WO DASHITE	NORIKO SAKAI VICTOR/SUN MUSIC
5	6	AI GA TOMARANAI	WINK POLYSTAR/FUJIPACIFIC
6	7	WITCHES	MIHO NAKAYAMA KING/BURNING/NICHION
7	4	SAKEYO	IKUZO YOSHI TOKUMA JAPAN/IKUZO ONGAKU
8	3	MOTHER'S TOUCH	FUMIYA FUJII PONY CANYON/THREE STAR/YAMAHA
9	NEW	TSURUGI NO MAI	HIKARU GENJI PONY CANYON/FUJIPACIFIC/JOHNNYS
10	NEW	MEWO TOJITEOIDEYO	BARBEE BOYS EPIC/SONY/KITTY M
1	1	AKINA NAKAMORI	BEST II WARNER/PIONEER
2	3	YUMI MATSUOTOYA	DELIGHT SLIGHT LIGHT KISS TOSHIBA/EMI
3	2	BOOWY	BOOWY SINGLES TOSHIBA-EMI
4	NEW	CHA-CHA	HITOMINO NAKANO TAKARAJIMA VAP
5	NEW	NAOYUKI FUJII	BLOW SESSION PONY CANYON
6	4	TM NETWORK	CAROL EPIC/SONY
7	7	SHIZUKA KUDO	GRADUATION PONY CANYON
8	5	ANZEN-CHITAI	I LOVE YOU KARA HAJIMEYOH KITTY
9	6	YOKO MINAMINO	SNOWFLAKE CBS/SONY
10	NEW	MIHO NAKAYAMA	ANGEL HEARTS KING

MUSIC & MEDIA PAN-EUROPEAN CHARTS 1/10/89

Rank	Artist	Title	Label
1	5	THE FIRST TIME	ROBIN BECK MERCURY
2	3	ESPECIALLY FOR YOU	KYLIE MINOGUE & JASON DONOVAN PWL
3	4	CRACKERS INTERNATIONAL	ERASURE MUTE
4	1	DON'T WORRY, BE HAPPY	BOBBY MCFERRIN MANHATTAN
5	6	SMOOTH CRIMINAL	MICHAEL JACKSON EPIC
6	10	BRING ME EDELWEISS	EDELWEISS GIG/WEA
7	7	TWO HEARTS	PHIL COLLINS VIRGIN
8	17	HIGH	DAVID HALLYDAY SCOTTI BROS/PHONOGRAM
9	2	ORINOCO FLOW	ENYA WEA
10	NEW	BUFFALO STANCE	NENEH CHERRY CIRCA
11	9	POURVU QU'ELLES SOIENT DOUCES	MYLENE FARMER POLYDOR
12	8	GIRL YOU KNOW IT'S TRUE	MILLI VANILLI HANSA/CHRYSLIS/BMG
13	16	GOOD LIFE	INNER CITY 10 RECORDS
14	14	JOUR DE NEIGE	ELSA ARIOLA/BMG
15	12	TAKE ME TO YOUR HEART	RICK ASTLEY RCA/BMG
16	15	TEARDROPS	WOMACK & WOMACK 4TH & B'WAY
17	11	A GROOVY KIND OF LOVE	PHIL COLLINS VIRGIN
18	13	SUDDENLY ANGRY ANDERSON	FOOD FOR THOUGHT
19	NEW	LOCO IN ACAPULCO	THE FOUR TOPS ARISTA/BMG
20	20	THE ONLY WAY IS UP	YAZZ & THE PLASTIC POPULATION BIG LIFE

Rank	Artist	Title	Label
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	13	ENYA	WATERMARK WEA
6	4	FLEETWOOD MAC	GREATEST HITS WARNER BROS.
7	12	TANITA TIKARAM	ANCIENT HEART WEA
8	7	RICK ASTLEY	HOLD ME IN YOUR ARMS RCA/BMG
9	9	SOUNDTRACK	BUSTER VIRGIN/WEA
10	8	MUNICH SYMPHONIC SOUND ORCHESTRA	POP GOES CLASSIC POLYSTAR
11	17	MICHAEL JACKSON	BAD EPIC
12	NEW	ERASURE	THE INNOCENTS MUTE
13	6	KYLIE MINOGUE	KYLIE—THE ALBUM PWL
14	11	PET SHOP BOYS	INTROSPECTIVE PARLOPHONE
15	10	MYLENE FARMER	AINSI SOIT-JE POLYDOR
16	15	CHRIS DE BURGH	FLYING COLOURS A&M
17	NEW	THE TRAVELING WILBURYS	TRAVELING WILBURYS VOL. 1 WILBURY
18	NEW	JACQUES BREL	15 ANS D'AMOUR BARCLAY
19	16	BANANARAMA	THE GREATEST HITS COLLECTION LONDON
20	NEW	ROY ORBISON	THE LEGENDARY ROY ORBISON TELSTAR

AUSTRALIA (Courtesy Australian Record Industry Assn.) As of 1/15/89

Rank	Artist	Title	Label
1	1	KOKOMO	THE BEACH BOYS WEA
2	2	ESPECIALLY FOR YOU	KYLIE MINOGUE & JASON DONOVAN FESTIVAL
3	6	HANDLE WITH CARE	TRAVELING WILBURYS WEA
4	4	IF I COULD	1927 WEA
5	3	DON'T WORRY, BE HAPPY	BOBBY MCFERRIN MANHATTAN
6	7	THE ONLY WAY IS UP	YAZZ & THE PLASTIC POPULATION CBS
7	8	TEARDROPS	WOMACK & WOMACK FES
8	5	A GROOVY KIND OF LOVE	PHIL COLLINS WEA
9	NEW	ROCK & ROLL MUSIC	MENTAL AS ANYTHING CBS
10	18	PUT A LITTLE LOVE IN YOUR HEART	ANNIE LENNOX & AL GREEN FES
11	14	DON'T NEED LOVE	JOHNNY DIESEL & THE INJECTORS FESTIVAL
12	9	I WANT YOUR LOVE	TRANSVISION VAMP WEA
13	13	BRING ME SOME WATER	MELISSA ETHERIDGE FESTIVAL
14	11	WHEN A MAN LOVES A WOMAN	JIMMY BARNES FESTIVAL
15	NEW	CAT AMONG THE PIGEONS	BROS CBS
16	10	NOTHING CAN OVIDE US	JASON DONOVAN FESTIVAL
17	12	WILO, WILD WEST	THE ESCAPE CLUB WEA
18	16	I STILL LOVE YOU (JE NE SAIS PAS POURQUOI)	KYLIE MINOGUE FESTIVAL
19	20	SHE MAKES MY DAY	ROBERT PALMER EMI
20	17	SWEET CHILD O' MINE	GUNS N' ROSES WEA

Rank	Artist	Title	Label
1	3	SOUNDTRACK	COCKTAIL WEA
2	5	TRAVELING WILBURYS	VOLUME ONE WEA
3	2	JIMMY BARNES	BARNESTORMING FESTIVAL
4	1	VARIOUS	SUMMER '89 BMG/RCA
5	7	FLEETWOOD MAC	GREATEST HITS WEA
6	4	VARIOUS	1989 BE HAPPY FES
7	9	PINK FLOYD	DELICATE SOUND OF THUNDER CBS
8	8	U2	RATTLE AND HUM FES
9	14	MELISSA ETHERIDGE	MELISSA ETHERIDGE FESTIVAL
10	13	1927	...ISH WEA
11	12	POISON	OPEN UP AND SAY ... AH!! CBS
12	19	ROBERT PALMER	HEAVY NOVA EMI
13	6	VARIOUS	SMASH HITS '88 EMI
14	10	JOHN FARNHAM	AGE OF REASON BMG/RCA
15	11	KYLIE MINOGUE	KYLIE FES
16	NEW	BRIAN FERRY/ROXY MUSIC	THE ULTIMATE COLLECTION EMI
17	17	TONI CHILDS	UNION FESTIVAL
18	NEW	GUNS N' ROSES	APPETITE FOR DESTRUCTION WEA
19	18	DIRE STRAITS	MONEY FOR NOTHING POLYGRAM
20	20	SOUNDTRACK	IMAGINE—THE MOVIE EMI

NETHERLANDS (Courtesy Stichting Nederlandse Top 40) As of 1/13/89

Rank	Artist	Title	Label
1	NEW	CAN'T STAY AWAY FROM YOU	GLORIA ESTEFAN & MIAMI SOUND MACHINE EPIC
2	NEW	TONIGHT	TINA TURNER & DAVID BOWIE CAPITOL
3	NEW	FIRST TIME	ROBIN BECK MERCURY
4	NEW	GOOD LIFE	INNER CITY 10 RECORDS
5	NEW	BRING ME EDELWEISS	EDELWEISS GIG
6	NEW	SOMETHING'S GOTTEN HOLD OF MY HEART	MARC ALMOND PARLOPHONE
7	NEW	THE WAY TO YOUR HEART	SOULSISTER EMI
8	NEW	ESPECIALLY FOR YOU	KYLIE MINOGUE & JASON DONOVAN PWL
9	NEW	SAY A LITTLE PRAYER	BOMB THE BASS TORSO
10	NEW	TWO HEARTS	PHIL COLLINS WEA
1	NEW	GLORIA ESTEFAN & MIAMI SOUND MACHINE	ANYTHING FOR YOU EPIC
2	1	DIRE STRAITS	MONEY FOR NOTHING PHONOGRAM
3	5	FLEETWOOD MAC	GREATEST HITS WARNER BROS.
4	2	U2	RATTLE AND HUM ARIOLA
5	7	ENYA	WATERMARK WEA
6	NEW	WHAM	THE FINAL EPIC
7	8	BARBRA STREISAND	TILL I LOVED YOU CBS
8	NEW	PINK FLOYD	DELICATE SOUND OF THUNDER EMI
9	NEW	WHITNEY HOUSTON	WHITNEY ARISTA
10	NEW	VARIOUS	BESTE UIT DE TOP 40 1988 EVA

ARISTA HOSTS BUOYANT MEET

Arista Records' annual convention, held on the cruise ship Sea Goddess, follows the theme "Riding The Wave Of Success—Arista 1988." The five-day Caribbean cruise included interactive departmental and interdepartmental meetings as well as president Clive Davis' music presentation, which previewed new projects by Barry Manilow, Carly Simon, Aretha Franklin, Dionne Warwick, K-9 Posse, Jermaine Jackson, Dion DiMucci, and many others.



The Arista crew gathers on deck for a group snapshot.



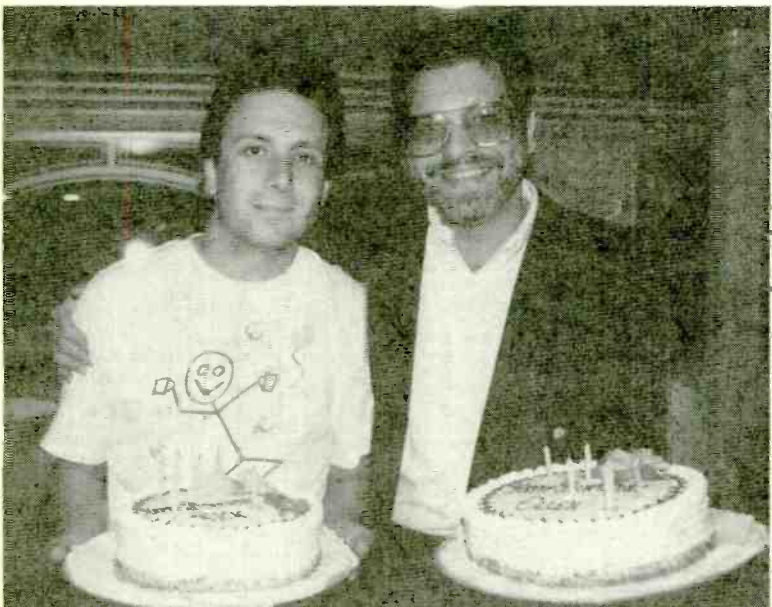
Arista honors its 10-year employees. Pictured, from left, are John Hall Jr., distribution manager/R&B promotion, Midwest; David Prescott, regional director, pop promotion, Midwest; Tom Ennis, director, artist development; Milton Sincoff, VP, production; Jon Klein, regional promotion director, Northwest; and Tom Moran, regional director, pop promotion, Midwest.



Top Arista executives gather for president Clive Davis' presentation. Shown, from left, are Don Ienner, executive VP/GM; Davis; and Roy Lott, senior VP, operations.



Label leaders Clive Davis, Roy Lott, and Don Ienner pose with Arista's newest VPs. Pictured, from left, are Lott; Ienner; Eliza Brownjohn, VP, international; Ken Levy, VP, creative services; Melani Rogers, VP, publicity; Phil Wild, VP, business affairs; and Davis.



Celebrating birthdays at sea are Arista executives Rick Bisceglia, VP of pop promotion, and Al Kiczales, VP of finance.



Label president Clive Davis gives his music presentation.



Artist development director Tom Ennis, left, and Mitchell Cohen, director of East Coast A&R, explain the new-artist contest to Arista conventioneers.

Seven Ventures, Original Artists Trade Stock Banking Firm Invests In Talent Co.

NEW YORK An unusual joint venture between an investment banking firm and a talent management/production company highlights the investment community's growing role in all phases of the home entertainment industry.

Seven Ventures Inc., a publicly held investment banker that trades over the counter, recently agreed to co-fund future record, motion picture, and video production deals, as well as future artist signings, with New York-based Original Artists. That company, owned and operated by its president, Linda Goldstein, manages and produces Bobby McFerrin and Laurie Anderson and is currently looking to sign additional acts for management and production.

Financial details of the venture pact were not disclosed, but David Plattner, president of Seven Ventures, says the deal was essentially an exchange of stock between his firm and Linda Goldstein. Seven Ventures, which will fund future Original Artists ven-

tures on a project-by-project basis, will have a partnership stake in all those operations. "It's a synergistic deal," says Plattner. "Original Artists, based on Bobby McFerrin's success, is more than able to fund daily operations, but now it has access to sufficient development capital to go

Joint venture is 'synergistic deal'

out and bring in new talent. Seven Ventures shares in those ultimate profits, and as a shareholder of Seven Ventures, Linda gets the benefits of improved earnings."

The first artist signing under the deal is Jimmy Tunnell, a singer/guitarist. Goldstein says negotiations are under way on future production and management deals, some involving major recording acts.

"I think this deal suggests how sophisticated the talent business has become," she adds. "Up to

now, for me as a manager and producer, one plus one has always equaled two. With the kind of financial leverage provided by this sort of arrangement, one plus one can equal five or 10... We've got the capital we need now to add staff and grow the company."

Seven Ventures, meanwhile, is readying announcements of other deals in the entertainment and leisure industries. The three-year-old firm began focusing on these segments last September, when Plattner took over its management. Upcoming ventures include the acquisition of interest in a laserdisk firm whose proprietary software targets the modeling and casting markets.

"We're going to be looking at all kinds of fast-growth opportunities, joint ventures, limited partnerships, outright acquisitions, and bringing private companies public," says Plattner. "The aim is to build a diversified public home entertainment company."

MARK MEHLER

Creditors Jilted By Jarre's London Show Promoters Liquidate After \$5.25 Mil Extravaganza

BY PETER JONES

LONDON The promoters of Jean-Michel Jarre's music and laser open-air production in London's Docklands last October have gone into voluntary liquidation, owing an estimated \$5.25 million.

At a meeting of creditors here Jan. 10, representatives of 90 of the 200 companies involved in staging "Destination Docklands" were told it was likely they would recoup only a small percentage of the money owed them.

Martin Aaron, of Laurence Gerard, the accounting firm handling the liquidation, said, "The whole concert and outcome has become a farce."

The two shows, on successive evenings last fall, were billed as

the "rock event of the century." Though detailed financial statements are not yet available, total attendance during the two evenings was reported to be 130,000. The average ticket price was \$35.

But the shows, which were presented on a waterborne stage at the Royal Victoria Dock, were said to have cost between \$8.75 million and \$10.5 million.

The concerts were promoted by REG Events and REG Events of JMJ with Rod Gunner, one-time management aide to the Bee Gees, as managing director.

Gunner told creditors "We went into the project with great hopes. But our cash-flow problems began when the local council refused permission for a license for the shows to be held in September."

The on-again, off-again, on-again production hassles continued until the council was satisfied that safety regulations were being upheld.

At the meeting, creditors claimed that ticket receipts as given were inaccurate and called for a legal investigation. Aaron said: "There are a lot of contentious matters, including ticket sales. We will have to see if that was dealt with properly. The event was staged with more hope than reality. You have to suspend your disbelief that anyone could make a profit when you look at the expense."

Jim Moseley of CTS Security, which provided about 600 stewards and security guards, says that his company has been paid only a third of the \$350,000 it was owed. Ray Withers, managing director of the communications firm Raycom, which is owed some \$65,000, said, "You wouldn't believe the horror stories about the event."

Jarre, who had previously given similar outdoor mass-audience mixes of technology and musicianship in Paris and in Houston, Texas, did not receive a fee for the performance and is not financially liable, creditors were told.

Liquidators say it will be months before a detailed picture of the finances emerges.

SAEG To Launch Software Biz With Foreign Backers

NEW YORK Sigma Alpha Entertainment Group, a Philadelphia-based recording studio operator, says it has sewn up foreign venture capital to launch its move into the music software business.

Peter Pelullo, president and chief executive of SAEG, declined to elaborate on the sources or the terms of the funding, which will be used to develop recording artists and acquire song catalogs. He says the venture deal is further evidence of foreign investors' desire to participate in the U.S. music market.

"CBS/Sony, Chuck Kaye's arrangement with Fuji—this is where [the industry is] headed," says Pelullo, who has some experience raising foreign capital. Five years ago, Saudi Arabian money helped him obtain a pressing and distribution deal with WEA for his independent label, Philly World Records Inc.

As part of the redeployment of assets into the record and publishing side, Pelullo says SAEG plans to downsize its studio operation, which offers less potential for explosive growth.

The financial section will be on hiatus for a few weeks

Net Income Up For Sound Warehouse

NEW YORK Sound Warehouse Inc., the 121-store music and video retailer based in Dallas, reports sharply higher net income and slightly improved sales for the quarter and six months ended Nov. 30.

Net income for the three months was \$261,000, or 5 cents a share, compared with \$163,000, or 3 cents a share, in the year-ago quarter.

Revenues were up from \$41 million to \$44 million.

For the first half, Sound Warehouse earned \$1.9 million, or 37 cents a share, a 27% increase over \$1.5 million, or 28 cents a share, in the first six months of fiscal 1988.

Revenues in this year's six-month period were \$90.7 million, compared with \$84.5 million a year earlier.

Keith Benjamin, who follows Sound Warehouse for Silberberg,

Rosenthal & Co., attributes the 60% earnings gain in the second quarter to higher margins on music product.

Benjamin estimates full fiscal 1989 revenues of \$205 million-\$210 million, up from \$181.6 million last year, and projects earnings of \$5.5 million, or \$1.05 a share, a 32% gain over \$4.2 million, or 80 cents a share, in fiscal 1988.

The analyst expects all of this year's revenue gains to derive from increased square footage.

Sound Warehouse on Jan. 16 said it has signed a definitive agreement to be acquired by Shamrock Holdings Inc. for \$132.5 million, or \$25.65 a share. Recent takeover speculation has driven up Sound Warehouse stock from a 52-week low of \$9 to \$24.63 at the Jan. 16 close.

MGM/UA Loses \$39 Mil In 1st Quarter

NEW YORK MGM/UA Communications Co., the troubled motion picture, home video, and television production company, reports a \$39.5 million loss in the first quarter ended Nov. 30. This compares with a net income of \$2.1 million, or 4 cents a share, a year earlier.

The loss was attributed to increased write-downs on theatrical

releases and projects in development as well as to increased interest expenses.

Last year's earnings included a \$3 million gain from the sale of the company's headquarters building.

Revenues in the first quarter also declined, from \$182 million in fiscal 1988 to \$170.3 million this year.

MARKET ACTION

BILLBOARD CHARTS THE TOP ENTERTAINMENT STOCKS

COURTESY OF
PAINE WEBBER RESEARCH, 1285 Ave. of the Americas
New York, N.Y. 10019, (212) 713-2000

Company	Sale/ 1000's	Open 1/10	Close 1/16	Change
NEW YORK STOCK EXCHANGE				
CBS Inc.	117	173	174 1/2	+1 1/2
Cannon Group	52.8	4 1/2	4 1/4	-1/8
Capital Cities Communications	97	358 1/2	358	-1/2
Coca-Cola	2079.3	45	44 1/2	-1/2
Walt Disney	2319.5	68	68 1/4	+1/4
Eastman Kodak	3646.3	44 1/2	44 1/4	-1/4
Gulf & Western	1398.7	41 1/2	41 1/4	-1/4
Handleman	365.6	21 1/4	23 1/4	+1 1/4
MCA Inc.	1354.4	48	47 1/2	-1/2
MGM/UA	125.6	14 1/4	13 1/4	-1 1/4
Orion Pictures Corp.	125.6	14 1/4	14 1/4	.....
Sony Corp.	412	58 1/4	58 3/4	+1/4
TDK	37.5	74 1/4	74	-1/4
Vestron Inc.	135.8	3 1/4	3 1/4	.....
Warner Communications Inc.	1989.4	37 1/4	36 1/4	-1 1/4
Westinghouse	1454.5	53 1/2	53	-1/2
AMERICAN STOCK EXCHANGE				
Commtron	7	4 3/4	4 3/4	-1/4
Electrosound Group Inc.	26.6	2 1/4	2 1/4	-1/4
Lorimar/Telepictures	140.1	13 1/4	13 1/4	.....
Nelson Holdings Int'l	2	1/2	1/2	.....
New World Pictures	20.4	2 1/4	2 1/4	.....
Price Communications	168.9	6 1/2	7 1/2	+1
Prism Entertainment	10.5	3 1/4	3 1/4	+1/4
Turner Broadcasting System	.....	.....	.....	.....
Unitel Video	16.1	12 1/2	12 1/4	+1/4

Company	Open January 16	Close	Change
OVER THE COUNTER			
Acclaim Entertainment	3 1/4	3 1/4	.....
Blockbuster Entertainment	22 1/4	21 1/4	-1 1/4
Certron Corp.	1 1/4	1 1/4	.....
Dick Clark Productions	3 1/4	3 1/4	.....
LIN Broadcasting	74 1/4	73 1/2	-3/4
LIVE Entertainment	20 1/4	20 1/4	-1/2
Lieberman Enterprises	.....	.....	.....
Major Video	17	16 1/4	-3/4
Malrite Communications Group	10 1/4	10 1/4	.....
Recoton Corp.	6 1/4	6 1/4	.....
Reeves Communications	5 1/4	5 1/4	-1/4
Satellite Music Network, Inc.	5 1/4	5 1/4	.....
Scripps Howard Broadcasting	69 1/2	69 1/2	.....
Shorewood Packaging	17 1/4	17 1/2	+1/4
Sound Warehouse	23 1/4	24 1/4	+1 1/4
Specs Music	7	7	.....
Starstream Communications Group, Inc.	1 1/2	1 1/2	.....
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	.....
Westwood One	8 1/2	8 1/4	-1/4

Company	Open 1/9	Close 1/16	Change
LONDON STOCK EXCHANGE (In Pence)			
Chrysalis	130	127	-3
Pickwick	228	228	.....
Really Useful Group	525	560	+35
Thorn EMI	645	661	+16
Virgin	.....	.....	.....

POP

PICKS

CHARLIE SEXTON

PRODUCERS: Bob Clearmountain, Tony Berg
MCA 6280

A long time coming, Sexton's second album shows he can still play guitar like a house on fire. And now that he's ripened into his 20s, his husky voice has a marked maturity. Leadoff single, "Don't Look Back," should do well on both album rock and top 40 stations. Other cuts deserving of album rock airplay include Sexton-Steve Earle tune "While You Sleep," "Battle Hymn Of The Republic," and "Cry Little Sister."

RECOMMENDED

CHRISTMAS

Ultraphonics Of Thee Psykick Revolution
PRODUCER: Lou Giordano
IRS 42273

Underneath all the gimmicks, like the album cover suggestion that you listen to the record in the nude, lie some great psychedelic tunes you can dance to, like "Stupid Kids." Elizabeth Ann Margret Cox's lilting voice registers perfectly with Michael Cudahy's often flat intonations on such trippy ditties as "This Is Not A Test" and "My Operator." Prepare for the college onslaught.

OINGO BOINGO

The Best Of Oingo Boingo: Skeletons In The Closet

PRODUCERS: Various
A&M SP5217

Danny Elfman and pals return for the California group's second greatest-hits collection in six months—the first was a two-record set on MCA. This 12-song release is compiled from the band's three albums put out by A&M between '81 and '83 and includes quirky offerings "Private Life" and "Nasty Habits."

DENNIS DeYOUNG

Boomchild
PRODUCERS: Dennis DeYoung, Alan Shacklock
MCA 42162

DeYoung's strong voice transcends the material on his second solo album, the first for MCA. Songs cover such topical issues as unemployment and drug addiction as well as a boomer's younger, halcyon days with the title track.

PRINCESS TEX

PRODUCER: Patrick Keel
Horsehead PT109

Texas outfit definitely deserves a national look. Guitar-based, good-old-American-pop sound is helmed by Kim Pendleton, who sounds like a cross between Chrissie Hynde and Highway 101's Paulette Carlson. Top tunes are "She Don't Care" and "Every Girl In Town." Contact: 214-446-1930.

WASTED YOUTH

Black Daze
PRODUCERS: Wasted Youth
Medusa 72278

Long-lived L.A. thrash-core band's latest lineup really stirs up the dust on manic-panic speed-punk set. Tracks like "Good Day For A Hanging" and cover of Van Halen's "On Fire" may rile the skateboard-riding faithful.

SOFT MACHINE

Live At The Proms 1970
PRODUCER: None listed
Reckless Reck 5

Longtime fans of ground-breaking English progressive rock band will snatch up this live Albert Hall set captured by the BBC. Period lineup of Mike Ratledge, Hugh Hopper, Elton Dean, and Robert Wyatt run down expansive pieces from their early repertoire. Sound isn't the best, but jams will give enthusiasts a lift.

MU

PRODUCER: None listed
Reckless Reck 4

More purple haze from Reckless, this time courtesy of former Captain Beefheart guitarist Jeff Cotton, cult axeman Merrell Fankhauser, and others. Bluesy feel and off kilter brilliance of early Beefheart groups and spinoff band Mallard are apparent here.

BUNNY WAILER

Liberation
PRODUCER: Bunny Wailer
Shanachie 43059

Sole surviving member of the original Wailers trio continues to beat down Babylon with hard-hitting yet sweetly sung combo of political messages and Rastafarian preachments. Specialty outlets will move plenty of this well-produced and heartfelt reggae work.

GREGORY'S FUNHOUSE

Obey
PRODUCER: Ben Elliott
Big Chief 1002

Brooklyn, N.Y.-based glam/sham rockers create a hilariously raunchy set that casts lead singer Gregory in the role of a psychosexual sicko under the influence of "The Rocky Horror Show" and the Bonzo Dog Band. Highlights of a sharp, powerful debut include "Back To School," "I Give It, You Take It," "I Don't Wanna Look Real," "From The Front," and a perverse remake of Goffin-King's "Go Away Little Girl."

EASTERHOUSE

Waiting For The Red Bird
PRODUCERS: Steve Lovell, Steve Power
Columbia 44467

Second outing for these British agitpopsters further explores preachy political themes with a Roxy-esque synth-based sound. Vocalist/songwriter Andy Perry wails much like Bono on such Yank-bashing tunes as "America" but fares better on the propulsive "Come Out Fighting," the anthemic "Hope And Glory," as well as notables "Miss It" and "Say Yes."

VARIOUS ARTISTS

Fast Folk Musical Magazine Volume 4 No. 5/6
PRODUCERS: various
Fast Folk 405/406

A record and magazine in one, Fast Folk has been the vinyl launching pad for many of today's new folkies, including Tracy Chapman and Nanci Griffith. This excellent, wide-ranging double-album sampler features songs from Suzanne Vega, Michelle Shocked, the Roches, David Massengill, Tom Christian, Jack Hardy, Ilene Weiss, Steve Jensen & Doug Petty, Shawn Golvin, Hugh Blumenfeld, Judith Zweiman, and the Bard Of Halifax. Contact: 212-989-7088.

SONGS FROM LATE NITE COMIC

PRODUCERS: Brian Gari, Lee Shapiro
Original Cast 8843

The musical had a 1987 run in New York and is a worthy addition to the show catalog, since its score, by Brian Gari, has the rock-flavored zip of a series of comic one-liners. Gari and Julie Budd are the lead singers. The CD has an extra cut.

JAZZ

PICKS

DAVE GRUSIN

Collection
PRODUCERS: Dave Grusin & Larry Rosen
GRP 9579

"Best of" set by this marquee-name keyboardist/composer is loaded with sales potential, from its elegant packaging to the on-target song selection. Features high points from his catalog of film and TV scores plus several of Grusin's most haunting album gems.

SPOTLIGHT



DEBBIE GIBSON

Electric Youth
PRODUCERS: Deborah Gibson, Fred Zarr
Atlantic 81932

Some of the innocent charm of her triple-platinum debut has been replaced by slick sophistication, but Gibson's knack for churning out punchy, well-crafted tunes is stronger than ever. As indicated by the first single, "Lost In Your Eyes," the album concentrates more on ballads and midtempo tunes than the dance-oriented debut did, but there are still plenty of toe-tappers here. Gibson leaves no doubt that her first-time success was not a fluke.



LYLE LOVETT & HIS LARGE BAND

PRODUCERS: Tony Brown, Billy Williams, Lyle Lovett
MCA 42263

Lovett delivers sparkling wit, lyrical gems, and marvelous music on his third album. Side one is a collection of blues, jazz, and big-band tunes anchored by the hilarious "Here I Am." Side two is Lovett's own brand of country, blending the traditional beauty of "Which Way Does That Old Pony Run" with his own twangy twists on "I Married Her Just Because She Looks Like You." This one certainly won't lose him his critical-darling status and will hopefully broaden his popular appeal.

MARTIN TAYLOR

Sarabanda
PRODUCER: David Hungate
Gaia 13 9018

Taylor's stunning guitar work shines throughout with Hungate's always tasteful production. Artist's own material blends in well with better-known songs, such as Al Jarreau's "Mornin'" and Gershwin's "They Can't Take That Away From Me." Violinist Stephane Grappelli turns up for a delightful duet, "Don't Blame Me." Listen carefully, there are no overdubs on this album.

JACKIE PARIS

Nobody Else But Me
PRODUCER: George H. Buck, Jr.
Audiophile APCD-245

Add the jazz savvy and warmth of veteran stylist Jackie Paris' voice to a collection of durable favorites, support it all with a tasteful trio, and just sit back and relax. Forty-plus CD minutes of a pro effortlessly at work.

HUGH MARSH

Shaking The Pumpkin
PRODUCERS: Jonathan Goldsmith & Kerry Crawford
Soundwings/Duke Street SW 2110

Violinist from Bruce Cockburn's band steps forward on this 1987 recording, a best seller in Canada now released here. Among some very capably played fusion tracks (some featuring narration by Cockburn) is a number worthy of pop attention: Marsh's cover of Jimi Hendrix's "Purple Haze," featuring a smooth vocal by Robert Palmer. Rock jocks pay attention—this deserves to cross over.

JOE BECK

Back To Beck
PRODUCERS: Joe Beck & Tom Jung
DMP 464

Guitar vet's work is more than tasty. Star-studded lineup from Beck's previous album—including the two-bass attack of Mark Egan and Jay Leonhart—is also in great form, and Jung's production work, always critically acclaimed, has never sounded cleaner. Thoughtful repertoire, which should draw raves from both fusion and mainstream camps, has already earned a warm reception from radio.

THURSDAY GROUP

Uncle Mean
PRODUCERS: Douglas Lichterman & Clayton Englar
Pathfinder 8807

Led by Lichterman's cunning guitar style and Englar's husky sax sound, the quintet travels in daring directions. Band may not attract a large audience, but jazz fans who do discover Thursday Group will like what they find.

WINDMILL SAXOPHONE QUARTET

Very Scary
PRODUCER: Clayton Englar
Pathfinder 8801

To paraphrase the old Camel cigarettes ad slogan, this sax-only set is not for everyone, but it doesn't try to be. Wooded foursome unwraps nine unique, original compositions and blows new life, but no ill wind, into three standards.

NEW AGE

PICKS

RIC FLAUDING

Refuge
PRODUCER: Ric Flauding
Spindletop Records SPT 9126

Consistently enjoyable work sparkles with Flauding's beautiful arrangements. His guitar and keyboard skills take a back seat to stirring saxophone play by Brandon Fields and Keith Felch, who appear on all but one of the tracks. Especially lovely are "All Creation Sang" and "Mists And Fog."

COUNTRY

RECOMMENDED

KAREN STALEY

Wildest Dreams
PRODUCERS: Jimmy Bowen, Karen Staley, Tony Brown
MCA MCA-42112

Staley, a former backup singer for Reba McEntire, proffers an impressive debut album here—both as vocalist and writer (she wrote or co-wrote everything). Best cuts: "Only The Heart," "Now And Then."

JONATHAN EDWARDS

The Natural Thing
PRODUCERS: Wendy Waldman, Jonathan Edwards
MCA/Curb MCA-42256

Besides being a warm, ingratiating singer, Edwards scores a hit by bringing back some of the great

album cuts that have long circulated on Music Row, among them "Fewer Threads Than These," "Where Did We Go Right," and "Back Up Grinnin'."

CLASSICAL

PICKS

BACH: SOLO SONATAS & PARTITAS

Itzhak Perlman, violin
Angel CDCB 49483
Nowhere will the connoisseur collector find a more seductive reading of these seminal works. Perlman's tone is unfailingly beautiful, whatever the technical provocation, and he makes all seem simple and natural. Others may bring a more probing intellect to these pieces, or a greater concern with interpretive "authenticity," but none will offer greater pleasure. An important release.

RECOMMENDED

MAHLER: DAS LIED VON DER ERDE

Peter Schreier, Jard Van Nes, Frankfurt Radio Symphony, Inbal
Denon CO-72605

This completes the highly regarded Inbal Mahler cycle, which Denon has released both on this individual CD and as part of its deluxe, 16-CD boxed Mahler package. Again, the orchestral pickup captures great detail without compromising realistic blend, providing glamorous support for the soloists. Schreier shows somewhat more vocal strain than we have come to expect from this superb interpretive artist; Van Nes is a joy throughout.

MY FAVORITE THINGS

Stephen Hough, Piano
Musicmasters MMD 60135W
Twenty short pieces, all but a few demanding fleet and facile technique for maximum effect. Hough delivers all with engaging sentiment. Pieces by MacDowell, Chopin, Dohnanyi, Paderewski, Gabrilovich, Godowsky, and Moskowski, among others, as well as Hough transcription of a tune from "The Sound Of Music." Different and entertaining.

SPOTLIGHT: Predicted to hit top 10 on Billboard's Top Pop Albums chart or to earn platinum certification.

NEW & NOTEWORTHY: Highlights new and developing acts worthy of attention and other releases of special interest.

PICKS: Releases predicted to hit the top half of the chart in the format listed.

RECOMMENDED: Other releases predicted to chart in the respective format; also, other albums of superior quality.

All albums commercially available in the U.S. are eligible. Send review copies to Melinda Newman, Billboard, 1515 Broadway, New York, N.Y. 10036, and Chris Morris, Billboard, 9107 Wilshire Blvd., Beverly Hills, Calif. 90210. Send country and gospel albums to Ed Morris, Billboard, 49 Music Square W., Nashville, Tenn. 37203.



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HOT 100 SINGLES SPOTLIGHT



by Michael Ellis

"TWO HEARTS" BY PHIL COLLINS (Atlantic) holds at No. 1 although its massive lead is shrinking as it loses points. Sheriff's "When I'm With You" (Capitol) is closing fast at No. 2 and is a safe bet to hit the top next week. "Armageddon It" by Def Leppard (Mercury) holds at No. 3 overall although it is the No. 1 single in sales points. The top 15 is still tightly competitive, causing "The Way You Love Me" by Karyn White (Warner Bros.) to hold at No. 8 despite gaining strongly in both airplay and sales to earn a bullet.

WHILE THE ABOVE-MENTIONED single by White holds in the top 10, her new single, "Superwoman" (Warner Bros.), is No. 1 on the Hot Black Singles chart and enters at No. 87 on the Hot 100. "Superwoman" also has top 10 pop potential since it is already top 10 at Power 96 Detroit (15-8) and WFMF Baton Rouge, La. (6-4). All nine new entries are follow-ups to strong singles by the respective artists, except for "She Drives Me Crazy" by the U.K. group Fine Young Cannibals (I.R.S.).

IT IS ANOTHER BIG week for radio adds, with eight records scoring 40 or more adds. "You're Not Alone" by Chicago (Reprise) is off to a strong start. The follow-up to the No. 1 "Look Away" is the most-added record on the chart, with 65 adds and early top 20 reports from Dallas (No. 16 at KEGL and No. 17 at Y95) fueling an 18-place jump to No. 47. "Lost In Your Eyes" by Debbie Gibson (Atlantic) gains the most airplay points of any record not yet in the top 20 and thus wins the Power Pick/Airplay. "Eyes" is making great moves at radio, including 25-13 at Z100 New York, 30-19 at Y100 Miami, 27-19 at KJ103 Oklahoma City, and 28-15 at WZZU Raleigh, N.C. The two runners-up for the airplay pick are "Paradise City" by Guns N' Roses (Geffen), with early moves of 16-8 at WDFX Detroit, 14-6 at WKBQ St. Louis, and 5-3 at WIOG Saginaw, Mich.; and "The Living Years" by Mike & the Mechanics (Atlantic), which looks strong at Power 99 Atlanta (7-3), Q-105 Portland, Ore. (7-4), and WAEB-FM Allentown, Pa. (17-10).

THREE RECORDS BY NEW artists are showing strength in some markets, but they do not meet the point criteria for a bullet. "If We Never Meet Again" by Tommy Conwell & the Young Rumlbers (Columbia) jumps 16-10 at WPST Trenton, N.J.; nationally it moves 58-53. "The Great Commandment" by Camouflage (Atlantic) is No. 1 at K106 Beaumont, Texas, and moves 10-8 at 93Q Houston; on the Hot 100 it goes 71-64. "Tears Run Rings" by Marc Almond (Capitol) moves 89-84 in its second week on the chart, breaking out of Phoenix, Ariz., (12-10 at KKFR) and San Francisco (27-20 at X100).

HOT 100 SINGLES ACTION

RADIO MOST ADDED

	PLATINUM/ GOLD ADDS	SILVER ADDS	BRONZE/ SECONDARY ADDS	TOTAL ADDS	TOTAL ON REPORTERS
	19 REPORTERS	55 REPORTERS	164 REPORTERS		238 REPORTERS
YOU'RE NOT ALONE CHICAGO REPRISE	5	16	44	65	140
DON'T TELL ME LIES BREATHE A&M	3	11	38	52	189
RONI BOBBY BROWN MCA	3	9	40	52	128
THE LAST MILE CINDERELLA MERCURY	3	7	39	49	83
LOST IN YOUR EYES DEBBIE GIBSON ATLANTIC	2	7	35	44	206
JUST BECAUSE ANITA BAKER ELEKTRA	3	11	30	44	128
PARADISE CITY GUNS N' ROSES GEFFEN	4	8	28	40	172
WALK THE DINOSAUR WAS (NOT WAS) CHRYSALIS	3	5	32	40	48
CRYIN' VIXEN EMI	1	8	28	37	40
THE LIVING YEARS MIKE + MECHANICS ATLANTIC	3	5	24	32	198

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

FOR WEEK ENDING JANUARY 28, 1989

Billboard. Hot 100. SALES & AIRPLAY™

A ranking of the top 40 singles by sales and airplay, respectively, with reference to each title's composite position on the main Hot 100 Singles chart.

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT 100 POSITION
1	3	ARMAGEDDON IT	DEF LEPPARD	3
2	1	TWO HEARTS	PHIL COLLINS	1
3	7	WHEN I'M WITH YOU	SHERIFF	2
4	2	DON'T RUSH ME	TAYLOR DAYNE	4
5	5	SMOOTH CRIMINAL	MICHAEL JACKSON	15
6	8	THE WAY YOU LOVE ME	KARYN WHITE	8
7	9	ALL THIS TIME	TIFFANY	10
8	12	BORN TO BE MY BABY	BON JOVI	7
9	13	WHEN THE CHILDREN CRY	WHITE LION	5
10	16	STRAIGHT UP	PAULA ABDUL	6
11	14	I WANNA HAVE SOME FUN	SAMANTHA FOX	13
12	17	WILD THING	STONE LOC	9
13	15	THE LOVER IN ME	SHEENA EASTON	14
14	4	MY PREROGATIVE	BOBBY BROWN	12
15	20	LITTLE LIAR	JOAN JETT AND THE BLACKHEARTS	21
16	11	PUT A LITTLE LOVE IN YOUR HEART	A.LENNOX/A.GREEN	17
17	21	HOLDING ON	STEVE WINWOOD	11
18	10	EVERY ROSE HAS ITS THORN	POISON	16
19	22	WHAT I AM	EDIE BRICKELL & NEW BOHEMIANS	20
20	27	SHE WANTS TO DANCE WITH ME	RICK ASTLEY	18
21	6	I REMEMBER HOLDING YOU	BOYS CLUB	22
22	25	DIAL MY HEART	THE BOYS	24
23	28	WALKING AWAY	INFORMATION SOCIETY	19
24	26	ANGEL OF HARLEM	U2	23
25	36	YOU GOT IT (THE RIGHT STUFF)	NEW KIDS ON THE BLOCK	25
26	37	SURRENDER TO ME	ANN WILSON & ROBIN ZANDER	26
27	18	IN YOUR ROOM	BANGLES	34
28	23	KISS	THE ART OF NOISE FEATURING TOM JONES	39
29	38	A LITTLE RESPECT	ERASURE	27
30	24	WAITING FOR A STAR TO FALL	BOY MEETS GIRL	31
31	19	SILHOUETTE	KENNY G	42
32	—	ALL SHE WANTS IS	DURAN DURAN	32
33	30	LOOK AWAY	CHICAGO	35
34	34	KOKOMO (FROM "COCKTAIL")	THE BEACH BOYS	56
35	31	BACK ON HOLIDAY	ROBBIE NEVIL	45
36	—	SHAKE FOR THE SHEIK	THE ESCAPE CLUB	28
37	35	BABY, I LOVE YOUR WAY/FREEBIRD	WILL TO POWER	50
38	—	RONI	BOBBY BROWN	37
39	29	GIVING YOU THE BEST THAT I GOT	ANITA BAKER	38
40	—	MY HEART CAN'T TELL YOU NO	ROD STEWART	33

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT 100 POSITION
1	1	TWO HEARTS	PHIL COLLINS	1
2	4	WHEN I'M WITH YOU	SHERIFF	2
3	2	DON'T RUSH ME	TAYLOR DAYNE	4
4	3	ARMAGEDDON IT	DEF LEPPARD	3
5	7	WHEN THE CHILDREN CRY	WHITE LION	5
6	10	STRAIGHT UP	PAULA ABDUL	6
7	8	BORN TO BE MY BABY	BON JOVI	7
8	11	THE WAY YOU LOVE ME	KARYN WHITE	8
9	12	WILD THING	STONE LOC	9
10	13	HOLDING ON	STEVE WINWOOD	11
11	5	MY PREROGATIVE	BOBBY BROWN	12
12	6	EVERY ROSE HAS ITS THORN	POISON	16
13	16	ALL THIS TIME	TIFFANY	10
14	18	WALKING AWAY	INFORMATION SOCIETY	19
15	19	SHE WANTS TO DANCE WITH ME	RICK ASTLEY	18
16	20	I WANNA HAVE SOME FUN	SAMANTHA FOX	13
17	21	THE LOVER IN ME	SHEENA EASTON	14
18	9	PUT A LITTLE LOVE IN YOUR HEART	A.LENNOX/A.GREEN	17
19	22	YOU GOT IT (THE RIGHT STUFF)	NEW KIDS ON THE BLOCK	25
20	23	ANGEL OF HARLEM	TIFFANY	10
21	27	WHAT I AM	EDIE BRICKELL & NEW BOHEMIANS	20
22	15	I REMEMBER HOLDING YOU	BOYS CLUB	22
23	28	DIAL MY HEART	THE BOYS	24
24	29	A LITTLE RESPECT	ERASURE	27
25	33	THE LIVING YEARS	MIKE + THE MECHANICS	29
26	32	SURRENDER TO ME	ANN WILSON & ROBIN ZANDER	26
27	38	LOST IN YOUR EYES	DEBBIE GIBSON	30
28	14	SMOOTH CRIMINAL	MICHAEL JACKSON	15
29	34	SHAKE FOR THE SHEIK	THE ESCAPE CLUB	28
30	17	LITTLE LIAR	JOAN JETT AND THE BLACKHEARTS	21
31	—	PARADISE CITY	GUNS N' ROSES	36
32	39	MY HEART CAN'T TELL YOU NO	ROD STEWART	33
33	40	ALL SHE WANTS IS	DURAN DURAN	32
34	—	DON'T TELL ME LIES	BREATHE	40
35	26	WAITING FOR A STAR TO FALL	BOY MEETS GIRL	31
36	—	RONI	BOBBY BROWN	37
37	24	LOOK AWAY	CHICAGO	35
38	25	GIVING YOU THE BEST THAT I GOT	ANITA BAKER	38
39	30	WILD WORLD	MAXI PRIEST	43
40	—	YOU'RE NOT ALONE	CHICAGO	47

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HOT 100 A-Z PUBLISHERS/PERFORMANCE RIGHTS/SHEET MUSIC

TITLE (Publisher - Licensing Org.)	Sheet Music Dist.	WBM	54 THE PROMISE (Virgin Songs, BMI) CPP
78 ACROSS THE MILES (Easy Action, BMI/Baruck-Consolo, BMI/Rude, ASCAP/Warner-Tamerlane, BMI) WBM	100 HANDLE WITH CARE (SBK April, ASCAP) CPP	11 HOLDING ON (F.S.Limited, PRS/Warner-Tamerlane, BMI/Wilin' David, BMI/Blue Sky Rider, BMI) WBM	17 PUT A LITTLE LOVE IN YOUR HEART (SBK Unart, BMI) CPP
32 ALL SHE WANTS IS (Skintrade, ASCAP/Calgems-EMI, ASCAP) WBM	65 HOW CAN I FALL? (Virgin, ASCAP) CPP	44 I BEG YOUR PARDON (Beun Music/Lowery, BMI) CPP	93 RED RED WINE (Tallyrand, ASCAP) HL
10 ALL THIS TIME (George Tobin, BMI)	85 I DON'T WANT YOUR LOVE (Skintrade, ASCAP/Calgems-EMI, ASCAP) WBM	22 I REMEMBER HOLDING YOU (Joe Pasquale, ASCAP) HL	37 RONI (Kear, BMI/Hip Trip, BMI) CPP
91 ANCHORAGE (PolyGram Songs, BMI) WBM	70 I WANNA BE LOVED (Greg Guffria, ASCAP/Airflug, BMI)	13 I WANNA HAVE SOME FUN (Forceful, BMI/Willesden, BMI)	28 SHAKE FOR THE SHEIK (EMI, ASCAP) WBM
23 ANGEL OF HARLEM (U2, ASCAP/Chappell, ASCAP) HL	53 IF WE NEVER MEET AGAIN (Jutters, BMI/Music Corp. Of America, BMI) HL	34 IN YOUR ROOM (SBK Blackwood, BMI/Bangophile, BMI/Billy Steinberg, ASCAP/Denise Barry, ASCAP) HL/WBM	97 SHE DRIVES ME CRAZY (Virgin, ASCAP)
3 ARMAGEDDON IT (Bludgeon Rifola, ASCAP/Zomba, ASCAP) HL	34 IN YOUR ROOM (SBK Blackwood, BMI/Bangophile, BMI/Billy Steinberg, ASCAP/Denise Barry, ASCAP) HL/WBM	96 INTO YOU (Almo, ASCAP/Warner-Tamerlane, BMI/Sizzling Blue, BMI)	18 SHE WANTS TO DANCE WITH ME (All Boys USA, BMI) CPP
48 AS LONG AS YOU FOLLOW (Fleetwood Mac, BMI) WBM	41 IT'S NO SECRET (All Boys USA, BMI) CPP	49 JUST BECAUSE (O'Hara, BMI/Texascity, BMI/Avid One, ASCAP/L'il Mama, BMI/Music Corp. Of America, BMI) HL	73 SHE WON'T TALK TO ME (SBK April, ASCAP/Uncle Ronnie's, ASCAP/SBK Blackwood, BMI/Huemar, BMI)
50 BABY, I LOVE YOUR WAY/FREEBIRD MEDLEY (Almo, ASCAP/Nuages Artists Ltd., ASCAP/Duchess, ASCAP/Hustler's, ASCAP) HL/PPP	49 JUST BECAUSE (O'Hara, BMI/Texascity, BMI/Avid One, ASCAP/L'il Mama, BMI/Music Corp. Of America, BMI) HL	62 THE LAST MILE (Eve Songs, ASCAP/Chappell, ASCAP) HL	42 SILHOUETTE (Brenee, BMI/SBK Blackwood, BMI/Kuzu, BMI) HL
45 BACK ON HOLIDAY (MCA, ASCAP/Dresden China, ASCAP/Ardavan, ASCAP/Dubin, ASCAP) HL	62 THE LAST MILE (Eve Songs, ASCAP/Chappell, ASCAP) HL	92 LEFT TO MY OWN DEVICES (Cage, ASCAP/10 Music/Virgin, ASCAP)	15 SMOOTH CRIMINAL (Mijac, BMI/Warner-Tamerlane, BMI) WBM
83 BAD MEDICINE (Bon Jovi, ASCAP/New Jersey Underground, ASCAP/PolyGram, ASCAP/Desmobile, ASCAP/SBK April, ASCAP) HL/WBM	92 LEFT TO MY OWN DEVICES (Cage, ASCAP/10 Music/Virgin, ASCAP)	21 LITTLE LIAR (Lagunatic, BMI/Desmobile, ASCAP/SBK April, ASCAP/Virgin Songs, BMI) HL/PPP	71 STAND (Night Garden, BMI/Unichappell, BMI) HL
95 (BELIEVED YOU WERE) LUCKY (Aimee Mann, ASCAP/Intersong, ASCAP/Jutters, BMI/Music Corp. Of America, BMI) HL	21 LITTLE LIAR (Lagunatic, BMI/Desmobile, ASCAP/SBK April, ASCAP/Virgin Songs, BMI) HL/PPP	27 A LITTLE RESPECT (Sonet, PRS/Emile, ASCAP)	6 STRAIGHT UP (Virgin, ASCAP/Wolf, ASCAP) CPP
7 BORN TO BE MY BABY (Bon Jovi, ASCAP/New Jersey Underground, ASCAP/PolyGram, ASCAP/Desmobile, ASCAP/SBK April, ASCAP) HL/WBM	27 A LITTLE RESPECT (Sonet, PRS/Emile, ASCAP)	29 THE LIVING YEARS (Michael Rutherford, BMI/R&BA, BMI/Hidden Pun, BMI/Hit & Run Music) WBM	87 SUPERWOMAN (Kear, BMI/Hip Trip, BMI/Green Skirt, BMI)
86 CRYIN' (Trippland, BMI/Leibraphone Musikverlag, ASCAP/PolyGram Songs, BMI)	29 THE LIVING YEARS (Michael Rutherford, BMI/R&BA, BMI/Hidden Pun, BMI/Hit & Run Music) WBM	77 THE LOCO-MOTION (Screen Gems-EMI, BMI) WBM	26 SURRENDER TO ME (FROM "TEQUILA SUNRISE") (Rockwood, BMI/Security Hogg, ASCAP/United Artists, ASCAP/SBK April, ASCAP/United Lion, BMI/SBK Blackwood, BMI) HL/CLM
24 DIAL MY HEART (Kear, BMI/Hip Trip, BMI) CPP	77 THE LOCO-MOTION (Screen Gems-EMI, BMI) WBM	35 LOOK AWAY (Realsongs, ASCAP) WBM	84 TEARS RUN RINGS (Arto, ASCAP)
66 DOCTORIN' THE TARDIS (Chappell Music/MCA Music/WB Music/EG Music) HL/WBM	35 LOOK AWAY (Realsongs, ASCAP) WBM	30 LOST IN YOUR EYES (Creative Bloc, ASCAP/Deborah Ann's, ASCAP) HL	1 TWO HEARTS (Phil Collins, BMI/Hidden Pun, BMI/Beau Di O Do, BMI/Warner-Tamerlane, BMI) WBM
99 DON'T KNOW WHAT YOU GOT (TILL IT'S GONE) (Eve Songs, ASCAP/Chappell, ASCAP) HL	30 LOST IN YOUR EYES (Creative Bloc, ASCAP/Deborah Ann's, ASCAP) HL	52 THE LOVE IN YOUR EYES (Ardavan, ASCAP/AG, ASCAP/Chappell, ASCAP/Dubin, ASCAP) HL	31 WAITING FOR A STAR TO FALL (Irving, BMI/Boy Meets Girl, BMI) CPP
4 DON'T RUSH ME (Almo, ASCAP) CPP	52 THE LOVE IN YOUR EYES (Ardavan, ASCAP/AG, ASCAP/Chappell, ASCAP/Dubin, ASCAP) HL	14 THE LOVER IN ME (Hip Trip, BMI/Kear, BMI/Green Skirt, BMI) CPP	57 WALK ON WATER (Geffen, ASCAP/Thornwall, ASCAP) WBM
40 DON'T TELL ME LIES (Virgin, ASCAP) CPP	14 THE LOVER IN ME (Hip Trip, BMI/Kear, BMI/Green Skirt, BMI) CPP	58 MORE THAN YOU KNOW (Famous, ASCAP/Tika Tunes, ASCAP/Marvin Morrow/Ensign, BMI) CPP	74 WALK THE DINOSAUR (MCA, ASCAP/Semper Fi Music & Monkeys, ASCAP)
51 DREAMIN' (Jobete, ASCAP/Depom, ASCAP) CPP	58 MORE THAN YOU KNOW (Famous, ASCAP/Tika Tunes, ASCAP/Marvin Morrow/Ensign, BMI) CPP	33 MY HEART CAN'T TELL YOU NO (Rare Blue, ASCAP/Little Shop Of Morgansongs, BMI) CLM/PPP	19 WALKING AWAY (T-Boy, ASCAP/INSDC, ASCAP)
98 EARLY IN THE MORNING (Temp Co., BMI) WBM	33 MY HEART CAN'T TELL YOU NO (Rare Blue, ASCAP/Little Shop Of Morgansongs, BMI) CLM/PPP	12 MY PREROGATIVE (Cal-Gene, BMI/Bobby Brown, ASCAP/Unicity, ASCAP/Virgin Songs, BMI) HL/PPP	75 WAY COOL JR. (Ratt Music, BMI/Time Coast, BMI/Rightsong, BMI/Small Hope, BMI) HL
88 EDGE OF A BROKEN HEART (Chi-Boy, ASCAP/Feesongs, BMI) CLM	12 MY PREROGATIVE (Cal-Gene, BMI/Bobby Brown, ASCAP/Unicity, ASCAP/Virgin Songs, BMI) HL/PPP	60 NEW DAY FOR YOU (Cornevon, BMI/Almo, ASCAP) CPP	8 THE WAY YOU LOVE ME (Kear, BMI/Hip Trip, BMI/Green Skirt, BMI) CPP
16 EVERY ROSE HAS ITS THORN (Sweet Cyanide, BMI/Willesden, BMI)	60 NEW DAY FOR YOU (Cornevon, BMI/Almo, ASCAP) CPP	89 NOT JUST ANOTHER GIRL (PolyGram Songs, BMI/Sunset Beach, BMI/Mo-Rat, BMI) WBM	59 WELCOME TO THE JUNGLE (Guns N' Roses, ASCAP) CLM
79 FEELS SO GOOD (Yessup, ASCAP)	89 NOT JUST ANOTHER GIRL (PolyGram Songs, BMI/Sunset Beach, BMI/Mo-Rat, BMI) WBM	81 ORINOCO FLOW (SAIL AWAY) (SBK Songs/SBK Blackwood, BMI) HL	20 WHAT I AM (Geffen, ASCAP/Strangemind Productions, ASCAP/Enlightened Kitty, ASCAP/Winthrow, ASCAP/Edie Brickell, ASCAP) WBM
67 FINISH WHAT YA STARTED (Yessup, ASCAP) CLM	81 ORINOCO FLOW (SAIL AWAY) (SBK Songs/SBK Blackwood, BMI) HL	36 PARADISE CITY (Guns N' Roses, ASCAP) CLM	76 WHEN THE CHILDREN CRY (Vavoom, ASCAP) WBM
90 FOREVER YOUNG (Rolf Budde, GmbH/Neue Welt Musikverlag GmbH, ASCAP/Warner-Tamerlane, BMI) WBM	36 PARADISE CITY (Guns N' Roses, ASCAP) CLM	72 POSSE ON BROADWAY (Lockedup, BMI)	61 WILD AGAIN (FROM "COCKTAIL") (Walt Disney, ASCAP/Wonderland, BMI/John Bettis, ASCAP/Flying Dutchman, BMI/WB, ASCAP/Warner-Tamerlane, BMI) HL/WBM
80 GHOST TOWN (Consenting Adult, BMI/Realsongs, ASCAP/Screen Gems-EMI, BMI) WBM	72 POSSE ON BROADWAY (Lockedup, BMI)		9 WILD THING (Varry White, ASCAP)
46 GIRL YOU KNOW IT'S TRUE (MCA, ASCAP/Two Pieters, BMI) HL			61 WILD, WILD WEST (EMI, BMI) WBM
55 GIVE ME THE KEYS (ANO I'LL ORIVE YOU CRAZY) (Hulex, ASCAP) CLM			
38 GIVING YOU THE BEST THAT I GOT (All Baker's, BMI/Alexcar, BMI/Eydot, ASCAP) CPP			
64 THE GREAT COMMANDMENT (Blue Box)			
69 GROOVY KIND OF LOVE (Screen Gems-EMI, BMI)			

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.

SHANNON EXIT ADDS TO NEW YORK RADIO TURMOIL

(Continued from page 1)

tion. Top 40 WPLJ "Power 95," once a close competitor with Z100 for the market lead, has been without a PD for a month since the departure of Larry Berger.

Meanwhile, rumors of a personnel shake-up have been circulating

CASSETTE SINGLES

(Continued from page 1)

slowly. The larger videodisks, however, particularly the 12-inch laserdisks, are apparently sparking some business.

Merchandisers have not written off CD-3s or 5-inch CDVs. Since the penetration base for conventional CD players has not grown beyond 12% of U.S. households, many think the market has not been developed to the point where either of the CD spinoffs can fulfill its ultimate market potential.

In contrast, the cassette single—which did not meet with great consumer acceptance when labels distributed by A&M and CEMA first attempted to market them in the early '80s—has fared quite well since a multilabel launch re-introduced the product during the summer of 1987.

Walter McNeer, executive VP of retail operations for Amarillo, Texas-based Western Merchandisers, which operates the 119-store Hastings chain, lauds cassette singles as "probably the best thing that's happened to the growth in cassettes this year." Cassette singles now contribute 75%-80% of Western's singles sales. As has been true for many accounts, McNeer says the product has boosted Hastings' singles category by enticing tape buyers.

The cassette single "rejuvenated the whole singles scene," according to Dave Roy, head buyer for the 436-store, Albany, N.Y.-based Trans World Music Corp, who adds that tapes account for 75% of the web's singles sales. The combined sales of vinyl singles and cassette singles now contribute roughly 3% of Trans World's volume, notes Roy, who thinks that share could grow even higher in 1989. He says that prior to the introduction of the cassette single, singles accounted for only 1.2% of the chain's business.

Before cassettes entered the picture, "the singles business had been shrinking," agrees Mario DeFilippo, senior VP of purchasing for Troy, Mich.-based Handleman Co., the industry's largest rackjobber. As a vinyl-only product, the single "had become an obsolete product for us to the point where we thought about getting out of the singles business altogether," he adds.

Now, DeFilippo says, cassette singles have been "rolled out in virtually all stores" serviced by Handleman, and he estimates the taped incarnation now accounts for 70% of the rack's singles sales. "We're amazed by the response of the consumer," he says.

The cassette single's success has actually chased vinyl 45s away from many chains. Hastings, the 225-store, North Canton, Ohio-based Camelot chain, and 31-store, Washington, D.C.-based Kemp Mill Records have virtually eliminated vinyl singles from their mix. Although other webs—including Trans World and 680-store The Musicland Group, the industry's largest chain—continue stocking 7-inch vinyl, Steve Bennett,

(Continued on next page)

at urban WBSL since last month. One of the latest rumors says that one-time WBSL PD/afternoon driver Frankie Crocker—who guided WBSL through two different glory periods in the '70s and early '80s—will again return to New York.

The Crocker/WBSL story has resurfaced several times in recent years; this time, however, the rumor was apparently strong enough to figure in rival urban WRKS' decision to fire longtime p.m. driver Chuck Leonard and move Carol Ford—currently doing half of its morning show—to afternoons. A new morning partner and MD will be announced shortly.

Other New York changes in recent months include the appointment of a new GM, Peter Coughlin, at album rocker WNEW-FM, following its takeover by Legacy Broadcasting, and a new PD, Dale Parsons, at soft AC WLTW.

"It seems like these things happen in spasms," says Berger, who expects to announce his new plans shortly. "Before 1983, when WPLJ and WHTZ went top 40 around the same time, things had been pretty solid for quite a while. Since then, it's been fairly constant—aside

from WQHT signing on. This is like musical chairs."

At press time, little was known about Shannon's departure except that he had indeed chosen not to renew his contract with Malrite-owned Z100 and that he had announced to his morning audience Jan. 18 that he would be leaving "to start a radio station in California." No official statement will be made until a settlement is negotiated on Shannon's contract, which runs through June 30.

It is widely believed, however, that Shannon will accept an offer from KIQQ Los Angeles, which will soon be acquired by Westwood One. That station would then return to top 40 after 3 1/2 years as an affiliate of Transtar's Format 41 network.

At a reported salary of \$2 million a year plus bonuses, Shannon would supposedly have a structure similar to the one he has at Z100, where he handles mornings and has an operations manager title while a PD handles day-to-day station business.

After PD stints in Atlanta, Nashville, Washington, and Tampa, Fla., Shannon put Z100 on the air in 1983 as a flashy, high-energy top 40.

That station's sound has been tempered a lot in recent years, due largely to the input of current PD Steve Kingston. Despite rumors that he, too, will leave shortly, Kingston says that he'll stay at Z100.

The firmest of the New York changes is the realignment of the programming department at crossover WQHT "Hot 97," where Salkowitz will now have jurisdiction over Emmis' WLOL Minneapolis and WAVA Washington. He'll travel several days a week but will remain based in New York. Day-to-day PD duties will be taken over by MD Steve Ellis.

Across town, WPLJ "Power 95" is still without a PD, but changes in the station's posture are already apparent. Despite rumors that the station would return to album rock—some of them begun on the air by Z100 as a gag—or at least become a rock-leaning top 40, the most noticeable change has been an attempt by the station to become more aggressive.

WPLJ GM Dana Horner has appeared on TV soliciting listener suggestions for improving the station. WPLJ has also started at-

tacking Z100 on the air for the first time. (Shannon is notorious for his on-air WPLJ-bashing.)

In fact, the "more aggressive" theme comes up in talks with a lot of Z100's competitors, most of which have trailed Z100 by roughly one to 1 1/2 shares in recent years. While the formatted sound of Z100 probably won't change much when Shannon leaves, they're all counting on his absence in mornings.

"Any time there's a change, especially on a morning show, it opens things up so a lot of sampling can be done on the other morning shows," says WNEW-FM PD Mark Chernoff. "We have Dave Herman, who's a well-known name, in mornings, and more people should be listening to him."

Unlike classic rock WXRK, where morning man Howard Stern leads any other daypart by almost a share, Z100 is relatively consistent throughout the day. It was second in mornings in the fall Arbitron with a 6.3 share 12-plus overall; all-news WINS was first by nearly two shares. But only in middays and weekends did the station not crack at least a six-share.

SEAN ROSS

FOR WEEK ENDING JANUARY 28, 1989

HOT CROSSOVER 30

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
★ ★ NO. 1 ★ ★					
1	1	2	8	WILD THING DELICIOUS VINYL 102	TONE LOC 2 weeks at No. One
2	3	4	8	STRAIGHT UP VIRGIN 7-99256	PAULA ABDUL
3	2	1	11	DIAL MY HEART MOTOWN 53301	THE BOYS
4	4	3	9	THE LOVER IN ME MCA 53416	SHEENA EASTON
5	5	10	7	RONI MCA 53463	BOBBY BROWN
6	7	9	10	I WANNA HAVE SOME FUN JIVE 1154/RCA	SAMANTHA FOX
7	9	11	9	YOU GOT IT (THE RIGHT STUFF) COLUMBIA 38-08092	NEW KIDS ON THE BLOCK
8	6	5	10	DON'T RUSH ME ARISTA 1-9722	TAYLOR DAYNE
9	13	15	6	WALKING AWAY TOMMY BOY 7-27736/REPRISE	INFORMATION SOCIETY
10	12	12	7	TWO HEARTS ATLANTIC 7-88980	PHIL COLLINS
11	14	17	6	SUPERWOMAN WARNER BROS. 7-27773	KARYN WHITE
12	16	22	3	GIRL YOU KNOW IT'S TRUE ARISTA 1-9781	MILLI VANILLI
13	8	6	19	THE WAY YOU LOVE ME WARNER BROS. 7-27773	KARYN WHITE
14	10	7	18	MY PREROGATIVE MCA 53383	BOBBY BROWN
15	18	20	3	CAN YOU STAND THE RAIN MCA 53464	NEW EDITION
16	15	16	8	CROSS MY HEART WTG 31-08036	EIGHTH WONDER
17	NEW	1	1	LOST IN YOUR EYES ATLANTIC 7-88970	DEBBIE GIBSON
18	11	8	11	SMOOTH CRIMINAL EPIC 34-08044/E.P.A.	MICHAEL JACKSON
19	23	28	3	I BEG YOUR PARDON ATLANTIC 7-88969	KON KAN
20	27	—	2	DREAMIN' WING 871-078-7/POLYGRAM	VANESSA WILLIAMS
21	26	27	3	MORE THAN YOU KNOW COLUMBIA 38-08103	MARTIKA
22	29	—	2	JUST BECAUSE ELEKTRA 7-69327	ANITA BAKER
23	25	29	3	SHE WON'T TALK TO ME EPIC 34-08513/E.P.A.	LUTHER VANDROSS
24	22	25	3	SHE WANTS TO DANCE WITH ME RCA 8838	RICK ASTLEY
25	NEW	1	1	GET ON THE DANCE FLOOR PROFILE 7239	ROB BASE & D.J. E-Z ROCK
26	17	18	10	KILLING ME SOFTLY WARNER BROS. 7-27772	AL B. SURE!
27	NEW	1	1	WHEN I'M WITH YOU CAPITOL 44302	SHERIFF
28	30	—	2	CAN U READ MY LIPS ORPHEUS 72654/EMI	Z'LOOKE
29	19	19	6	POSSE ON BROADWAY NASTY MIX 75555	SIR MIX-A-LOT
30	24	21	8	I REMEMBER HOLDING YOU MCA 53430	BOYS CLUB

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

Billboard POWER PLAYLISTS

FOR WEEK ENDING JANUARY 28, 1989

Sample Playlists of the Nation's Largest Crossover Radio Stations

New York		P.D.: Joel Salkowitz
1	1	Samantha Fox, I Wanna Have Some Fun
2	2	Taylor Dayne, Don't Rush Me
3	3	The Boys, Dial My Heart
4	3	Karyn White, The Way You Love Me
5	7	Paula Abdul, Straight Up
6	8	Denise Lopez, If You Feel It
7	10	Sheena Easton, The Lover In Me
8	9	Information Society, Walking Away
9	4	Bobby Brown, My Prerogative
10	12	Eighth Wonder, Cross My Heart
11	14	Sa-Fire, Love Is On Her Mind
12	11	Michael Jackson, Smooth Criminal
13	15	New Kids On The Block, You Got It (Th
14	16	Martika, More Than You Know
15	17	Rick Astley, She Wants To Dance With
16	19	Debbie Gibson, Lost In Your Eyes
17	21	Tone Loc, Wild Thing
18	24	The Time, Doctorin' The Tardis
19	25	Rob Base & D.J. E-Z Rock, Get On The
20	29	Will To Power, Fading Away
21	18	Cheryl "Peggy" Riley, Thanks For My
22	20	When In Rome, The Promise
23	28	Kon Kan, I Beg Your Pardon
24	30	Phil Collins, Two Hearts
25	32	Bobby Brown, Roni
26	35	Sweet Sensation, Sincerely Yours
27	36	Milli Vanilli, Girl You Know It's Tru
28	23	Anita Baker, Giving You The Best That
29	39	Boys Club, I Remember Holding You
30	39	The Jungle Brothers, I'll House You
31	40	Erasure, A Little Respect
32	26	Will To Power, Baby, I Love Your Way/
33	27	Inner City, Big Fun
34	EX	Luther Vandross, She Won't Talk To Me
35	EX	Was (Not Was), Walk The Dinosaur
36	EX	Adeva, Respect
37	EX	Santitas, Give Me Back My Heart
38	34	Pet Shop Boys, Domino Dancing
39	EX	Sandee, Notice Me
40	EX	Pet Shop Boys, Left To My Own Devices
A	EX	Inner City, Good Life
B	EX	Tolga, Lovin' Fool
C	EX	Al B. Sure!, Rescue Me
D	EX	Salt-N-Pepa, Twist & Shout
E	EX	Kylie Minogue, It's No Secret

Los Angeles		P.D.: Jeff Wyatt
1	1	Paula Abdul, Straight Up
2	2	Bobby Brown, My Prerogative
3	4	Tone Loc, Wild Thing
4	5	Sheena Easton, The Lover In Me
5	3	Johnny O, Fantasy Girl
6	6	Santitas, Give Me Back My Heart
7	8	The Boys, Dial My Heart
8	9	Phil Collins, Two Hearts
9	10	Eighth Wonder, Cross My Heart
10	7	Karyn White, The Way You Love Me
11	14	New Kids On The Block, You Got It (Th
12	17	Cynthia, Change On Me
13	11	Taylor Dayne, Don't Rush Me
14	16	Annie Lennox & Al Green, Put A Little
15	15	Michael Jackson, Smooth Criminal
16	12	Will To Power, Baby, I Love Your Way/
17	21	Boys Club, I Remember Holding You
18	22	Ale, I Wanna Know
19	23	Milli Vanilli, Girl You Know It's Tru
20	25	Sweet Sensation, Never Let You Go
21	25	Information Society, Walking Away
22	27	Bobby Brown, Roni
23	26	Martika, More Than You Know
24	29	Kon Kan, I Beg Your Pardon
25	28	Tiffany, All This Time
26	18	Anita Baker, Giving You The Best That
27	20	The Cover Girls, Better Late Than Nev
28	19	Sa-Fire, Boy, I've Been Told
29	32	Rick Astley, She Wants To Dance With
30	37	Debbie Gibson, Lost In Your Eyes
31	35	Erasure, A Little Respect
32	36	Kylie Minogue, It's No Secret
33	36	Marc Almond, Tears Run Rings
34	EX	Chaka Khan, It's My Party
35	EX	Anita Baker, Just Because
36	EX	Duran Duran, All She Wants Is

San Francisco		P.D.: Keith Naftaly
1	2	New Kids On The Block, You Got It (Th
2	3	Bobby Brown, Roni
3	8	New Edition, Can You Stand The Rain
4	1	The Boys, Dial My Heart
5	7	Milli Vanilli, Girl You Know It's Tru
6	5	Tone Loc, Wild Thing
7	14	N W A, Something 2 Dance 2
8	4	Sheena Easton, The Lover In Me
9	11	Sandee, Notice Me
10	6	Al B. Sure!, Killing Me Softly
11	12	Marc Almond, Tears Run Rings
12	13	Kon Kan, I Beg Your Pardon
13	15	Karyn White, Superwoman
14	17	Kirby Coleman, Hey Toni
15	EX	Cynthia, Change On Me
16	22	Vanessa Williams, Dreamin'
17	20	Martika, More Than You Know
18	18	Marie Venchora, My Heart Holds The Ke
19	21	Z'Looke, Can U Read My Lips
20	26	Dino, 24/7
21	24	Camouflage, The Great Commandment
22	EX	Debbie Gibson, Lost In Your Eyes
23	23	Sade, Turn My Back On You
24	27	Luther Vandross, She Won't Talk To Me
25	28	Back 2 Back, Perfect Girl
26	30	Rob Base & D.J. E-Z Rock, Get On The
27	9	Information Society, Walking Away
28	EX	Inner City, Good Life
29	10	Karyn White, The Way You Love Me
30	EX	Sa-Fire, Thinking Of You
31	EX	Paula Abdul, Straight Up
32	EX	Tommy Page, A Shoulder To Cry On
33	EX	Anita Baker, Just Because
34	EX	J.T. Taylor, All I Want Is Forever
35	EX	Fine Young Cannibals, She Drives Me C
36	A	Will To Power, Fading Away
37	A	Giant Steps, Into You
38	A	Gina Go-Go, I Can't Face The Fact

Washington		P.D.: Bob Mitchell
1	1	Bobby Brown, Roni
2	2	Karyn White, Superwoman
3	3	Tone Loc, Wild Thing
4	4	Will To Power, Baby, I Love Your Way/
5	5	Salt-N-Pepa, Everybody Get Up
6	6	Kenny G, Silhouette
7	7	The Boys, Dial My Heart
8	8	New Edition, Can You Stand The Rain
9	11	Samantha Fox, I Wanna Have Some Fun
10	13	Rob Base & D.J. E-Z Rock, Get On The
11	7	Luther Vandross, Any Love
12	10	Brenda Russell, Get Here
13	17	Keith Sweat, Don't Stop Your Love
14	19	Kiara, This Time
15	15	Phil Collins, Two Hearts
16	16	Annie Lennox & Al Green, Put A Little
17	18	Luther Vandross, She Won't Talk To Me
18	21	Paula Abdul, Straight Up
19	20	Today, Hum Or Me
20	27	Vanessa Williams, Dreamin'
21	25	Anita Baker, Just Because
22	24	Taylor Dayne, Don't Rush Me
23	26	Four Tops, If Ever A Love There Was
24	29	Milli Vanilli, Girl You Know It's Tru
25	28	Roberta Flack, Oasis
26	30	Z'Looke, Can U Read My Lips
27	EX	Guy, Teddy's Jam
28	EX	Michael Jackson, Leave Me Alone
29	EX	Will To Power, Fading Away
30	EX	J.T. Taylor, All I Want Is Forever
A	A	Tracie Spencer, Imagine
A	A	Inner City, Good Life
A	A	Dino, 24/7
A	A	Slick Rick, Teenage Love
EX	EX	Steve Winwood, Holding On
EX	EX	The Boys, Lucky Charm

Trade Observance Of King Holiday Varies

Most Major Labels Took Whole Or Partial Day Off

This story was prepared by Bruce Haring, Bill Coleman, and Nelson George.

NEW YORK Three years after music industry figures played a key role in obtaining a national holiday honoring Dr. Martin Luther King Jr., the industry is slowly moving toward wider recognition of the day's importance.

A Billboard survey saw labels divided into four categories of operation on the holiday, which was celebrated Jan. 16: those who worked, those who made the holiday an optional day off, those who gave a portion of the company the day off, and those who ignored the holiday, the latter being the smallest portion of the companies surveyed.

Most of the major labels were closed outright or gave a portion of the company the day off.

King's birthday has been a federal government holiday since 1986. Many music industry figures, headed by Motown's Stevie Wonder, participated in the drive to honor King with a holiday, according to Theresa Cropper Kyles, an attorney who was instrumental in Wonder's organization-

al drive.

Diana Ross, Gil Scott Heron, Gladys Knight, Patti LaBelle, Yoko Ono, Zubin Mehta, Little Steven Van Zandt, Dick Clark, and former Motown Records executives Jay Lasker, Lee Young, and Berry Gordy Jr. were cited by Kyles as having been strong supporters of the national holiday.

"It takes education for people to learn how to celebrate," Kyles says of the music industry's observance. "It's also the kind of holiday where you can celebrate without a public event. It's only three years old now, and it takes a little time." Kyles says the holiday appears to be gaining strength from year to year.

Carl Nelson, a news director with KJLH Los Angeles and a prime mover in the original holiday organization, admits it will take a while for the holiday to become widely accepted, noting that, "The record companies are a microcosm of American society."

Nelson expressed dismay that some companies with major black artists remained open on the holiday. "It would be nice if [the artists] lean on those companies. They carry a lot

of weight, and it's time for some of them to stand up and ask for certain things."

Several employees of companies that remained open on the holiday told Billboard they were not pleased with the decision. For obvious reasons, they asked that their names not be used.

"I think the entire company should have been closed," says one prominent black music executive. "The last time this issue was addressed, we had a different management structure and were told that only a certain number of paid holidays were allowed. This will continue to be an issue that I'll address in the future."

Another representative of a large independent company that specializes in black music agreed. "I think the company should be closed. There's no excuse."

According to one key player at another major, the black music department "worked this year and last. There wasn't a memo passed around about Martin Luther King Day, but if someone had wanted it off, they could have approached their boss and asked for it off; it's an unwritten deal."

LIFELINES

BIRTHS

Boy, Hunter Ross, to **Rich and Mary Fitzgerald**, Dec. 17 in Tarzana, Calif. He is VP of promotion for Reprise Records.

Twin girls, Andrea and Sophia, to **Nick and Aldi Shiralli**, Dec. 6. He is a music veteran who has worked in studio management, the pioneering of music video, and music development.

Boy, Matthew Vincent, to **Billy and Chris Amendola**, Dec. 29 in Staten Island, N.Y. He is a musician/songwriter with the New York-based band True Blue, a former member of Mantus, and a studio drummer for Regina, Alisha, and Debbie Gibson.

DEATHS

Frances "Fudge" Keegan, 31, in an automobile accident, Dec. 2 in Newton, Mass. Keegan began his musical career in the early '80s playing guitar for Stephen Stills on a tour of New England. He later worked with Sybby Hashian. In 1983, he joined the Count and recorded two albums, including "The Intuition Element," which was produced by Rolling

Stones producer Jimmy Miller. Keegan is survived by his parents, his fiancée, one sister, and one brother. A trust fund has been established for his unborn child. Contributions may be made c/o Judy Keegan, 46 Auburn St., W. Newton, Mass. 02165.

D.M. Steinberg, 82, of cancer, Dec. 10 in Livingston, N.J. A member of the music industry for some 50 years, Steinberg was editor and publisher of the Music Vendor and Record World, both of Newark, N.J., for 30 years. He also served as president of the Sterling Title Strip Co., an organization that provided printed song titles used in jukeboxes. He was head of the Amusement Board of Trade of New Jersey from 1932-42, and the Music Guild of New Jersey from 1938-84, when he retired. He pioneered the Hit Parade survey and program service to the music industry and was the first national secretary of the Music Operators of America. Steinberg is survived by his wife, two daughters, and five grandchildren.

David Cobb, 76, following heart surgery, Dec. 17 in Nashville. A popular radio air personality in Nashville, Cobb was with WSM from 1937-72 and hosted the station's music shows. He served as announcer for the WSM broadcasts of the Nashville Symphony, hosted a Sunday night radio show called "The World Of Classical Music," and worked on several NBC network programs for WSM. Cobb was one of the first three announcers at the Grand Ole Opry and was the first announcer for Ernest Tubb's "Midnight Jamboree." He served as president of AFTRA for one year and was a member of the board of directors until his death. He is survived by his wife, a son, and three grandchildren.

Mark Felton, 45, of pulmonary arrest, Dec. 24 in New York. He was VP of concert and booking for Radio City Music Hall Productions, having been with the company since 1983. He spent much of his early career in rock music, serving as tour manager for Supertramp and Kenny Loggins. He later became an agent for Premiere Talent. At Radio City, he was responsible for much innovative programming and is credited with the 1987 Thames Live Cinema Festival and the inauguration of the "Dirty Dancing" concert tour. He also developed the hall's extensive Latin music concert series. He is survived by his parents, one brother, and three sisters.

Send information to Lifelines, Billboard, P.O. Box 24970, Nashville, Tenn. 37202.

CASSETTE SINGLES WIN FANS

(Continued from preceding page)

VP of marketing for 147-store, Durham, N.C.-based The Record Bar, predicts that "by the end of this year, you'll see the singles business exclusively cassette."

Trans World's Roy and Gary Ross, executive VPs of marketing and merchandising for Minneapolis-based Musicland, both think cassette singles are attracting new singles consumers. Of the cassette singles his web sells, Roy believes, half represent displaced 45 sales. "The others," he says, "are new customers who have a vehicle where they can buy a song that they like and play it in the car or in a boom box."

"I've got to think a lot of it is plus business," says Ross, "and it doesn't appear to take a lot away from [album-length] cassettes."

Jay Perloff, a manager for Philadelphia-based one-stop Universal Distributing, says the cassette single showed significant growth for his company during the second half of 1988, and notes that as that line's share grew, Universal saw its 45 sales decline. "I expect big things from cassette singles," says Perloff.

The success of this configuration, however, has not been duplicated by the CD spinoffs.

CD-3s "hardly did anything" for Musicland during the fourth quarter,

says Ross. "But, they're real new and we've just started to carry them."

"We think it can take hold," Ross adds. "It's just a matter of exposure and time. Unlike cassettes, which took off right away, you're still talking about a new format—only 11% or 12% [of U.S. households] have CD players."

Several merchandisers, including Universal's Perloff and David Blaine, VP/GM of 30-store Waxie Maxie's in Washington, D.C., think that a lack of uniform presentation has also stymied the CD-3's potential. Manufacturers did not settle on the configuration's 3-by-12-inch packaging standard until October 1988; prior to that, it was merchandised in many shapes and sizes. Programming on CD-3s also diverges from label to label: The format is viewed variously as a singles vehicle, a counterpart to the 12-inch single, or a mini-album carrier.

Trans World's Roy terms the CD-3 as "very difficult, particularly from a merchandising point of view." During the fourth quarter, Roy says the chains carried the line in a "limited number of stores on a test basis." Though he terms results of the trial as "fair to good," Roy says it's still "too early" to determine whether the CD-3 will eventually become a large success.

If retailers are cool toward CD-3s, though, their take on CDVs is downright chilly. Although several retailers are excited about the growth potential of longform laserdisc products, both retailing and wholesaling executives wonder whether there will ever be a market for the 5-inch hybrid that mixes a single videoclip with 20 minutes of music.

"The future of movies, and to a degree, music, will be the 12-inch CDV," says Universal's Perloff. But he says his accounts voice confusion over the 5-inch version and that sales

have been small. "We're selling more of the 12-inch Bon Jovi [title] than we are the 5-inch CDVs," he adds.

"We're not in the CDV business," says Record Bar's Bennett. "The representation we give it is negligible. And that's by choice."

If more labels got behind the format, Bennett says, "it would help, but the main thing that would change my mind is more hardware out there. They're talking about 35,000 [combi] players, and that's nothing. It's going to be a long time until it gets to Tennessee."

Handleman's DeFilippo says the rack only offered CDVs in "a very small percentage" of the more than 19,000 stores it services. Citing his company's experience with the audio CD, he notes that mass merchants tend to be at least six months behind specialty retailers when it comes to

embracing new technology.

While Warner Bros. has released several 5-inch CDVs and other labels have dabbled with the configuration, PolyGram has been the driving force behind its introduction. Bob Jamieson, executive VP of PolyGram, maintains that the label will continue to release titles in this format.

"I believe in CDV," declares Jamieson. "We unfortunately don't have the software to make the kind of impact we could have made by now. If we were a movie company, we could have been much further along..."

"[The 5-inch pop CDV] has a chance, but not alone," he adds. "It has to be a configuration in combination with the 8-inch and 12-inch. There will be a market for kids who want to buy those music videos at the right price point."

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. 21-25, **MIDEM International Record and Music Publishing Market**, Palais de Festival, Cannes, France. James Lonsdale-Hands, 212-750-8899.

Jan. 26, **Songwriters Guild Of America Song Critique**, SGA office, Hollywood, Calif. B. Aaron Meza, 213-462-1108.

Jan. 30, **16th Annual American Music Awards**, Shrine Auditorium, Los Angeles. 213-655-5960.

FEBRUARY

Feb. 2, **Songwriters Guild Of America Ask-A-**

Pro Seminar, SGA Office, Hollywood, Calif. B. Aaron Meza, 213-462-1108.

Feb. 2-4, **Performance Magazine Summit Conference**, Diplomat Resort and Country Club, Hollywood, Fla. Shelly Briacombe, 817-338-9444.

Feb. 10, "Vegas Valentine," **20th Annual Music Industry Celebration For The AMC Cancer Research Center**, Tavern On The Green, New York. 212-757-6460.

Feb. 13-17, **Video Expo San Francisco**, San Francisco Civic Auditorium. Ellen Greenfield, 914-328-9157 or 800-248-KIPI.

Feb. 15-17, **1989 International New Age Music Conference**, Roosevelt Hotel, Hollywood, Calif. 213-935-7774.

Feb. 16, **Songwriters Guild Of America Song Critique**, SGA office, Hollywood, Calif. B. Aaron Meza, 213-462-1108.

Feb. 16-18, **Gavin Seminar**, Westin St. Francis Hotel, San Francisco. 415-495-1990.

FOR THE RECORD

Former Rose Records partner Keith Eckerling was misidentified in the Jan. 14 issue of Billboard. He had been the chain's CEO before leaving the company. Further, Eckerling says he neither opposed nor favored a sale of the chain to an outside party.

CLASSICAL GRAMMY GLITCH

Space considerations prevented Billboard from listing the classical Grammy nominations this week as promised. A summary appears in Keeping Score on page 38; the complete list will run next week.

U.S. SHARE OF \$17 BILLION MUSIC BIZ DROPS TO A THIRD

(Continued from page 1)

\$5.57 billion, according to the Recording Industry Assn. of America. The monetary value of domestic shipments increased 18% in the first half of 1988, and it is believed that both dollar and unit volume reached an all-time high last year.

Clearly, the domestic industry is doing well, even if its growth falls short of that in some other countries. The long-term decline in the U.S. market share "isn't due to the U.S. business decreasing, but to the rest of the world's share increasing," explains Don Zimmermann, the London-based president of international marketing for EMI Music Worldwide.

In Zimmermann's view, the chief reasons for the explosive growth of the international market are rising standards of living, the success of the

compact disk in most advanced countries, and the expansion of world demand for records.

Rudi Gassner, president/CEO of BMG Music International, agrees. "Music consumption in this [international] market has increased more dramatically than in the U.S.," he says. "And with that goes the speedy introduction of the CD. Because of [CD] penetration being ahead in some countries [Japan, Holland, West Germany, and Switzerland], that has contributed to the increase in international [revenues]."

At the same time, label executives say, the retreat of tape pirates in East Asia has opened new markets to the major record companies.

"There are good opportunities in that area," Zimmermann says, noting that last year EMI set up a joint ven-

ture company in Korea.

Gassner confirms that the Pacific Rim—which include Hong Kong, Malaysia, Taiwan, Singapore, Korea, and Thailand—has "very strong short-term potential" for the record industry, due to the region's vibrant economies and hard currencies.

The biggest Pacific Rim economy, of course, is that of Japan, which boasts a rapidly expanding record market. According to a Sony spokesman, approximately 30% of his company's worldwide record revenues—including all of CBS Records and the Digital Audio Disc Corp. manufacturing plants—come from CBS/Sony, Japan's largest label. (CBS Records executives declined to be interviewed for this article.)

But Gassner cautions that the weakening of the U.S. dollar in rela-

tion to the yen and other currencies distorts the world business picture. "By dollar terms," says Gassner, "it appears that Japan is the second largest market in the world. But if you look at it in units, it's [West] Germany. The difference is in exchange rates."

Gassner adds that the U.S. share of the world market in unit terms probably exceeds a third. Similarly, PolyGram U.S. president Dick Asher feels that the U.S. industry's decreasing share of the global pie stems partly from the dollar's decline. Looking at the RIAA's glowing figures, Asher says, "I find it difficult to believe that the rest of the world is growing faster than 15%." And Zimmermann says the ailing dollar "has had to play a significant role. Over the last 10-12 years, the dollar has averaged \$1.40-\$1.45 to the pound sterling. So [its drop to roughly \$1.80 per pound] does have an effect [on the overall picture]."

Gassner also feels that the U.S. share would be larger if direct-marketing sales were included. Excluding direct marketing, he says, "BMG International represents 60% of BMG revenues worldwide," which would make its U.S. share higher than the 32% he estimates for the industry as a whole. Interestingly, he adds that the international division contributes more than 60% of BMG's profits.

A year or two ago, Asher says, PolyGram's U.S. division accounted for 38% of its worldwide revenues from pop product. He says that percentage may have changed; if classical sales are included, the company's U.S. market share would now be "closer to 30%. We have a lot of catching up to do."

At the same time, Asher stresses, "PolyGram is using more U.S. repertoire [worldwide]. They're selling more Bon Jovi . . . As our success with repertoire increases, obviously our business overseas increases."

Kick van Hengel, senior VP of international marketing and artist development for WEA International, also sees a difference between the contributions of U.S. repertoire and the U.S. market. Whereas the latter may bring in only a third of WEA's revenues, he says, about 40% of global sales are of U.S. product.

Yet both Asher and van Hengel also believe that non-U.S. artists and production are becoming more sophisticated and competitive. Van Hengel cites Australia as an example of a country that has burst onto the world stage in a big way. "Just a few years ago, Australia only gave us occasional hit bands, like AC/DC," he points out. "Now there are a number of Australian groups, like INXS and Midnight Oil, that are successful around the world."

Similarly, Asher points out, "One

reason for the [relative] decline of the U.S. repertoire [in global terms] is that studio capability around the world has increased dramatically . . . Now you are seeing rock bands coming out of Sweden, Australia, and Germany that are very credible and of world-class power. That tends to even things out."

"Every place in the world there are talented people," he adds, "and all you need are the conditions for them to appear." Since the U.S. has less than 10% of the world's population, he says, it would be logical to assume that someday this country will provide a proportionate amount of the global repertoire.

For now, however, the U.S. is still the world's biggest record market and still contributes the most to the global talent pool. Thus domestic labels rarely give much weight to international potential when they sign U.S. acts. "It's a factor," says Asher, "but if you don't think you can break them here, you can't count on breaking them overseas."

How about the reverse situation? "When they sign them overseas, they think of their own market, too," responds Asher. "But in the U.K., artist signings have a U.S. factor. Because most successful U.K. artists sell more here than they do in England."

Van Hengel agrees with both sides of this perspective. "To develop an artist, one really has to consider one's local market—and it's difficult to sign someone because you think they might do well overseas. They've got to have some success locally—and hopefully, they will travel."

Nevertheless, he says, "The American companies [Warner Bros., Elektra, Atlantic, and Geffen] are more open to looking at what's happening in Europe, in Germany or the U.K." He notes that WEA International recently brought Chris Rea to Geffen and Tanita Tikaram to WB.

Gassner says he is trying to build closer ties between BMG's international and domestic divisions. He notes that the international headquarters was moved to New York after Bertelsmann's acquisition of RCA Records "to improve communications" with the U.S. companies. "I prefer to see [RCA president] Bob Buziak and [Arista president] Clive Davis over lunch instead of talking to them on the phone from Munich or London," he says.

Although domestic signings are "up to them," he stresses, "in several instances, we discussed potential signings, and I find that to be very healthy."

Assistance in preparing this story was supplied by Peter Jones in London.

SOUND WAREHOUSE, STRAWBERRIES ARE SOLD

(Continued from page 1)

Sound Warehouse deal (Billboard, Dec. 17). Since the October announcement by chain president Terry Worrell that his company had received unsolicited buying interest from more than one party, the firm's over-the-counter stock price climbed dramatically. At the beginning of September, it traded at \$10.50, which means the company's shares have more than doubled in value.

The value of LIVE's 79-store Strawberries acquisition was not disclosed. However, one informed source estimates the cash deal is worth between \$40 million and \$50 million.

Jose Menendez, chairman and CEO of LIVE Entertainment, says the definitive agreement was reached during the week of Jan. 9-13; it is expected to be closed in March. According to a LIVE press release, Milford, Mass.-based Strawberries rang up \$60 million in sales in the last year.

Unlike many other buyout scenarios, the existing management at both Sound Warehouse and Strawberries will remain in place, and the chains will continue to operate as separate accounts. Strawberries and its related Cambridge One-Stop will continue to buy their product directly, rather than through Lieberman, LIVE's rack subsidiary. Similarly, buying functions of Music Plus parent Show Industries and Sound Warehouse will continue to function independently.

Worrell says the retention of his management team never was stated as a condition of the deal. However, the tough Texan could afford to ride off into the sunset, if he wanted: According to one market watcher, the deal nets Worrell and his wife, Sharon, \$48 million. Kay Moran, the wife of Worrell's late founding partner, Dan Moran, will receive \$50 million.

In recent years, 680-store Minneapolis-based Musicland and 436-store Albany, N.Y.-based Trans World have been the industry's most active buyers, with the former landing such regional chains as Licorice Pizza and Record Den, and the latter picking up webs like Great American Music and, more recently, Good Vibrations (Billboard, Nov. 26). The aggressive postures of Shamrock and LIVE and the possibility that Wherehouse Entertainment owner Adler & Shaykin and rack leader Handleman Co. might also join such bidding wars could raise the stakes on future store packages.

For the buying parties, the deals represent different goals.

Mark Siegel, chairman of Show and executive VP of Shamrock, says the Sound Warehouse deal indicates that the Disney investment house "likes the business and wanted to have a larger involvement than Show, even though Show is growing as fast as it is."

Like Music Plus, Sound Warehouse concentrates on combining audio and video departments in free-standing locations, another feature that lured Shamrock's interest.

For LIVE, the Strawberries deal continues the diversification that International Video Entertainment began when Jose Menendez took the video manufacturer's helm.

"When I first came to what was then LIVE, we stated an intention to move into distribution. Lieberman is one piece of that, Strawberries is another. So, what we're doing is rolling out the strategy that we set forth in August of 1986, and I expect we would continue rolling out that strategy," says Menendez.

Initial changes at both Strawberries and Sound Warehouse are ex-

pected to be minimal.

One change that Sound Warehouse can anticipate, however, lies in the area of promotion and advertising. Shamrock, which owns 15 radio and three television stations, has broadcast properties in seven of Sound Warehouse's markets: Atlanta; Detroit; Denver; Dallas, Houston, and Waco, Texas; and Kansas City, Mo. Siegel says it's likely that cross-promotions will be established between Sound Warehouse and its new owner's stations.

Siegel says he does not expect to establish formal lines of communication between counterparts at Shamrock's two retail holdings; at the same time, the company won't discourage such synergy.

Mirroring the pattern that followed Shamrock's purchase of Show, Siegel says he will begin to "spend a fairly significant amount of time in Dallas, as well as in other Sound Warehouse cities, particularly to get to know the people."

While Menendez does not contemplate tinkering with Strawberries' management, he does anticipate some changes, including faster store expansion and a wider product mix.

Referring to what he terms "the California model," he says, "I think you will see a change in thrust into [becoming] a broad-based entertainment center, and in that connection, we will be offering video in broad-range programming. We will also be offering [video rentals], and we will also be offering computer software."

Strawberries has only shown limited involvement in video products to date. Though it sold music-related video throughout the chain, it had full-line rental departments in only a dozen locations.

country," says Allan Caplan, chairman of 80-store Applause Video, based in Omaha, Neb. Heretofore, Blockbuster has had a standard rental price of \$3 for two full days.

Other sources say Blockbuster is experimenting with cut boxes. Previously, Blockbuster's display strategy has involved on-premises printing of boxes. "If they go to cut boxes, it would seriously disrupt the used-tape market," says Dave Ballstadt, head of 12-store Adventures in Video, Min-

neapolis.

Sources also say Blockbuster will operate Major as a wholly owned subsidiary six months after the merger, and that while Major would continue to be based in Las Vegas, administrative, financial, and other operations' functions would be shifted to Blockbuster offices in Florida and Texas.

Still unclear is whether Major Video stores will convert their name to Blockbuster—and if so, what the timetable for the switch would be.

Recently, however, Thomas A. Gruber, Blockbuster VP and chief marketing officer, predicted that the Major Video outlets would be converted to the Blockbuster name "on a market-by-market, franchisee-by-franchisee basis" (Billboard, Jan. 14).

Other conference delegates, from areas where Major Video is strong, said they expect many Major Video stores to remain as they are—with the exception of adult videos, to which Blockbuster objects.

MERGED MAJOR-BLOCKBUSTER CHAIN SETS 1-A-DAY STORE GROWTH

(Continued from page 6)

Blockbuster symbol, BBEC.

Sources close to the company and competitors note that the planned Blockbuster rollout of new stores may be proceeding even faster than the one-a-day rate that had been predicted—particularly in Southern California, where it is reported that Blockbuster may be planning to open up to 100 stores.

The sudden growth and impact of Blockbuster was a prevailing topic during the Video Software Dealers

Assn. Regional Leader's Conference Jan. 15-17 in San Diego (see story, page 6).

According to competitors who have seen the newest Southern California stores—five of which have opened this month—the new units are being constructed less expensively than their counterparts elsewhere.

Blockbuster seems to be changing its policies in other respects as well. "They're going with four different prices that we know of around the

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	6	28	BOBBY BROWN ▲ ² MCA 42185 (8.98) (CD) 2 weeks at No. One	DON'T BE CRUEL
2	2	5	75	GUNS N' ROSES ▲ ⁶ GEFLEN GHS 24148 (8.98) (CD)	APPETITE FOR DESTRUCTION
3	7	8	12	TRAVELING WILBURYS ▲ WILBURY 25796/WARNER BROS. (9.98) (CD)	TRAVELING WILBURYS
4	5	7	76	DEF LEPPARD ▲ ⁹ MERCURY 830 675 1/POLYGRAM (CD)	HYSTERIA
5	3	9	37	POISON ▲ ⁴ ENIGMA C1-48493/CAPITOL (9.98) (CD)	OPEN UP AND SAY... AH!
6	4	4	17	BON JOVI ▲ ⁴ MERCURY 836 345 1/POLYGRAM (CD)	NEW JERSEY
7	10	12	7	GUNS N' ROSES GEFLEN GHS 24198 (8.98) (CD)	G N' R LIES
8	6	1	13	ANITA BAKER ▲ ² ELEKTRA 60827 (9.98) (CD)	GIVING YOU THE BEST THAT I GOT
9	9	2	14	U2 ▲ ³ ISLAND 91003/ATLANTIC (14.98) (CD)	RATTLE AND HUM
10	8	3	25	SOUNDTRACK ▲ ⁴ ELEKTRA 60806 (9.98) (CD)	COCKTAIL
11	12	16	19	EDIE BRICKELL & NEW BOHEMIANS ● GEFLEN GHS 24192 (8.98) (CD)	SHOOTING RUBBERBANDS AT THE STARS
12	11	10	15	KENNY G ▲ ARISTA AL 8457 (9.98) (CD)	SILHOUETTE
13	14	14	9	JOURNEY COLUMBIA OC 44493 (CD)	JOURNEY'S GREATEST HITS
14	13	11	8	PINK FLOYD COLUMBIA PC2 44484 (CD)	DELICATE SOUND OF THUNDER
15	15	15	10	R.E.M. ● WARNER BROS. 25795 (9.98) (CD)	GREEN
16	16	23	8	FLEETWOOD MAC WARNER BROS. 25801 (9.98) (CD)	GREATEST HITS
17	17	19	8	TIFFANY MCA 6267 (9.98) (CD)	HOLD AN OLD FRIEND'S HAND
18	20	18	63	GEORGE MICHAEL ▲ ⁶ COLUMBIA OC 40867 (CD)	FAITH
19	18	17	9	CROSBY, STILLS, NASH & YOUNG ● ATLANTIC 81888 (9.98) (CD)	AMERICAN DREAM
20	19	13	12	BARBRA STREISAND ▲ COLUMBIA 40880 (CD)	TILL I LOVED YOU
21	24	24	40	TRACY CHAPMAN ▲ ² ELEKTRA 60774 (9.98) (CD)	TRACY CHAPMAN
22	21	27	9	KISS MERCURY 836 427 1/POLYGRAM (CD)	SMASHES, THRASHES & HITS
23	22	20	28	CINDERELLA ▲ ² MERCURY 834 612 1/POLYGRAM (CD)	LONG COLD WINTER
24	26	21	15	LUTHER VANDROSS ▲ EPIC OE 44308/E.P.A. (CD)	ANY LOVE
25	25	25	11	RATT ● ATLANTIC 81929 (9.98) (CD)	REACH FOR THE SKY
26	23	22	64	INXS ▲ ³ ATLANTIC 81796 (9.98) (CD)	KICK
27	28	31	53	TAYLOR DAYNE ▲ ARISTA AL 8529 (9.98) (CD)	TELL IT TO MY HEART
28	29	40	20	WINGER ATLANTIC 81867 (8.98) (CD)	WINGER
29	27	26	33	VAN HALEN ▲ ² WARNER BROS. 25732 (9.98) (CD)	OU812
30	31	38	30	NEW EDITION ▲ MCA 42207 (8.98) (CD)	HEART BREAK
31	39	56	71	WHITE LION ▲ ATLANTIC 81768 (8.98) (CD)	PRIDE
32	34	28	30	STEVE WINWOOD ▲ ² VIRGIN 90946 (9.98) (CD)	ROLL WITH IT
33	48	75	28	PAULA ABDUL VIRGIN 90943 (8.98) (CD)	FOREVER YOUR GIRL
34	30	30	19	METALLICA ▲ ELEKTRA 60812 (9.98) (CD)	... AND JUSTICE FOR ALL
35	36	39	36	JOAN JETT AND THE BLACKHEARTS ● CBS ASSOCIATED FZ 44146/E.P.A. (CD)	UP YOUR ALLEY
36	33	33	13	BANGLES ● COLUMBIA OC 44056 (CD)	EVERYTHING
37	32	36	13	DURAN DURAN ● CAPITOL C1-90958 (9.98) (CD)	BIG THING
38	37	37	30	CHICAGO ● REPRIS 25714 (9.98) (CD)	19
39	38	32	23	THE ESCAPE CLUB ● ATLANTIC 81871 (8.98) (CD)	WILD, WILD WEST
40	52	57	16	KARYN WHITE WARNER BROS. 25637 (8.98) (CD)	KARYN WHITE
41	44	52	10	THE BOYS MOTOWN 6260 (8.98) (CD)	MESSAGES FROM THE BOYS
42	42	42	71	MICHAEL JACKSON ▲ ⁶ EPIC OE 40600/E.P.A. (CD)	BAD
43	43	43	10	JOE SATRIANI RELATIVITY 8265/IMPORTANT (6.98) (CD)	DREAMING # 11
44	49	71	14	BULLETTYOYS WARNER BROS. 25782 (8.98) (CD)	BULLETTYOYS
45	46	47	35	ROD STEWART ▲ WARNER BROS. 25684 (9.98) (CD)	OUT OF ORDER
46	47	68	4	NEIL DIAMOND COLUMBIA OC 45025 (CD)	THE BEST YEARS OF OUR LIVES
47	35	29	15	OZZY OSBOURNE ● CBS ASSOCIATED OZ 44245/E.P.A. (CD)	NO REST FOR THE WICKED
48	41	44	17	ROB BASE & D.J. E-Z ROCK ● PROFILE 1267 (8.98) (CD)	IT TAKES TWO
49	40	35	35	BREATHE ● A&M SP 5163 (8.98) (CD)	ALL THAT JAZZ
50	56	65	10	SAMANTHA FOX JIVE 1150-1-J/RCA (9.98) (CD)	I WANNA HAVE SOME FUN
51	51	61	23	NEW KIDS ON THE BLOCK ● COLUMBIA FC 40985 (CD)	HANGIN' TOUGH
52	59	70	22	LIVING COLOUR EPIC BFE 44099/E.P.A. (CD)	VIVID
53	50	50	15	BOY MEETS GIRL RCA 8414-1-R (8.98) (CD)	REEL LIFE
54	45	34	72	SOUNDTRACK ▲ ¹⁰ RCA 6408-1-R (9.98) (CD)	DIRTY DANCING

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
55	63	51	50	BASIA ● EPIC BFE 40767/E.P.A. (CD)	TIME AND TIDE
56	62	58	12	STEVE EARLE UNI 7/MCA (8.98) (CD)	COPPERHEAD ROAD
57	64	64	9	SHEENA EASTON MCA 42249 (8.98) (CD)	THE LOVER IN ME
58	58	60	24	INFORMATION SOCIETY ● TOMMY BOY TBLP 25691/REPRISE (8.98) (CD)	INFORMATION SOCIETY
59	68	89	27	GUY ● UPTOWN 42176/MCA (8.98) (CD)	GUY
60	55	48	29	ROBERT PALMER ▲ EMI 48057 (9.98) (CD)	HEAVY NOVA
61	71	124	4	SHERIFF CAPITOL C1-91216 (6.98) (CD)	SHERIFF
62	72	91	33	ERASURE SIRE 25730/REPRISE (8.98) (CD)	THE INNOCENTS
63	57	45	10	SAM KINISON WARNER BROS. 25748 (9.98) (CD)	HAVE YOU SEEN ME LATELY?
64	60	53	21	KYLIE MINOGUE GEFLEN GHS 24195 (8.98) (CD)	KYLIE
65	66	73	8	EAZY-E RUTHLESS SL 57100/PRIORITY (8.98) (CD)	EAZY-DUZ-IT
66	61	63	18	VIXEN EMI 46991 (9.98) (CD)	VIXEN
67	70	67	13	PET SHOP BOYS ● EMI 90868 (9.98) (CD)	INTROSPECTIVE
68	74	79	33	MELISSA ETHERIDGE ISLAND 90875/ATLANTIC (8.98) (CD)	MELISSA ETHERIDGE
69	53	46	9	DOKKEN ● ELEKTRA 60823 (13.98) (CD)	BEAST FROM THE EAST
70	67	55	39	CHEAP TRICK ▲ EPIC OE 40922/E.P.A. (CD)	LAP OF LUXURY
71	54	54	16	SOUNDTRACK ● ATLANTIC 81905 (9.98) (CD)	BUSTER
72	65	66	38	AL B. SURE! ▲ WARNER BROS. 25662 (8.98) (CD)	IN EFFECT MODE
73	69	69	28	BRITNY FOX ● COLUMBIA BFC 44140 (CD)	BRITNY FOX
74	75	88	20	MICHELLE SHOCKED MERCURY 834 924 1/POLYGRAM (CD)	SHORT SHARP SHOCKED
75	84	93	9	AL JARREAU REPRISE 25778 (9.98) (CD)	HEART'S HORIZON
76	87	90	16	KIX ATLANTIC 81877 (9.98) (CD)	BLOW MY FUSE
77	NEW ▶		1	RUSH MERCURY 836 346-1/POLYGRAM (CD)	A SHOW OF HANDS
78	76	86	56	KEITH SWEAT ▲ ² WINTERTAINMENT 60763/ELEKTRA (8.98) (CD)	MAKE IT LAST FOREVER
79	79	78	17	THE JEFF HEALEY BAND ARISTA AL 8553 (8.98) (CD)	SEE THE LIGHT
80	80	76	74	DEBBIE GIBSON ▲ ³ ATLANTIC 81780 (8.98) (CD)	OUT OF THE BLUE
81	78	77	15	EDDIE MONEY COLUMBIA OC 44302 (CD)	NOTHING TO LOSE
82	73	59	15	KEITH RICHARDS VIRGIN 90973 (9.98) (CD)	TALK IS CHEAP
83	86	96	7	THE ART OF NOISE CHINA 837 367 1/POLYGRAM (CD)	THE BEST OF THE ART OF NOISE
84	90	94	16	WHEN IN ROME VIRGIN 90994 (8.98) (CD)	WHEN IN ROME
85	91	83	16	WAS (NOT WAS) CHRYSALIS 41664 (CD)	WHAT UP, DOG?
86	95	97	63	JOE SATRIANI RELATIVITY 8193/IMPORTANT (8.98) (CD)	SURFING WITH THE ALIEN
87	89	87	10	D.J. JAZZY JEFF & THE FRESH PRINCE ● JIVE 1026-1-J/RCA (8.98) (CD)	ROCK THE HOUSE
88	81	74	41	D.J. JAZZY JEFF & THE FRESH PRINCE ▲ ² JIVE 1091-1-J/RCA (8.98) (CD)	HE'S THE D.J., I'M THE RAPPER
89	98	95	35	SADE ▲ EPIC OE 44210/E.P.A. (CD)	STRONGER THAN PRIDE
90	88	80	20	BAD COMPANY ATLANTIC 81884 (9.98) (CD)	DANGEROUS AGE
91	77	49	41	BOBBY MCFERRIN ▲ EMI E1 48059 (9.98) (CD)	SIMPLE PLEASURES
92	82	98	15	SIR MIX-A-LOT NASTYMIK 701 23 (8.98) (CD)	SWASS
93	99	113	10	BOYS CLUB MCA 42242 (8.98) (CD)	BOYS CLUB
94	101	116	8	THE WATERBOYS CHRYSALIS 41589 (CD)	FISHERMAN'S BLUES
95	85	84	18	ICE-T ● SIRE 25765/WARNER BROS. (8.98) (CD)	POWER
96	92	85	21	WILL TO POWER EPIC FE 40940/E.P.A. (CD)	WILL TO POWER
97	106	133	11	MIKE + THE MECHANICS ATLANTIC 81923 (9.98) (CD)	LIVING YEARS
98	110	134	7	THE PURSUIT OF HAPPINESS CHRYSALIS BFV 41675 (CD)	LOVE JUNK
99	103	138	7	GIPSY KINGS MUSICIAN 60845/ELEKTRA (9.98) (CD)	GIPSY KINGS
100	96	139	7	KID 'N PLAY SELECT 21628 (8.98) (CD)	2 HYPE
101	112	120	54	RICK ASTLEY ▲ RCA 6822-1-R (8.98) (CD)	WHENEVER YOU NEED SOMEBODY
102	102	143	9	M.C. HAMMER CAPITOL C1-90924 (8.98) (CD)	LET'S GET IT STARTED
103	93	92	27	RANDY TRAVIS ▲ WARNER BROS. 25738 (8.98) (CD)	OLD 8 X 10
104	128	141	11	HOUSE OF LORDS RCA/SIMMONS 8530-1-R/RCA (8.98) (CD)	HOUSE OF LORDS
105	105	105	14	RICKY VAN SHELTON ● COLUMBIA FC 44221 (CD)	LOVING PROOF
106	83	62	60	UB40 ▲ A&M SP 4980 (8.98) (CD)	LABOUR OF LOVE
107	138	174	3	TODAY MOTOWN 6261 (8.98) (CD)	TODAY
108	NEW ▶		1	RICK ASTLEY RCA 8589-1-R (9.98) (CD)	HOLD ME IN YOUR ARMS
109	111	129	9	MAXI PRIEST VIRGIN 90957 (8.98) (CD)	MAXI PRIEST

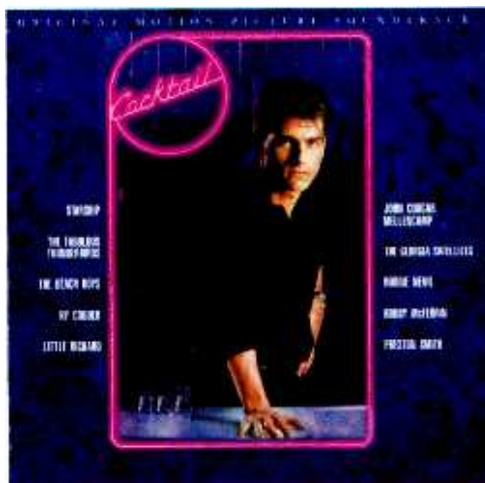
Albums with the greatest sales gains this week. (CD) Compact disk available. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units, with each additional million indicated by a numeral following the symbol. *CBS Records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



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DRINK IN THESE FACTS:

- Over 6 million cassettes, compact discs and records sold!
- Top 5 album for more than 4 months
- 2* *Billboard* pop album



- Featuring "KOKOMO," the #1 *platinum* single from The Beach Boys
 - The biggest selling single of 1988!
 - "The most-played single of 1988," according to *Monday Morning Replay*
 - Grammy Nominations: Best Song Written Specifically for a Motion Picture or Television and Best Pop Performance by a Duo or Group with Vocal n
- Featuring the #1 single, "DON'T WORRY, BE HAPPY," from Bobby McFerrin
- *Plus* the Top 5 "POWERFUL STUFF" from the Fabulous Thunderbirds
- *And* the Top 15 "HIPPI HIPPY SHAKE" from The Georgia Satellites
- Now climbing the charts: "WILD AGAIN" from Starship



ANOTHER ROUND OF GREAT MUSIC FROM ELEKTRA CASSETTES, COMPACT DISCS AND RECORDS.

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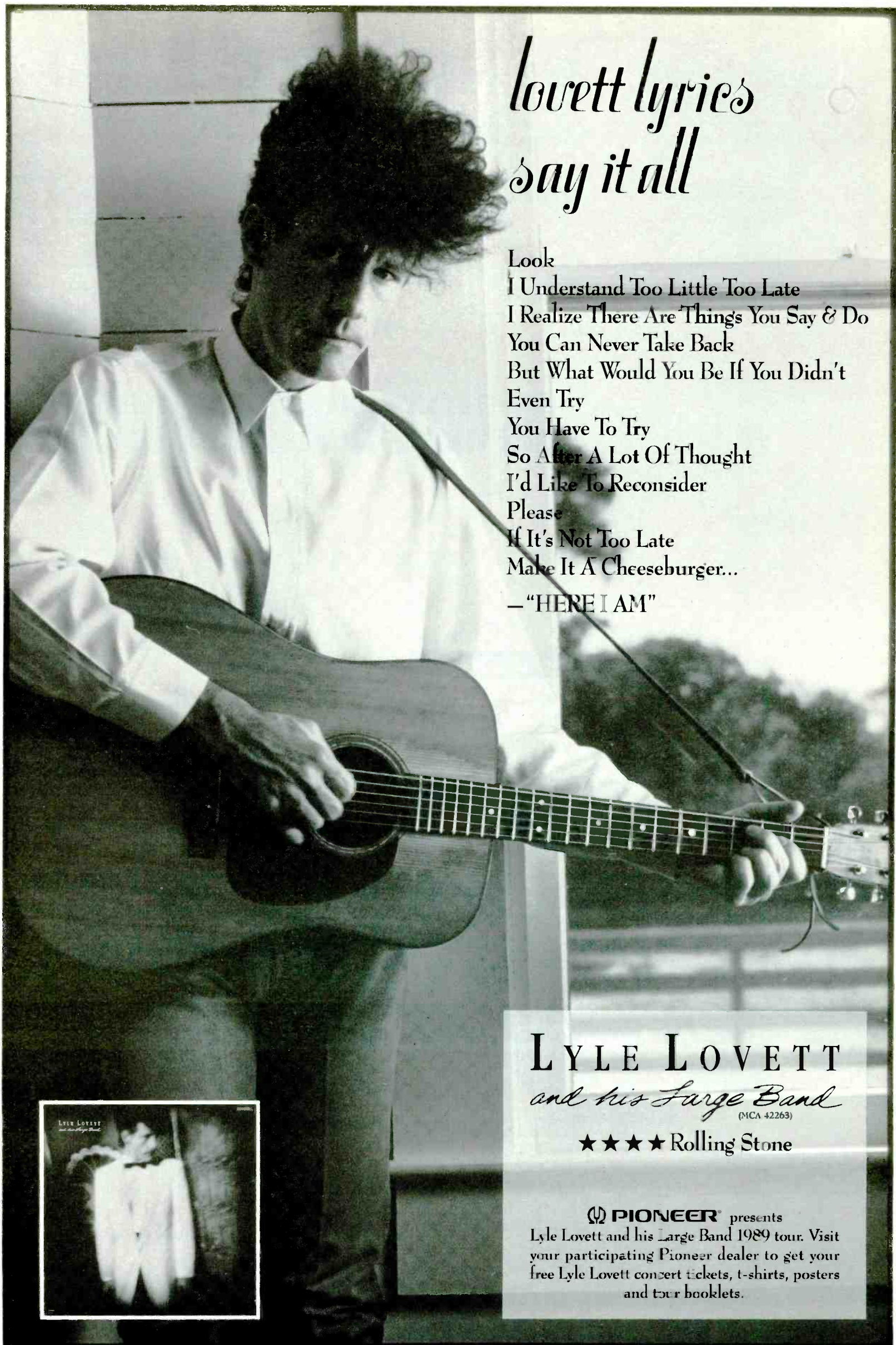
LYLE LOVETT ON TOUR

- 2/8 • ATHENS, GA
- 2/9 • ORLANDO FL
- 2/11 • TAMPA, FL
- 2/12 • SUNRISE, FL
- 2/14 • NASHVILLE, TN
- 2/15 • BIRMINGHAM, AL
- 2/16 • KNOXVILLE, TN
- 2/17 • CHARLOTTE, NC
- 2/18 • 2/19 • ATLANTA, GA
- 2/22 • BALTIMORE, MD
- 2/23 • PITTSBURGH, PA
- 2/24 • WASHINGTON, D.C.
- 2/25 • PORTSMOUTH, VA
- 2/26 • CHAPEL HILL, NC
- 3/2 • INDIANAPOLIS, IN
- 3/3 • CHICAGO, IL
- 3/4 • ST. LOUIS, MO
- 3/5 • MINNEAPOLIS, MN
- 3/8 • GRAND RAPIDS, MI
- 3/9 • MILWAUKEE, WI
- 3/10 • CLEVELAND, OH
- 3/11 • TORONTO, ONTARIO, CANADA
- 3/15 • BOSTON, MA
- 3/17 • PHILADELPHIA, PA
- 3/18 • NEW YORK CITY, NY
- 4/6 • BOULDER, CO
- 4/7 • VAIL, CO
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- 4/9 • SALT LAKE CITY, UT
- 4/12 • EUGENE, OR
- 4/13 • PORTLAND, OR
- 4/15 • SEATTLE, WA
- 4/16 • VANCOUVER, B.C., CANADA
- 4/19 • SANTA CRUZ, CA
- 4/20 • SACRAMENTO, CA
- 4/21 • SAN CARLOS, CA
- 4/22 • SANTA ROSA, CA
- 4/25 • VENTURA, CA
- 4/27 • SAN DIEGO, CA
- 4/28 • ANAHEIM, CA
- 4/29 • PHOENIX, AZ

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lovetto lyrics say it all

Look
I Understand Too Little Too Late
I Realize There Are Things You Say & Do
You Can Never Take Back
But What Would You Be If You Didn't
Even Try
You Have To Try
So After A Lot Of Thought
I'd Like To Reconsider
Please
If It's Not Too Late
Make It A Cheeseburger..
— "HERE I AM"

LYLE LOVETT
and his Large Band
(MCA 42263)

★★★★ Rolling Stone

PIONEER presents
Lyle Lovett and his Large Band 1989 tour. Visit
your participating Pioneer dealer to get your
free Lyle Lovett concert tickets, t-shirts, posters
and tour booklets.

Produced By: Tony Brown, Billy Williams and Lyle Lovett

Management: Chuck Morris Entertainment Co.

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	97	107	25	SALT-N-PEPA ● NEXT PLATEAU PL 1011 (8.98) (CD)	A SALT WITH A DEADLY PEPA
111	115	121	20	JANE'S ADDICTION WARNER BROS. 25727 (8.98) (CD)	NOTHING'S SHOCKING
112	94	81	15	SOUNDTRACK ● CAPITOL C1-90803 (14.98) (CD)	IMAGINE: JOHN LENNON
113	127	157	6	THEY MIGHT BE GIANTS BAR/NONE 72600/RESTLESS (8.98) (CD)	LINCOLN
114	114	131	10	LEVERT ATLANTIC 81926 (9.98) (CD)	JUST COOLIN'
115	108	109	19	K.T. OSLIN ● RCA 8369-1-R (8.98) (CD)	THIS WOMAN
116	152	—	2	SLICK RICK DEF JAM FC 40513/COLUMBIA (CD)	THE GREAT ADVENTURES OF SLICK RICK
117	123	123	12	CAMEO ● ATLANTA ARTISTS 836 002 1/POLYGRAM (CD)	MACHISMO
118	119	173	4	ROY ORBISON VIRGIN 90604 (12.98) (CD)	IN DREAMS
119	129	148	9	JULIA FORDHAM VIRGIN 90955 (8.98) (CD)	JULIA FORDHAM
120	121	118	10	ROBBIE NEVIL EMI 48359 (9.98) (CD)	A PLACE LIKE THIS
121	109	128	28	PUBLIC ENEMY ● DEF JAM BSW 44303/COLUMBIA (CD)	IT TAKES A NATION OF MILLIONS TO HOLD US BACK
122	136	140	32	TONI CHILDS A&M SP 5175 (8.98) (CD)	UNION
123	118	99	24	HUEY LEWIS & THE NEWS ▲ CHRYSALIS OV 41622 (CD)	SMALL WORLD
124	145	185	4	ROY ORBISON RHINO 71493 (14.98) (CD)	FOR THE LONELY: AN ANTHOLOGY, 1956-1965
125	141	137	9	THE JIMI HENDRIX EXPERIENCE RYKODISC RALP 0078 (13.98) (CD)	RADIO ONE
126	120	125	23	THE JUDDS ● RCA/CURB 8318-1-R/RCA (8.98) (CD)	GREATEST HITS
127	107	115	12	IVAN NEVILLE POLYDOR 834 896 1/POLYGRAM (CD)	IF MY ANCESTORS COULD SEE ME NOW
128	134	101	16	RANDY NEWMAN REPRISE 25773 (8.98) (CD)	LAND OF DREAMS
129	NEW ►	—	1	COWBOY JUNKIES RCA 8568-1-R (8.98) (CD)	THE TRINITY SESSION
130	100	104	12	DIRE STRAITS WARNER BROS. 25794 (9.98) (CD)	MONEY FOR NOTHING
131	116	103	46	SOUNDTRACK ▲ ³ RCA 6965-1-R (9.98) (CD)	MORE DIRTY DANCING
132	162	—	2	SOUNDTRACK CAPITOL C1-91185 (9.98) (CD)	TEQUILA SUNRISE
133	113	102	18	SIOUXSIE AND THE BANSHEES GEFEN GHS 24205 (8.98) (CD)	PEEPSHOW
134	159	195	30	VANESSA WILLIAMS WING 835 694 1/POLYGRAM (CD)	THE RIGHT STUFF
135	124	122	85	GLORIA ESTEFAN & MIAMI SOUND MACHINE ▲ ² EPIC OE 40769/E.P.A. (CD)	LET IT LOOSE
136	104	100	17	ANTHRAX MEGAFORCE/ISLAND 91004/ATLANTIC (9.98) (CD)	STATE OF EUPHORIA
137	140	142	59	ORIGINAL LONDON CAST ● POLYDOR 831 273-1/POLYGRAM (CD)	PHANTOM OF THE OPERA
138	148	167	22	TOMMY CONWELL AND THE YOUNG RUMBLERS COLUMBIA FC 44186 (CD)	RUMBLE
139	NEW ►	—	1	LOU REED SIRE 25829/WARNER BROS. (9.98) (CD)	NEW YORK
140	176	197	3	CAMOUFLAGE ATLANTIC 81886 (8.98) (CD)	VOICES & IMAGES
141	122	110	24	LITTLE FEAT WARNER BROS. 25750 (9.98) (CD)	LET IT ROLL
142	125	112	24	UB40 A&M SP 5213 (8.98) (CD)	UB40
143	135	175	36	TONY! TONI! TONE! WING 835 549 1/POLYGRAM (CD)	WHO?
144	130	130	51	MIDNIGHT OIL ▲ COLUMBIA BFC 40967 (CD)	DIESEL AND DUST
145	133	136	11	CHERRELLE TABU OZ 44148/E.P.A. (CD)	AFFAIR
146	158	—	2	KING TEE CAPITOL C1-90544 (8.98) (CD)	ACT A FOOL
147	117	117	12	PAUL SIMON WARNER BROS. 25789 (12.98) (CD)	NEGOTIATIONS AND LOVE SONGS (1971-1986)
148	143	150	72	10,000 MANIACS ● ELEKTRA 60738 (8.98) (CD)	IN MY TRIBE
149	137	132	146	ANITA BAKER ▲ ⁴ ELEKTRA 60444 (8.98) (CD)	RAPTURE
150	144	145	17	SA-FIRE CUTTING/MERCURY 834 922 1/POLYGRAM (CD)	SA-FIRE
151	142	154	7	CHAKA KHAN WARNER BROS. 25707 (9.98) (CD)	C.K.
152	126	126	28	J.J. FAD ● ATCO 90959/ATLANTIC (8.98) (CD)	SUPERSONIC—THE ALBUM
153	131	119	12	VARIOUS ARTISTS A&M SP 3918 (9.98) (CD)	STAY AWAKE
154	139	114	15	THIRTY EIGHT SPECIAL A&M SP 5218 (8.98) (CD)	ROCK & ROLL STRATEGY
155	154	144	8	AEROSMITH COLUMBIA FC 44487 (CD)	GEMS

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
156	180	188	9	DREAMS SO REAL ARISTA AL 8555 (8.98) (CD)	ROUGH NIGHT IN JERICHO
157	172	159	23	HOTHOUSE FLOWERS LONDON 828 101 1/POLYGRAM (CD)	PEOPLE
158	161	178	8	JULIAN COPE ISLAND 91025/ATLANTIC (9.98) (CD)	MY NATION UNDERGROUND
159	149	149	39	SCORPIONS ▲ MERCURY 832 963 1/POLYGRAM (CD)	SAVAGE AMUSEMENT
160	146	135	11	'TIL TUESDAY EPIC OE 44041/E.P.A. (CD)	EVERYTHING'S DIFFERENT NOW
161	155	127	23	EUROPE ● EPIC OE 44185/E.P.A. (CD)	OUT OF THIS WORLD
162	NEW ►	—	1	FEMME FATALE MCA 42155 (8.98) (CD)	FEMME FATALE
163	189	169	23	THE ROBERT CRAY BAND ● HIGHTONE/MERCURY 834 923 1/POLYGRAM (CD)	DON'T BE AFRAID OF THE DARK
164	194	—	2	SOUNDTRACK ATLANTIC 81933 (9.98) (CD)	BEACHES
165	166	166	7	BULGARIAN STATE RADIO & T.V. FEMALE CHOIR NONESUCH/EXPLORER 79165/ELEKTRA (9.98) (CD)	MYSTERY OF BULGARIAN VOICES
166	157	163	19	JOHN HIATT A&M SP 5206 (8.98) (CD)	SLOW TURNING
167	150	147	85	RICHARD MARX ▲ ² EMI ST 53049 (8.98) (CD)	RICHARD MARX
168	178	198	3	ROBERTA FLACK ATLANTIC 81916 (9.98) (CD)	OASIS
169	153	153	12	TOM COCHRANE & RED RIDER RCA 8532-1-R (8.98) (CD)	VICTORY DAY
170	179	—	2	OFRA HAZA SIRE 25816/WARNER BROS. (8.98) (CD)	SHADAY
171	171	176	4	SOUNDTRACK WALT DISNEY 64101 (8.98) (CD)	OLIVER & COMPANY
172	165	199	35	2 LIVE CREW ● LUKE SKYYWALKER XR 101 (8.98) (CD)	MOVE SOMETHIN'
173	182	—	2	SOUNDTRACK WTG SP 45036/E.P.A. (CD)	TWINS
174	190	164	25	FREDDIE JACKSON ● CAPITOL C1-48987 (9.98) (CD)	DON'T LET LOVE SLIP AWAY
175	132	146	15	R.E.M. I.R.S. 6262/MCA (9.98) (CD)	EPONYMOUS
176	156	183	112	DEF LEPPARD ▲ ⁷ MERCURY 810 308 1/POLYGRAM (CD)	PYROMANIA
177	NEW ►	—	1	MARC ALMOND CAPITOL C1-91042 (8.98) (CD)	THE STARS WE ARE
178	147	158	96	U2 ▲ ⁵ ISLAND 90581/ATLANTIC (9.98) (CD)	THE JOSHUA TREE
179	173	171	13	MIDNIGHT STAR SOLAR D1-72564/CAPITOL (8.98) (CD)	MIDNIGHT STAR
180	174	189	13	JONATHAN BUTLER JIVE 1136-1-J/RCA (8.98) (CD)	MORE THAN FRIENDS
181	183	191	28	PAT BENATAR ● CHRYSALIS OV 41628 (CD)	WIDE AWAKE IN DREAMLAND
182	196	—	2	FAIRGROUND ATTRACTION RCA 8596-1-R (8.98) (CD)	THE FIRST OF A MILLION KISSES
183	168	181	16	COCTEAU TWINS CAPITOL C1-90892 (9.98) (CD)	BLUE BELL KNOLL
184	164	184	13	L'TRIMM ATLANTIC 81925 (8.98) (CD)	GRAB IT!
185	175	151	11	QUIET RIOT PASHA OZ 40981/E.P.A. (CD)	QUIET RIOT
186	163	156	88	RANDY TRAVIS ▲ ³ WARNER BROS. 25568 (8.98) (CD)	ALWAYS & FOREVER
187	193	168	8	JUDSON SPENCE ATLANTIC 81902 (8.98) (CD)	JUDSON SPENCE
188	197	—	2	CANDLEMASS METAL BLADE 73340/ENGMA (8.98) (CD)	ANCIENT DREAMS
189	192	180	14	HELLOWEEN RCA 8529-1-R (8.98) (CD)	KEEPER OF THE SEVEN KEYS, PART II
190	181	187	67	TIFFANY ▲ ⁴ MCA 5793 (8.98) (CD)	TIFFANY
191	198	—	2	LEE RITENOUR GRP GR 9570 (9.98) (CD)	FESTIVAL
192	151	152	47	ROBERT PLANT ▲ ESPARANZA 90863/ATLANTIC (9.98) (CD)	NOW AND ZEN
193	191	193	9	BANANARAMA LONDON 828 106 1/POLYGRAM (CD)	GREATEST HITS COLLECTION
194	195	—	6	JIM CAPALDI ISLAND 91024/ATLANTIC (9.98) (CD)	SOME COME RUNNING
195	184	186	7	VARIOUS ARTISTS I.R.S. 42240/MCA (8.98) (CD)	GUITAR SPEAK
196	167	155	41	ZIGGY MARLEY & THE MELODY MAKERS ● VIRGIN 90878 (8.98) (CD)	CONSCIOUS PARTY
197	199	—	5	THE DEAD MILKMEN FEVER 73351/ENIGMA (8.98) (CD)	BEELZEBUBBA
198	200	177	7	SCRUFFY THE CAT RELATIVITY 8237 (8.98) (CD)	MOONS OF JUPITER
199	187	161	84	WHITNEY HOUSTON ▲ ⁶ ARISTA AL 8405 (9.98) (CD)	WHITNEY
200	160	106	9	SOUNDTRACK A&M SP 3921 (9.98) (CD)	SCROOGED

TOP POP ALBUMS A-Z (LISTED BY ARTISTS)

- | | | | | | | | |
|----------------------------------|---------------------------------|--------------------------------|----------------------------------|----------------------------------|------------------------------|--------------------------|----------------------|
| 10,000 Maniacs 148 | Cameo 117 | Duran Duran 37 | The Jimi Hendrix Experience 125 | Huey Lewis & The News 123 | Pink Floyd 14 | Slick Rick 116 | U2 178, 9 |
| 2 Live Crew 172 | Camouflage 140 | Steve Earle 56 | John Hiatt 166 | Living Colour 52 | Robert Plant 192 | SOUNDTRACKS | UB40 106, 142 |
| Paula Abdul 33 | Candemass 188 | Sheena Easton 57 | Hothouse Flowers 157 | Ziggy Marley/Melody Makers 196 | Poison 5 | Beaches 164 | Van Halen 29 |
| Aerosmith 155 | Jim Capaldi 194 | Eazy-E 65 | House Of Lords 104 | Bobby McFerrin 91 | Maxi Priest 109 | Buster 71 | Luther Vandross 24 |
| Marc Almond 177 | Tracy Chapman 21 | Erasure 62 | Whitney Houston 199 | Metallica 34 | Public Enemy 121 | Cocktail 10 | VARIOUS ARTISTS |
| Anthrax 136 | Cheap Trick 70 | The Escape Club 39 | Ice-T 95 | George Michael 18 | The Pursuit Of Happiness 98 | Dirty Dancing 54 | Guitar Speak 195 |
| The Art Of Noise 83 | Cherelle 145 | Gloria Estefan/Miami Sound 135 | Information Society 58 | Midnight Oil 144 | Quiet Riot 185 | Imagine: John Lennon 112 | Stay Awake 153 |
| Rick Astley 108, 101 | Chicago 38 | Melissa Etheridge 68 | INXS 26 | Midnight Star 179 | R.E.M. 175, 15 | More Dirty Dancing 131 | Vixen 66 |
| Bad Company 90 | Toni Childs 122 | Europe 161 | J.J. Fad 152 | Mike + The Mechanics 97 | Ratt 25 | Oliver & Company 171 | Was (Not Was) 85 |
| Anita Baker 8, 149 | Cinderella 23 | Fairground Attraction 182 | Michael Jackson 174 | Kylie Minogue 64 | Lou Reed 139 | Scrooged 200 | The Waterboys 94 |
| Bananarama 193 | Tom Cochrane & Red Rider 169 | Femme Fatale 162 | Gloria Jackson 42 | Eddie Money 81 | Keith Richards 82 | Tequila Sunrise 132 | When In Rome 84 |
| Bangles 36 | Cocteau Twins 183 | Roberta Flack 168 | Jane's Addiction 111 | Joan Jett And The Blackhearts 35 | Lee Ritenour 191 | Twins 173 | Karyn White 40 |
| Rob Base & D.J. E-Z Rock 48 | T.Conwell/Young Rumlbers 138 | Fleetwood Mac 16 | Al Jarreau 75 | Journey 13 | Rush 77 | Judson Spence 187 | White Lion 31 |
| Basia 55 | Julian Cope 158 | Julia Fordham 119 | Joan Jett And The Blackhearts 35 | The JuDDS 126 | Sa-Fire 150 | Rod Stewart 45 | Will To Power 96 |
| Pat Benatar 181 | Cowboy Junkies 129 | Samantha Fox 50 | Journey 13 | Chaka Khan 151 | Sade 89 | Barbra Streisand 20 | Vanessa Williams 134 |
| Bon Jovi 6 | The Robert Cray Band 163 | Kenny G 12 | The JuDDS 126 | Kid 'N Play 100 | Salt-N-Pepa 110 | Ai.B. Sure! 72 | Winger 28 |
| Boy Meets Girl 53 | Crosby, Stills, Nash & Young 19 | Debbie Gibson 80 | Chaka Khan 151 | King Tee 146 | Joe Satriani 43, 86 | Keith Sweat 78 | Steve Winwood 32 |
| Boys Club 93 | D.J. Jazzy Jeff 88, 87 | Gipsy Kings 99 | Kid 'N Play 100 | Sam Kinison 63 | Scorpions 159 | They Might Be Giants 113 | |
| The Boys 41 | Taylor Dayne 27 | Guns N' Roses 2, 7 | King Tee 146 | Kiss 22 | Scruffy The Cat 198 | Thirty Eight Special 154 | |
| Breathe 49 | The Dead Milkmen 197 | Guy 59 | Sam Kinison 63 | Kix 76 | Ricky Van Shelton 105 | Tiffany 17, 190 | |
| Edie Brickell & New Bohemians 11 | Def Leppard 4, 176 | M.C. Hammer 102 | L'Trimm 184 | L'Trimm 184 | Sheriff 61 | 'Til Tuesday 160 | |
| Britny Fox 73 | Neil Diamond 46 | O'ra Haza 170 | LeVert 114 | LeVert 114 | Michelle Shocked 74 | Today 107 | |
| Bobby Brown 1 | Dire Straits 130 | The Jeff Healey Band 79 | | | Paul Simon 147 | Tony! Toni! Tone! 143 | |
| Bulgarian State Female Choir 165 | Dokken 69 | Helloween 189 | | | Siouxie and The Banshees 133 | Traveling Wilburys 3 | |
| Bulletboys 44 | Dreams So Real 156 | | | | Sir Mix-A-Lot 92 | Randy Travis 186, 103 | |
| Jonathan Butler 180 | | | | | | | |

CMA Woos Major Ad Agencies With Multimedia Presentation

BY GERRY WOOD

NASHVILLE Major-market blue-chip advertising agencies and sponsors will soon see a multimedia Country Music Assn. presentation on the consumer power and audience appeal of country music. The CMA audio/video in-person road show begins in New York and Chicago this month and travels later to Atlanta, Detroit, and Los Angeles.

According to the CMA, the project marks the first time "any music organization has undertaken a direct initiative to focus advertiser attention on a dramatically broadening market for country music." Heavily utilizing information gleaned from the 1988 CMA-commissioned Arbitron study, the 30-minute presentation includes a new 10-minute sales and promotional video and a slide presentation on key national profiles and marketing data on today's country music audience. Also, the ad leaders will receive a printed leave-behind piece and a personal pitch from Bob Lobdell, director of the New York developmental services firm The Cold Spring Harbor Group, retained by the CMA to lead the presentations. The CMA plans to have some major country artists attend the sessions whenever schedules permit.

Tackling long-held Madison Avenue misconceptions about country music and its audience, the thrust of the series is to "heighten awareness and emphasize the current scope and quality of the country

music audience to ad agency decision makers." This, according to the CMA, includes both media directors and senior planners as well as the account groups for "clients who have shown a reluctance toward using country music."

"CMA's new efforts should definitely enhance the reputation of the music as a salable media format," says Dick McCullough of E.H. Brown Advertising in Chicago and chairman of CMA's marketing and promotion committee. The Arbitron ratings study led the CMA to conclude that "lifestyle clusters" indicate that "country music audiences cluster highest in the three groups most identified with commercial purchasing influence . . . These groups are composed of the well-educated, affluent professional families of the cities and suburbs."

The Arbitron report does not precisely define what constitutes a "country music listener." An Arbitron official told Billboard that there was no minimum amount of listening time involved in forming the definition and that someone could be designated a country music listener who also listened equally to other formats. While the designation is probably stretched a bit, the Arbitron figures still impressively counter the "downscale and less-educated consumer" image that has slowed country music's growth as a media tool with most major ad agencies and clients.

Eastman Radio, Interep, Cristal Radio, Banner Radio, and Group W

Satellite Communications are assisting the CMA in identifying the key agency contacts and securing appointments with them. The firms will also dispatch senior sales reps to accompany Lobdell during many of the presentations.

The video, produced by Scene Three, carries the CMA claims that the music has an audience of some 100 million, more than 2,000 radio stations, the fastest growing cable network (The Nashville Network), Country Music Television mush-

rooming to some nine million households, and fans who spend \$550 million annually on records and tapes and another \$50 million on concert tickets. While showing the yupscale lifestyles of these country fans, the video features segments of such songs as "Kids Of The Baby Boom" by the Bellamy Brothers, "On The Road Again" by Willie Nelson, "All My Rowdy Friends Are Coming Over Tonight" by Hank Williams Jr., "Life's Highway" by Steve War-

iner, and "'80's Ladies" by K.T. Oslin. The video ends with the statement, "100 million people all brought together by their love of America's music—it's a target you can't miss."

Lobdell emphasizes that an ongoing effort is needed to reinforce the ideas stated in the presentation. "This isn't a one-shot project—and it can't be successful if it's no more than a one-shot project."

INSIDE TRACK

(Continued from page 84)

members.

GOING GLOBAL: Shelly Schultz, former executive VP at ICM, has formed **Monterey Artists International** with Dan Weiner and Fred Bohlander, founders of **Monterey Peninsula Artists** and **Monterey Artists** in Nashville. The MAI client roster includes James Taylor, Linda Ronstadt, Randy Newman, and Little Feat, among others. Monterey Peninsula Artists will be doing the day-to-day booking of the MAI client roster, with Schultz overseeing and directing the booking. The MAI New York office is at 454 W. 44th St., New York, N.Y. 10036; 212-315-4646. Monterey Peninsula Artists is located at P.O. Box 7308, Carmel, Calif. 93921, 408-624-4889.

ROCKERS HONORED: "We're on our best behavior tonight, being rewarded for 25 years of bad behavior," said Mick Jagger, summing up the **Rolling Stones'** induction into the Rock and Roll Hall of Fame Jan. 18 at New York's Waldorf Astoria Hotel. Also honored were Stevie Wonder, Dion, Otis Redding, and the **Temptations** in the performing category; **Phil Spector** in the nonperforming area; and **Bessie Smith**, the **Ink Spots**, and the **Soul Stirrers** as "early influences." Cleveland, the site of the Rock and Roll Hall of Fame and Museum, was not mentioned the entire evening except by Jagger, who quipped, "Now that Jann [Wenner, Rolling Stone publisher and Hall of Fame executive VP] has finished building his house in East Hampton and Ahmet Ertegun [Atlantic Records and Hall of Fame chairman] has finished his mansion in Turkey, it's time to build the phantom temple of rock in Cleveland." The inductions were followed by a jam session dominated by **Little Richard**, who inducted Redding; Jagger; **Tina Turner**, who presented Spector with his award; and attendee **Bruce Springsteen**, who paid tribute to **Roy Orbison** by performing "Crying."

RADIO ROMANCERS: Ten country acts have accepted invitations to appear on the Country Radio Seminar's New Faces Show March 4: Baillie & the Boys, RCA; Burch Sisters, Mercury; Jeff Chance, Curb; Desert Rose Band, MCA/Curb; Skip Ewing, MCA; Donna Meade, Mercury; Paul Overstreet, MTM; Shenandoah, Columbia; the Shooters, Epic; and David Slater, Capitol.

LITKEI MARCHES ON: New York wholesaler/composer **Ervin Litkei** has written marches for all the U.S. presidents since Franklin D. Roosevelt. His latest, in tribute to **President George Bush**, was played during the inauguration ceremonies last week by the **Yale Univ. Band**, conducted by **Thomas Duffy**. Yale is the president's alma mater. The march, with lyrics by Litkei's wife, poet **Andrea Fodor Litkei**, has been published with special commemorative sheet music by Litkei's publishing firm, **Leona Music**.

FRIDAY THE 13th was an unlikely day for **Laserland Corp. U.S.A.** On that date this month, the Aurora, Colo.-based franchise chain that specializes in CDs and laserdiscs "ceased its ongoing administrative corporate activities," according to a recording that answers the phone at company headquarters. The message blames the shuttering on the company's "continuing unprofitable operation and an inability to pay its debts." The publicly held company, which had nine stores as of September, says it is seeking funding but has no assurance its search will be successful.

MORE THAN 'HAPPY' NEWS: As a result of the recent purchase by **Warner-Chappell** of **Birch Tree**

Music, which has "Happy Birthday To You" as one of its copyrights, a new unit, **Summy Birchard**, has been formed via W-C's print division under president **Jay Morgenstern**, also executive VP of W-C. The acquisition included two highly respected teaching methods, the Suzuki Method for string instruments, flute, and piano and the Frances Clark Piano Method, along with about 50,000 band and choral editions. **Les Bider**, W-C president, and Morgenstern met Jan. 20 with their global executive staff in Cannes, France, at MIDEF.

YES, SHOW MUSIC BUFFS, there will be a cast album of the **Peter Allen**-scored and -starred "Legs Diamond." **RCA Victor** went into Studio A in New York Jan. 16-17 to record the album for February release. The show, which opened Dec. 26 after a number of delays, was not well received by the critics and its cast album recording seemed in jeopardy.

NASHVILLE ROCKS MIDEF: Attendees of a Nashville Night performance at the Whiskey A Go Go club in Cannes will discover there's a lot more to Nashville than country music. The **Nashville Entertainment Assn.** and **American Airlines** are sponsoring a trip for four pop and rock acts to perform Sunday (22) during MIDEF: **Paradise Lost**, **Mark Germino**, the **Stand**, and the **King-snakes** will showcase their definitely noncountry styles. American Airlines is donating 22 round-trip Nashville-France tickets to "promote Nashville as a leading center of the U.S. music industry and to underscore America's continuing commitment to the economic and cultural well-being of the Nashville community."

U.S. DISTRICT COURT in Arizona has dismissed conspiracy charges against **Sony Corp. of America**, one of a number of electronics firms sued by dual-deck VCR maker **Go-Video**, which says it can't get needed parts to sell the controversial machines. Go-Video got out-of-court cash settlements with four companies in November, but six remain defendants.

NEW ORDER: **LIVE Entertainment** has installed **Gilbert Wachsman**, formerly a high-ranking executive with toy chain Child World, as president of **Lieberman Enterprises**. **Harold Okinow**, the rack's longtime prey, remains with the company as vice chairman and consultant.

LAW FIRMED: **Gary Schuster**, formerly with the **Songwriters Guild of America** and **ASCAP**, has entered private law practice with New York-based entertainment lawyer **Harold Orenstein**. Schuster, son of the late music publishing executive **Irwin Schuster**, also has an article, "Songwriters And Music Publishers: Partners In Rhyme," in the current issue of the Beverly Hills Bar Assn. journal.

SPRING-ING BACK: Why is **Roy Rifkind** of **Spring Records** releasing a 5-year-old **Fatback** single, "I Found Lovin' "? Well, it's a 1988 success in England and has been picking up U.S. activity since the end of last year, says Rifkind. The cut is from the "Fatback Band With Love" album.

IRS IS ON THE VERGE of signing with **EMI** for foreign pressing and distribution. The action ends a four-year association with **MCA** overseas; however, the label will remain with **MCA** domestically. **IRS** officials declined to comment until the deal is firm.

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VID SUPPLIERS TAKE IT ON CHIN AT VSDA REGIONAL MEET

(Continued from page 6)

ceitful beast," he said. "You hear 'Hollywood this, the studios that,' but all manufacturers are not alike. Pay attention to why we are different."

Cohen criticized what he called "formula purchasing." "One movie that did \$20 million at the box office

**'You don't like us,
and the minute
you come up with
the technology,
we're left
holding the bag'**

is not the same as another that grossed \$20 million," Cohen said, yet buyers obtain "10 copies if it grosses \$20 million, six if it grosses \$10 million.

"Look behind the marketing—see what kind of support is being offered," Cohen urged. "There are differences, there are reasons."

Despite the special manufacturer session, several delegates complained they did not get an opportunity to confront certain vendors. "I don't know where RCA/Columbia

Home Video were—I wanted to nail them" because of recent distribution changes, said William Patterson, head of the five-unit Columbus Tape & Video chain, based in Georgia.

Others indicated that the daylong chapter leadership huddles brought up a number of topics that did not come up at the one open session—among them how "E.T." was marketed through the wholesale price club outlets.

Others in attendance noted the complexity of such issues as pay-per-view. Dave Ballstadt, head of Minneapolis chain Adventures In Video and a member of the national board, which also met here, noted that some of VSDA's PPV strategy "has backfired."

For example, VSDA has fought for anti-copying technology on cable, Ballstadt said, but now cable operators say that if they go along, it would deprive them of the potent selling point of time-shift convenience. "Now cable wants an even shorter window [on PPV]," he said.

Among manufacturers posing questions was Barry Collier, president of Prism Entertainment, who said advertising in distributor mailings and the trades "is a dilemma—how else can we reach you?" This comment came after panelist Joe

Johnson, president of 12-store Midco-GTI in Sioux Falls, S.D., urged vendors to supply more consumer advertising and less in distributor mailers and the trades.

Dennis Macquire, Midwest regional manager at Disney, inquired about special-interest video. However, when Johnson asked for more margin on that genre, he was cut off by moderator Fischer, who cited anti-trust guidelines. Johnson explained that, to boost his margin, he has tacked on a \$5 "handling" fee

on any items priced below \$39.95.

Fischer also cut off discussion of the reprice window—usually from nine to 12 months—before rental titles are reduced in price for sell-through. Johnson urged that vendors warn dealers earlier about the window length. "I don't want to dance around that [topic] very long," said Fischer.

Panelist Don Cahail, head of the 21-store division of Applause Video, based in Kansas City, Mo., said he disagreed with Crouch's negative

characterization of vendors but hopes for more openness from them. He lauded Orion Home Video's public approach to its pay-per-transaction test.

In an obvious reference to the secrecy surrounding Rentrak and its experiment with National Video, Cahail said that he was mystified when Kansas City National stores that were "not doing that well" each put in 50 copies of A titles; later, he noted, eight National outlets in that city closed.

SUGAR HILL FACES SETTLEMENT IN MCA SUIT

(Continued from page 84)

Prelude Records, three Eastern wholesalers, and a record pressing operation in its suit. The only individuals charged in the action were John Burns, MCA executive VP of distribution and manufacturing, and Pisello, who was instrumental in arranging Sugar Hill's MCA distribution deal and the sale of the Chess catalog to MCA.

Pisello was convicted of federal income tax evasion charges in Los Angeles last April (Billboard, April 23). Among other charges, Pisello was found guilty of concealing \$156,000 in commissions paid by Sugar Hill in 1984 for his role in the Chess/Check-

er sale. Robinson testified as a government witness at the trial.

In the suit, Sugar Hill alleged that, as a result of fraudulent actions by the defendants, the Chess catalog, originally valued at \$8 million-\$9 million by Pisello, was ultimately sold to MCA for \$1.7 million in cash and a loan of \$1.3 million in November 1983.

The action also charged that Sugar Hill was ultimately paid only \$481,000 of the \$1.7 million in cash, as a result of what was termed "false, spurious, and fraudulent" returns of Sugar Hill product by MCA.

With his company's longstanding battle with MCA and bankruptcy dif-

ficulties evidently at an end, Robinson says Sugar Hill will be issuing new product as early as February.

Robinson says that in addition to the unspecified new titles, Sugar Hill will release two-record hits collections by Grandmaster Flash & the Furious Five and the Sugar Hill Gang, as well as an anthology of rap hits. The titles will be available on LP, CD, and cassette.

In February, he adds, the company will also issue as many as 10 video-cassette titles, many of them licensed from outside suppliers. Priced at \$9.98, these titles will include a James Brown concert, a Chuck Jackson special, and a compilation of Sugar Hill artist videos.

"I watched the majors pull all their video distribution back from the independent guys and independent one-stops," Robinson says of his new commitment to video. "I said, 'There's nobody out there supplying video to independents.'"

N. ERTEGUN SOUNDS TECHNOLOGY ALARM

(Continued from page 5)

gress will look Monday (23) at the consequences of central licensing after 1992; a Tuesday (24) panel presented by Music & Media, Billboard's European sister publication, will examine the impact of 1992 on videoclip payments, sponsorship and barter deals, and radio and TV formats; and at still another session the Jan. 21, panelists crystal-balled the state of the live entertainment business "in a market without frontiers."

This year's MIDEM Radio Conference will host seminars on programming, advertising, technology, and broadcasting and regulation. Norm Pattiz, CEO of Westwood One, was scheduled to deliver the keynote address Sunday.

Preregistration figures for the five-day MIDEM fair, which runs

through Wednesday (25), show that 8,000 people from 58 countries signed up for the event, compared with the approximately 7,000 who preregistered for MIDEM '88.

Space for more than 900 exhibition stands has been sold, with total space sales up 10% over last year. The U.S. and U.K. delegations are showing the greatest increases in participation. With 95 stands already taken, including 15 by firms never at MIDEM before, U.S. companies have bought 25% more exhibit space than they did in 1988. In addition, 25 U.K. companies have taken stands at MIDEM for the first time.

The potential hotel room shortage created by the temporary closure of the popular Carlton Hotel for refurbishment this year has been successfully overcome, according to

Peter Rhodes, MIDEM Organization U.K. managing director.

"Everybody has been accommodated," he says, "and transport has been arranged for those staying at outlying locations."

There is special emphasis this year on live entertainment at MIDEM. The Club MIDEM, housed in the ballroom of the Martinez Hotel, is showcasing major acts and newcomers.

Scheduled artists include A&M's Breathe, Island's Womack & Womack, PolyGram's Carmel, Atlantic's Judson Spence, and Elektra's Gipsy Kings. Other pop acts expected to perform include CBS' Prefab Sprout and Andrew Roachford, BMG's Ellis, Beggs & Howard, BMG's Fairground Attraction, and Hansa/Carrere's Milli Vanilli.

A special jazz concert at the Palais des Festivals on Tuesday was to feature Chuck Mangione, Ben Sidran, and Billy Cobham.

GLASTNOST ROCK CONCERT

(Continued from page 5)

finalized in the next week or so, and talks are underway with such major companies as Pepsi Cola, Kodak, MacDonald, BMW, and IKEA.

Patronage on the Soviet side is spearheaded by Raisa Gorbachev and Dmitry S. Likhachev, who jointly chair the Soviet Cultural Foundation and who will greet the visiting artists when they arrive in Moscow.

The idea for the "We're All Together" project dates back to March 1988 when Artas and Soyuskonzert, an official Soviet agency, agreed on the benefit rock concert. At the time, the theme was to be the global anti-drug campaign, and proceeds of the event were to be used on that campaign.

However that project ended, for various Soviet internal political reasons, at the planning stage.

As the spirit of glasnost spread in the Soviet Union, Artas took up the

project again in November and signed a formal agreement with Gosconcert. The anti-drug theme was again proposed.

But, Artas explains, the situation changed on Dec. 7 when the earthquake hit Armenia, killing thousands. Now, through sponsorship, cash, and other concert proceeds, the plan is to build an entire new region in Leninakan, providing homes, schools, hospitals, and other civic facilities for 60,000-70,000.

The Soviet authorities have earmarked an entire area in the city. Armenian prime minister Sarkisian, in a letter to the organizers, has confirmed that money raised by "We're All Together" can be spent directly on buildings, many of which will bear the names of the sponsors.

Artas Film & TV Productions is based at Goethestrasse 11 1V, 800 Munich 2, West Germany. Phone: 89 591133; 89 597984.

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Gibson Electric. Atlantic artist Debbie Gibson is joined by label executives at New York's Hard Rock Cafe for the listening party for her new "Electric Youth" album. Pictured, from left, are Ahmet M. Ertegun, chairman, Atlantic; Gibson; and Doug Morris, president, Atlantic.

EXECUTIVE TURNTABLE

BILLBOARD. Billboard names **Bob Benjamin** manager, retail research in the New York office. He was director of management information systems at Benel Distributors.

RECORD COMPANIES. EMI Records in New York makes the following appointments: **Robert Smith**, VP, marketing; **Chris Baca**, West Coast director, album rock promotion, Los Angeles; and **Jennifer Grossberndt**, associate director, national AC and secondary promotion. Smith was VP, marketing, for Uni Records; Baca was regional promotion manager, and Grossberndt was manager, national AC and alternative promotion, both for the label.

Jonas Livingston is appointed creative director for Geffen Records in Los Angeles. He was independent creative consultant to Geffen and other labels.

WTG Records in Los Angeles appoints **Terry Gladstone** manager, A&R. She was a DJ for KNX-FM in Los Angeles.



BENJAMIN



SMITH



LIVINGSTON



GLADSTONE

Elektra Records in Los Angeles promotes **Lisa Millman** to director, press and media relations, and appoints **Greg Vernon** manager, music video production. They were, respectively, in the publicity department at the label and in independent video production.

RCA Records in Nashville makes the following promotions: **Mike Sirls**, to director, national country promotion; **Ted Wagner**, to manager, national country promotion; and **Phran Schwartz**, to director, product development. Sirls was manager of national country promotion; Wagner was in promotion; and Schwartz was manager of product development, all for the label.

Cindy Cooper is appointed manager, production coordination and scheduling, for Capitol Records in Los Angeles. She was supervisor, production coordination and scheduling, for the label.

Metal Blade Records in Los Angeles names **Steev Riccardo** national director, sales. He was sales manager for Enigma Records.

PUBLISHING. **John Brunning** is named senior VP, international legal and business affairs, for Warner/Chappell Music Inc. in London. He was VP, European business affairs, for the label.

SBK Entertainment World in New York makes the following promotions: **Jill Rosenthal** to manager, tracking department; **Marsha Tannenbaum** to manager, synchronization department; **David Wolfson** to director, renewal and copyright administration; **Audrey Ashby** to manager, copyright administration; and **Cindy Keenan** to supervisor of research and copyright administration. Rosenthal was administrator of tracking; Tannenbaum was supervisor of licensing; Wolfson was manager, renewal and copyright administration; Ashby was researcher/copyright renewal assistant; and Keenan was researcher and copyright assistant, all for the company.

DISTRIBUTION/RETAILING. **Eddie Lambert** is appointed director, music licensing for film and television, Capitol Special Markets for CEMA Distribution in Los Angeles. He was casting consultant for the television program "Star Search."

Warner/Elektra/Atlantic Corp. in Los Angeles makes the following appointments: **Linda Leach**, San Francisco marketing coordinator, and **Ellen Hankinson**, Los Angeles sales representative, classical music. They were, respectively, Los Angeles sales representative and Los Angeles branch buyer.

Jo-Ann Sodano is promoted to advertising manager for Record World/Square Circle in Roslyn, N.Y. She was media specialist for the company.

INSIDE TRACK



Edited by Irv Lichtman

IS FORTUNE 300 company Triangle Corp. angling to purchase **Champion Entertainment**? Nobody's talking, but the word from Wall Street is that discussions have indeed taken place between Triangle—which owns **Rowe Jukebox**, in addition to many other holdings—and the entertainment management firm. Key acts on the Champion roster include **Hall & Oates** and **John Cougar Mellencamp**. Stay tuned.

BIG FIRST: **Guns N' Roses** have been confirmed as the first talent to agree to perform at **Rock And A Hard Place**, the AIDS benefit concert set for June 8 at New York's Radio City Music Hall. It is hoped that the event will raise \$2 million for the Gay Men's Health Crisis. A brunch is set for Jan. 29 in Los Angeles, to be hosted by actor **Michael Douglas**, to draw further industry support.

A WARNING: **PolyGram Records** president and CEO **Dick Asher** addressed the first general meeting of the brand-new Entertainment, Arts & Sports Law section of the New York State Bar Assn. Jan. 17 in New York. Asher touched on several topics in a wide-ranging speech, but perhaps his most interesting comments were on foreign ownership of U.S. companies, a trend Asher termed "disturbing." Stating that Americans take artistic freedom for granted, Asher voiced the fear that foreign sensibilities may inevitably intrude at certain levels. "Sooner or later, foreign owners will exert some influence over repertoire," Asher said. "Maybe even inadvertently." He added that he couldn't think of any examples of that happening yet. PolyGram is a subsidiary of **Phillips**, the Netherlands

electronics giant.

THE RUMOR MILL says that **Don Ienner**, executive VP/GM at **Arista**, is again being wooed to enter the top exec ranks of **CBS Records**. This time he's in line to fill the president's slot at **Columbia Records**, vacated last year with the departure of **Al Teller** to **MCA Records**. Ienner won't comment on the latest round of Ienner-to-CBS talk that surfaced after Teller left the company. There's also talk that CBS may be dickering to bring in several powerhouse promotion people.

HANK CALDWELL will play a key role in the beefing up of black music activities at **Epic/Portrait/Associated Labels**. Caldwell has left his post as executive VP/GM at **Solar** on the West Coast to move to New York to serve in a similar capacity at **E/P/A**. Label chief **Dave Glew** has been associated with Caldwell at **Atlantic** and through Caldwell's one-time slot at **WEA Distributing**.

IN THE RUNNING: Speculation has at least three candidates under consideration for the post of **MCA Home Entertainment** president from which **Gene Giaquinto** was recently suspended: **Rob Blattner**, president of **RCA/Columbia Pictures Home Video**; **Reg Childs**, president/CEO of **Nelson Entertainment**, and **Rand Bleimeister**, executive VP of **Nelson Entertainment**.

INDEPENDENTS' DAY: There's some misinformation on the street regarding the product presentation that indie labels and distributors will stage at the upcoming **National Assn. of Recording Merchandisers** meet. The event is being coordinated by **NARM's Independent Presentation Committee**—composed of members of the trade group's **Independent Action Committee**, not the **National Assn. of Independent Record Distributors and Manufacturers** (although many NAIRD members do belong to IAC). Indies who plan to participate in either the IAC presentation or sponsor a booth at the trade show must be **NARM**
(Continued on page 82)

Settlement Due For Sugar Hill V. MCA

BY CHRIS MORRIS

LOS ANGELES An out-of-court settlement is apparently imminent but not yet signed, in **Sugar Hill Records'** long-pending suit against **MCA Records** and **MCA Distributing Corp.**

In the November 1986 action, **Sugar Hill** charged that **MCA**, in collusion with reputed mobster **Salvatore Pisello** and others, conspired to fraudulently manipulate the **Englewood, N.J.-based** label, largely in order to drive down the sale price of its **Chess/Checker/Cadet** catalog.

MCA signed a distribution deal with **Sugar Hill** in 1983 and, later that year, bought the **Chess** catalog from **Sugar Hill**.

A **Sugar Hill** statement dated Jan. 12 announced that a settlement was reached Dec. 13 of last year; however, attorneys for both **Sugar Hill** and **MCA** say that while documents resolving the matter have been executed, nothing has yet been signed.

In its statement, **Sugar Hill**, which filed for Chapter 11 protection in a federal bankruptcy court in 1985, announced it is reviving its long-dormant operations in February. Through independent distributors, the label expects to release five new albums and five new 12-inch singles, a spate of greatest-hits packages, and a new line of sell-through-price videos.

Attorney **Robert Hirschman**, **Sugar Hill's** litigation attorney, says that a settlement of the suit, originally filed in New Jersey and subsequently moved to U.S. District Court in L.A. at **MCA's** request, "has been agreed to in principle."

"There's been a number of settlement letters back and forth that have been agreed [to] and been approved by the [bankruptcy] court," **Hirschman** says. "It's certainly been reduced to writing... I can't imagine it's not going to be final, because we're under order from the bankruptcy court to dismiss the action here in light of the settlement reached."

He adds, "Once the action is dismissed, the game is over."

"The deal's behind us, but it hasn't been signed off," says **MCA** attorney **Dennis Kinnaird**, who adds that **Sugar Hill** and **MCA** agreed to "a whole series of deal points" on Dec. 13.

Kinnaird says that a draft of the settlement was sent out Jan. 17 and

that a signing "should be fairly quick."

Attorneys for both sides say that the details of the settlement will remain confidential. But **Kinnaird**, who characterizes the settlement as "a walk-away," says that "MCA still owns the **Chess/Checker** catalog," while **Sugar Hill** "will have the right to exploit its own properties, which we had a security interest in before."

"It's been a hard grind," says **Sugar Hill** president **Joe Robinson**. "It's nice to be back in business again... The **MCA** situation held me up all this time."

In addition to the **MCA** companies, **Sugar Hill** named New Jersey-based
(Continued on page 83)

Evergreen Branches Out

NASHVILLE **Michael Stewart's** **Evergreen Music** has bought a half interest in the **Old Friends**, **Golden Bridge**, and **Mighty Pretty** music publishing catalogs. The companies—which exist under the **Song Of The World** umbrella—were formerly run and partially owned by the late **Don Gant**. **Evergreen** bought the catalogs from **Gant's** partner, **Ralph Siegel**.

Under terms of the new agreement, **Evergreen** will administer and exploit the catalogs in the U.S. and Canada, while **Siegel** will handle the chores for Germany, Austria, and Switzerland.

Siegel bought **Gant's** portion of

the catalogs after **Gant** died two years ago.

Currently, the Nashville office operates under the general management of **Grahame Smith**. Staff writers are **Bruce Channel** and **Katerina Kitridge**.

Among the top copyrights in the catalogs are "Whatever Happened To Old Fashioned Love," "Lost In The Feeling," "Stand Up," "Don't Worry 'Bout Me Baby," "As Long As I'm Rockin' With You," "Somewhere Down The Line," "Will It Be Love By Morning," "Midnight Fire," and "Fly Into Love."

The purchase price for the music was not disclosed. **EDWARD MORRIS**

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The amazing debut album
from British funkmeister
LOZ NETTO,
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Their self-titled debut album.
Young blood! Hot, heavy
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BOB + HEINZ !!
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A high-contrast, black and white portrait of Roy Orbison, looking slightly to the right. The lighting is dramatic, highlighting his facial features against a dark background. The text is overlaid on the right side of the image.

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that told the truth.

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