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VOLUME 100 NO. 50

THE INTERNATIONAL NEWSWEEKLY OF MUSIC AND HOME ENTERTAINMENT

December 10, 1988/\$3.95 (U.S.), \$5 (CAN.)

Labels Hail Breakthrough At DAT Meet

BY MIKE HENNESSEY

LONDON Japanese and European electronics manufacturers are now acknowledging the need for a technical solution to the home-copying problem presented by digital recording technology, including DAT and erasable CDs.

This is the major development to emerge from an informal meeting at the Churchill Hotel here Nov. 30 that was jointly chaired by Nesuhi Ertegun, president of the International Federation of Phonogram and Videogram Producers (IFPI), and S. Hata, senior
(Continued on page 78)

TABLE SET FOR HOLIDAY FEAST

Music Sales Surpass Expectations; Dealers See Yule Carry-Through

This story was prepared by Geoff Mayfield with assistance from Melinda Newman and Bruce Haring.

NEW YORK The long Thanksgiving weekend was not an across-the-board winner for music retailers, but even those who report modest gains for the period expect the record industry to enjoy a bountiful holiday selling season.

Further, while analysts cited by The Wall Street Journal predict U.S. retail sales during the holiday selling season will only be 6%-7% ahead of last year's pace, many record chain executives expect the music industry to easily surpass those modest pro-

jections.

"I think that this year, we have the premier specialty products for the holiday season," says Steve Bennett, VP of marketing for 147-store, Durham, N.C.-based The Record Bar. "When it's all said and done, I think music retailers will do much better than retailers in general."

Despite what he describes as a "mediocre" Thanksgiving weekend, Jack Eugster, chairman and CEO of 670-store The Musicland Group, the industry's largest chain, agrees that music dealers will easily beat overall retail trends. "We'll certainly be ahead of those projections. I think
(Continued on page 71)

Video Sell-Through And Rentals Get Flying Start Over Weekend

This story was prepared by Earl Paige in Los Angeles, Edward Morris in Nashville, and Bruce Haring in New York.

NASHVILLE Thanksgiving weekend was like Christmas morning for video stores around the country, with substantial increases in sell-through and rentals reported from every quarter.

While new releases were predictably active, movie titles of all sorts were being snapped up in the buying and renting frenzy.

Echoing others surveyed by Billboard, Steve Goldberg, VP of operations at Philadelphia-based West

Coast Video, says that "everything new was renting." He estimates that rental transactions were up 12%-15% on a comparative store basis from a year ago for the four-day Thanksgiving weekend. West Coast has 60 company-owned stores in seven states and 300 franchisees. It recently added 475 National Video outlets via an acquisition.

Thanksgiving rental income was up across the board at the 70-unit The Video Store, according to Karen Shriver, VP of marketing and merchandising. She pegs the chain's holiday rental increase at 20% over a regular weekend and adds that there was a
(Continued on page 78)

PMRC Back On Warpath Over Explicit Albums

BY BILL HOLLAND

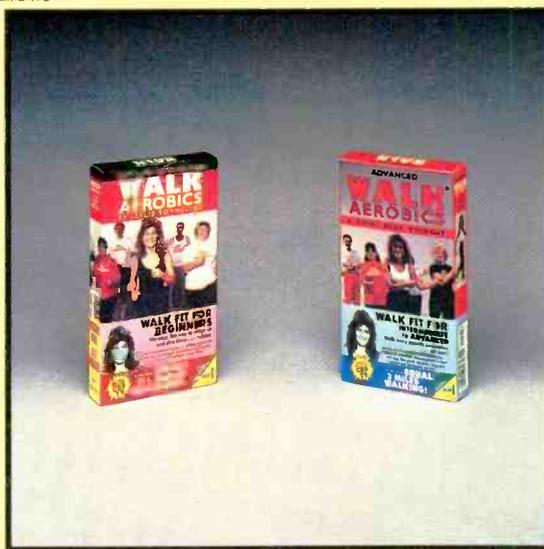
WASHINGTON Parents' Music Resource Center founders Susan Baker and Tipper Gore have charged that most record companies have failed to comply with a 1985 voluntary agreement to label albums that are explicitly sexual or violent with warning stickers. They have also suggested that the record companies could be subject to penalties under a section of the new federal anti-porn law.

Baker and Gore leveled the charges in a Nov. 28 op-ed article in The Washington Post. Baker is the wife of James Baker, who less than
(Continued on page 71)

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Solar-Motown Talks Could Lead To Label Merger

This story was prepared by Chris Morris in Los Angeles and Nelson George in New York.

LOS ANGELES Motown Records and Solar Records are in the midst of "exploratory discussions" concerning a possible merger of the two labels, according to Solar chairman Dick Griffey.

Griffey reportedly was interested in purchasing Motown after founder Berry Gordy put it on the sales block earlier this year; the Solar chief claimed that he had the independent backing necessary to buy the label. Motown was ultimately purchased by MCA Records and the investment
(Continued on page 78)



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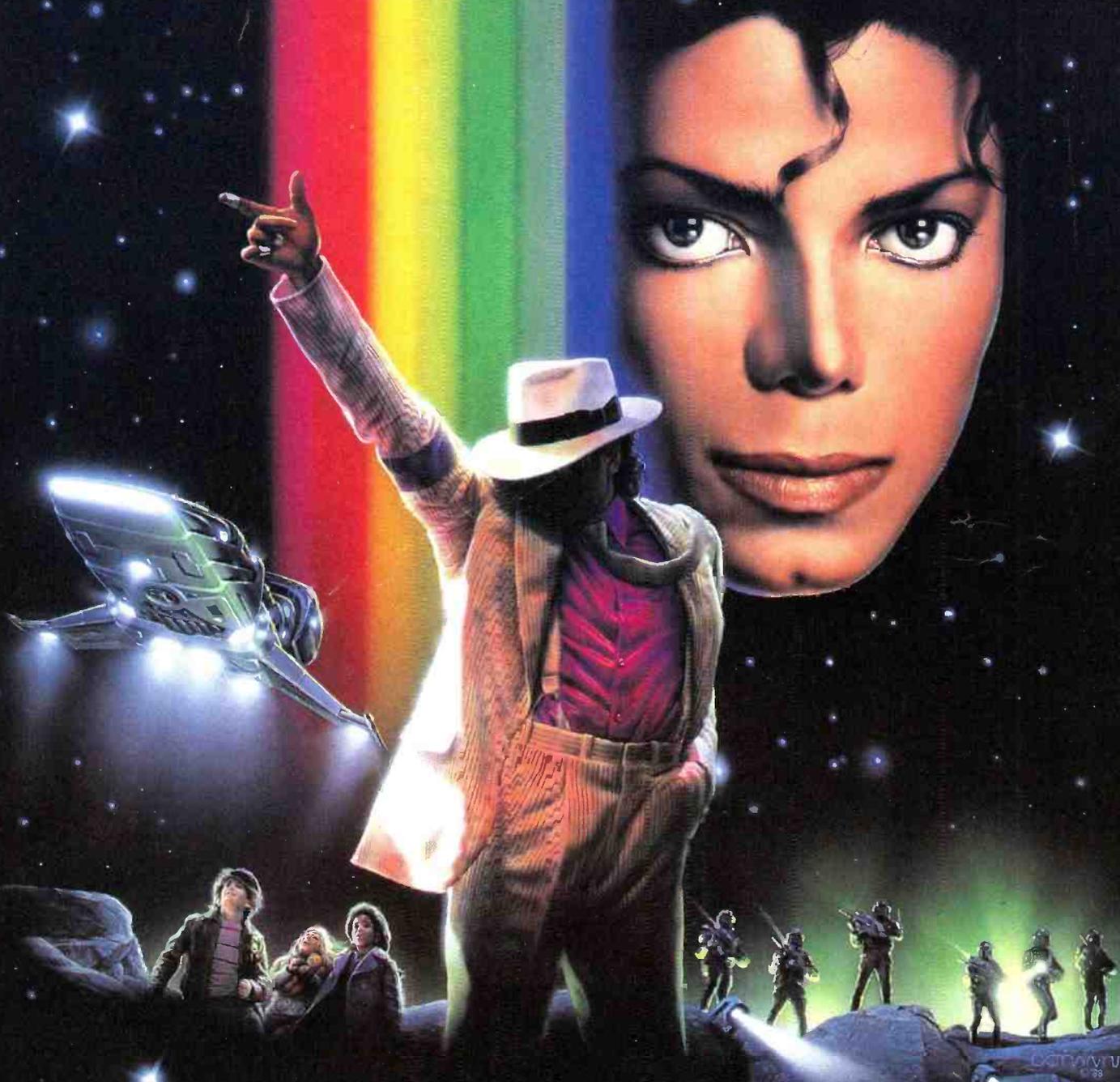
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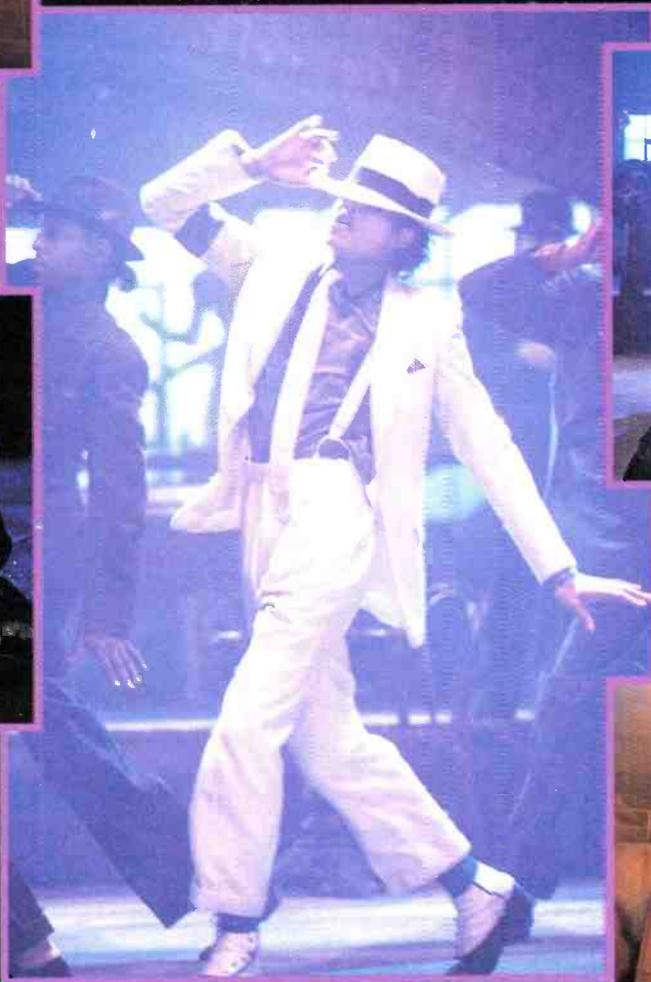
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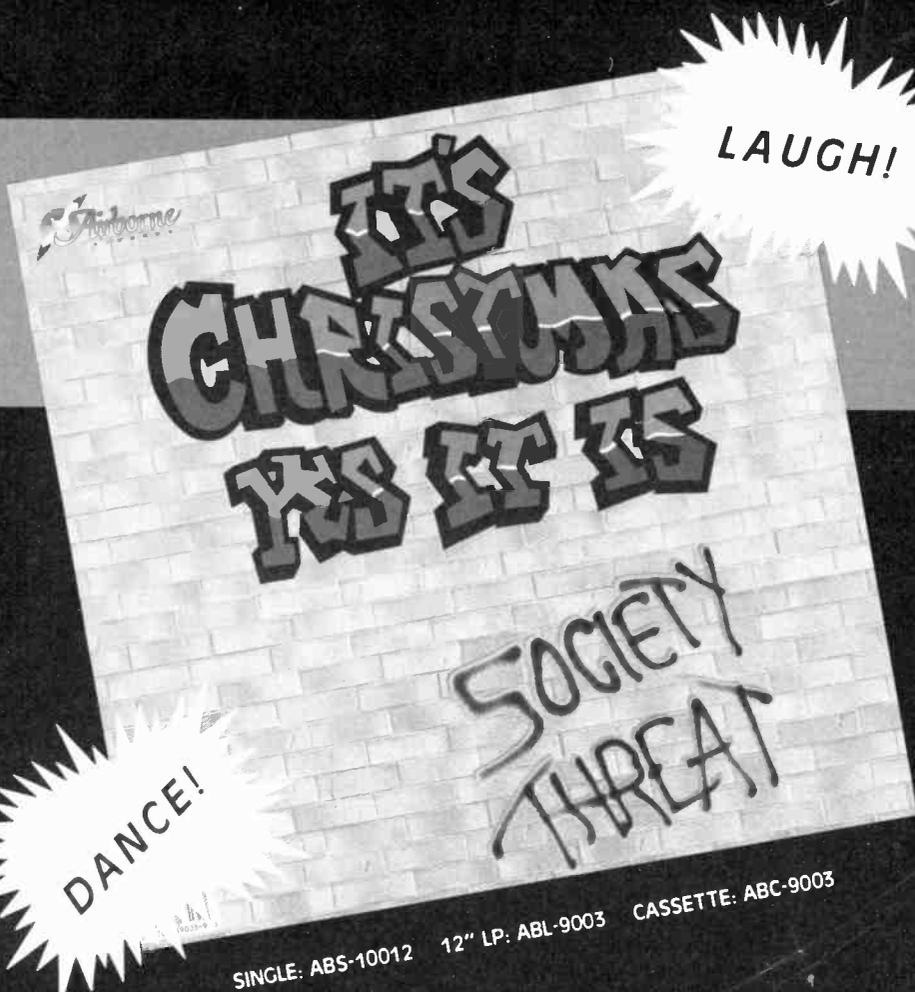
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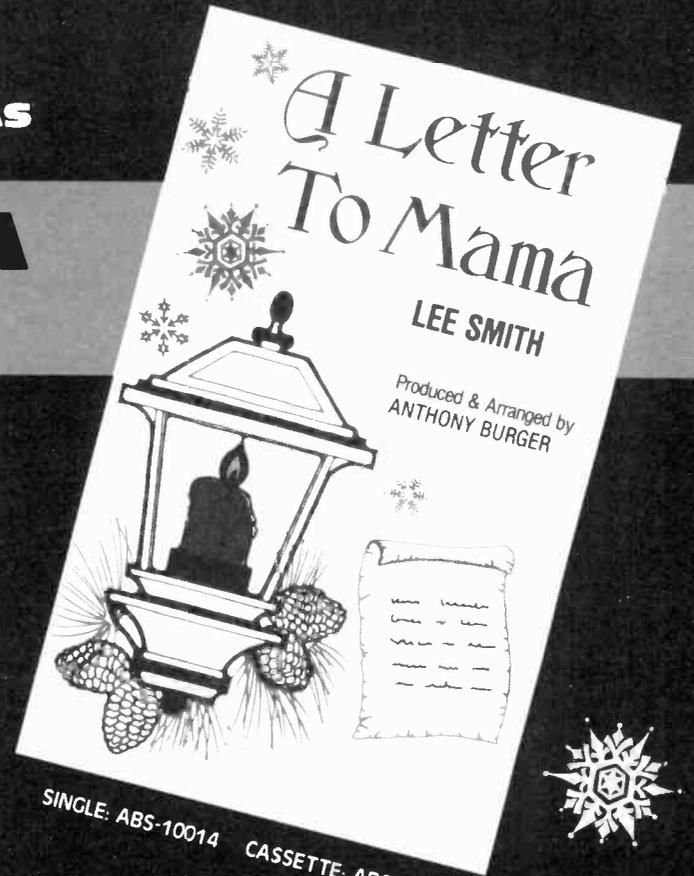
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DECEMBER 10, 1988

BERGER RESIGNS AS PD OF POWER 95

After more than 14 years as program director of WWPR New York, Larry Berger has resigned to expand his consultancy and pursue other opportunities. Radio editor Sean Ross tells the story in Vox Jox. **Page 10**

U.K. Pop: What's Next?

In the first of a two-part series on the British pop scene, A&R execs at major U.K. labels talk about pop and rock trends they expect to emerge in the coming years. Chris White reports. **Page 20**

SPOTLIGHT ON ITALY

Over the past few years, the Italian music marketplace has become more receptive to international talent for several reasons. Among them: better concert-promotion standards, more media coverage of music topics, and an increase in the attention being paid to industry activities by virtually all age ranges of the record-buying public. **Follows page 64**

Virgin Stockholders OK Buyout

Richard Branson's plan to take the U.K.-based Virgin leisure group private has been approved by the company's stockholders. Currently capitalized at \$454 million, Virgin will become the largest U.K. company ever to change from quoted stock to private status. U.K. correspondent Nigel Hunter reports. **Page 65**

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Nov. Good Month For Metal, Debuts

Bon Jovi's 'New Jersey' Certified 4 Ways

BY PAUL GREIN

LOS ANGELES November was a bountiful month for both metal-oriented albums and debut releases in the gold and platinum certifications announced by the Recording Industry Assn. of America.

Def Leppard's "Hysteria" last month topped the 8 million mark in U.S. sales, tying Bon Jovi's 1986 album, "Slippery When Wet," as the best-selling metal album in history. Bon Jovi's current album, "New Jer-

sey," made noise of its own, becoming the fifth album to be certified gold, platinum, double platinum, and triple platinum simultaneously. The other albums to have reached all four certification levels simultaneously since the introduction of multiplatinum awards four years ago are Lionel Richie's "Dancing On The Ceiling," Boston's "Third Stage," "Bruce Springsteen & The E Street Band Live/1975-1985," and Michael Jackson's "Bad."

Three other metal-oriented albums

earned multiplatinum stripes in November. Aerosmith's 1980 "Greatest Hits" album was certified for sales of 4 million, Poison's "Open Up And Say... Ahh!" hit 3 million, and Cinderella's "Long Cold Winter" reached 2 million.

The Aerosmith album is the second by the group to hit the 4 million sales plateau. The band reached that level with its 1975 smash, "Toys In The Attic." This is Poison's first triple-platinum album; last year's "Look What The Cat Dragged In" stopped at 2 million. It's Cinderella's second double-platinum album in a row.

November was also a stellar month for debut albums, with first-time releases by Keith Sweat and Terence Trent D'Arby both going double platinum and Taylor Dayne's debut album going platinum. In addition, six freshman artists went gold: EPMD, Basia, Guy, New Kids On The Block, Breathe, and Rob Base & D.J. E-Z Rock.

Steve Winwood landed his second straight double-platinum studio album with "Roll With It," and Kenny G earned his second platinum album in a row with "Silhouette." Daryl Hall & John Oates finally made platinum with their debut Arista album, "Ooh Yeah!," seven months after its release.

Two Conway Twitty & Loretta Lynn catalog albums—and two additional Twitty solo albums—went gold in November, along with a 1986 album by Megadeth. A 1984 Christmas *(Continued on page 81)*

Move Is Counter To Japan Label Plans

CBS Vows To Stand By LP

NEW YORK CBS Records, saying the once-dominant LP remains "the choice of millions of consumers who own and continue to use their long-playing phonographs," has formally declared it "will not take any steps that would bring about the demise of a format which continues to be supported in the marketplace by consumer purchases."

The label issued a statement Nov. 30 in an apparent response to a report from the Japanese CBS Sony Group that it would sharply cut the production of LPs early next year to concentrate on compact disk and tape

releases. Both CBS Sony Group and CBS Records are owned by Sony Corp.

In its statement, CBS says that although sales of LPs in the U.S. have declined considerably in recent years, it is important to understand the differing histories of the CD in the U.S. and Japan.

"It should be kept in mind," the CBS statement says, "that CDs were introduced in Japan earlier than they were in the U.S. and from the outset were offered to Japanese consumers at [prices] comparable to an LP. Thus in their country the lack of

(Continued on page 74)

AFM Election Overturned In Federal Court

Labor Dept. Tapped To Monitor 2nd Union Vote

BY KEN TERRY

NEW YORK The election of Martin J. Emerson as president of the American Federation of Musicians has been overturned in federal court here, and former AFM president Victor W. Fuentealba says he is ready to run for the office he once held.

Last year's union election was marred by the use of articles in local union publications in New York, Chicago, and Los Angeles to support Emerson's candidacy, according to Judge Robert J. Ward in his Nov. 24 ruling. In addition, he said, the logo of New York's Local 802 was improperly employed to help Emerson's campaign.

Federal labor law prohibits the utilization of union funds by individuals running for union offices, and local publications are financed by members' dues. The AFM has previously admitted that an article on behalf of Emerson's candidacy in the official publication of Chicago's Local 10-208 violated federal rules.

The court instructed the U.S. Department of Labor, which brought the suit against the AFM, to supervise a new election for the union's top post. While a DOL spokesman says the department has not yet decided on a date for the election, Fuentealba expresses confidence that a special election will be held well before the AFM's scheduled biennial vote in June.

At press time, neither Emerson nor his assistant, Steve Sprague, could be reached for comment.

A key issue in the trial was whether or not Emerson's use of the local publications had influenced the election result. In his decision, Ward noted, "The margin of the election was extremely small. Because certain delegates had more than one vote at the convention, it is possible that the votes of as few as four delegates could have changed the outcome of

the election."

Allan Taffet, spokesman for the U.S. Attorney's Office in New York, which prosecuted the case on behalf of the DOL, explains that although Fuentealba lost by 58 votes out of more than 1,300 cast, one-person delegations from two of the smaller locals had 10 votes each under union *(Continued on page 71)*

U.K. Music Shipments Will Top \$1 Bil In '88, Says BPI

LONDON The British Phonographic Industry is confident that shipments by the U.K. record industry will increase to more than \$1.1 billion by year's end.

The results of the latest BPI survey for the 12 months to September 1988 reveal that the value of shipments rose to \$1.04 billion, about 17% more than in the year to September 1987.

The flourishing CD market has accounted for just more than half of the industry's extra revenue in the past year; continued steady growth is keeping CD sales on target for a total of about 28 million units by the end of December. At that time, CDs will be generating more revenue than vinyl LPs.

In unit terms, cassettes are still the dominant album format, and

they have still to reach their peak. Unit volume is currently about 6% higher than a year ago, and there is no evidence of any faltering in the cassette's fortunes.

LP volume, however, has dipped by 5% with an annual delivery rate of just more than 50 million units. That's about one third of the total album market of more than 150 million units—compared with 100 million four years ago.

The singles market seems to be fighting a rear guard action despite constant rumors of its impending demise. Total unit volume at 61.4 million units is 3% lower than a year ago, with 3-inch and 5-inch CD shipments totalling more than 500,000 units and providing nearly 6% of singles revenue.

NARAS, Soviets To Make History

Plan TV Tribute To U.S., Russian Music

This story was prepared by Bill Holland in Washington and Chris Morris in Los Angeles.

WASHINGTON The National Academy of Recording Arts and Sciences will team up with Soviet television in 1989 to develop and produce an unprecedented tribute to the musical history of the U.S. and of the U.S.S.R.

According to the announcement at a Nov. 30 press conference at the National Press Club here, NARAS and GOSTELRADIO, the Soviet government's radio/television committee,

will jointly produce a TV special tentatively titled "What A Wonderful World." Slated to go into production sometime next year, the special will showcase the musical contributions of both nations and will include classical music, folk, jazz, rock, big band, spirituals, and blues.

The program, to be seen by viewers of both nations, will be broadcast from venues in Moscow, New York, and Hollywood. NARAS will line up air time and technical input from its networks and producers.

To be produced by Tristan Del, a Russian-born American living in Los

Angeles who conceived the idea, the project will highlight joint performances by U.S. and Soviet artists, including U.S. stars of Russian heritage. An album and a home video of the concert are also planned.

It will be more than a month before either the Americans or the Soviets will release the names of the performers who will star in the spectacle.

Al Schlesinger and Michael Greene, NARAS chairman and president, respectively, represented the U.S. side at the press conference. Also in attendance were officials of GOSTELRADIO, the Soviet radio/television committee, including Vladi-

(Continued on page 71)



20th-Century Fox. RCA artist Samantha Fox meets with label executives to receive the gold record for her self-titled album. Pictured, from left, are Butch Waugh, VP of national promotion, RCA; Barry Weiss, VP of marketing and operations, Jive; Bob Buziak, president, RCA; Fox; Pat Fox, Fox's manager; Rick Dobbis, executive VP/GM, RCA; and Dave Wheeler, VP of sales, RCA.

Veterans Kaye, Sill Hope

New Pub Is Right On Track

BY KEN TERRY

NEW YORK Windswept Pacific, recently formed by industry veterans Chuck Kaye and Joel Sill in association with Pacific Music (Billboard, Nov. 19), is an unusual combination of a music publishing company and a soundtrack supervision firm. Partly funded by Pacific's parent, Japanese media conglomerate Fuji Sankai, it also is the leading edge of that company's thrust into the U.S. entertainment business.

Fuji Sankai Communications (no relation to Fuji Photo Film), which owns TV and radio networks, a newspaper, and a video distribution firm in Japan, has some entertainment ties in the U.S. besides its joint venture with Kaye and Sill. Its Pony Canyon Records, an important label in Japan, distributes A&M Records there and has expressed interest in having A&M handle some of its product here; in addition, Fuji Sankai has re-

portedly entered a consortium, along with Warner Bros., that is financing films helmed by David Putnam.

According to Kaye, former CEO of Warner-Chappell Music and ex-chairman of Warner Bros. Music, Fuji Sankai is looking for a larger role in the entertainment industry here.

In Windswept Pacific, the Japanese firm brings together two U.S. music business executives with strong track records and a long history of working together successfully. When Kaye was at WB Music, for example, he pitched Sill, then VP of music for Paramount Pictures, on two songs that became major soundtrack hits: the Academy Award-winning "Up Where We Belong" from "An Officer And A Gentleman" and "Maniac" from "Flashdance." Much earlier, Sill recalls, he and Kaye set up a music supervision division for Almo-Irving Music.

Kaye and Sill are also stepbroth-

(Continued on page 72)

Technics Targets Club

DJs With New CD Player

BY DAVE PEASLEE

NEW YORK Although the clean sound and broad dynamic range of the CD would seem to make it the ideal choice for dance club use, the inability of CD hardware makers to accommodate basic DJ needs has prevented the CD player from gaining more than a novelty status in the nation's nightclubs.

In an attempt to address the special requirements of this market, the Technics consumer audio division of Panasonic will soon offer retailers its new SL-P1300 Compact Disc Player, which the firm says combines CD technology with the flexibility of a turntable.

The company says the unit will allow DJs to control pitch for smoother mixing of dance tracks and will provide them with high-precision access to any point within a cut.

DJs cannot, however, use the SL-P1300 to "scratch" CDs and create sounds similar to those they obtain by scratching LPs. Although it is rumored that this can be done by employing the unit's pitch control and search functions, repeated efforts with New York hip-hop DJs

Teddy Tedd and Special K achieved several interesting sound effects but no real scratching.

Not only is the speed of the unit nonadjustable to the extent required for effective scratch technique, it is also impossible to stop completely the spinning of the compact disk.

List-priced at approximately \$1,700, the SL-P1300 contains many of the advanced options that one would expect at that price level, including 18-bit resolution. However, the unit is unique in its implementation of effective variable pitch control. The SL-P1300 is capable of varying the CD's pitch by plus or minus 8% via a master clock circuit that alters the revolution speed of the CD.

First featured in the unit's predecessor, the Technics SL-P1200, this option is currently only offered on these two Technics units. (Numark plans to launch a comparable machine, the less expensive, double-loading CD-9000, in January, and European Philips is developing a higher-end unit that is rumored to feature an option that enables the user to digitally alter the tempo without altering the

(Continued on page 29)

Chicago Looking Good With No. 1 Single; Streisand Chalks Up 22nd Top 10 Album

CHICAGO's "Look Away" jumps to No. 1 on the Hot 100, becoming the group's first chart topper since former lead singer Peter Cetera went out on his own two years ago. This is one of those rare cases where both the group and the former lead singer have prospered after a split. Since 1986, Chicago and Cetera have each landed three top five singles. Cetera did better than Chicago in their first round of competition two years ago: He landed back-to-back No. 1 singles, while Chicago's biggest hit peaked at No. 3. But Chicago has won the rematch. The band reaches No. 1 two months after Cetera's biggest hit of the year, "One Good Woman," stalled at No. 4.

Even though "Chicago 19" has generated two major singles—"I Don't Wanna Live Without Your Love" peaked at No. 3 in August—the album has climbed no higher than No. 43 on the Top Pop Albums chart. This week, as "Look Away" steps up to No. 1, the album sits at a lackluster No. 47. That's the clearest indication that Chicago, which had a string of five consecutive No. 1 albums in the '70s, is now regarded primarily as a singles act.

"Look Away" is the first No. 1 pop hit for the reactivated Reprise Records. In just over a year, Reprise has landed No. 1 hits in all key formats. Roger's "I Want To Be Your Man" and Rick James' "Loosey's Rap" both made No. 1 on the Hot Black Singles chart, Dwight Yoakam & Buck Owens' "Streets Of Bakersfield" hit No. 1 on the Hot Country Singles chart, and dance hits by Information Society, Erasure, Siedah Garrett, and Narada made No. 1 on the Hot Dance Club Play and/or 12-Inch Sales charts.

Finally, "Look Away" is the second No. 1 hit for songwriter Diane Warren, following Starship's "Nothing's Gonna Stop Us Now." It's the third No. 1 for producer Ron Nevison, following Heart's "These Dreams" and "Alone." Each of Chicago's three No. 1 singles has had a different producer. James William Guercio oversaw "If You Leave Me Now"; David Foster supervised "Hard To Say I'm Sorry."

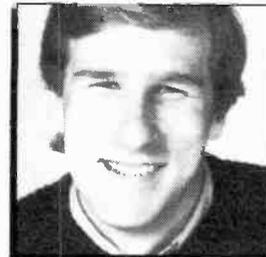
BARBRA STREISAND's "Till I Loved You" jumps to No. 10 on the Top Pop Albums chart, becoming her 22nd top 10 album in just over 25 years. Streisand landed her first top 10 album in July 1963, appearing alongside Andy Williams, Trini Lopez, and the "Bye Bye Birdie" soundtrack. She's back this week, sharing top 10 space with U2, Guns N' Roses, and Bobby Brown.

Only four acts in the last 30 years have amassed more top 10 albums: Frank Sinatra (31), the Rolling Stones (30), Elvis Presley (25), and the Beatles (23). But Streisand is out front as the artist with the lon-

gest span of top 10 albums in the rock era—25 years and five months.

Streisand's album is selling briskly even though the title track enjoyed only modest success as a single. It peaked last week at No. 25 and this week drops to No. 35.

One final note: This is the seventh time in the last 11 years that Streisand has placed an album in the top 10 during the Christmas season—traditionally the busiest sales period of the year.



by Paul Grein

lad going on 7.

Songwriter/producers L.A. Reid & Babyface land their fifth No. 1 hit of 1988 on the Hot Black Singles chart with the Boys' "Dial My Heart." The record follows Pebbles' "Girlfriend," the Mac Band's "Roses Are Red," Bobby Brown's "Don't Be Cruel," and Karyn White's "The Way You Love Me." The Boys' single is also the highest new entry on the Hot 100, at No. 78. It's Motown's first new release to make the pop chart since the label's recent sale and reorganization.

Freddie Jackson last week landed his eighth No. 1 hit on the black singles chart with "Hey Lover." Only one artist has amassed more No. 1 black hits in this decade: Michael Jackson, with nine. The two artists may be in a neck-and-neck contest for leadership in the black music market, but in the pop world it's no contest: Freddie Jackson has yet to land his first top 10 pop hit.

WE GET LETTERS: John R. Allan of Toronto notes that 20 years ago this week, the Beach Boys entered the Hot 100 with "Bluebirds Over The Mountain." That single is long forgotten, but the flip side, "Never Learn Not To Love," has since attained a measure of notoriety. Though credited to Dennis Wilson, it was actually composed by one Charles Manson.

Dan Kraft, 7-inch-singles clerk at Tower Records in Boston, notes that Daryl Hall & John Oates set a dubious record—for the '80s at least—when their single "Downtown Life" plummeted 50 spots on the Hot 100 in one week. The record, No. 50 on Nov. 19, fell to No. 100 one week later.

Manish Bhatia of Youngstown, Ohio, notes that Will To Power's "Baby I Love Your Way/Free Bird Medley" entered the Hot 100 at No. 97, the lowest debut for an eventual No. 1 single this year.

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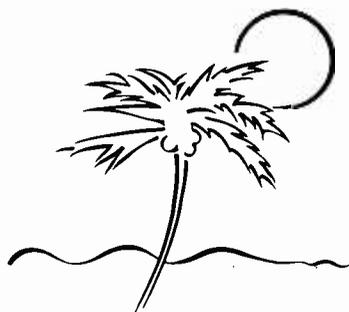
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\$80-\$90 Tapes Don't Make It

SELL-THROUGH NEEDS LOWER VID PRICES

BY ED KARLIN

As someone who has been involved with the home video industry for years and is an avid collector of tapes, I feel that your article titled "Dealers Try To Sell Sell-Through To Retailers" (Billboard, Sept. 3) deserves some commentary.

Your article quotes Susan Gee of Audio/Video Plus as chiding herself for mentioning to a customer that "Dirty Dancing" was selling so well despite the fact that it was "so expensive." She shouldn't be so quick to take herself to task. I wonder how that customer feels now that Vestron has lowered the price of this video title from \$89.98 to \$24.98. Perhaps the fact that Gee mentioned its inflated cost back then will reduce the customer's resentment when he discovers that he paid over 300% more than he would have had to pay only seven months later.

As a consumer, how do you feel when you see merchandise of any kind drop that much in price in such a short time? If auto dealers sold last year's \$12,000 models for only \$3,000-\$4,000, would anyone purchase them when they first hit the market? How do customers perceive retailers who sell unfairly priced product?

It is the arbitrariness of pricing in the home video industry that is the greatest impediment to more successful selling by retailers. And the major studios are to blame for these arbitrary pricing policies.

The studios think they have a logical policy: Charge top dollar for

new releases and drop prices for special seasonal promotions or when a title's rentals have slowed and it has become available to cable TV. However, the studios actually alienate consumers and discourage them from purchasing their product by not establishing a fair value for the merchandise.

videocassette, and the tape was worth this price to me for what I thought was a limited opportunity to collect a classic. When the price was later dropped to \$29.95, I felt cheated and foolish for buying it. Unfortunately for video retailers, they will bear the brunt of some of the resentment felt by consumers

try have such asinine pricing policies in their video divisions, it is no wonder that video stores don't sell more product. All the other studios are equally guilty of similar pricing folly.

The same studios that lecture retailers about turning off consumers with inadequate depth of copy do not seem to understand that pricing like this discourages a purchasing mentality in the public at large. The market research has been done, and we know what prices Americans will pay for videocassettes. It isn't \$80-\$90. The justification for these high prices used to be that there weren't enough VCRs in U.S. homes, but the latest research shows that this is no longer true.

The studios supposedly want video to be more of a sale item, rather than just something you rent. In order for customers to perceive video as a product they should purchase, consistent and fair pricing must be achieved. The disparity in movie prices only confuses people and encourages a rental-only mentality.

The studios want to hit peak sales goals, but they are their own worst enemy. When the arbitrary and unjustifiable price points of \$80-\$90 are lowered, greater sales will result, and the depth-of-copy problem will be solved as well.

Until then, all the well-meaning Video Software Dealers Assn. seminars about sell-through will have little effect. There is a huge market of VCR owners out there. It's about time for one of the studios to make a sincere effort to convince people that it wants to sell them videocassettes.



'We know what prices Americans will pay for videocassettes'

Ed Karlin is VP of Video Marketing & Publications Inc., based in Hoboken, N.J.

Last summer, for example, Touchstone released "Good Morning, Vietnam" for \$29.95 while "Hello Again" was issued at a list price of \$89.95. What kind of message does this send to the average consumer? What is the fair value of a motion picture available for sale? Does pricing like this mean that the folks at Buena Vista think "Hello Again" is a better film than "Good Morning, Vietnam" and worth more money?

I purchased Walt Disney's "Pinocchio" for \$79.95. At the time, the Disney people were saying that they would never release this or any of their other animated classics on

who feel they purchased something that was priced arbitrarily.

Imagine this scenario: I own a VHS machine, my neighbor owns a Beta unit, and we both go down to our local video store to purchase a new title from Paramount Home Video. The store owner smiles and tells me that the same movie my neighbor can buy for \$29.95 in Beta will cost me \$60 more to own in VHS. Are you kidding? Do you expect me to have a positive attitude toward purchasing movies?

Disney and Paramount are currently battling it out for first place at the theatrical box office. When the two biggest studios in the indus-



SONGWriters DESERVE CREDIT

I am growing more and more disgusted by the all-too-frequent disregard for the songwriting credits on albums and CDs.

For years, when I was collecting vinyl albums, I was constantly discouraged to find that the credits were on the round label affixed to the center of the record itself. Even then, the usual credit would be abbreviated by offering only the writers' last names.

A classic example is the 1986 Eric Clapton album "August." Even though the jacket is a lavish, open-up affair, Clapton finds it more appropriate to list such credits as "Special Thanks to Angela for feeding us" rather than to let us know the names of any of the songwriters. Luckily, due to what I assume must be a union rule, the songwriting credits can be found buried on the record itself, where we are able to learn that the cut "Behind The Mask" is written by Mosdef/Sakamoto/Jackson. Although some songwriting teams need no first names (such as Holland/Dozier/Holland and Lennon/McCartney), I dare say that most of Clapton's con-

sumers were not aware that at least one member of this threesome boasts a certain notoriety: Michael Jackson. This song was one of Jackson's rejects from the final selections for "Thriller."

But just as my blood was at a high boil, along comes the CD—more expensive, geared toward serious audiophiles. I figured that now, surely, songwriting credits—indeed, all credits—would finally be treated with respect. Boy, was I wrong! Now I am finding many examples of CDs that contain no songwriting credits at all!

A perfect example is the brand-new release "Karyn White." Six of White's cuts are produced by the hot team L.A. & Babyface. But we are not allowed to know any of the songwriters; nor are we even told that the male singer on the duet "Love Saw It" is in fact Babyface himself. To have left these all-important credits out is to tell us something about the artist and her own bloated ego. She certainly found room to give us the complete address for the Karyn White Fan Club.

Sam Irvin
Sam Irvin Productions
New York, N.Y.

DEALER'S 'E.T.' BLUES

I am writing you regarding the Nov. 5 Billboard article titled

"Dealers Jump Street Date On 'E.T.' Video."

I feel MCA should have delayed the release date on "E.T. The Extra-Terrestrial," as they weren't able to fill all the orders they had before Oct. 27.

Secondly, if MCA or any of the other labels expects video retailers to push sell-through, they had better start offering some price protection to the small retailers. Since most of us use a distributor, we cannot compete with the mass merchants who buy direct.

At my store, we received only 55% of the copies of "E.T." that we had already presold. This left nothing for rentals, not to mention the customers who had preordered it. By the morning of Oct. 28, the market for "E.T." was dead, because Target gave copies away at the exact same price I paid for them. In fact, we had customers return copies to us because Target offered the title for \$7 less.

I think it's an absolute shame what the mass merchants are doing to the industry when they bastardize the price points, as Target did with "E.T." Is this what the labels want—no one but mass merchants in the video business?

I believe the labels should institute a minimum retail price for their product, thereby guaranteeing those who buy it for resale at

least enough points for a decent profit. Without such protection, why should any video store invest heavily in sell-through product?

Target's Doug Harvey states, "We can't afford to get embarrassed by the competition." Target's determination to have the lowest price point in the market is exactly what's wrong with the home entertainment business. There aren't enough points in the product to make a living to begin with, and with this philosophy of deep discounting, we are at the mercy of every mass merchant who sells video or records as a loss leader.

Do we want to have our product used as a loss leader day in and day out? Why even bother with a suggested list? The consumer is beginning to perceive that the product is either overpriced or has no value. Both perceptions are bad for the industry.

Dennis M. Miller
Budget Tapes, Records & Video
Bismarck, N.D.

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.

Stations Fill Air Waves With Diary-Aware Imagery

BY SEAN ROSS

NEW YORK The ratings effect of Arbitron's new COLRAM diary won't be known until January, but it has already had a noticeable impact on radio-station image liners and promo copy. Suddenly, diary terminology is everywhere in an attempt to acclimate radio audiences to the diary that took effect with the fall survey, although opinions are mixed on whether listeners will even notice. Typical of the new promos is one on WBLI Long Island, N.Y., that tells listeners, "Our call letters are WBLI. Our dial setting is 106.1. Whether you're at home, in a car, at work, or some other place, you're hearing Long Island's 10-in-a-row hit radio."

That promo reflects the new diary's reference to "hearing" stations as opposed to listening to them. It also employs "usage liners" naming the places where a station might be listened to. (Usage liners are often part of a broader attempt to target office listening, which now it has its own diary column.)

Attempts to influence ratings respondents through on-air vocabulary are part of an older, larger controver-

sy about programming to ratings methodology. That tradition includes the old "write it down" or "if anybody asks" liners that are still commonly used, emphasis on the term "call letters," and other, broader tactics such as Thousand Dollar Thursdays and occasional direct-mail pieces that look suspiciously like diaries.

On-air diary terminology got a boost after the last Arbitron changes, when some stations began to use the service's daypart names—for example, calling the morning zoo the "early morning zoo." Now diary terminology is "everywhere," according to KIKK-FM Houston PD Jim Robertson. "Everybody's been reading about the new diary in the trades; finally the hammer hit them on the head that it might not be a bad idea."

Robertson says he's used the term "call letters" for 2½ years at KIKK (as well as at two previous stations) and employed usage liners for seven to eight years. "We've believed in usage for a long time because we are a product. Doesn't McDonald's show you how to go through the drive-through lane? Doesn't Procter & Gamble show you how to use pump toothpaste? It's no different."

WBLI PD Bill Terry says he came

back from a diary-review trip to Arbitron headquarters determined to "get on the air and eliminate diary-keeper confusion." He says he's so pleased with the results of the aforementioned Arbitron-oriented liner that he has since added an "if anybody asks" line targeting Birch respondents.

"Since we started instituting that sort of top-of-mind retention, our ratings have increased from a 4.5 to a 5.7 [12-plus overall] in less than a year. I'm not saying it's because of those two slogans, but I believe they helped."

"If something is stated in the survey and that's what listeners are seeing, if they hear it on the air it might click," says WABB-FM Mobile, Ala., PD Leslie Fram. WABB uses Arbitron's dayparts as well as usage liners and the word "hear." The station has also increased its emphasis on office listening since the new diary took effect.

Fram says her station has done well in books where it targeted diary holders, but like most of the programmers contacted, she doesn't use every piece of available imagery because of the possibility of "too many messages out there getting lost in

the shuffle." Fram also makes a point of working with her jocks "so these phrases sound natural when they're using them."

Robertson thinks it's possible to carry Arbitron terminology too far. "When you talk about 'late afternoons between 3 and 7 p.m.,' you're starting to pick it thin. That does nothing to get you into people's hearts, and besides, those dayparts have nothing to do with Birch. You're better off [promoting] a key benefit

of the radio station."

To that end, KIKK also uses a lot of station ambiance liners that have nothing to do with Arbitron, such as "the sound of Texas" or "the big country music station." "We're very fortunate that we've got deep equity in the market; we obviously prefer to sell that," Robertson says.

Across town, new KLOL PD Ed Levine is making a point of avoiding diary terminology. While it "probably

(Continued on page 15)

Use Of Diary Terms May Influence Listeners Broadcaster Talk Vexes Arbitron

NEW YORK Arbitron's radio product manager says he's "trying hard to be objective" about broadcasters' increased use of diary terminology, but he's not pleased with what he's been hearing on the air.

"It's always irritated me to see the industry, which wants an unbiased measurement of diaries, taking actions which potentially inject bias into the process," says Brad Feldhaus. "It frustrates us to see this stuff going on and it's most obvious because of the major language changes in the new diary."

Feldhaus recognizes that "obviously we can't restrict the language people use on the air unless we can say definitively that it's a strong biasing factor." He says he gets "a lot of tapes" from radio stations trying to turn their competitors in for using diary terminology. While he thinks that there's "a fine line

between using all this indirect language and directly influencing the diary," he says he hasn't heard anything that would make him take action at this point.

As someone who sees the diary process from both the broadcaster and civilian sides, Feldhaus ought to have some sense of whether this latest spate of programming to the diary-keeper is working, or if it at least makes listeners more comfortable with the Arbitron process. But he's as torn by it as the rest of the radio community is.

"I don't know of any evidence that says it helps or hinders a station. On one hand, I don't know if the general listener really understands what these people are talking about. The other side of me says there might be the possibility of a connection."

SEAN ROSS

Berger Steps Down As PD At Power 95, Plans To Expand Consulting Activity

AFTER MORE THAN 14 YEARS, top 40 WWPR "Power 95" New York PD **Larry Berger** is resigning to expand his consultancy and "consider other possibilities." At press time, Berger's resignation was set to be announced to his staff Dec. 1. No replacement had been named.

Berger calls his break with Power 95 "totally amicable" and says he "just felt like a change." He's seen plenty during his PD tenure. During that time, the then-WPLJ went from an amorphous top 40-album hybrid to a more modal album format, then, in 1983, became the most prominent example of a successful rocker moving to top 40, because that's where it believed the future was.

Fans of Berger's WWPR praised its technical and formatic prowess; detractors claimed the station was not aggressive enough and assailed it for giving up the WPLJ calls. Though it usually trailed WHTZ "Z100," Berger's Power 95 could really be thought of as New York's No. 1 AC station, taking a lot of the in-store listening that went to then-AC WYNY in the early '80s; it wasn't until WHTZ PD **Steve Kingston** began softening Z100 and going after Power's "user-friendly" image that Z100 opened its biggest top 40 lead.

WWPR was up sharply in the summer Arbitrons, then down sharply in the first monthly Arbitrend, as were most of the local contemporary stations. In recent weeks, it was sounding noticeably more uptempo and was doing some unusual things for WWPR, such as premiering the new Rick Astley single as an import.

IN AN UNUSUAL LAWSUIT, **Wayne Thompson**, former midday announcer at adult alternative KDAB Salt Lake City, has filed a \$1 million civil rights complaint against Albimar Communications, claiming he was fired because of racial discrimination. Thompson is black; Albimar Communications is black owned.

Thompson was fired from KDAB in October 1987 and filed complaints with the State Industrial Commission and U.S. Equal Employment Opportunity Commission,

neither of which was processed, before bringing his suit on Nov. 17. Thompson claims he worked in a "hostile atmosphere that was inimical to blacks" and where whites were "given more favorable time slots as well as working conditions."

KDAB GM **Randy Mathis** has issued a statement "vigorously denying" Thompson's allegations and noting that Thompson "was replaced as an announcer by another African-American"—specifically, KDAB's night jock, who was promoted into the midday slot.

Ironically, the lawsuit comes with Albimar already in the public eye due to its long-pending purchase of urban WKYS Washington, D.C. At press time, both Albimar and current owner NBC were hoping the sale would finally close on Dec. 2. Albimar's personnel plans are still unknown, although current GM **Bart Walsh** is not expected to stay on.



by Sean Ross

DOUG McGUIRE, PD of AC KYKY St. Louis, is now regional PD of parent EZ Communications, bringing that company back up to its regular complement of three regional PDs and giving him additional jurisdiction over AC WEZC Charlotte, N.C., and news/AC combo WOKV/WAIV Jacksonville, Fla. McGuire answers rumors that KYKY will fill the gap left when top 40 KHTR became oldies KLOU by saying, "We've always outbilled both the top 40s. There's no reason to walk away from a profitable demo."

AC rival KSTZ, however, is moving even further toward top 40. On Nov. 30, it launched a major TV campaign, began billing itself as "Kissed 100," and started playing such decidedly non-AC acts as Duran Duran and Def Leppard in some dayparts. KSTZ remains jockless outside mornings.

PROGRAMMING: As many as 25 people may be out as part of a major reorganization at WDAS-AM-FM Philadelphia. GM **Cody Anderson** won't confirm that number or say exactly who is leaving but will say that his R&B/

(Continued on page 15)

OUTA' THE BOX

Programmers discuss the week's new releases

TOP 40

With half of his audience younger than 25, KZFN Moscow, Idaho's **Steve Heller** was one of the first MDs to add the unusual "Orinoco Flow (Sail Away)" by Enya (Geffen). The former No. 1 British hit has "been on the air for about nine days and is now pulling phones," Heller says. "We are quite happy about that." Heller also cites strong phones on Pursuit Of Happiness' "I'm An Adult Now" (Chrysalis), which garnered a 100%-positive reaction on KZFN's variation of "Smash Or Trash," and the Timelords' "Doctor Who"/Gary Glitter/Sweet ode "Doctorin' The Tardis" (TVT). Finally, Heller says he's been surprised by Crosby, Stills, Nash & Young's "American Dream" (Atlantic), which has been top five in requests. It moves 32-23 this week.

ALBUM ROCK

The first plug this week from WEZX Scranton, Pa., PD **Dave London** is for Pink Floyd's new live epic, "Delicate Sound Of Thunder" (Columbia), particularly "Comfortably Numb," "Another Brick In The Wall," and "Time." Also, London predicts that Van Halen's seven-minute-plus "Cabo Wabo" (Warner Bros.) will be a monster record, and he puts in a good word for "Falling In And Out Of Love" by Femme Fatale (MCA), which he says bears a strong resemblance to "Crimes Of Passion"-era Pat Benatar and which "is being overlooked; radio should not miss out on it." A final thumbs up goes to David Knopfler's "Lips Against The Steel" album (Cypress). "Since it does not look as if Dire Straits is going to release a record for a while, the fans are eating this one up," says London, who singles out "Whispers Of Gethsemane" for praise.

STUART MEYER



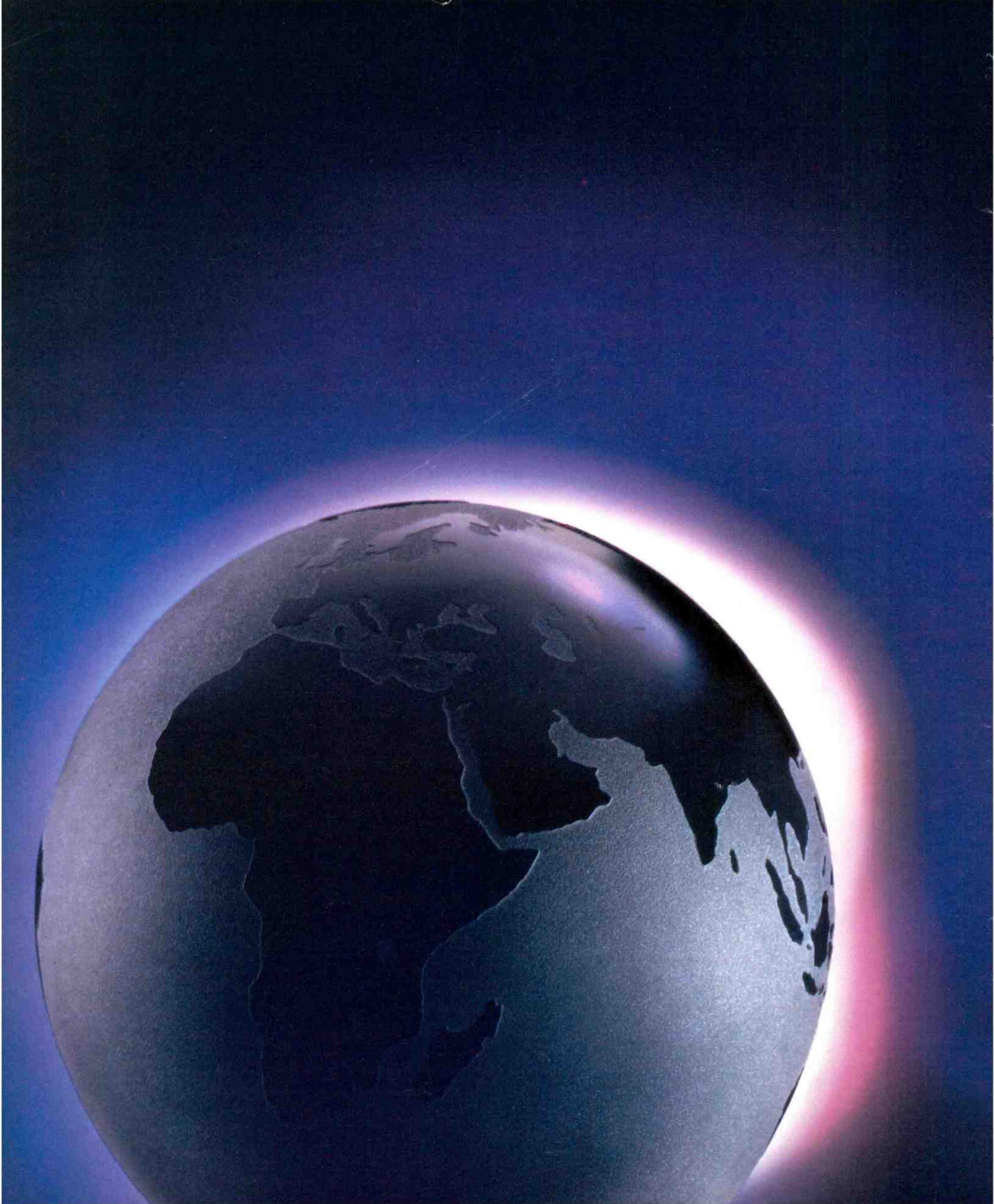
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Labels Tie In To Adult Alternatives

BY PETER LUDWIG

NEW YORK With adult alternative stations de-emphasizing new age in favor of more contemporary jazz fusion—and committing to back-announcing artists—record labels are stepping up their promotional involvement with the format and frequently involving retail.

Last spring, KGRX Phoenix, Ariz., staged what appears to have been the first outdoor new age festival. KTWV "the Wave" Los Angeles PD John Sebastian, then KGRX's PD, says the station did all the booking itself. Times have changed. Since then, Narada Records has had its artists doing "live samplers" in shopping malls throughout the fall. (Billboard, Nov. 12).

That tour is still running. And last month, three adult alternative stations—KBLX San Francisco, WNUA Chicago, and WQCD "CD101.9" New York—hooked up with GRP Records to introduce moderately priced CD- and cassette-only samplers.

GRP VP of marketing and operations Mark Wexler says the GRP project started with the first WNUA sampler in 1987 "as an extension of our commitment to the format. GRP was amazed to see how these stations are affecting record sales and the awareness level for this type of music."

Wexler says WNUA's first sam-

pler not only sold 14,000 units in Chicago, but also increased sales for other GRP artists. After two weeks in the stores, he says, the new GRP KBLX sampler had sold more than 7,500 units in San Francisco. "Since the stations are already playing our music," says

PROMOTIONS

Wexler, "here's a chance to both sell the idea of the sampler and cross-promote at retail for both the stations and GRP."

Each sampler has its own cover art prominently displaying the sponsoring station's logo as well as containing written notes from the station GMs on both configurations. In addition to spot-buy packages on all three stations, GRP is supporting the marketing effort with local print buys and full-color posters, featuring station calls, for retail outlets.

The samplers contain 10-12 tracks, and Wexler says GRP went to the individual station PDs for input before programming each station's package. As a result, only five cuts appear on all three samplers and each station's CD/cassette is sequenced differently.

To give the promotion an even higher profile in New York, GRP and CD101.9 is sponsoring two concerts by the GRP All-Stars,

with proceeds going to benefit the Partnership For The Homeless. CD101.9 is the newest of the three stations on the air and the most modern-jazz intensive.

The Private Music label is currently involved with KTWV in a large marketing campaign with a live performance that will eventually become a special one-hour Wave broadcast. The marketing push ties Private Music and the Wave with Eclipse Mobile Sound Systems for print advertising and a full KTWV spot schedule.

The promotion began with the distribution of 15,000 postcards and added retail displays, cash incentives for field merchandisers, on-site promotions, and T-shirt sales.

The Wave has had considerable success, helped by a number of labels, with its Wave Aid sampler to benefit the American Foundation for AIDS Research. Launched in November 1987, the Wave Aid CD doubled expectations and has sold more than 48,000 units. KTWV just presented AmFAR with a check for \$150,000 and has announced a Wave Aid II event.

GRP's Wexler feels the new marketing attention bodes well for both the new age and contemporary jazz formats. He expects the GRP label to add more adult alternative stations to its sampler list and thinks other new age and jazz specialty labels are close behind. Wexler says no other format lends itself as well to sampler marketing because adult alternative listeners are the most willing to purchase them.

CLIP AND SAVE

Now that the turkey dinner leftovers are just about gone, here's a short wrap-up of some Thanksgiving promotions for the file.

In this year of outrageous promotions, it's no wonder that bird droppings played a big role in the holiday's promotions. Both classic rock WCSX Detroit and AC WENS Indianapolis ran a variant of the infamous "WKRP In Cincinnati" turkey-drop episode by dropping paper dime-store turkeys, redeemable for the real thing, from a helicopter.

WCSX brought in actor Richard Sanders, WKRP's Les Nessman, for its turkey drop. WENS ran clips of Nessman reporting his immortal "Turkeys are hitting the pavement like sacks of wet cement" story, which—as expected—ruffled feathers at the Humane Society, before announcing that only paper turkeys were involved. Attached to some WENS turkeys were coupons for CD players and a shopping spree. WENS also donated \$970 to the Humane Society and 97 turkeys to the Indianapolis homeless.

In a more sporting mode, rocker WGTR Miami held its third annual Turkey Bowl, in which, yes, frozen

(Continued on page 17)

BILLBOARD RADIO:
the voice of
the new PD



The Name Is Bootsie Baby . . . Seen at a New York listening party for Bootsie Collins' new Columbia album are, in the top row, from left, WHUR Washington, D.C.'s Gregory Hines, WEDR Miami PD Leo Jackson, WZAK Cleveland's David Tolliver, WFXC Durham, N.C.'s Frankie Wiggins, Collins, WGCI Chicago's Farley Keith, and KRNB Memphis' Charlie Hubbard. In front are WJLB Detroit's Duane Bradley, Columbia's Frank Chaplin, WOL Washington PD J.J. Starr, Billboard's Bill Coleman and Terri Rossi, Columbia VP/promotion Eddie Pugh, WBLS New York's Curtis Waller, WGCI's Romane Wade, and Columbia's Eddie Jorge.



The Name Is Flutie Baby . . . WAAF Worcester, Mass., morning jock Drew Lane, with mike, talks to New England Patriots quarterback Doug Flutie at one of the station's "ABC's Monday Night Football" parties. Different players show up for each week's remote; the Pats' Jim Bowman is seen at far right.



Some Candi Visiting. Canadian dance rockers Candi took time off between college sessions and made it to Los Angeles to visit radio stations. Shown, from left, are the group's Paul Russo and Candy Pennella with KPWR "Power 106" L.A. MD Al Tavera and APD Karen Scott.



Gator Feed. Album WRXK Fort Meyers, Fla., celebrated its second anniversary by drawing more than 13,000 listeners to a concert and food drive featuring Bad Company, Winger, and John Kilzer. Shown, from left, are ESP Management's Rich Totoian, WRXK PD Dick Tyler, Bad Company's Brian Howe, Promotion in Motion's Richard Pachter, and WRXK OM Greg Mull.

A BILLBOARD SPOTLIGHT



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VOX JOX

(Continued from page 10)

oldies AM will be switching to gospel. Also known: PD Joe "Butterball" Tamburro returns to the air for mid-days and Jerry Wells leaves the morning team for production.

After two years with urban WILD Boston, Stephen Hill is promoted from weekends to PD/mornings; programming assistant Carolyn Robbins becomes MD. Meanwhile, former WILD PD Elroy Smith's first hire at KMEZ Dallas is Jay Michaels, who previously did nights for rival urban KKDA-FM before going to WOWI Norfolk, Va.

Oldies KLDE Houston puts the finishing touches on its programming staff by hiring Dan McKay from rival AC KKHT as PD/middays. He'll report to OM Brian Chase, who joined the station recently from AC KRAV Tulsa, Okla. ... Mark Pisman has replaced Joe Krause as PD of classic rock WCSX Detroit; he was most recently morning show producer. Pisman also programmed album WRIF Detroit for two years.

AC WIAV-FM Norfolk, Va., dark for eight months, was scheduled to return Dec. 3 as crossover WKSX "Kiss 96.1" under new PD/morning man Bill James. James, previously GM at WVBS "B100" Wilmington, N.C., says engineering problems that kept WIAV from being competitive have been fixed. Python Wilson Thomas is in from urban WQMG Greensboro, N.C., as MD.

Production director John Simon becomes OM at adult alternative KHIH Denver, replacing Val McIntosh, in the wake of that station's move to Satellite Music Network's Wave format. The only jock to remain with KHIH is MD/evenings

Lori Cobb, now doing news.

Former WLTW New York PD Gary Nolan has formed a consultancy specializing in soft AC; WSRW Worcester, Mass., will be the first client. Call 516-758-5572. ... At urban WZAZ Jacksonville, Fla., GM Mark Picus adds PD duties. Reg Henry is promoted to MD. Nat Jackson stays for production.

You don't see a market's fourth-rated station change formats that often, but top 40 KGOR Omaha, Neb., which was in double digits, has become the market's first oldies FM. PD Tom Nicholson and his staff stay on ... Chuck Bailey goes from afternoons at AC WOOD Grand Rapids, Mich., to the PD slot at AC WOWO Fort Wayne, Ind., replacing Chris Roberts, who stays on for mornings. Dave Randall fills Bailey's WOOD slot.

Progressive Music Network has announced WJOJ Cincinnati and KKBZ Santa Fe, N.M., as new affiliates for its adult alternative Breeze format. Business Radio Network has announced KBEA Mission/Kansas City, Kan., and WMVR Vernon Hills/Chicago, Ill., as affiliates. BRN's rival, Money Radio, adds WWXX Atlanta, which covers half the market; executive VP Vera Gold is looking for another outlet to reach the other half.

PEOPLE: The a.m. drive slot at top 40 KRBE Houston is being filled by Glenn Beck, who comes aboard from the morning show at KOY-FM "Y95" Phoenix, Ariz. Chris Kelly returns to middays. Meanwhile, Beck's Y95 teammate Tim Hattrick should get a new partner shortly. Former

morning-team member Jessica Hahn has since been moved to nights and teamed with B.J. Harris.

Researcher Michelle Santosusso is promoted to MD at top 40 KZZP Phoenix. ... At modern CFNY Toronto, Chris Sheppard is upped from weekends to MD, replacing Ivar Hamilton, who leaves for local PolyGram duties.

Jim Sands joins oldies WMEX Boston for p.m. drive ... AC KMJI Denver APD Rick Brady leaves to concentrate on his research business; MD Lynne Murray adds those duties ... Ric Sanders goes from KFIV-FM Modesto, Calif., to p.m. drive at top 40 KDON Monterey, Calif., moving PD Jamie Hyatt to middays. KDON-AM began simulcasting its FM Nov. 29.

EVENTS: Country WYAY "Y106" Atlanta raised a whopping \$819,340 for the St. Jude's Children's Research Hospital in a two-day radiothon last month ... The Philadelphia Music Foundation is holding a reunion party for Philadelphia radio and record veterans Feb. 4. Contact WPEN/WMGK Philadelphia OM Dean Tyler.

CLASSIFIED: Top 40 WHTK Savannah, Ga., loses MD/p.m. driver Scott Summers; contact PD Ralph Wimmer ... Album KSJO still needs a PD (Billboard, Dec. 3); GM Dave Baronfeld says that being a "great radio person" counts more than format background.

Peter Ludwig assisted in preparing this column.

STATIONS EYE RATINGS

(Continued from page 10)

doesn't hurt," Levine says, "I've seen stations get so hung up on the Arbitron game that they forgot to ... make sure their product was the best it could be.

"It's like time warping [the practice of distorting time checks to make diary keepers think they've listened longer]. I know two people who've done it, and they're out of the business because they couldn't generate numbers."

Levine and Robertson agree that a lot of radio station imagery is lost on listeners. While a lot is wagered on the difference between hearing and listening, Levine says, "It is so disheartening to see exactly what is written down [in a diary]. So much of what we do in radio is a monumental waste of time."

WEKS Atlanta PD Harry Lyles goes even further, calling the use of diary terminology "very dangerous programming." He's especially critical of "call letter/frequency" promos of the WBLI variety, which he feels confuse a station's identity. "If you're calling your station one thing, calling it something else is the worst thing you can do."

And United Broadcasting executive VP Bill Parris is one programmer who has already backed away from diary terminology. Parris says that when Arbitron introduced the daypart diary, he had different jocks

(Continued on page 17)

FOR WEEK ENDING DECEMBER 10, 1988

Billboard

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HOT ADULT CONTEMPORARY™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
				★ ★ NO. 1 ★ ★	
1	2	3	11.	GIVING YOU THE BEST THAT I GOT ELEKTRA 7-6937L	◆ ANITA BAKER ◆ 1 week at No. One
2	4	7	7	BABY, I LOVE YOUR WAY/FREEBIRD EPIC 34-08034/E.P.A.	◆ WILL TO POWER
3	6	6	13	WAITING FOR A STAR TO FALL RCA 8691	◆ BOY MEETS GIRL
4	1	2	11	LOOK AWAY REPRISE 7-27766	◆ CHICAGO
5	10	18	4	TWO HEARTS ATLANTIC 7-88980	◆ PHIL COLLINS
6	8	11	9	SILHOUETTE ARISTA 1-9751	◆ KENNY G
7	5	1	10	KISSING A FOOL COLUMBIA 38-08050	◆ GEORGE MICHAEL
8	9	17	8	TURN BACK THE CLOCK VIRGIN 7-99308	◆ JOHNNY HATES JAZZ
9	7	5	15	HOW CAN I FALL? A&M 1224	◆ BREATHE
10	3	4	8	TILL I LOVED YOU COLUMBIA 38-08062	BARBRA STREISAND & DON JOHNSON
11	12	15	10	PIECE OF PARADISE WARNER BROS. 7-27779	◆ PM
12	13	16	9	ANY LOVE EPIC 34-08047/E.P.A.	◆ LUTHER VANDROSS
13	21	22	6	I REMEMBER HOLDING YOU MCA 53430	◆ BOYS CLUB
14	11	8	15	FOREVER YOUNG WARNER BROS. 7-27796	◆ ROD STEWART
15	16	10	21	KOKOMO (FROM "COCKTAIL") ELEKTRA 7-69385	◆ THE BEACH BOYS
16	19	20	9	CRAZY IN LOVE MCA 53433	◆ KIM CARNES
17	14	13	15	GROOVY KIND OF LOVE ATLANTIC 7-89017	◆ PHIL COLLINS
18	17	14	16	DON'T YOU KNOW WHAT THE NIGHT CAN DO VIRGIN 7-99290	S. WINWOOD
19	32	47	3	AS LONG AS YOU FOLLOW WARNER BROS. 7-27644	◆ FLEETWOOD MAC
20	22	23	7	NO MORE LIES POLYDOR 870 990-7/POLYGRAM	◆ THE MOODY BLUES
				★ ★ ★ POWER PICK ★ ★ ★	
21	29	35	4	PUT A LITTLE LOVE IN YOUR HEART A&M 1255	◆ A.LENNOX/A.GREEN
22	24	24	5	BEST OF TIMES FULL MOON 7-27712/WARNER BROS.	◆ PETER CETERA
23	15	9	12	A WORD IN SPANISH MCA 53408	◆ ELTON JOHN
24	18	12	14	ONE MOMENT IN TIME ARISTA 1-9743	◆ WHITNEY HOUSTON
25	27	33	4	NEW DAY FOR YOU EPIC 34-08112/E.P.A.	◆ BASIA
26	26	29	6	OASIS ATLANTIC 7-8896	◆ ROBERTA FLACK
27	25	25	6	ANOTHER LOVER A&M 1226	◆ GIANT STEPS
28	28	31	5	IF EVER A LOVE THERE WAS ARISTA 1-9766	FOUR TOPS/ARETHA FRANKLIN
29	20	19	8	SMALL WORLD CHRYSALIS 43306	◆ HUEY LEWIS & THE NEWS
30	39	—	2	HOLDING ON VIRGIN 7-99261	◆ STEVE WINWOOD
31	23	21	17	TRUE LOVE MCA 53363	◆ GLENN FREY
32	34	36	4	BABY CAN I HOLD YOU ELEKTRA 7-69356	TRACY CHAPMAN
33	30	27	25	I'LL ALWAYS LOVE YOU ARISTA 1-9700	◆ TAYLOR DAYNE
34	35	46	3	IF WE HOLD ON TOGETHER MCA 53448	DIANA ROSS
35	31	30	6	HANDLE WITH CARE WILBURY 7-27732/WARNER BROS.	◆ TRAVELING WILBURYS
36	37	41	4	ANYTIME MCA 53446	THE JETS
37	46	—	2	SOUL SEARCHIN' MCA 53452	GLENN FREY
38	43	44	4	MISSING YOU A&M 1254	◆ CHRIS DE BURGH
39	33	32	21	ONE GOOD WOMAN FULL MOON 7-27824/WARNER BROS.	◆ PETER CETERA
				★ ★ ★ HOT SHOT DEBUT ★ ★ ★	
40	NEW ▶		1	WILD WORLD VIRGIN 7-99269	◆ MAXI PRIEST
41	36	26	11	RED RED WINE A&M 1244	◆ UB40
42	40	34	20	IT WOULD TAKE A STRONG STRONG MAN RCA 8663	◆ RICK ASTLEY
43	NEW ▶		1	SO GOOD REPRISE 7-27664	◆ AL JARREAU
44	NEW ▶		1	DON'T RUSH ME ARISTA 1-9722	◆ TAYLOR DAYNE
45	48	—	2	(BELIEVED YOU WERE) LUCKY EPIC 34-08059/E.P.A.	◆ 'TIL TUESDAY
46	41	42	17	WALK AWAY COLUMBIA 38-07983	MICHAEL BOLTON
47	47	45	7	THE LOCO-MOTION Geffen 7-27752	◆ KYLIE MINOGUE
48	NEW ▶		1	THE PROMISE VIRGIN 7-99323	◆ WHEN IN ROME
49	NEW ▶		1	PERFECT RCA 8789	◆ FAIRGROUND ATTRACTION
50	NEW ▶		1	ALL THIS TIME MCA 53371	TIFFANY

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

newsline...

BILL CLARK has been promoted to president of Shamrock Broadcasting with jurisdiction over both the company's radio and TV properties. He succeeds Stanley Gold, who becomes vice chairman (and who remains president of parent company Shamrock Holdings). Clark had been president of Shamrock's radio division since 1981.

STEVE GOLDSTEIN has been named executive VP of Detroit-based Saga Communications. The former VP also serves as Saga's group PD. In addition, three Saga GMs have become president of their stations: WVKO/WSNY Columbus, Ohio's Alan Fetch, WKLH Milwaukee's Thomas Joerres, and WNOR-AM-FM Norfolk, Va.'s Jack Rattigan.

BIRCH/SCARBOROUGH RESEARCH is expanding its Hispanic Target Market Reports from twice to four times yearly in the top 16 Hispanic markets. The surveys will incorporate changes suggested by the Spanish Radio Advisory Council over the last year, including an expanded sample; the first new reports will be released in January.

VANCE HARRISON JR. has been named GM of KOMA/KRXO Oklahoma City, replacing Jane Bartsch, whose future plans will be announced next week. Harrison was previously GM of WBBW/WBBG Youngstown, Ohio, and also spent 9 1/2 years in sales at WXRT Chicago.

DUANE WESTBROOKS is now GM at WPZZ Indianapolis, replacing former owner Lee Jackson. He was sales manager at WKIE Richmond, Va.

BILL SCHOENING is named GM at top 40 WPXY Rochester, N.Y., replacing Bill Cuzak, who's now at WSNI Philadelphia. He was previously GSM at sister station WHTT Buffalo, N.Y. Additionally, WPYX PD/MD Tom Mitchell adds OM stripes.

STATION SALES: WXXX Burlington, Vt., from Metro Net of Vermont Inc. to Atlantic Ventures for \$3.75 million; WPLB-AM-FM Greenville, Mich., from Flat River Broadcasting to Goodrich Theatres for \$2.8 million.

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ALBUM ROCK TRACKS™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	2	4	8	★ ★ NO. 1 ★ ★ ANGEL OF HARLEM ISLAND LP CUT/ATLANTIC 1 week at No. One	U2
2	1	1	5	ORANGE CRUSH WARNER BROS. LP CUT	R.E.M.
3	5	6	6	NOBODY'S PERFECT ATLANTIC 7-88990	MIKE + THE MECHANICS
4	4	5	5	AMERICAN DREAM ATLANTIC 7-89003	CROSBY, STILLS, NASH & YOUNG
5	6	7	7	SOMETHING SO STRONG ISLAND 7-99266	JIM CAPALDI
6	9	10	6	ARMAGEDDON IT MERCURY 870 692-7/POLYGRAM	DEF LEPPARD
7	8	8	10	BORN TO BE MY BABY MERCURY 872 156-7/POLYGRAM	BON JOVI
8	3	2	8	HANDLE WITH CARE WILBURY 7-27732/WARNER BROS.	TRAVELING WILBURYS
9	11	13	8	NOT JUST ANOTHER GIRL POLYDOR 887 814-7/POLYGRAM	IVAN NEVILLE
10	10	14	7	COPPERHEAD ROAD UNI LP CUT/MCA	STEVE EARLE
11	14	22	5	EVERY ROSE HAS ITS THORN ENIGMA 44203/CAPITOL	POISON
12	15	17	8	WHEN LOVE COMES TO TOWN ISLAND LP CUT/ATLANTIC	U2
13	22	25	9	WHAT I AM Geffen 7-27696	EDIE BRICKELL & NEW BOHEMIANS
14	16	24	6	IF WE NEVER MEET AGAIN COLUMBIA 38-08505	T.CONWELL/YOUNG RUMBLERS
15	23	34	3	CHIP AWAY THE STONE COLUMBIA LP CUT	AEROSMITH
16	17	21	6	LITTLE LIAR BLACKHEART 4-08095/CBS	JOAN JETT AND THE BLACKHEARTS
17	26	35	3	AS LONG AS YOU FOLLOW WARNER BROS. 7-27644	FLEETWOOD MAC
18	21	27	6	ONE NIGHT ATLANTIC LP CUT	BAD COMPANY
19	7	3	11	IT'S MONEY THAT MATTERS REPRISE 7-27709	RANDY NEWMAN
20	18	23	4	WILD THING WARNER BROS. LP CUT	SAM KINISON
21	19	20	7	LONG TIME TILL I GET OVER YOU WARNER BROS. LP CUT	LITTLE FEAT
22	25	26	5	I'M AN ADULT NOW CHRYSALIS 43316	PURSUIT OF HAPPINESS
23	24	28	5	THE CRUSH OF LOVE RELATIVITY LP CUT	JOE SATRIANI
24	29	38	4	LAST NIGHT WILBURY LP CUT/WARNER BROS.	TRAVELING WILBURYS
25	32	39	4	YOU DON'T MOVE ME VIRGIN LP CUT	KEITH RICHARDS
26	39	46	3	GOT IT MADE ATLANTIC LP CUT	CROSBY, STILLS, NASH & YOUNG
27	44	—	2	★★★ POWER TRACK ★★★ COMFORTABLY NUMB COLUMBIA LP CUT	PINK FLOYD
28	13	11	11	CONFIDENCE MAN ARISTA LP CUT	THE JEFF HEALEY BAND
29	31	36	4	WAY COOL JR. ATLANTIC 7-88985	RATT
30	28	31	7	LIKE THE WAY I DO ISLAND LP CUT	MELISSA ETHERIDGE
31	34	40	4	LITTLE SHEBA A&M LP CUT	THIRTY EIGHT SPECIAL
32	12	9	10	BIG LEAGUE RCA 8750	TOM COCHRANE & RED RIDER
33	27	18	11	DESIRE ISLAND 7-99250/ATLANTIC	U2
34	20	12	11	WALK ON WATER COLUMBIA 38-08060	EDDIE MONEY
35	43	44	4	I'M SORRY LONDON LP CUT/POLYGRAM	HOTHOUSE FLOWERS
36	35	29	7	PUT ON YOUR DANCING SHOES VIRGIN LP CUT	STEVE WINWOOD
37	40	41	4	WELCOME TO THE JUNGLE Geffen 7-27759	GUNS N' ROSES
38	45	48	3	ROUGH NIGHT IN JERICHO ARISTA LP CUT	DREAMS SO REAL
39	41	43	3	NIGHTTIME FOR... ATLANTIC LP CUT	CROSBY, STILLS, NASH & YOUNG
40	42	49	3	GHOST TOWN EPIC 34-08097/E.P.A.	CHEAP TRICK
41	38	37	8	GOD PART II ISLAND LP CUT/ATLANTIC	U2
42	NEW ▶	1	1	★★★ FLASHMAKER ★★★ TIME COLUMBIA LP CUT	PINK FLOYD
43	NEW ▶	1	1	THE LOVE IN YOUR EYES COLUMBIA LP CUT	EDDIE MONEY
44	30	16	9	TAKE IT SO HARD VIRGIN 7-99297	KEITH RICHARDS
45	48	—	2	STAND WARNER BROS. LP CUT	R.E.M.
46	46	—	2	PAPER THIN A&M LP CUT	JOHN HIATT
47	NEW ▶	1	1	ANOTHER BRICK IN THE WALL PART II COLUMBIA LP CUT	PINK FLOYD
48	NEW ▶	1	1	CABO WABO WARNER BROS. LP CUT	VAN HALEN
49	37	30	17	FEELS SO GOOD WARNER BROS. LP CUT	VAN HALEN
50	RE-ENTRY	—	—	HOLDING ON VIRGIN 7-99261	STEVE WINWOOD

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

New Show Recalls '64 British Invasion

BY PETER LUDWIG

NEW YORK On Jan. 13, 1964, "I Want To Hold Your Hand" was released; two weeks later it was at the top of the Billboard charts and the British invasion had begun. To commemorate that era, oldies veteran Dick Bartley is currently marketing "The British Invasion 25th Anniversary Celebration With Dick Bartley," set to debut in January.

Bartley produced the 10-hour, 10-CD program through his DB Productions and is handling all aspects of distribution himself. He says, "It's one of those legacy things. I've wanted to do this for a long time. I produced it to be a show I could be proud of for years to come."

Bartley has ordered an initial run of 150 sets of the CD-only show; that would normally be an optimistic figure for an independently bartered program, but the show is being offered on a very modest cash basis. As a former PD, Bartley says, "I'm experimenting with the idea of cash sales because bartered slots are at such a premium these days" due to a product glut. Each of the show's hours is produced to stand on its own, and stations have the option of airing the package twice in 1989.

Bartley has tracked down as many master tapes and true stereo recordings as he could find, and all the interviews for the show are new. Bartley says, "The interviews were either done by me or contracted for. They're all studio quality." For more information, contact DB Productions at 203-227-5299.

LENNON'S LAST

Included in United Stations' purchase of the RKO Radio Network in 1985 was industry veteran Dave Sholin's interview with John Lennon at the Dakota, his New York home, on Dec. 8, 1980, the day Lennon was murdered. That interview is the basis for US' three-hour "Lennon: His Last Interview, His Greatest Music," airing Dec. 28.

The interview was originally conducted to promote Lennon's "Double Fantasy," album. In light of the recent furor over Albert Goldman's Lennon biography, the US show gives listeners a chance to hear Lennon talking extensively about his life and his work. The

tightly edited interview segments are hosted by WXRK "K-Rock" New York air personality Jimmy Fink; Sholin's voice is not heard.

funct MCA Radio Network; that show had the bad luck of making its debut shortly before MCA decided to close up shop.

Rock Air president Rick Lohr thinks "Rock Trends" was also up against album rock's resistance to new music in late 1987. Seeing the development of the modern rock format as an offshoot of top 40, Lohr thinks the time is right for a fast-paced music-intensive show that's not aimed exclusively at teens. He says, "English-sounding bands are tending to hit at top 40 before they cross to album rock, so I think 'Fresh Cuts' is a better game plan at a better time."

Lohr comes to radio syndication from the business end of the film industry: He was director of national media for New World Entertainment. "This was the sort of show I was looking for to advertise New World's product," he says. "So I decided to produce it."

(Continued on next page)

FEATURED PROGRAMMING

"Lennon" was written and produced by US executive VP/programming Ed Salamon.

MODERN ROCK'S FIRST

Los Angeles-based Rock Air Productions is hoping to make its one-hour "Fresh Cuts" the first successful commercial syndication for modern rock stations. And interestingly enough, KROQ Los Angeles veteran Richard Blade is in as host.

Blade was the host of Rick Carroll's modern rock syndication, "Rock Trends," for the now-de-

FOR WEEK ENDING DECEMBER 10, 1988

MODERN ROCK TRACKS™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	1	4	★★ NO. 1 ★★ ORANGE CRUSH WARNER BROS. LP CUT 3 weeks at No. One	R.E.M.
2	2	2	5	CHARLOTTE ANNE ISLAND LP CUT/ATLANTIC	JULIAN COPE
3	5	5	11	THE KILLING JAR Geffen LP CUT	SIOUXSIE AND THE BANSHEES
4	3	6	8	THE GREAT COMMANDMENT ATLANTIC 7-89031	CAMOUFLAGE
5	4	9	6	ANGEL OF HARLEM ISLAND 7-99254/ATLANTIC	U2
6	6	8	7	IN YOUR ROOM COLUMBIA 38-08090	BANGLES
7	7	4	10	CAROLYN'S FINGERS 4 A.D. LP CUT/CAPITOL	COCTEAU TWINS
8	13	22	4	WAY BEHIND ME RCA LP CUT	THE PRIMITIVES
9	8	3	10	DESIRE ISLAND 7-99250/ATLANTIC	U2
10	12	14	4	I'M AN ADULT NOW CHRYSALIS 43316	PURSUIT OF HAPPINESS
11	15	15	6	I SAY NOTHING LONDON 886 334-7/POLYGRAM	VOICE OF THE BEEHIVE
12	11	12	6	ANA NG BAR NONE LP CUT/RESTLESS	THEY MIGHT BE GAINTS
13	NEW ▶	1	1	FISHERMAN'S BLUES ENSIGN LP CUT/CHRYSALIS	THE WATERBOYS
14	9	10	9	AWAY A&M LP CUT	THE FEELIES
15	NEW ▶	1	1	CALL ME BLUE SIRE LP CUT/REPRISE	A HOUSE
16	20	—	2	POP SONG 89 WARNER BROS. LP CUT	R.E.M.
17	10	11	14	WHAT I AM Geffen 7-27696	EDIE BRICKELL & NEW BOHEMIANS
18	NEW ▶	1	1	STAND WARNER BROS. LP CUT	R.E.M.
19	21	28	2	BE WITH YOU TVT LP CUT	THE JACK RUBIES
20	23	25	4	WHEN LOVE COMES TO TOWN ISLAND LP CUT/ATLANTIC	U2
21	NEW ▶	1	1	TEARS RUN RINGS CAPITOL LP CUT	MARC ALMOND
22	NEW ▶	1	1	CRUELLA DEVILLE A&M LP CUT	THE REPLACEMENTS
23	26	—	2	PERFECT RCA 8789-7	FAIRGROUND ATTRACTION
24	19	19	7	I DON'T WANT YOUR LOVE CAPITOL 44237	DURAN DURAN
25	16	17	14	PEEK-A-BOO Geffen 7-27760	SIOUXSIE AND THE BANSHEES
26	29	—	2	IM NIN'ALU SIRE LP CUT/WARNER BROS.	OFRA HAZA
27	14	21	8	I'M SORRY LONDON LP CUT/POLYGRAM	HOTHOUSE FLOWERS
28	NEW ▶	1	1	KISS CHINA 871 038-7/POLYGRAM	THE ART OF NOISE FEATURING TOM JONES
29	NEW ▶	1	1	CAT-HOUSE SIRE LP CUT/WARNER BROS.	DANIELLE DAX
30	NEW ▶	1	1	MOONS OF JUPITER RELATIVITY LP CUT	SCRUFFY THE CAT

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Hits From Billboard 10 and
20 Years Ago This Week

POP SINGLES—10 Years Ago

1. **Le Freak**, Chic, ATLANTIC
2. **Mac Arthur Park**, Donna Summer, CASABLANCA
3. **You Don't Bring Me Flowers**, Barbra Streisand & Neil Diamond, COLUMBIA
4. **I Just Wanna Stop**, Gino Vannelli, A&M
5. **How Much I Feel**, Ambrosia, WARNER BROS
6. **I Love The Night Life**, Alicia Bridges, POLYDOR
7. **Time Passages**, Al Stewart, ARISTA
8. **My Life**, Billy Joel, COLUMBIA
9. **Sharing The Night Together**, Dr. Hook, CAPITOL
10. **Our Love, Don't Throw It All Away**, Andy Gibb, RSO

TOP SINGLES—20 Years Ago

1. **Love Child**, Diana Ross & the Supremes, MOTOWN
2. **Hey Jude**, Beatles, APPLE
3. **For Once In My Life**, Stevie Wonder, TAMLA
4. **I Heard It Through The Grapevine**, Marvin Gaye, TAMLA
5. **Who's Making Love**, Johnnie Taylor, STAX
6. **Magic Carpet Ride**, Steppenwolf, DUNHILL
7. **Abraham, Martin, And John**, Dion, LAURIE
8. **Wichita Lineman**, Glen Campbell, CAPITOL
9. **Stormy**, Classics IV, IMPERIAL
10. **Those Were The Days**, Mary Hopkin, APPLE

TOP ALBUMS—10 Years Ago

1. **52nd Street**, Billy Joel, COLUMBIA
2. **A Wild And Crazy Guy**, Steve Martin, WARNER BROS
3. **Greatest Hits Vol. II**, Barbra Streisand, COLUMBIA
4. **Live And More**, Donna Summer, CASABLANCA
5. **Double Vision**, Foreigner, ATLANTIC
6. **Grease**, Soundtrack, RSO
7. **Some A Time**, Neil Young, WARNER BROS
8. **Pieces Of Eight**, Styx, A&M
9. **Living In The U.S.A.**, Linda Ronstadt, ASYLUM
10. **Some Girls**, Rolling Stones, ROLLING STONES

TOP ALBUMS—20 Years Ago

1. **Cheap Thrills**, Big Brother & the Holding Company, COLUMBIA
2. **Feliciano!**, José Feliciano, RCA
3. **Electric Ladyland**, Jimi Hendrix Experience, REPRISE
4. **The Second**, Steppenwolf, DUNHILL
5. **Time Peace/Greatest Hits**, Rascals, ATLANTIC
6. **Wheels Of Fire**, Cream, ATCO
7. **In-A-Gadda-Da-Vida**, Iron Butterfly, ATCO
8. **The Time Has Come**, Chambers Brothers, COLUMBIA
9. **Are You Experienced?**, Jimi Hendrix Experience, REPRISE
10. **Gentle On My Mind**, Glen Campbell, CAPITOL

COUNTRY SINGLES—10 Years Ago

1. **On My Knees**, Charlie Rich with Janie Fricke, EPIC
2. **The Gambler**, Kenny Rogers, UNITED ARTISTS
3. **Burgers And Fries**, Charley Pride, RCA
4. **All Of Me**, Willie Nelson, COLUMBIA
5. **Don't You Think This Outlaw Bit's Done Got Out Of Hand/Girl I Can Tell**, Waylon Jennings, RCA
6. **Tulsa Time**, Don Williams, ABC
7. **I Just Want To Love You**, Eddie Rabbitt, ELEKTRA
8. **Friend, Lover, Wife**, Johnny Paycheck, EPIC
9. **The Bull And The Beaver**, Merle Haggard & Leona Williams, MCA
10. **Lady Lay Down**, John Conlee, ABC

SOUL SINGLES—10 Years Ago

1. **Le Freak**, Chic, ATLANTIC
2. **Your Sweetness Is My Weakness**, Barry White, 20TH CENTURY
3. **I'm Every Woman**, Chaka Khan, WARNER BROS
4. **Got To Be Real**, Cheryl Lynn, COLUMBIA
5. **Mary Jane**, Rick James, GORDY
6. **One Nation Under A Groove**, Funkadelic, WARNER BROS
7. **Love Don't Live Here Anymore**, Rose Royce, WHITFIELD
8. **Don't Hold Back**, Chanson, ARIOLA
9. **Long Stroke**, ADC Band, COTILLION
10. **September**, Earth, Wind & Fire, COLUMBIA

FEATURED PROGRAMMING

(Continued from preceding page)

He approached Blade because "Richard has been doing this so long and knows so many of the bands personally that he's a natural choice for the program."

Lohr is cramming an average of 14 tracks into each show, along with short interviews and a modern rock news segment. The production is designed as a barter offering, and Lohr hopes to cut a distribution deal with an established syndicator or network. In the meantime, he's been shipping demos to the leading modern rock outlets and making the agency and advertiser rounds. For more information, call 213-471-0938.

AROUND THE INDUSTRY

American Public Radio, based in St. Paul, Minn., is the latest programmer to put together a business-news program, set to debut in January (Billboard, Nov. 26 and Dec. 3). APR's daily "Marketplace" package will consist of a daily shortform for morning drive and a daily half-hour business magazine for p.m. drive.

That programming approach is almost identical to APR's current offering, "Business Updates," produced in partnership with CBS Radio Networks. The CBS/APR



Bosom Buddies. Elvira, right, helps James St. James get his 15,000th live phoner off his chest as he celebrates four years of "James St. James' Hollywood." James calls stations across the country live each morning to deliver Hollywood's latest gossip.

PROMOTIONS

(Continued from page 14)

birds replaced bowling balls. Admission to the promotion was a donation of cash or nonperishable foods to a shelter for battered and abused women.

Thanksgiving on the Mayflower—the moving vans, that is—is still a favorite. Among those using it this year were **WHYT** "Power 96" Detroit and **WGAR** Cleveland. It was **WGAR**'s second time around and **PD Allen Matthews** says the station went back to the van because it's easily traded out and popular with listeners.

Matthews suggests hiring a university art student to fully decorate the van's interior walls. He has found that putting the station staff to work painting scenery during the busy holiday season is a

arrangement ends in December, and the two companies have decided to go their separate ways. CBS is still mute on what it plans for its "Business Updates" operation.

"Marketplace" will be produced in Long Beach, Calif., by Pacific Public Radio and USC Radio. The main offering is the half-hour evening program, expected to either precede or follow National Public Radio's successful "All Things Considered" and produced in a similar vein.

Heading up the project are PPR president Rick Lewis, a former "ATC" senior producer, and Jim Russell, executive producer of "ATC" in its early days. Russell, who is credited with helping to redefine the sound of public radio, will serve as executive producer of the new show.

Noncommercial KCRW Santa Monica, Calif., which originated Harry Shearer's off-the-wall analysis of the political party conventions, is now offering the satellite feed of another program to commercial radio—for free. "From The Capitol Steps—A Year Of Living Politically" will be available on New Year's Eve.

The Capitol Steps are one of Washington, D.C.'s best-loved political-satire groups. Commercial stations can tape the one-hour comedy revue and broadcast it later. Public stations have the right of first refusal. To check on availability, call Sarah Spitz at KCRW, 213-450-5183.

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.

Dec. 5-11, **Little Feat**, Rock Stars Monthly Special, Radio Today Entertainment, 90 minutes.

Dec. 9-10, **Phil Collins**, On The Radio, On The Radio Broadcasting, one hour.

Dec. 9-11, **Ratt**, Metalshop, MJI Broadcasting, one hour.

Dec. 9-11, **The Pet Shop Boys Story**, Hot Rocks, United Stations, 90 minutes.

Dec. 9-11, **Levert**, Star Beat, MJI Broadcasting, one hour.

Dec. 9-11, **Waylon Jennings**, Country Today,



Christmas' Four Seasons. The International Radio And Television Society and DIR Broadcasting co-host the IRTS' annual Christmas benefit on Dec. 15. Frankie Valli and the Four Seasons will be the featured entertainers for the fundraiser at New York's Waldorf-Astoria Hotel. From left are DIR president Bob Meyrowitz, Valli, and IRTS executive director Stephen Labunski.

MJI Broadcasting, one hour.

Dec. 9-11, **Bono/Don Johnson/Tracie Spencer**, Party America, Cutler Productions, two hours.

Dec. 9-11, **Mike Love/Hank Ballard**, Cruisin' America With Cousin Brucie, CBS RadioRadio, three hours.

Dec. 9-11, **Richard Belzer/Brian Doyle Murray**, National Lampoon Original Radio Hour, Premiere Radio Networks, 30 minutes.

Dec. 9-11, **the Four Tops**, Motor City Beat, United Stations, three hours.

Dec. 9-11, **Samantha Fox**, On The Move With Tom Joyner, CBS RadioRadio, three hours.

Dec. 10-11, **Salt-N-Pepa/Surface/Z'Look**, RadioScope, Lee Bailey Communications, one hour.

Dec. 11, **Joe Cocker**, King Biscuit Flower Hour, DIR Broadcasting, one hour.

Dec. 11, **R.E.M./Jim Capaldi/the Traveling Wilburys**, Powercuts, Global Satellite Network, two hours.

Dec. 11, **Fleetwood Mac**, Hitline U.S.A., James Paul Brown Entertainment, one hour.

Dec. 11, **Charlie Daniels**, Countryline U.S.A., James Paul Brown Entertainment, one hour.

Dec. 11, **Reba McEntire**, Nashville Live, Emerald Entertainment Group, 90 minutes.

Dec. 12, **Mike & the Mechanics**, Rockline, Global Satellite Network, 90 minutes.

Dec. 12-18, **Crosby, Stills, Nash & Young**, Part 1, Up Close, MediaAmerica Radio, 90 minutes/two hours.

Dec. 12-18, **Come Swing With Me**, Frank Sinatra In Concert, Westwood One Radio Networks Special, two hours.

Dec. 12-18, **Christmas Jazz**, The Jazz Show With David Sanborn, Westwood One Radio Networks, two hours.

Dec. 12-18, **Bad Company**, Rock Today, MJI Broadcasting, one hour.

Dec. 12-18, **Lynyrd Skynyrd**, Legends of Rock, Westwood One Radio Networks, one hour.

Dec. 12-18, **the Rolling Stones/Lou Reed**, Classic Cuts, MJI Broadcasting, one hour.

Dec. 12-18, **Steve Winwood**, Off The Record With Mary Turner, Westwood One Radio Networks, one hour.

Dec. 12-18, **Moe Bandy**, Live From Gilley's, Westwood One Radio Networks, one hour.

Dec. 12-18, **New Edition**, Night Scene, Westwood One Radio Networks, one hour.

Dec. 12-18, **Chicago**, Part 2, Star Trak Profiles, Westwood One Radio Networks, one hour.

Dec. 12-18, **Billy Ocean**, Special Edition, Westwood One Radio Networks, one hour.

Dec. 12-18, **The Lost Lennon Tapes**, Westwood One Radio Networks Special Series, one hour.

STATIONS USE DIARY-AWARE IMAGERY

(Continued from page 15)

at various UBC stations go into stop sets by saying their name, followed by their time slot. "We did it for about a year and never saw any correlation between listening spans and diary results," he says.

Further, Parris says, he hasn't seen a lot of proof that even such old standbys as "if anyone asks" or "write it down" work. "Most people don't keep diaries or calendars; all of a sudden, they become Arbitron diary keepers and their lives are different. That's an unusual activity unto itself; I can't imagine what a radio station could do that would be stronger than an unusual activity.

"The holy grail for many programmers is discovering some vulnerabili-

ty in the system that can be 100% efficient in making all actual listening into reported listening. I'm not aware of the grail being discovered for Arbitron or Birch."

Ironically, Parris says he did find a way to influence the now-defunct Pulse ratings during their last year in business. During its interviews, Pulse would show respondents a list of local stations and their slogans. "I found that if I showed a listening span, I would get it back [from respondents]. So when I was at WCGQ '107Q' Columbus, Ga., if I ran '107 minutes of rock'n'roll' and gave away an album to accommodate that, I would be credited with a [time spent listening] of 107 minutes."

POWERPLAYLISTS™

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

Z100
New York

O.M.: Steve Kingston

- 1 The Beach Boys, Kokomo
- 2 Anita Baker, Giving You The Best That Will To Power, Baby, I Love Your Way/Phil Collins, Groovy Kind Of Love
- 3 Phil Collins, Groovy Kind Of Love
- 4 U2, Desire
- 5 Bobby Brown, My Prerogative
- 6 Duran Duran, I Don't Want Your Love
- 7 Poison, Every Rose Has Its Thorn
- 8 Bon Jovi, Bad Medicine
- 9 Cheryl "Pepsi" Riley, Thanks For My Breathe, How Can I Fall?
- 10 Chicago, Look Away
- 11 Guns N' Roses, Welcome To The Jungle
- 12 The Escape Club, Wild, Wild West
- 13 Phil Collins, Groovy Kind Of Love
- 14 Tracy Chapman, Baby Can I Hold You
- 15 Whitney Houston, One Moment In Time
- 16 Taylor Dayne, Don't Rush Me
- 17 Tiffany, All This Time
- 18 Samantha Fox, I Wanna Have Some Fun
- 19 Michael Jackson, Smooth Criminal
- 20 Karyn White, The Way You Love Me
- 21 Def Leppard, Armageddon It
- 22 Boy Meets Girl, Waiting For A Star To
- 23 Bon Jovi, Born To Be My Baby
- 24 Phil Collins, Two Hearts
- 25 Eddie Money, Walk On Water
- 26 Van Halen, Finish What Ya Started
- 27 Rod Stewart, Forever Young
- 28 Sa-Fire, Boy, I've Been Told
- 29 When In Rome, The Promise
- 30 Kenny G, Silhouette

POWER 95
New York

P.D.: Larry Berger

- 1 Will To Power, Baby, I Love Your Way/Phil Collins, Groovy Kind Of Love
- 2 The Beach Boys, Kokomo
- 3 Anita Baker, Giving You The Best That Will To Power, Baby, I Love Your Way/Bon Jovi, Bad Medicine
- 4 U2, Desire
- 5 Bobby Brown, My Prerogative
- 6 Duran Duran, I Don't Want Your Love
- 7 Poison, Every Rose Has Its Thorn
- 8 Bon Jovi, Bad Medicine
- 9 Cheryl "Pepsi" Riley, Thanks For My Breathe, How Can I Fall?
- 10 Chicago, Look Away
- 11 Guns N' Roses, Welcome To The Jungle
- 12 The Escape Club, Wild, Wild West
- 13 Phil Collins, Groovy Kind Of Love
- 14 Tracy Chapman, Baby Can I Hold You
- 15 Whitney Houston, One Moment In Time
- 16 Taylor Dayne, Don't Rush Me
- 17 Tiffany, All This Time
- 18 Samantha Fox, I Wanna Have Some Fun
- 19 Michael Jackson, Smooth Criminal
- 20 Karyn White, The Way You Love Me
- 21 Def Leppard, Armageddon It
- 22 Boy Meets Girl, Waiting For A Star To
- 23 Bon Jovi, Born To Be My Baby
- 24 Phil Collins, Two Hearts
- 25 Eddie Money, Walk On Water
- 26 Van Halen, Finish What Ya Started
- 27 Rod Stewart, Forever Young
- 28 Sa-Fire, Boy, I've Been Told
- 29 When In Rome, The Promise
- 30 Kenny G, Silhouette

KIISFM 102.7
Los Angeles

P.D.: Steve Rivers

- 1 Will To Power, Baby, I Love Your Way/Phil Collins, Groovy Kind Of Love
- 2 The Beach Boys, Kokomo
- 3 Anita Baker, Giving You The Best That Will To Power, Baby, I Love Your Way/Bon Jovi, Bad Medicine
- 4 U2, Desire
- 5 Bobby Brown, My Prerogative
- 6 Duran Duran, I Don't Want Your Love
- 7 Poison, Every Rose Has Its Thorn
- 8 Bon Jovi, Bad Medicine
- 9 Cheryl "Pepsi" Riley, Thanks For My Breathe, How Can I Fall?
- 10 Chicago, Look Away
- 11 Guns N' Roses, Welcome To The Jungle
- 12 The Escape Club, Wild, Wild West
- 13 Phil Collins, Groovy Kind Of Love
- 14 Tracy Chapman, Baby Can I Hold You
- 15 Whitney Houston, One Moment In Time
- 16 Taylor Dayne, Don't Rush Me
- 17 Tiffany, All This Time
- 18 Samantha Fox, I Wanna Have Some Fun
- 19 Michael Jackson, Smooth Criminal
- 20 Karyn White, The Way You Love Me
- 21 Def Leppard, Armageddon It
- 22 Boy Meets Girl, Waiting For A Star To
- 23 Bon Jovi, Born To Be My Baby
- 24 Phil Collins, Two Hearts
- 25 Eddie Money, Walk On Water
- 26 Van Halen, Finish What Ya Started
- 27 Rod Stewart, Forever Young
- 28 Sa-Fire, Boy, I've Been Told
- 29 When In Rome, The Promise
- 30 Kenny G, Silhouette

HOT 97 FM
New York

P.D.: Joel Salkowitz

- 1 Raze, Break 4 Love
- 2 Anita Baker, Giving You The Best That Will To Power, Baby, I Love Your Way/Cheryl "Pepsi" Riley, Thanks For My Breathe, How Can I Fall?
- 3 Karyn White, The Way You Love Me
- 4 Will To Power, Baby, I Love Your Way/Phil Collins, Groovy Kind Of Love
- 5 When In Rome, The Promise
- 6 Michael Jackson, Smooth Criminal
- 7 Pet Shop Boys, Domino Dancing
- 8 Taylor Dayne, Don't Rush Me
- 9 Luther Vandross, Any Love
- 10 Inner City, Big Fun
- 11 Duran Duran, I Don't Want Your Love
- 12 Stevie Nicks, Stop The Love

Power 106FM
Los Angeles

P.D.: Jeff Wyatt

- 1 Will To Power, Baby, I Love Your Way/Sa-Fire, Boy, I've Been Told
- 2 Karyn White, The Way You Love Me
- 3 Bobby Brown, My Prerogative
- 4 Kylie Minogue, The Loco-Motion
- 5 UB40, Red Red Wine
- 6 Giant Steps, Another Lover
- 7 L'Timm, Cars With The Boom
- 8 George Michael, Kissing A Fool
- 9 Paula Abdul, Straight Up
- 10 Anita Baker, Giving You The Best That Will To Power, Baby, I Love Your Way
- 11 Duran Duran, I Don't Want Your Love
- 12 Bobby Brown, Don't Be Cruel
- 13 New Kids On The Block, Please Don't G Breathe, How Can I Fall?
- 14 Pet Shop Boys, Domino Dancing
- 15 The Cover Girls, Better Late Than Never
- 16 Bobby Brown, Don't Rush Me
- 17 Deniece Williams, I Can't Wait
- 18 Denise Lopez, If You Feel It
- 19 Samantha Fox, I Wanna Have Some Fun
- 20 Johnny O, Fantasy Girl
- 21 The Jets, Anything
- 22 S.B. Sure, Off On Your Own (Girl)
- 23 Stevie B, Spring Love (Come Back To M)
- 24 Cheryl "Pepsi" Riley, Thanks For My Chicago, Look Away
- 25 Tone-Loc, Wild Thing
- 26 Phil Collins, Two Hearts
- 27 Michael Jackson, Smooth Criminal
- 28 Paula Abdul, (It's Just) The Way That Was (Not Was), Spy In The House Of Lo Sheena Easton, The Lover In Me
- 29 Boys Club, I Remember Holding You
- 30 Rick Astley, She Wants To Dance With
- 31 Tracie Spencer, Symptoms Of True Love
- 32 New Kids On The Block, You Got It (Th Taylor Dayne, I'll Always Love You
- 33 Annie Lennox & Al Green, Put A Little Robbie Nevil, Back On Holiday
- 34 Martika, More Than You Know
- 35 Information Society, Walking Away
- 36 Ale, I Wanna Know
- 37 Good Question, Got A New Love
- 38 The Latin Rascals, Don't Let Me Be Mi

Power 94.1 FM
Pittsburgh

P.D.: Bill Cahill

- 1 Chicago, Look Away
- 2 Will To Power, Baby, I Love Your Way/Breathe, How Can I Fall?
- 3 Poison, Every Rose Has Its Thorn
- 4 Boy Meets Girl, Waiting For A Star To Bangles, In Your Room
- 5 When In Rome, The Promise
- 6 Bon Jovi, Bad Medicine
- 7 D.J. Jazzy Jeff & The Fresh Prince, G
- 8 Bobby Brown, Don't Be Cruel
- 9 U2, Desire
- 10 Eddie Money, Walk On Water
- 11 Cheap Trick, Ghost Town
- 12 Guns N' Roses, Welcome To The Jungle
- 13 Bobby Brown, My Prerogative
- 14 Phil Collins, Groovy Kind Of Love
- 15 Taylor Dayne, Don't Rush Me
- 16 Whitney Houston, One Moment In Time
- 17 Def Leppard, Armageddon It
- 18 Steve Winwood, Holding On
- 19 Annie Lennox & Al Green, Put A Little
- 20 Kenny G, Silhouette
- 21 Karyn White, The Way You Love Me
- 22 White Lion, When The Children Cry
- 23 Sheriff, When I'm With You

WMAZ 108 FM
Boston

P.D.: Sunny Joe White

- 1 Anita Baker, Giving You The Best That Will To Power, Baby, I Love Your Way/Duran Duran, I Don't Want Your Love
- 2 Sheena Easton, The Lover In Me
- 3 Chicago, Look Away
- 4 Samantha Fox, I Wanna Have Some Fun
- 5 Tracy Chapman, Baby Can I Hold You
- 6 Karyn White, The Way You Love Me
- 7 Annie Lennox & Al Green, Put A Little
- 8 Ivan Neville, Not Just Another Girl
- 9 Van Halen, Finish What Ya Started
- 10 Was (Not Was), Spy In The House Of Lo Yazz And The Plastic Population, The
- 11 Guns N' Roses, Welcome To The Jungle
- 12 Michael Jackson, Smooth Criminal
- 13 Breathe, How Can I Fall?
- 14 Siouxsie and The Banshees, Peek-A-Boo
- 15 Taylor Dayne, Don't Rush Me
- 16 Poison, Every Rose Has Its Thorn
- 17 "It Tuesday, (Believed You Were) Luc
- 18 Phil Collins, Two Hearts
- 19 Cheryl "Pepsi" Riley, Thanks For My
- 20 Robbie Nevil, Back On Holiday
- 21 Maxi Priest, Wild World
- 22 Rick Astley, She Wants To Dance With
- 23 Edie Brickell & New Bohemians, What I
- 24 Rod Stewart, My Heart Can't Tell Me N
- 25 Judson Spence, Yeah, Yeah, Yeah
- 26 Def Leppard, Armageddon It
- 27 Randy Newman, It's Moments That Matters
- 28 New Kids On The Block, You Got It (Th
- 29 Bangles, In Your Room
- 30 Robert Palmer, Early In The Morning
- 31 Kenny G, Silhouette
- 32 Bon Jovi, Born To Be My Baby
- 33 Fleetwood Mac, As Long As You Follow
- 34 Paula Abdul, Straight Up
- 35 Marc Almond, Tears Run Rings
- 36 Jermaine Stewart, Don't Talk Dirty
- 37 Joan Jett And The Blackhearts, Little
- 38 Basia, New Day For You
- 39 EX Fairground Attraction, Perfect
- 40 EX Bananarama, Love, Truth & Honesty
- 41 EX Michelle Shocked, Anchorage
- 42 EX Boys Club, I Remember Holding You
- 43 EX The Boys, Dial My Heart
- 44 EX Julia Fordham, Happy After
- 45 EX The Art Of Noise Featuring Tom Jones,
- 46 EX Information Society, Walking Away

WZOU-94.5
Boston

P.D.: Tom Jeffries

- 1 Will To Power, Baby, I Love Your Way/
- 2

Power 96
Washington

P.D.: Mark St. John

- 1 Rod Stewart, Forever Young
- 2 The Escape Club, Wild, Wild West
- 3 Breathe, How Can I Fall?
- 4 Chicago, Look Away
- 5 Will To Power, Baby, I Love Your Way/Anita Baker, Giving You The Best That Will To Power, Baby, I Love Your Way
- 6 My Prerogative
- 7 Poison, Every Rose Has Its Thorn
- 8 Cheap Trick, Ghost Town
- 9 Cheryl "Pepsi" Riley, Thanks For My
- 10 Annie Lennox & Al Green, Put A Little
- 11 Phil Collins, Groovy Kind Of Love
- 12 Whitney Houston, One Moment In Time
- 13 Phil Collins, Two Hearts
- 14 Tracie Spencer, Symptoms Of True Love
- 15 Guns N' Roses, Welcome To The Jungle
- 16 Boy Meets Girl, Waiting For A Star To
- 17 Michelle Shocked, Anchorage
- 18 Steve Winwood, Holding On
- 19 Fleetwood Mac, As Long As You Follow

Power 94.1 FM
Pittsburgh

P.D.: Bill Cahill

- 1 Chicago, Look Away
- 2 Will To Power, Baby, I Love Your Way/Breathe, How Can I Fall?
- 3 Poison, Every Rose Has Its Thorn
- 4 Boy Meets Girl, Waiting For A Star To Bangles, In Your Room
- 5 When In Rome, The Promise
- 6 Bon Jovi, Bad Medicine
- 7 D.J. Jazzy Jeff & The Fresh Prince, G
- 8 Bobby Brown, Don't Be Cruel
- 9 U2, Desire
- 10 Eddie Money, Walk On Water
- 11 Cheap Trick, Ghost Town
- 12 Guns N' Roses, Welcome To The Jungle
- 13 Bobby Brown, My Prerogative
- 14 Phil Collins, Groovy Kind Of Love
- 15 Taylor Dayne, Don't Rush Me
- 16 Whitney Houston, One Moment In Time
- 17 Def Leppard, Armageddon It
- 18 Steve Winwood, Holding On
- 19 Annie Lennox & Al Green, Put A Little
- 20 Kenny G, Silhouette
- 21 Karyn White, The Way You Love Me
- 22 White Lion, When The Children Cry
- 23 Sheriff, When I'm With You

EAGLE 106
Philadelphia

P.D.: Charlie Quinn

- 1 U2, Desire
- 2 Duran Duran, I Don't Want Your Love
- 3 Will To Power, Baby, I Love Your Way/Anita Baker, Giving You The Best That Will To Power, Baby, I Love Your Way
- 4 Chicago, Look Away
- 5 Breathe, How Can I Fall?
- 6 Guns N' Roses, Welcome To The Jungle
- 7 Robert Palmer, Early In The Morning
- 8 Boy Meets Girl, Waiting For A Star To
- 9 Bobby Brown, My Prerogative
- 10 Def Leppard, Armageddon It
- 11 Was (Not Was), Spy In The House Of Lo
- 12 Poison, Every Rose Has Its Thorn
- 13 Barbara Streisand & Don Johnson, Till
- 14 Poison, Every Rose Has Its Thorn
- 15 Samantha Fox, I Wanna Have Some Fun
- 16 Bon Jovi, Bad Medicine
- 17 George Michael, Kissing A Fool
- 18 Tiffany, All This Time
- 19 Eddie Money, Walk On Water
- 20 When In Rome, The Promise
- 21 Van Halen, Finish What Ya Started
- 22 Taylor Dayne, Don't Rush Me
- 23 Bangles, In Your Room
- 24 Michael Jackson, Smooth Criminal
- 25 Kenny G, Silhouette
- 26 Phil Collins, Two Hearts
- 27 Annie Lennox & Al Green, Put A Little
- 28 Steve Winwood, Holding On
- 29 Robbie Nevil, Back On Holiday
- 30 U2, Desire
- 31 EX Bon Jovi, Born To Be My Baby
- 32 EX Tracy Chapman, Baby Can I Hold You
- 33 EX Tommy Connell/Young Rumbiers,
- 34 EX Information Society, Walking Away
- 35 EX The Art Of Noise Featuring Tom Jones,
- 36 EX Sheriff, When I'm With You
- 37 EX Karyn White, The Way You Love Me
- 38 EX Boys Club, I Remember Holding You

Q103
Tampa

O.M.: Mason Dixon

- 1 Boy Meets Girl, Waiting For A Star To
- 2 Breathe, How Can I Fall?
- 3 Chicago, Look Away
- 4 Whitney Houston, One Moment In Time
- 5 Poison, Every Rose Has Its Thorn
- 6 Eddie Money, Walk On Water
- 7 Guns N' Roses, Welcome To The Jungle
- 8 George Michael, Kissing A Fool
- 9 Bobby Brown, My Prerogative
- 10 Phil Collins, Groovy Kind Of Love
- 11 Karyn White, The Way You Love Me
- 12 Bon Jovi, Bad Medicine
- 13 The Escape Club, Wild, Wild West
- 14 Kenny G, Silhouette
- 15 Cheryl "Pepsi" Riley, Thanks For My
- 16 Phil Collins, Two Hearts
- 17 Bon Jovi, Bad Medicine
- 18 The Escape Club, Wild, Wild West
- 19 Bon Jovi, Bad Medicine
- 20 The Escape Club, Wild, Wild West
- 21 Taylor Dayne, Don't Rush Me
- 22 Karyn White, The Way You Love Me
- 23 Karyn White, The Way You Love Me
- 24 Tiffany, All This Time
- 25 White Lion, When The Children Cry
- 26 Steve Winwood, Holding On
- 27 Phil Collins, Groovy Kind Of Love
- 28 Robby Lieke, You Got It (Th
- 29 Robby Lieke, You Got It (Th
- 30 Annie Lennox & Al Green, Put A Little
- 31 Sheriff, When I'm With You

WAVA
Washington

P.D.: Mark St. John

- 1 Rod Stewart, Forever Young
- 2 The Escape Club, Wild, Wild West
- 3 Breathe, How Can I Fall?
- 4 Chicago, Look Away
- 5 Will To Power, Baby, I Love Your Way/Anita Baker, Giving You The Best That Will To Power, Baby, I Love Your Way
- 6 My Prerogative
- 7 Poison, Every Rose Has Its Thorn
- 8 Cheap Trick, Ghost Town
- 9 Cheryl "Pepsi" Riley, Thanks For My
- 10 Annie Lennox & Al Green, Put A Little
- 11 Phil Collins, Groovy Kind Of Love
- 12 Whitney Houston, One Moment In Time
- 13 Phil Collins, Two Hearts
- 14 Tracie Spencer, Symptoms Of True Love
- 15 Guns N' Roses, Welcome To The Jungle
- 16 Boy Meets Girl, Waiting For A Star To
- 17 Michelle Shocked, Anchorage
- 18 Steve Winwood, Holding On
- 19 Fleetwood Mac, As Long As You Follow

Q103
Tampa

O.M.: Mason Dixon

- 1 Boy Meets Girl, Waiting For A Star To
- 2 Breathe, How Can I Fall?
- 3 Chicago, Look Away
- 4 Whitney Houston, One Moment In Time
- 5 Poison, Every Rose Has Its Thorn
- 6 Eddie Money, Walk On Water
- 7 Guns N' Roses, Welcome To The Jungle
- 8 George Michael, Kissing A Fool
- 9 Bobby Brown, My Prerogative
- 10 Phil Collins, Groovy Kind Of Love
- 11 Karyn White, The Way You Love Me
- 12 Bon Jovi, Bad Medicine
- 13 The Escape Club, Wild, Wild West
- 14 Kenny G, Silhouette
- 15 Cheryl "Pepsi" Riley, Thanks For My
- 16 Phil Collins, Two Hearts
- 17 Bon Jovi, Bad Medicine
- 18 The Escape Club, Wild, Wild West
- 19 Bon Jovi, Bad Medicine
- 20 The Escape Club, Wild, Wild West
- 21 Taylor Dayne, Don't Rush Me
- 22 Karyn White, The Way You Love Me
- 23 Karyn White, The Way You Love Me
- 24 Tiffany, All This Time
- 25 White Lion, When The Children Cry
- 26 Steve Winwood, Holding On
- 27 Phil Collins, Groovy Kind Of Love
- 28 Robby Lieke, You Got It (Th
- 29 Robby Lieke, You Got It (Th
- 30 Annie Lennox & Al Green, Put A Little
- 31 Sheriff, When I'm With You

B96
Chicago

P.D.: Buddy Scott

- 1 The Beach Boys, Kokomo
- 2 Will To Power, Baby, I Love Your Way/Phil Collins, Groovy Kind Of Love
- 3 Bobby Brown, My Prerogative
- 4 Chicago, Look Away
- 5 Breathe, How Can I Fall?
- 6 Karyn White, The Way You Love Me
- 7 Sa-Fire, Boy, I've Been Told
- 8 Duran Duran, I Don't Want Your Love
- 9 Taylor Dayne, Don't Rush Me
- 10 Anita Baker, Giving You The Best That Will To Power, Baby, I Love Your Way/Chicago, Look Away
- 11 Tracie Spencer, Symptoms Of True Love
- 12 The Escape Club, Wild, Wild West
- 13 Samantha Fox, I Wanna Have Some Fun
- 14 Michael Jackson, Smooth Criminal
- 15 Maxi Priest, Wild World
- 16 Was (Not Was), Spy In The House Of Lo
- 17 Midnight Star, Don't Rock The Boat
- 18 Inercity, Big Fun
- 19 Phil Collins, Two Hearts
- 20 U2, Desire
- 21 Paula Abdul, (It's Just) The Way That
- 22 George Michael, Kissing A Fool
- 23 The Art Of Noise Featuring Tom Jones,
- 24 New Kids On The Block, You Got It (Th
- 25 Tracy Chapman, Baby Can I Hold You
- 26 Steve Winwood, Holding On
- 27 Tone Loc, Wild Thing
- 28 Paula Abdul, Straight Up
- 29 Luther Vandross, She Won't Talk To Me
- 30 Annie Lennox & Al Green, Put A Little
- 31 Michael Jackson, Smooth Criminal
- 32 Boys Club, I Remember Holding You
- 33 Sheena Easton, The Lover In Me

Z95.5
Detroit

P.D.: Brian Patrick

- 1 Anita Baker, Giving You The Best That Will To Power, Baby, I Love Your Way/Cheryl "Pepsi" Riley, Thanks For My Breathe, How Can I Fall?
- 2 Duran Duran, I Don't Want Your Love
- 3 Will To Power, Baby, I Love Your Way/
- 4 Eddie Money, Walk On Water
- 5 Bobby Brown, My Prerogative
- 6 Boy Meets Girl, Waiting For A Star To
- 7 Was (Not Was), Spy In The House Of Lo
- 8 Kenny G, Silhouette
- 9 George Michael, Kissing A Fool
- 10 Bangles, In Your Room
- 11 Barbara Streisand & Don Johnson, Till
- 12 Pet Shop Boys, Domino Dancing
- 13 Robert Palmer, Early In The Morning

Power 96
Detroit

P.D.: Rick Gillette

- 1 Bobby Brown, My Prerogative
- 2 Cheryl "Pepsi" Riley, Thanks For My
- 3 Duran Duran, I Don't Want Your Love
- 4 Anita Baker, Giving You The Best That Will To Power, Baby, I Love Your Way
- 5 U2, Desire
- 6 Was (Not Was), Spy In The House Of Lo
- 7 Karyn White, The Way You Love Me
- 8 Michael Jackson, Smooth Criminal
- 9 Luther Vandross, Any Love
- 10 Will To Power, Baby, I Love Your Way/D.J. Jazzy Jeff & The Fresh Prince, G
- 11 Tracie Spencer, Symptoms Of True Love
- 12 New Edition, You're Not My Kind Of Gi
- 13 Robert Palmer, Early In The Morning
- 14 Huey Lewis & The News, Small World
- 15 U2, Desire
- 16 Taylor Dayne, Don't Rush Me
- 17 Samantha Fox, I Wanna Have Some Fun
- 18 Sheena Easton, The Lover In Me
- 19 Phil Collins, Two Hearts
- 20 Sa-Fire, Boy, I've Been Told
- 21 Al B. Sure!, Killing Me Softly
- 22 Midnight Star, Don't Rock The Boat
- 23 Freddie Jackson, Hey Lover
- 24 Siouxsie and The Banshees, Peek-A-Boo
- 25 Rick Astley, She Wants To Dance With
- 26 Tone Loc, Wild Thing
- 27 Paula Abdul, Straight Up
- 28 The Boys, Dial My Heart
- 29 Tiffany, All This Time
- 30 New Kids On The Block, You Got It (Th
- 31 Kenny G, Silhouette
- 32 Sir Mix-A-Lot, Posse On Broadway

Wmms 100.7 FM
Cleveland

O.M.: Kid Leo

- 1 Cinderella, Don't Know What You Got (Bon Jovi, Bad Medicine
- 2 Eddie Money, Walk On Water
- 3 Poison, Every Rose Has Its Thorn
- 4 Chicago, Look Away
- 5 Phil Collins, Groovy Kind Of Love
- 6 Vizen, Edge Of A Broken Heart
- 7 U2, Desire
- 8 Guns N' Roses, Welcome To The Jungle
- 9 Pat Benatar, All Fired Up
- 10 Rod Stewart, Forever Young
- 11 Def Leppard, Armageddon It
- 12 Van Halen, Finish What Ya Started
- 13 George Satellites, Hippy Hippy Shake
- 14 Van Halen, When It's Love
- 15 Robert Palmer, Early In The Morning
- 16 Joan Jett And The Blackhearts, Little
- 17 Randy Newman, It's Moments That Matters
- 18 Def Leppard, Armageddon It
- 19 Joan Jett And The Blackhearts, I Hate
- 20 Ivan Neville, Not Just Another Girl
- 21 Guns N' Roses, Sweet Child O' Mine
- 22 Phil Collins, Two Hearts
- 23 Crosby, Stills, Nash & Young
- 24 Traveling Wilburys, Handle With Care
- 25 Bangles, In Your Room
- 26 Steve Winwood, Don't You Know What Th
- 27 Bon Jovi, Born To Be My Baby
- 28 Cheap Trick, Ghost Town
- 29 EX Steve Winwood, Holding On
- 30 EX Sheriff, When I'm With You
- 31 EX Edie Brickell & New Bohemians, What I
- 32 EX Fairground Attraction, Perfect
- 33 EX Keith Richards, Take It So Hard

Z95
Chicago

P.D.: Brian Kelly

- 1 The Beach Boys, Kokomo
- 2 U2, Desire
- 3 Chicago, Look Away
- 4 The Escape Club, Wild, Wild West
- 5 Will To Power, Baby, I Love Your Way/Phil Collins, Groovy Kind Of Love
- 6 Phil Collins, Groovy Kind Of Love
- 7 Bobby Brown, My Prerogative
- 8 Duran Duran, I Don't Want Your Love
- 9 Poison, Every Rose Has Its Thorn
- 10 Edie Brickell & New Bohemians, What I
- 11 Guns N' Roses, Welcome To The Jungle
- 12 Cinderella, Don't Know What You Got (
- 13 Anita Baker, Giving You The Best That Sa-Fire, Boy, I've Been Told
- 14 S&N-Pepp Featuring E.J. Shake You
- 15 Barbara Streisand & Don Johnson, Till
- 16 Whitney Houston, One Moment In Time
- 17 Bangles, In Your Room
- 18 UB40, Red Red Wine
- 19 Maxi Priest, Wild World
- 20 Def Leppard, Armageddon It
- 21 Alpha, Forever Young
- 22 Breathe, How Can I Fall?
- 23 Matt Bianco, Wap Bam Boogie
- 24 Denise Lopez, If You Feel It
- 25 Samantha Fox, I Wanna Have Some Fun
- 26 Phil Collins, Two Hearts
- 27 Robert Palmer, Early In The Morning
- 28 The Art Of Noise Featuring Tom Jones,
- 29 EX Bon Jovi, Born To Be My Baby
- 30 EX Sheriff, When I'm With You
- 31 EX Boys Club, I Remember Holding You
- 32 EX White Lion, When The Children Cry
- 33 EX Karyn White, The Way You Love Me
- 34 EX Rick Astley, She Wants To Dance With

Power 104
Houston

P.D.: Paul Christy

- 1 Chicago, Look Away
- 2 Guns N' Roses, Welcome To The Jungle

all hit 97.1 KECL
Dallas

P.D.: Joel Folger

- 10 Joan Jett And The Blackhearts, Little
- 11 Def Leppard, Armageddon It
- 12 Chicago, Look Away
- 13 Van Halen, Finish What Ya Started
- 14 Eddie Money, Walk On Water
- 15 When In Rome, The Promise
- 16 Edie Brickell & New Bohemians, What I
- 17 Mike + The Mechanics, Nobody's Perfect
- 18 Rhythm Corps, Common Ground
- 19 Phil Collins, Two Hearts
- 20 White Lion, When The Children Cry
- 21 Boy Meets Girl, Waiting For A Star To
- 22 U2, Desire
- 23 Robert Palmer, Early In The Morning
- 24 Sheriff, When I'm With You
- 25 Thirty Eight Special, Rock & Roll St
- 26 Bangles, In Your Room
- 27 Fleetwood Mac, As Long As You Follow
- 28 Cheap Trick, Ghost Town
- 29 EX Annie Lennox & Al Green, Put A Little
- 30 EX Peter Schilling, A Different Story
- 31 EX Bon Jovi, Born To Be My Baby
- 32 EX House Of Lords, I Wanna Be Loved
- 33 EX Steve Winwood, Holding On
- 34 EX Taylor Dayne, Don't Rush Me
- 35 EX Tommy Connell/Young Rumbiers,
- 36 EX Michelle Shocked, Anchorage
- 37 EX Judson Spence, Yeah, Yeah, Yeah
- 38 EX Edie Brickell & New Bohemians, What I
- 39 EX Starship, Wild Again

109.5
Dallas

P.D.: Buzz Bennett

- 1 White Lion, When The Children Cry
- 2 Cinderella, Don't Know What You Got (
- 3 The Beach Boys, Kokomo
- 4 Chicago, Look Away
- 5 Def Leppard, Armageddon It
- 6 Edie Brickell & New Bohemians, What I
- 7 Bon Jovi, Bad Medicine
- 8 Van Halen, Finish What Ya Started
- 9 The Escape Club, Wild, Wild West
- 10 Breathe, How Can I Fall?
- 11 Phil Collins, Groovy Kind Of Love
- 12 D.J. Jazzy Jeff & The Fresh Prince, G
- 13 Eddie Money, Walk On Water
- 14 Poison, Mama Don't Dance
- 15 George Michael, Kissing A Fool
- 16 Guns N' Roses, Welcome To The Jungle
- 17 D.J. Jazzy Jeff & The Fresh Prince, G
- 18 Rod Stewart, Forever Young
- 19 Robert Palmer, Early In The Morning
- 20 Kylie Minogue, The Loco-Motion
- 21 Joan Jett And The Blackhearts, Little
- 22 Duran Duran, I Don't Want Your Love
- 23 Maxi Priest, Wild World
- 24 INXS, Never Tear Us Apart
- 25 When In Rome, The Promise
- 26 Tiffany, All This Time
- 27 Cheap Trick, Ghost Town
- 28 Bon Jovi, Born To Be My Baby
- 29 Steve Winwood, Holding On
- 30 Sheriff, When I'm With You
- 31 R.E.M., Orange Crush
- 32 EX George Michael, Hard To Mouth
- 33 EX Rod Stewart, My Heart Can't Tell Me N
- 34 EX Kenny G, Silhouette
- 35 EX Def Leppard, Armageddon It
- 36 EX Jimmy Davis & Junction, Catch My Hear
- 37 EX Michelle Shocked, Anchorage
- 38 EX The Pursuit Of Happiness, Im An Adul
- 39 EX Fairground Attraction, Perfect
- 40 EX Was (Not Was), Spy In The House Of Lo
- 41 EX Mike + The Mechanics, Nobody's Perfec
- 42 EX Edie Brickell & New Bohemians, What I
- 43 EX Tom Cochran & Red Rider, Big League

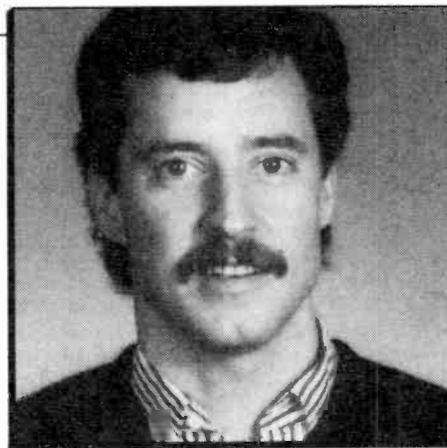
93Q
Houston

P.D.: Bill Richards

- 1 White Lion, When The Children Cry
- 2 Breathe, How Can I Fall?
- 3 Poison, Every Rose Has Its Thorn
- 4 Bobby Brown, My Prerogative
- 5 Will To Power, Baby, I Love Your Way/Chicago, Look Away
- 6 Ivan Neville, Not Just Another Girl
- 7 Guns N' Roses, Welcome To The Jungle
- 8 Cinderella, Don't Know What You Got (
- 9 Kim Wilde, You Came
- 10 Siouxsie and The Banshees, Peek-A-Boo
- 11 Def Leppard, Armageddon It
- 12 Bangles, In Your Room
- 13 Duran Duran, I Don't Want Your Love
- 14 Van Halen, Finish What Ya Started
- 15 D.J. Jazzy Jeff & The Fresh Prince, G
- 16 Phil Collins, Two Hearts
- 17 The Escape Club, Wild, Wild West
- 18 Anita Baker, Giving You The Best That
- 19 Was (Not Was), Spy In The House Of Lo
- 20 New Order, Bizarre Love Triangle
- 21 Giant Steps, Another Lover
- 22 Judson Spence, Yeah, Yeah, Yeah
- 23 Ivan Neville, Not Just Another Girl
- 24 Taylor Dayne, Don't Rush Me
- 25 Bon Jovi, Born To Be My Baby
- 26 Information Society, Walking Away
- 27 Boys Club, I Remember Holding You
- 28 Ron Kan, I Beg, Your Pardon
- 29 EX Sheriff, When I'm With You
- 30 EX Erasure, A Little Respect
- 31 EX Tone Loc, Wild Thing
- 32 EX Annie Lennox & Al Green, Put A Little
- 33 EX Yazz And The Plastic Population, The
- 34 EX Michael Jackson, Smooth Criminal
- 35 EX Tiffany, All This Time
- 36 EX Paula Abdul, Straight Up
- 37 EX Joan Jett And The Blackhearts, Little
- 38 EX Karyn White, The Way You Love Me
- 39 EX Cheryl "Pepsi" Riley, Thanks For My
- 40 EX New Kids On The

Billboard's PD of the week

Bill Pugh WKLS Atlanta



AS PD OF ATLANTA's only album rocker, WKLS "96 Rock," Bill Pugh views the ratings pragmatically. "Sure, I'd like to be No. 1 for the rest of my life," he says. "But all that does is invite trouble. So what the hell? I'll be No. 2, take my key demos, and call it a day."

Pugh apparently deviated from his game plan this summer. WKLS was No. 1 in Atlanta this summer with a 10.1 share 12-plus overall. That put it ahead of AC WSB-FM and previous champ urban WVEE "V103," although less than four-tenths of a share separated the three stations.

WKLS has picked up more than two shares in the last year. But when Pugh arrived at 96 Rock two years ago from WKDF Nashville, he remembers, "We had been down-trending from the summer through the fall. I got here just in time for it to belly out at a 6.8 in the winter. Meanwhile, WKDF's book came in as a 14.5. They were No. 1 across the board. And then getting the 6.8 here. What a hell of a way to come in."

Early on, Pugh noticed "a need to make it fun again to come to work." He held staff meetings at a nearby pizza parlor. He stepped up market research right away and went to work replacing his morning team, which had just been wooed to KSHE St. Louis. "We were OK on the other dayparts. The music needed to be freshened up and realigned. But the morning show was the most important thing, as with any radio station."

Pugh teamed Nick Van Cleve and Jeff Jensen from WYNF Tampa, Fla., with newswoman Lorna Love and Dan Patrick, a sports reporter at the Atlanta-based Cable News Network (who also happens to be Pugh's brother). "They went through a rocky first six to eight months," he says. "They just needed to get acclimated to Atlanta. I knew that the morning show would work, and we just hung with it and hung with it. It was ninth, then seventh, then sixth, and now they're the third morning show in the market." (WSB-FM and AM occupy the first two slots.)

"Any morning show needs a year, and you shouldn't commit for anything less. Two years is realistic. There has to be that continual [upward] movement. If it's not No. 1 but showing growth, you know you've got something that's working."

Pugh's radio career began in 1972 at Defiance College in his native Ohio before taking him to the Univ. of Dayton, Ohio's 50,000-watt commercial FM, WCOL-FM Columbus, Ohio [now WXGT], cross-town WLVQ, and then WTUE Dayton, where he landed his first PD job and spent two years before moving to WKDF. Because WLVQ and WKLS share an owner in Great American Broadcasting, Pugh knew he could count on support from headquarters and GM Tom Connolly during WKLS' rebuilding. "I was very aware how their commitment would be on this or that."

WKLS' strong summer book followed a spring promotion in which the station tied in

with Pepsi and Kroger supermarkets to give away a \$110,000 house. Ironically, WKLS began the summer by giving away four Ford Broncos but showed barely more than a five share in the first Arbitrend. "It was your basic [ratings] wobble," Pugh says.

"It's nice to have those promotions. But they don't necessarily turn into numbers. You'd like to think that's what did it. It was the thing that helped. But I think the overall attitude and sound of the station made us much more accessible and appealing."

Atlanta has its own peculiarities. "In the city, nobody is from here," says Pugh. "Outside the Interstate 285 belt, everybody is from Georgia. There you have two specific factions that obviously are not going to agree on one specific style of music."

That's why WKLS embraces Atlanta's Southern rock legacy—Lynyrd Skynyrd, 38 Special, Dickey Betts, Greg Allman, etc. "Those bands beat around Peachtree Street more times than not when they were starting out," Pugh says. "And that's one thing about people in the South. They're very loyal." But it's also why 96 Rock stays "very much aware of what's coming out of Athens or Macon or any of the satellite cities outside Atlanta. We went right out of the box on [Athens-based] Dreams

So Real. There's some really good adventurous stuff coming out. It kind of dried up for a while, and it's just coming back full tilt."

WKLS has also used a heavy dose of hard rock to rank No. 1 in the 18-34 demo. Pugh acknowledges that he wants to keep those listeners away from top 40 WAPW. "They shouldn't be able to take that hill. It's just a matter of trying to be first at the punch."

Hard rock is concentrated in evenings, but an afternoon listener might hear the import version of "Knockin' On Heaven's Door" by Guns N' Roses. WKLS has a 50/50 current/gold mix during the day—it changes to 60%-70% current at night—and its afternoons might typically include currents from 38 Special, R.E.M., Melissa Etheridge, Jim Capaldi, Robert Plant, and Jeff Healey.

That breadth of music reflects WKLS' album rock monopoly. "In our situation, where you're the lone gun, you want to make sure to give yourself enough leeway so somebody can't undercut you," says Pugh.

With Atlanta having a relatively low FM count, most of the market's new stations have been outlets from nearby cities that suddenly moved to town. Market rumors have WAGQ Athens readying a move to classic rock. Pugh says he expects to deal with a new rocker "sooner or later. It's a matter of time. I'd have to see what they're going to do. There are so many variations of this format."

Coming off his first No. 1 ratings period at WKLS, Pugh sees "surviving" as his "major accomplishment so far. And continuing to survive in the market will be the accomplishment for the next 10 years." THOM DUFFY

96 TIC-FM

Table with 2 columns: Station/Artist and P.D.: Dave Shakes. Lists top 25 songs for Hartford.

Table with 2 columns: Station/Artist and P.D.: Gary Bryan. Lists top 25 songs for Seattle.

KUBE 93FM

Table with 2 columns: Station/Artist and P.D.: Chuck Morgan. Lists top 25 songs for Baltimore.

X-100

Table with 2 columns: Station/Artist and P.D.: Steve Perun. Lists top 25 songs for Miami.

Z-93

Table with 2 columns: Station/Artist and P.D.: Gregg Swedberg. Lists top 25 songs for Atlanta.

BIO 104

Table with 2 columns: Station/Artist and P.D.: Keith Naftaly. Lists top 25 songs for San Francisco.

The New 100.7 FM

Table with 2 columns: Station/Artist and P.D.: Mike Osborne. Lists top 25 songs for Providence.

WLOT 99.1

Table with 2 columns: Station/Artist and P.D.: Gregg Swedberg. Lists top 25 songs for Minneapolis.

Table with 2 columns: Station/Artist and P.D.: Keith Naftaly. Lists top 25 songs for San Francisco (continued).

KMEL 106 FM

Table with 2 columns: Station/Artist and P.D.: Mike Osborne. Lists top 25 songs for Providence (continued).

92 PRO-FM

Table with 2 columns: Station/Artist and P.D.: Gregg Swedberg. Lists top 25 songs for Minneapolis (continued).

WLOT 99.1

Table with 2 columns: Station/Artist and P.D.: Gregg Swedberg. Lists top 25 songs for Minneapolis (continued).

British A&R Execs Predict New Music Trends What Sounds Will Pop In The '90s?

This is the first of a two-part series on the British pop scene by U.K.-based writer Chris White. The article originally appeared in *Music & Media*, the European entertainment weekly.

BY CHRIS WHITE

LONDON With the '90s looming on the horizon, what new pop and rock trends are likely to emerge from the ever-prolific British music scene?

A&R execs at U.K. major labels have a range of opinions. While most of them are reluctant to stick out their necks and predict the next big pop trend, they agree that U.K. talent will continue to take a significant role on the international chart scene into the next decade.

Muff Winwood, senior director of A&R at CBS U.K., predicts that the next significant musical trend could rest with what he describes as "the second-generation black sound"—music created by youngsters whose parents arrived in Britain in the '50s from places like West Africa and the Caribbean.

Says Winwood, "It's been happening for some time on the British pop scene and seems to have the neces-

sary energy and punch to break through as a major influence. It is something rather special and significant within our domestic industry.

"This second generation is producing some fantastic black music. There's already a very healthy scene that is growing. There's nothing quite like it in Europe or even in the U.S. It contains all the roots of traditional black music, but its creators have also been fed a diet of white British pop. There's a very interesting hybrid style coming through."

Winwood, a member of the Spencer Davis Group in the '60s (and brother of Steve), adds, "I've got the greatest hopes for this black music scene in the U.K., but it is difficult to predict where the white music scene is going right now. There are very few acts around at the moment who are creating the kind of music to make them worldwide superstars. There seems to be lots of bimbo pop and nothing else.

"It's true there hasn't been a lot happening in the charts this year, but it's worth remembering that historically, the pop scene has always been like this before a really big revolutionary scene turns up. It happened in the '70s, when punk and new wave

were preceded by the teenybop scene, and before the Beatles arrived in the '60s, the pop scene was very lightweight."

CBS' hopes for the immediate future lie with such acts as House Of Love, the Darling Buds, and young black solo singer Paul Johnson.

Mike Allen, international director at Chrystalis, says there is a lot of new talent around, but it is still coming through the traditional sources like the indie sector and the live circuit.

"It's important for A&R people to get out there and see the bands perform live," he says. "With so many acts on the road, the live factor is an important part of the marketing strategy, although that is obviously not applicable to everyone."

(Continued on page 22)



Prime Time. John Prine, right, is joined on stage at the Tarrytown (N.Y.) Music Hall by Bruce Springsteen to sing Prine's "Paradise."

Zappa's Career Still Zooms New, Old Albums, Vids Released

BY DAVE DIMARTINO

LOS ANGELES If the "hardest-working man in show biz" tag wasn't already taken, it would surely apply to Frank Zappa, for whom 1988 has been an especially productive year.

Just out on his Barking Pumpkin label is "Broadway The Hard Way," a live album recorded during his 1988 world tour; on Oct. 7, Rykodisc issued "You Can't Do That On Stage Anymore, Volume II—The Helsinki Concert," a double CD recording of a highly regarded 1974 gig. Barking Pumpkin has also issued Zappa's Mothers Of Invention classic "Absolutely Free," "Waka/Jawaka," and "One Size Fits All" albums on cassette, with CD releases on Rykodisc due in early '89.

Out earlier this year were the first volume of "You Can't Do That On Stage Anymore" and the all-instrumental "Guitar," both on Rykodisc, and cassette reissues of "Freak Out," "Ruben & The Jets," "Hot Rats," and "Uncle Meat" on Barking Pumpkin.

Early 1989 will also see the home video release of "Uncle Meat" and "The True Story Of 200 Motels."

In short, more Zappa material is available in more configurations than ever before.

"I'm far more interested in the stuff I'm working on now," says Zappa. "But my business is a catalog business. Since I don't get big-blast exposure on radio or television—where all of a sudden people will find out that I do something that they might like—they find out about it accidentally, over a long period of time. So part of my job is, at the point where they find out about it and they figure they like it, to do something to make it available to them."

One place where people found out about Zappa's music was at his concerts during this year's world tour. They undoubtedly found out about his politics there, too. In the U.S., Zappa registered more than 11,000 concert attendees as voters and performed some of the most pointedly

(Continued on next page)

Second Debbie Gibson Album Due In Jan.; Capitol Touts 5 'Tequila Sunrise' Singles

DREAM GIRL: Debbie Gibson, who graduated from high school this year, will nonetheless be looking to beat the sophomore jinx when her second Atlantic album, "Electric Youth," hits stores Jan. 16.

The teen sensation topped the triple-platinum mark with her debut set, "Out Of The Blue," which spawned a string of hit singles, including "Only In My Dreams," "Shake Your Love," and the album's title track.

"Electric Youth" boasts 11 new Gibson-penned tunes, including the leadoff single, "Lost In Your Eyes," which ships Jan. 3. In addition to writing the material, the talented young artist produced six songs on the album. Producer Fred Zarr worked on the remaining cuts, one of which he co-produced with Gibson.

Live versions of a few tracks from "Electric Youth" will be featured on an in-concert home video, filmed on Gibson's summer tour, tentatively set for a late-February release. At this juncture, there's no word on the singer's 1989 tour plans.

SHORT TAKES I: A duet between Heart's Ann Wilson and Cheap Trick's Robin Zander, "Surrender To Me," is the leadoff single from Capitol's soundtrack for the new Mel Gibson movie, "Tequila Sunrise," which opened nationally Dec. 2. Capitol will be hitting various radio formats with four other tunes from the soundtrack—Andy Taylor's "Dead On The Money" (album rock); the Church's "Unsubstantiated" (college/alternative); Bobby Darin's "Beyond The Sea" (oldies/adult contemporary); and Dave Grusin's "Tequila Dreams" theme (jazz/new age) . . . Dan Reed Network's outstanding debut album is just out in Britain; the band played its first U.K. live date Nov. 25 at London's Marquee club . . . Rod Stewart's manager (and movie producer), Arnold Stiefel, has reportedly landed a development deal with Columbia Pictures for a flick called "Maggie May," a teenage boy/older woman romance inspired by Stewart's 1971 hit . . . Dicky Betts and Melissa Etheridge will be performing at the 17th annual WNEW-FM New York Christmas concert, to be held Thursday (8) at the Beacon Theatre. All proceeds go to the United Cerebral Palsy organization. WNEW will repeat the benefit the next night with 10,000 Maniacs.

THREE'S COMPANY: It's no secret that The Beat is not a big fan of 3-inch compact disks. However, there does appear to be a lot of activity on the CD-3 front, particularly in Britain.

On Nov. 28, EMI U.K. launched its CD-3 reissues of

Beatles singles with "Love Me Do," "Please Please Me," "From Me To You," and "She Loves You." More Fab Four titles are due in 1989. EMI U.K. has also issued a dozen CD-3 maxisingles by Queen. A&M U.K. has released Black's second album, "Comedy" (due out in the U.S. in January), as a limited-edition, triple-CD-3 set. Beggars Banquet has put out a double-CD-3 package, "Four Cuts By The Fall."

Meanwhile, back in the U.S., there's still talk that Virgin will be pressing 10,000 copies of Keith Richards' "Talk Is Cheap" album as a triple CD-3 set, packaged in a black metal can. Incidentally, a full-length CD bootleg of outtakes from the Richards album, titled "Not Guilty," has hit the streets.

SHORT TAKES II: Duran Duran, the Bangles, Status

Quo, Chris Rea, Johnny Hallyday, Sylie Vartin, Maxi Priest, Kid Creole, Charles Aznavour, and Les Rita Mitsouko were among those on hand for the opening of the new Virgin Megastore in Paris . . . Eight of the Gotham-based acts featured on the recent Virgin/Invasion album "Downtown NYC" will be appearing at New York's Bottom Line Wednesday (7) and Thursday (8). Frank Maya, OK Savant, Soma Holiday, and Rude Buddha are on the bill for Wednesday's show, with Bernie Worrell scheduled to make a special appearance. Thursday night's lineup presents Loup Garou, Mark Johnson, Ritual Tension, and Songs From A Random House . . . Warren Zevon has been previewing songs from his next Virgin album, "Transverse City" (due in January), on the Sic 'Em Dogs On Me tour, his all-acoustic road outing with Dan Dugmore and Timothy B. Schmidt. The trek started Oct. 26 and ends Saturday (10) in Sag Harbor, N.Y. . . . Two highly entertaining New York gigs: Al Stewart Nov. 15 at the Bottom Line (a great combination of golden oldies and new material) and the Neville Bros. Nov. 23 at the Ritz . . . Herb Alpert has been busy promoting a new H. Alpert Co.-created fragrance for women called Listen . . . Butler Hancock, formerly of BFD Productions, has joined Houston-based PACE Concerts to form a new music division that will concentrate heavily on bringing talent into the Southwest . . . Just out in the U.K. is a new MCA album from former Whitesnake/Rainbow/Ozzy Osbourne keyboardist Don Airey, titled "K2—Tales Of Triumph And Tragedy." A concept package, based on the famous Himalayan peak, the album boasts guests appearances by Chris Thompson, Gary Moore, and Cozy Powell.

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ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
THE ANDY WILLIAMS CHRISTMAS SHOW	Fox Theatre St. Louis, Mo.	Nov. 25-27	\$486,458 \$22.90	25,058 25,794 sellout	Fox Concerts
STEVIE WONDER	Valley Forge Music Fair Devon, Pa.	Nov. 15-20	\$412,638 \$32.50	14,660 sellout	Music Fair Prods.
ROD STEWART	Maple Leaf Gardens Toronto, Ontario	Nov. 24	\$373,502 (\$449,696 Canadian) \$26.50	16,403 sellout	Concert Prods. International
ROD STEWART	Montreal Forum Quebec	Nov. 25	\$314,170 (\$348,415 Canadian) \$24.50	14,221 15,327	Donald K. Donald Prods.
STEVIE WONDER	Fox Theatre Atlanta	Nov. 25-27	\$307,754 \$28.50	11,805 14,034	Jerry Dickerson Presents
ROD STEWART	Spectrum Philadelphia	Nov. 27	\$288,779 \$17.50	17,379 sellout	Electric Factory Concerts
PRINCE	Seattle Center Seattle, Wash.	Nov. 15	\$260,820 \$23.50	12,363 14,100	White Rose Ltd.
KENNY ROGERS/DOLLY PARTON THE OAK RIDGE BOYS	Capital Centre Landover, Md.	Nov. 27	\$256,985 \$25	13,732 18,000	North American Tours
AMY GRANT MICHAEL W. SMITH GARY CHAPMAN	Seattle Center Seattle, Wash.	Nov. 18	\$226,746 \$17.50	13,472 sellout	Concert Promotions
LUTHER VANDROSS ANITA BAKER/SINBAD	San Diego Sports Arena San Diego, Calif.	Nov. 25	\$225,700 \$25	9,649 14,578	Stageright Prods. Triangle Concerts
OZZY OSBORNE	Capital Centre Landover, Md.	Nov. 26	\$203,815 \$18.50	11,017 18,000	Concert Southern Promotions
THANKSGIVING JAM 88: D.J. JAZZY JEFF & THE FRESH PRINCE DOUG E. FRESH STETSASONIC THE REAL ROXANNE PROPHETS, MALIKI LOVE, TOUGH CREW, STEADY B	The Spectrum Philadelphia, Pa.	Nov. 24	\$176,750 \$17.50	10,520 14,570	Jimmy Walker
PRINCE	Hilton Coliseum Ames, Iowa	Nov. 21	\$175,158 \$17.50	10,009 11,000	Odgen Allied Presents
METALLICA QUEENSRÛCHE	UIC Pavilion Univ. of Illinois-Chicago	Nov. 17	\$172,008 \$17.50	10,247 sellout	Jam Prods.
VAN HALEN PRIVATE LIFE	Memorial Coliseum Portland, Ore.	Nov. 24	\$163,096 \$18.50	8,816 sellout	Media One
FERRANTE & TEICHER OREGON SYMPHONY	Ariene Schnitzer Concert Hall Portland, Ore.	Nov. 20-22	\$149,322 \$17.50	11,032 sellout	Oregon Symphony
AMY GRANT MICHAEL W. SMITH GARY CHAPMAN	Memorial Coliseum Portland, Ore.	Nov. 17	\$147,709 \$17.50	8,731 13,472	Concert Promotions
METALLICA QUEENSRÛCHE	Market Square Arena Indianapolis, Ind.	Nov. 24	\$125,286 \$16.50	7,985 13,000	Sunshine Promotions
POISON BRITNY FOX	Kansas Coliseum Wichita, Kan.	Nov. 26	\$123,941 \$17.50	7,779 sellout	Contemporary Presentations
OZZY OSBORNE ANTHRAX	Hampton Coliseum Hampton, Va.	Nov. 25	\$118,231 \$16.50	7,529 13,800	Cellar Door Prods.
METALLICA QUEENSRÛCHE	Cincinnati Gardens Cincinnati, Ohio	Nov. 18	\$112,511 \$16.50	7,223 9,500	Sunshine Promotions
OZZY OSBORNE ANTHRAX	Civic Arena Pittsburgh, Pa.	Nov. 28	\$111,922 \$16.75	6,943 10,500	DiCesare-Engler Prods.
DWIGHT YOAKAM SUE MEDLEY	Olympic Saddledome Calgary, Alberta	Nov. 25	\$110,097 (\$131,136 Canadian) \$21	6,638 7,500	Concert Prods. International Donald K. Donald Prods. Perryscope Prods.
NEW EDITION AL B. SURE!	Orange Pavilion San Bernardino, Calif.	Nov. 26	\$109,259 \$17	6,427 sellout	Al Haymon Enterprises
POISON BRITNY FOX	Louisville Gardens Louisville, Ky.	Nov. 21	\$100,089 \$16.50	6,437 6,850	Sunshine Promotions

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TALENT

Late Radio Push Boosts 'Hangin' Tough' New Kids On The Block Finally Pop

BY BRUCE HARING

NEW YORK Pop radio was the savior for New Kids On The Block's second Columbia album, "Hangin' Tough."

Bowing last February, the album by the five teenage male vocalists from Boston initially languished at the 35,000-sales level, with airplay on the leadoff single, "Please Don't Go Girl," limited to just 15-20 black stations.

At that juncture, Columbia executives assumed that the record had reached a plateau. Then came a phone call from Randy Kabrich, programming director at WRBQ (Q-105) in Tampa, Fla., according to Marc

Benesch, Columbia VP of promotion.

"He says, 'Marc you got a smash on your hands,'" Benesch recalls. "I didn't know who he was talking about—not a clue. The [New Kids] had already been out two months, and there was no activity."

Kabrich's call on the audience reaction to "Hangin' Tough" was the start of a pop-radio feeding frenzy on the New Kids album. In the next week, two major market stations added "Please Don't Go Girl"; more adds followed the second week.

"The real key was the third and fourth week, because of the debuts and the moves [in radio rotation]," Benesch says. "All the stations came back with the same information:

They were getting major, major female calls. Really, there was no genius plan or any greatness on anybody's part. It was a matter of someone listening to the record and communicating back to Columbia Records."

"Hangin' Tough" is now approaching gold certification status on the strength of "Please Don't Go Girl." With a second single, "The Right Stuff," out and a solid base established, Columbia hopes to continue to build on the New Kids' resurrection.

The vocal group was formed by Maurice Starr (producer of New Kids' two albums) and manager Mary Alford in 1984, targeting the

(Continued on next page)

ZAPPA STILL ON TRACK

(Continued from preceding page)

political material he's ever written. Zappa took swipes at the likes of Pat Robertson, Jimmy Swaggart, Jesse Jackson, George Bush, Ed Meese, and many others—all documented on such tracks from the new "Broadway" album as "Jesus Thinks You're A Jerk," "When The Lie's So Big," and "Rhymin' Man."

"It's real blatant," Zappa acknowledges. "The down side of it being that blatant is that it has a very short shelf life—because until Pat Robertson decides to run again in 1992, let's say, who's going to care about what those lyrics are? But, certain truths will be continuous throughout the years."

Zappa, who won a Grammy for his 1986 all-instrumental album, "Jazz From Hell" ("I don't know how anybody ever found out about that album," he says), does not hold much hope for broad radio acceptance of his material at this point. "American broadcasting has virtually extracted me from any possibility of airplay," he says.

The new album has gotten some airplay in Chicago and Providence, R.I., where the track "The Untouchables" was recorded, but "I can't imagine this album is going to get any vast radio recognition," Zappa says.

Still, the fact that Zappa continues to thrive more than 20 years after the release of his "Freak Out" debut—and that that album is selling to a whole new audience alongside his latest—indicates that radio play or the lack thereof ultimately makes little difference in his output or outlook. Through his CEMA-distributed Barking Pumpkin label and the highly successful 818-PUMPKIN merchandising hot line created by his wife, Gail, Zappa has essentially removed himself from the rigors of the present-day record-industry-promotion machine.

"In the '70s, when the corporate rock syndrome was really ripe, all the supposed critics who supposedly made a difference in the supposed world of rock'n'roll were being wined and dined and coked and flown around," says Zappa. "And people were getting great reviews out of this, and stars were made through this traditional kind of pseudo-criminal activity. And then the bottom falls out of the industry and these

guys don't get junkets anymore. So you would think that maybe there would be a return to reality. But no, that didn't happen. That disease was replaced with MTV."

What does Zappa think of MTV?

"MTV is the vehicle by which rock'n'roll has been made as real as wrestling," he says. "It's as simple as that—everything has been made fake."

"Now if you say I have removed myself from the promotional machinery, you bet your ass. Because I don't

want to participate in that. If I decide to buy an ad, you know I'm going to design the ad. Basically, all I'm asking from the publication is to make sure the color is right when it goes in and put it in the spot that I bought."

But, he adds, "We very seldom advertise and we still manage to sell enough records to stay in business without bending over and doing the sleazoid stuff that everybody else does. I'm proud of that."

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UP-AND-COMING

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SPOTLIGHT ISSUE	IN THIS SECTION	AD DEADLINE
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KISS 15TH ANNIVERSARY Jan 21	<ul style="list-style-type: none"> • Kiss Then & Now • Simmons Records • Producing/Recording • Influence • New Directions 	Dec 20
AUSTRALIA '89 Jan 21	<ul style="list-style-type: none"> • Oz '89 • Labels • Talent • Concerts & Promoters • Video 	Dec 20
CANADA '89 Jan 28	<ul style="list-style-type: none"> • O Canada '89 • New Talent • Labels • Media • Children's Music 	Jan 3

WHY THEY ARE SPECIAL:

- **WINTER CES SPOTLIGHT** brings '89 into fast focus, tuning up attendees for WCES in Las Vegas, Jan. 7-10, by previewing audio/video hardware trends for '89 and sampling potential impact on the software industry. Experts, analysts, and industryites comment on the shape of things to come in their competitive arenas, and map out consumer electronics growth.
- **KISS' 15TH ANNIVERSARY SPECIAL** finds the legendary masked band in fine fettle, still recording gold and platinum, and mesmerizing kids with all the flash and bombast they can muster on stage and off. The band has come a long way since those tongue-wagging days of its breakthrough, unmasking production/songwriting/managerial skills that are the foundation for today's continuity and expansion.
- **SPOTLIGHT ON AUSTRALIA** illuminates another high-profile year for "The Land Down Under," presently perched sublimely atop the global music scene. Behind the rousing success of INXS and Midnight Oil, Aussie rock is again at the top of the charts, producing hit records and videos that set the style for the rest of the world.
- **SPOTLIGHT ON CANADA** traverses the Great White North from coast to coast in search of talent to cross world borders with a song. While Canada's portfolio of exportable superstars has been thicker in past years, the quality and diversity of Canadian talent is on the upswing, with both national and regional sounds competing for larger audiences.
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TALENT IN ACTION

THE GO-BETWEENS
The Knitting Factory,
New York

A FULL DECADE after they released their first single, Australia's Go-Betweens have finally found a home on a major U.S. label. Presumably, with the beautiful melodies and lush acoustics of "16 Lovers Lane," their Capitol debut, they will reach the larger audience they should have had all along. At this Nov. 8 coming-out party, however, these ruminative popniks seemed as awkwardly shy—and quietly magnificent—as ever.

Only three Go-Betweens made the cross-hemisphere journey for a few industry showcases. Singer/songwriter/guitarists Robert Forster and Grant McLennan have composed the band's core all along, and this was essentially their show; relative newcomer Amanda Brown provided aural accompaniments on violin, oboe, vocals, and guitar. The show's acoustic nature made it a laid-back affair. By the end of the evening, though, the Go-Betweens had managed to stir the audience's passive-resistant empathies.

On record, McLennan's and Forster's vocals tend to merge into one expressive sigh. Live, their different styles become distinct. McLennan is

the entertainer, bantering with the audience and hamming around as he plays lovely guitar leads. Forster is the romantic poet anxiously trying to express himself; during the evening's performance of "The Clarke Sisters," off last year's "Tallulah" album, he reached out as if he could touch "their fantastic, gorgeous, beautiful gray hair" if he weren't in a club with a couple of hundred people watching.

Both men write resplendently simple pop songs for thinking and feeling folks. Their heads may be in the clouds, but they aim for the heart. Even with the show's mellow tone and sometimes off-key harmonies, songs like "Clouds" and "Apology Accepted" still gently but forcedly resuscitated the audience's cardiopulmonary systems.

EVELYN McDONNELL

WHAT SOUND WILL POP NEXT?

(Continued from page 20)

This fall has seen Chrysalis pushing numerous acts, including female duo Dorthy, soul singer Tony Stone, and Steven Dante. The Waterboys released their long-awaited album, "Fisherman's Blues," and established names like Midge Ure and the Proclaimers have also been on the label's priority list.

Ron Fair, head of international A&R and staff producer at Island, predicts musical trends will move toward bands and artists that play live and perform their own material.

Says Fair, "A&R is certainly moving away from synthesizer-based pop acts in the U.K. On a more international level there is a lot of interest in musical influences from non-Western countries. This music is being adapted and given a Western presentation. It is termed 'world music,' and we will see artists emerging who will be more general in their appeal. Really it is just a matter of seeing one artist of this musical genre become a star, and the rest will follow."

Fair says new signings to Island include Glasgow, Scotland, musician Kevin McDermott ("a natural guitar-based act"); And Why Not? ("a very youthful black trio from Birmingham [England] with a dynamic singer, Wayne Giddon"); and Liverpool, England, band the Balcony Dogs ("on the indie, sleazy edge of rock'n'roll").

Fair also holds high hopes for the solo career of Paul Rutherford, formerly of Frankie Goes To Hollywood. "He has a very huge base in the clubs and was probably the best-liked member of FGTH."

Adds Fair, "I'm looking for a

blues-based metal-type band and a female rock singer along the lines of a Chrissie Hynde. In the U.K., it is easier for new talent to come through because of the comparative smallness of the country and because there are so many A&R people in London.

"There is a move back to artists who write their own material, but one of the drawbacks to the current rock scene in the U.K. is the lack of live venues—bands just don't have the chance to jam anymore.

"Everyone is desperate to find the next big pop trend, and my feeling is that it could lie with Latin American music. If there was to be a young band of Latin influence who borrowed from salsa the way the Police borrowed from reggae—and if they had an enigmatic front man—then it could be absolutely huge."

John Williams, Polydor's A&R director in London, says there is a "very healthy scene" in the U.K. "There are several interesting areas, including the acid/house movement, which is very much like punk in the '70s in that it is a fashion style and a music style," he notes. "There are also a lot of good live bands around, like Little Angels, one of our recent signings, who are a rock/metal act."

"The talent is there, but it is unrealistic to think that you can find a great new act every week. It's easy enough to sign a new act, but the tricky part is marketing and developing them."

Chris White continues his discussions with British A&R execs in next week's issue.

HANGING IN THERE

(Continued from preceding page)

concept of a streetwise group that could rap as well as sing bubble-gum songs.

A Boston-based search for five males under 18 ensued. After a six-month hunt, the New Kids lineup consisted of Donny Wahlberg, Danny Wood, brothers Jordan and Jon Knight, and Joe McIntyre.

The group's first, self-titled album spawned three singles, "Be My Girl," "Stop It Girl," and a remake of the Delfonics' "Didn't I (Blow Your Mind)," setting the stage for the second album.

Soon after the surge at pop radio for "Please Don't Go Girl," the New Kids started promo work with track dates and radio visits. A few ad spots on MTV and Nickelodeon helped lift their profile. Then came the big kick: an opening slot on Tiffany's tour.

"It certainly was their prime target audience," says Jack Rovner, Columbia VP of marketing/East Coast. "Within that time, the record was developing, and we had some awareness built with the local and national video shows that were playing the video at that time. A lot of teen magazines were starting to write about them, too.

"When the record reached the top 10, we got video rotation on MTV, and that took it to a whole different level. We really felt it starting to come together when they would go to a marketplace and there would be 300 kids waiting for them."

Adds Benesch, "They've gained a lot of credibility. 'The Right Stuff' is the track that will solidify them as a real potential long-term major act in the industry."

A possible second time around on the Tiffany tour looms for New Kids. That and continued support from the teen press and Nickelodeon in the coming months will be the main thrust of Columbia's support, Rovner says.

NEW ON THE CHARTS

Athens, Ga.-based trio Dreams So Real recently entered the Top Pop Albums chart with its debut Arista album, "Rough Night In Jericho." Also, the title track debuted on last week's Album Rock Tracks chart.

Fronted by singer/guitarist Barry Marler, Dreams So Real also features bassist Trent Allen and drummer Drew Worsham. The band was formed in early 1984 when the three musicians met at a local record store; they soon began playing club dates, gradually building a signifi-

cant following throughout the Southeast.

In 1985, the group released a single on Coyote/Twin Tone Records, "Everywhere Girl." Produced by R.E.M.'s Peter Buck, it became the best-selling single in the indie label's history. Buck was also at the production helm for the band's debut indie album, "Father's House," released in 1986.

Major-label interest in Dreams So Real heightened when the group appeared in the movie "Athens Inside/Out." After inking a publishing deal with CBS Songs in 1987, the band signed with Arista.

"Rough Night In Jericho" was produced by Bill Drescher, whose previous credits include Jules Shear and the Bangles.

STUART MEYER



DREAMS SO REAL. Pictured, from left, Drew Worsham, Barry Marler, and Trent Allen.

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	HEY LOVER	FREDDIE JACKSON	6
2	5	DIAL MY HEART	THE BOYS	1
3	8	I MISSED	SURFACE	3
4	7	EVERYTHING I MISS AT HOME	CHERRELLE	2
5	4	YOU MAKE ME WORK	CAMEO	4
6	6	TUMBLIN' DOWN	ZIGGY MARLEY & THE MELODY MAKERS	5
7	1	THANKS FOR MY CHILD	CHERYL "PEPSII" RILEY	8
8	3	GIVING YOU THE BEST THAT I GOT	ANITA BAKER	13
9	9	I'M YOUR PUSHER	ICE-T	15
10	10	MR. BACHELOR	LOOSE ENDS	14
11	12	THERE'S ONE BORN EVERY MINUTE	JONATHAN BUTLER	11
12	14	OASIS	ROBERTA FLACK	7
13	25	SMOOTH CRIMINAL	MICHAEL JACKSON	9
14	18	SWEET, SWEET LOVE	VESTA	10
15	21	HIM OR ME	TODAY	12
16	17	I WISH U HEAVEN	PRINCE	26
17	23	I JUST WANNA STOP	ANGELA BOFILL	17
18	22	I'M THE ONE WHO LOVES YOU	BY ALL MEANS	20
19	24	GET UP EVERYBODY (GET UP)	SALT-N-PEPA	19
20	26	BREAK 4 LOVE	RAZE	24
21	28	PULL OVER	LEVERT	18
22	30	THE LOVER IN ME	SHEENA EASTON	16
23	16	ANY LOVE	LUTHER VANDROSS	35
24	11	GONNA GET OVER YOU	SWEET OBSESSION	38
25	20	DON'T ROCK THE BOAT	MIDNIGHT STAR FEAT. ECSTACY OF WHODINI	44
26	36	ALL OR NOTHING	RENE MOORE	23
27	39	DON'T STOP YOUR LOVE	KEITH SWEAT	22
28	13	RESCUE ME	AL B. SURE!	46
29	33	SAY YOU WILL	STARPOINT	21
30	15	MY EYES DON'T CRY	STEVIE WONDER	51
31	27	THE WAY YOU LOVE ME	KARYN WHITE	61
32	34	TALKIN' ALL THAT JAZZ	STETSASONIC	36
33	38	POSSE' ON BROADWAY	SIR MIX-A-LOT	45
34	19	MY HEART	TROOP	58
35	37	SILHOUETTE	KENNY G	37
36	29	CALL THE LAW	THE REDDINGS	53
37	—	HEAVEN ON EARTH	DONNA ALLEN	25
38	31	MY PREROGATIVE	BOBBY BROWN	76
39	—	IF EVER A LOVE THERE WAS	FOUR TOPS/ARETHA FRANKLIN	33
40	32	MY GIRLY	READY FOR THE WORLD	66

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT BLACK POSITION
1	1	DIAL MY HEART	THE BOYS	1
2	3	EVERYTHING I MISS AT HOME	CHERRELLE	2
3	6	I MISSED	SURFACE	3
4	4	YOU MAKE ME WORK	CAMEO	4
5	8	TUMBLIN' DOWN	ZIGGY MARLEY & THE MELODY MAKERS	5
6	9	OASIS	ROBERTA FLACK	7
7	11	SMOOTH CRIMINAL	MICHAEL JACKSON	9
8	10	SWEET, SWEET LOVE	VESTA	10
9	13	HIM OR ME	TODAY	12
10	2	HEY LOVER	FREDDIE JACKSON	6
11	16	THE LOVER IN ME	SHEENA EASTON	16
12	17	PULL OVER	LEVERT	18
13	7	THERE'S ONE BORN EVERY MINUTE	JONATHAN BUTLER	11
14	15	SAY YOU WILL	STARPOINT	21
15	21	DON'T STOP YOUR LOVE	KEITH SWEAT	22
16	28	RONI	BOBBY BROWN	29
17	22	CAN YOU READ MY LIPS	Z'LOOKE	27
18	19	I JUST WANNA STOP	ANGELA BOFILL	17
19	5	THANKS FOR MY CHILD	CHERYL "PEPSII" RILEY	8
20	20	ALL OR NOTHING	RENE MOORE	23
21	35	SUPERWOMAN	KARYN WHITE	28
22	23	HEAVEN ON EARTH	DONNA ALLEN	25
23	12	MR. BACHELOR	LOOSE ENDS	14
24	24	CAN'T GO BACK ON A PROMISE	JEFFREY OSBORNE	31
25	25	GET UP EVERYBODY (GET UP)	SALT-N-PEPA	19
26	29	IT'S MY PARTY	CHAKA KHAN	30
27	30	BABY DOLL	TONY! TONY! TONE!	34
28	33	TAKE ME WHERE YOU WANT TO	GERALD ALSTON	32
29	18	I'M THE ONE WHO LOVES YOU	BY ALL MEANS	20
30	32	IF EVER A LOVE THERE WAS	FOUR TOPS/ARETHA FRANKLIN	33
31	40	SO GOOD	AL JARREAU	40
32	14	GIVING YOU THE BEST THAT I GOT	ANITA BAKER	13
33	39	TURN ON (THE BEAT BOX)	EARTH, WIND & FIRE	39
34	—	THIS TIME	KIARA (DUET WITH SHANICE WILSON)	41
35	—	WHERE IS THE LOVE	ROBERT BROOKINS/STEPHANIE MILLS	42
36	37	BREAK 4 LOVE	RAZE	24
37	—	KISSES DON'T LIE	EVELYN "CHAMPAGNE" KING	47
38	—	I WANT TO BE YOUR LOVER	ALEESE SIMMONS	43
39	—	CAN YOU STAND THE RAIN	NEW EDITION	48
40	—	SILHOUETTE	KENNY G	37

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BLACK SINGLES BY LABEL

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

COLUMBIA (8)	9
Def Jam (1)	
MCA	9
WARNER BROS. (6)	9
Paisley Park (1)	
Reprise (1)	
Sire (1)	
E.P.A.	7
Epic (5)	
Tabu (1)	
WTG (1)	
POLYGRAM	7
Wing (3)	
Atlanta Artists (2)	
Polydor (2)	
ATLANTIC (4)	6
Island (1)	
Oceana (1)	
CAPITOL (4)	5
Solar (1)	
EMI (3)	5
Orpheus (2)	
MOTOWN	5
RCA (2)	5
Jive (3)	
ELEKTRA (3)	4
Vintertainment (1)	
A&M	3
ARISTA	3
VIRGIN	3
PROFILE	2
SELECT	2
SLAM	2
Blip Blop (1)	
Tri-World (1)	
BUSTIN	1
Bentley (1)	
CHRYSALIS	1
DELICIOUS VINYL	1
FANTASY	1
Reality/Danya (1)	
FUTURE	1
GEFFEN	1
ICHIBAN	1
Emeric (1)	
JCI	1
Sedona (1)	
K-TEL	1
Crush (1)	
LUKE SKYYWALKER	1
NASTYMIX	1
DELICIOUS VINYL	1
NEXT PLATEAU	1
SUTRA	1
Plaza (1)	
TOMMY BOY	1

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

TITLE (Publisher - Licensing Org.)	Sheet Music Dist.
23 ALL OR NOTHING (Rene Moore, ASCAP)	
35 ANY LOVE (SBK April, ASCAP/Uncle Ronnie's, ASCAP/Sunset Burgundy, ASCAP/MCA, ASCAP)	
34 BABY DOLL (Two Tuff-Enuff, BMI/PolyGram Songs, BMI/Delos 2000, ASCAP/PolyGram, ASCAP)	
64 BIG FUN (Drive On, BMI/Virgin Songs, BMI)	
95 BRAND NEW FUNK (Zomba, ASCAP)	
24 BREAK 4 LOVE (Funky Feet, BMI)	
53 CALL THE LAW (Redock, BMI/PolyGram Songs, BMI)	
27 CAN YOU READ MY LIPS (Looky Lou/Bright Light, BMI)	
48 CAN YOU STAND THE RAIN (Flyte Tyme, ASCAP)	
31 CAN'T GO BACK ON A PROMISE (Rockwood, BMI/March 9, ASCAP/Almo, ASCAP/Hardstone, ASCAP) CPP	
86 COOLIN' IN CALI (.357, ASCAP/Power Move, BMI)	
69 CUT THAT ZERO (Entertaining, BMI/Danica, BMI)	
1 DIAL MY HEART (Kear, BMI/Hip Trip, BMI) CPP	
77 DO WAH DIDDY (Pac Jam, BMI)	
44 DON'T ROCK THE BOAT (Hip Trip, BMI/Jig-A-Watt Jams, BMI) CPP	
22 DON'T STOP YOUR LOVE (WB, ASCAP/E/A, ASCAP/Keith Sweat, ASCAP/Vintertainment, ASCAP)	
57 DREAMIN' (Jobete, ASCAP/Depom, ASCAP) CPP	
2 EVERYTHING I MISS AT HOME (Flyte Tyme, ASCAP/Avant Garde, ASCAP)	
49 FEELING INSIDE (New Warrior, BMI)	
52 GET HERE (Rutland Road, ASCAP/WB, ASCAP)	
91 GET ON THE DANCE FLOOR (Protoons, ASCAP/Hikim, ASCAP)	
19 GET UP EVERYBODY (GET UP) (Next Plateau, ASCAP/Turn Out Brothers, ASCAP)	
82 GITTIN' FUNKY (Hittage/Turnout Bros, ASCAP)	
75 GIVIN' UP ON LOVE (SBK Blackwood, BMI/WB, ASCAP)	
13 GIVING YOU THE BEST THAT I GOT (All Baker's, BMI/Alexscar, BMI/Eyedot, ASCAP) CPP	
38 GONNA GET OVER YOU (Bush Burnin', ASCAP/La Love Lane, ASCAP)	
73 HEAVEN (Yellow Elephant, ASCAP/Edward Grant, ASCAP/Benny's Music, BMI)	
25 HEAVEN ON EARTH (LeoSun, ASCAP)	
6 HEY LOVER (Bush Burnin', ASCAP)	
12 HIM OR ME (Cal-Gene, BMI/Virgin Songs, BMI) CPP	
79 I DON'T WANT 2 BE ALONE (Georgio's, BMI/Stone Diamond, BMI) CPP	
17 I JUST WANNA STOP (Ross Vannelli, ASCAP)	
78 I LIKE IT LIKE THAT (Ensign, BMI/Mykl Jam, BMI/Famous, ASCAP/Drumak, ASCAP) CPP	
3 I MISSED (Colgems-EMI, ASCAP/Deep Faith, ASCAP)	
89 I SURRENDER (One To One, ASCAP)	
50 I WANNA HAVE SOME FUN (Forcful, BMI/Willesden,	

43 I WANT TO BE YOUR LOVER (Bush Burnin', ASCAP/Donesna, ASCAP)	
26 I WISH U HEAVEN (Controversy, ASCAP)	
33 IF EVER A LOVE THERE WAS (Irving, BMI/Pamalybo, BMI/Chappell & Co., ASCAP/Le Mango, ASCAP) CPP	
20 I'M THE ONE WHO LOVES YOU (Island, BMI/Stanton's Gold, BMI/April Joy, BMI/Golden Nugget, BMI)	
15 I'M YOUR PUSHER (Colgems-EMI, ASCAP/Rhyme Syndicate, ASCAP/Warner-Tamerlane, BMI)	

74 IN DEBT TO YOU (Two Tuff-Enuff, BMI/PolyGram Songs, BMI)	
100 (IT'S JUST) THE WAY THAT YOU LOVE ME (Oliver Leiber, ASCAP/Virgin, ASCAP) CPP	
30 IT'S MY PARTY (Next Flight, BMI/Willesden, BMI)	
65 KILLING ME SOFTLY (Fox-gimbel, BMI)	
47 KISSES DON'T LIE (Music Corp. Of America, BMI/Mercy Kersey, BMI/L'i Mama, BMI)	
54 KISSING A FOOL (Chappell-WA, ASCAP/Morrison Leahy, ASCAP)	
88 LOVE AND KISSES (Bush Burnin', ASCAP/Kahri,	

ASCAP)	
83 LOVE EDUCATION (Better Nights, ASCAP/PolyGram, ASCAP)	
92 LOVE IS RISING (Le'Oria, ASCAP/Mighty Groove, ASCAP/Moonbeam, ASCAP)	
62 LOVE IS THE POWER (Caloco, BMI/Hip Trip, BMI)	
16 THE LOVER IN ME (Hip Trip, BMI/Kear, BMI/Green Skirt, BMI) CPP	
67 MARY HAD A LITTLE JAM (International Broadcast, ASCAP/Cayman, ASCAP)	
14 MR. BACHELOR (Virgin, ASCAP/MCA, ASCAP/Brampton, ASCAP) CPP	
51 MY EYES DON'T CRY (Jobete, ASCAP/Black Bull, ASCAP) CPP	
66 MY GIRLY (MCA, ASCAP/Unicity, ASCAP/Barron, ASCAP/Ready Ready, ASCAP/Music Corp. Of America, BMI/Texascity, BMI)	
58 MY HEART (Selessongs, ASCAP)	
76 MY PREROGATIVE (Cal-Gene, BMI/Virgin Songs, BMI/Bobby Brown, ASCAP/Unicity, ASCAP) CPP	
72 NIGHT OF THE LIVING BASEHEADS (Def American, BMI)	
93 (NO PARKING IN MY) LOVE ZONE (Songcase, BMI/Hit Boy, BMI)	
7 OASIS (Sunset Burgundy, ASCAP/TuTu, ASCAP/MCA, ASCAP)	
71 ON THE SMOOTH TIP (Protoons, ASCAP/Turn Out Brothers, ASCAP)	
90 ONE THING LED TO ANOTHER (Music Corp. Of America, BMI/Warner Bros. Music/Ertolajay Musique, ASCAP/New Music Group, BMI)	
84 OPEN SESAME (Kenny Nolan, ASCAP/SBK April, ASCAP/Dazzberry Jam, ASCAP/SBK Blackwood, BMI/Bedazzled, BMI)	
45 POSSE' ON BROADWAY (Lockedup, BMI)	
18 PULL OVER (Trycep, BMI/Fernciff, BMI/Willesden, BMI)	
46 RESCUE ME (SBK April, ASCAP/Across 110th Street, ASCAP/Willarie, ASCAP)	
56 RESPECT (ADRA, BMI/T-Ski, BMI)	
29 RONI (Kear, BMI/Hip Trip, BMI) CPP	
60 R-U-LONELY (Jocelyn Brown, BMI)	
21 SAY YOU WILL (Harrindur, BMI/Tortoise Feather, BMI/Pure Delite, BMI/Bird Cage, BMI) CPP	
59 SHE WON'T TALK TO ME (SBK April, ASCAP/Uncle Ronnie's, ASCAP/SBK Blackwood, BMI/Huemar, BMI)	
98 SHOW ME (ONE MORE TIME) (Carver Village, BMI)	
37 SILHOUETTE (Brene, BMI/SBK Blackwood, BMI/Kuzu, BMI) HL	
9 SMOOTH CRIMINAL (Mijac, BMI/Warner-Tamerlane, BMI)	
40 SO GOOD (Chappell, ASCAP/Abacus Music/Intersong-USA, ASCAP/Palancar, ASCAP)	
85 SO HARD TO LET GO (Bush Burnin', ASCAP/Kahri, ASCAP)	

HOT BLACK SINGLES ACTION

RADIO MOST ADDED

	PLATINUM/ GOLD ADDS 14 REPORTERS	SILVER ADDS 34 REPORTERS	BRONZE/ SECONDARY ADDS 51 REPORTERS	TOTAL ADDS 99 REPORTERS	TOTAL ON CHART
SHE WON'T TALK TO ME LUTHER VANDROSS EPIC	4	13	16	33	69
CAN YOU STAND THE RAIN NEW EDITION MCA	5	9	12	26	63
THIS IS AS GOOD AS IT GETS DENIECE WILLIAMS COLUMBIA	6	8	11	25	61
KILLING ME SOFTLY AL B. SURE! WARNER BROS.	5	4	10	19	48
ONE THING LED TO ANOTHER JOHNNY KEMP COLUMBIA	0	9	10	19	31
STILL IN LOVE TROOP ATLANTIC	2	0	17	19	19
TEDDY'S JAM GUY MCA	4	2	12	18	35
I'M GONNA GIT YOU SUCKA THE GAP BAND ARISTA	3	6	9	18	18
SUPERWOMAN KARYN WHITE WARNER BROS.	2	5	9	16	87
TURN MY BACK ON YOU SADE EPIC	1	4	11	16	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.



D I A N N E R E E V E S

DIANNE REEVES featuring the hit single "NEVER SAID"
from the smash album DIANNE REEVES



ROBBIE NEVIL featuring the hit single "BACK ON HOLIDAY"
from the smash album A PLACE LIKE THIS

R O B B I E N E V I L



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Billboard

TOP BLACK ALBUMS™

FOR WEEK ENDING
DECEMBER 10, 1988

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THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
Compiled from a national sample of retail store and one-stop sales reports.					
★ ★ NO. 1 ★ ★					
1	2	2	6	ANITA BAKER ELEKTRA 60827 (9.98) (CD) 2 weeks at No. One	GIVING YOU THE BEST THAT I GOT
2	1	1	8	LUTHER VANDROSS EPIC 44308/E.P.A. (CD)	ANY LOVE
3	3	3	22	BOBBY BROWN ▲ MCA 42185 (8.98) (CD)	DON'T BE CRUEL
4	4	6	10	ROB BASE & D.J. E-Z ROCK ● PROFILE 1267 (8.98) (CD)	IT TAKES TWO
5	6	8	11	KARYN WHITE WARNER BROS. 25637 (8.98) (CD)	KARYN WHITE
6	5	4	18	FREDDIE JACKSON ● CAPITOL 48987 (9.98) (CD)	DON'T LET LOVE SLIP AWAY
7	8	5	22	NEW EDITION ▲ MCA 42207 (8.98) (CD)	HEART BREAK
8	7	7	10	ICE-T ● SIRE 25765/WARNER BROS. (8.98) (CD)	POWER
9	9	11	9	CHERYL "PEPSII" RILEY COLUMBIA 44409 (CD)	ME, MYSELF AND I
10	12	16	6	CAMEO ATLANTA ARTISTS 886 002/POLYGRAM (CD)	MACHISMO
11	10	9	30	AL B. SURE! ▲ WARNER BROS. 25662 (8.98) (CD)	IN EFFECT MODE
12	13	10	22	GUY ● UPTOWN 42176/MCA (8.98) (CD)	GUY
13	11	14	7	KENNY G ▲ ARISTA 8457 (9.98) (CD)	SILHOUETTE
14	14	18	7	MIDNIGHT STAR SOLAR 7 2564/CAPITOL (8.98)	MIDNIGHT STAR
15	15	12	51	KEITH SWEAT ▲ VINTERTAINMENT 60763/ELEKTRA (8.98) (CD)	MAKE IT LAST FOREVER
16	21	28	7	THE BOYS MOTOWN 6260 (8.98)	MESSAGES FROM THE BOYS
17	16	15	17	SALT-N-PEPA NEXT PLATEAU 1011 (8.98) (CD)	A SALT WITH A DEADLY PEPA
18	19	30	3	LEVERT ATLANTIC 81926 (9.98) (CD)	JUST COOLIN'
19	18	17	21	PUBLIC ENEMY ● DEF JAM 44303/COLUMBIA (CD)	IT TAKES A NATION OF MILLIONS TO HOLD US BACK
20	22	24	22	SIR MIX-A-LOT NASTY MIX 70123 (8.98) (CD)	SWASS
21	17	19	9	READY FOR THE WORLD MCA 42198 (8.98) (CD)	RUFF 'N' READY
22	30	47	3	KID 'N PLAY SELECT 21628 (8.98) (CD)	2 HYPE
23	20	13	22	BIG DADDY KANE COLD CHILLIN' 25731/WARNER BROS. (8.98) (CD)	LONG LIVE THE KANE
24	26	32	7	JONATHAN BUTLER JIVE 1136/RCA (8.98) (CD)	MORE THAN FRIENDS
25	25	26	11	MARLEY MARL COLD CHILLIN' 25783/WARNER BROS. (8.98) (CD)	IN CONTROL, VOLUME 1
26	36	38	6	M.C. HAMMER CAPITOL 90924 (8.98) (CD)	LET'S GET IT STARTED
27	32	64	3	EAZY-E PRIORITY 57100 (8.98) (CD)	EAZY-DUZ-IT
28	24	21	26	EPMD ● FRESH LPRE 82006/SLEEPING BAG (8.98) (CD)	STRICTLY BUSINESS
29	23	20	26	BOBBY MCFERRIN ▲ EMI 48059 (9.98) (CD)	SIMPLE PLEASURES
30	46	58	3	CHERRELLE TABU 44148/E.P.A. (CD)	AFFAIR
31	27	22	11	GEORGE BENSON WARNER BROS. 25705 (9.98) (CD)	TWICE THE LOVE
32	31	23	29	TEDDY PENDERGRASS ● ELEKTRA 60775 (9.98) (CD)	JOY
33	33	37	5	SURFACE COLUMBIA 44284 (CD)	2ND WAVE
34	29	25	28	SADE ▲ EPIC 44210/E.P.A. (CD)	STRONGER THAN PRIDE
35	43	42	26	ZIGGY MARLEY & THE MELODY MAKERS ● VIRGIN 90878 (8.98) (CD)	CONSCIOUS PARTY
36	28	27	16	JEFFREY OSBORNE A&M 5205 (8.98) (CD)	ONE LOVE-ONE DREAM
37	37	29	31	TONY! TONI! TONE! WING 835 549/POLYGRAM (CD)	WHO?
38	34	33	12	KIARA ARISTA 8533 (8.98) (CD)	TO CHANGE AND/OR MAKE A DIFFERENCE
39	42	43	6	SUPER LOVER CEE & CASANOVA RUD ELEKTRA 60807 (9.98) (CD)	GIRLS I GOT 'EM LOCKED
40	35	31	22	LOOSE ENDS MCA 42196 (8.98) (CD)	THE REAL CHUCKEEBOO
41	44	67	3	THE REAL ROXANNE SELECT 21627 (8.98) (CD)	THE REAL ROXANNE
42	38	39	29	2 LIVE CREW ● LUKE SKYYWALKER 101 (8.98) (CD)	MOVE SOMETHIN'
43	40	44	19	BY ALL MEANS ISLAND 90898/ATLANTIC (8.98) (CD)	BY ALL MEANS
44	45	62	3	ROBERTA FLACK ATLANTIC 81916 (9.98) (CD)	OASIS
45	41	35	23	TROOP ATLANTIC 81851 (8.98) (CD)	TROOP
46	39	34	24	VANESSA WILLIAMS WING 835 694/POLYGRAM (CD)	THE RIGHT STUFF
47	50	41	20	STETSASONIC TOMMY BOY 1017 (8.98) (CD)	IN FULL GEAR
48	48	55	5	M.C. SHAN COLD CHILLIN' 25797/WARNER BROS. (8.98) (CD)	BORN TO BE WILD
49	54	70	5	VESTA A&M 5223 (8.98) (CD)	VESTA 4 U

50	69	90	3	ANGELA BOFILL CAPITOL 48335 (8.98) (CD)	INTUITION
51	52	46	20	J.J. FAD ● RUTHLESS 90959/ATLANTIC (8.98) (CD)	SUPERSONIC--THE ALBUM
52	49	40	22	NAJEE EMI 90096 (9.98) (CD)	DAY BY DAY
53	47	36	32	D.J. JAZZY JEFF & THE FRESH PRINCE ▲ JIVE 1091/RCA (8.98) (CD)	HE'S THE D.J., I'M THE RAPPER
54	66	—	2	RODNEY-O JOE COOLEY EGYPTIAN EMPIRE 00777/WEST COAST (8.98)	ME AND JOE
55	51	49	7	DENIECE WILLIAMS COLUMBIA 44322 (CD)	AS GOOD AS IT GETS
56	59	68	64	MICHAEL JACKSON ▲ ⁶ EPIC 40600/E.P.A. (CD)	BAD
57	62	56	8	STEADY B JIVE 1122/RCA (8.98) (CD)	LET THE HUSTLERS PLAY
58	72	—	2	SHEENA EASTON MCA 42249 (8.98) (CD)	THE LOVER IN ME
59	90	—	2	SWEET TEE PROFILE 1269 (8.98) (CD)	IT'S TEE TIME
60	53	59	6	SWEET OBSESSION EPIC 44419/E.P.A.	SWEET OBSESSION
61	57	53	28	DOUG E. FRESH & THE GET FRESH CREW REALITY/DANYA 9658/FANTASY (8.98) (CD)	THE WORLD'S GREATEST ENTERTAINER
62	55	54	32	TAYLOR DAYNE ▲ ARISTA 8529 (8.98) (CD)	TELL IT TO MY HEART
63	56	48	22	SHIRLEY MURDOCK ELEKTRA 60791 (9.98) (CD)	A WOMAN'S POINT OF VIEW
64	60	61	7	NEW KIDS ON THE BLOCK ● COLUMBIA 40985 (CD)	HANGIN' TOUGH
65	64	57	15	JOHNNIE TAYLOR MALACO 7446 (8.98)	IN CONTROL
66	63	52	44	STEVIE WONDER ▲ MOTOWN 6248 (8.98) (CD)	CHARACTERS
67	61	50	19	PAULA ABDUL VIRGIN 90943 (8.98) (CD)	FOREVER YOUR GIRL
68	65	63	54	GEORGE MICHAEL ▲ ⁶ COLUMBIA 40867 (CD)	FAITH
69	76	79	3	GERALD ALBRIGHT ATLANTIC 81919 (8.98) (CD)	BERMUDA NIGHTS
70	70	75	12	FOUR TOPS ARISTA 8492 (8.98) (CD)	INDESTRUCTIBLE
71	NEW ▶	—	1	TODAY MOTOWN 6261 (8.98) (CD)	TODAY
72	75	74	5	DORIAN HAREWOOD EMERIC 1001/ICHIBAN (8.98)	LOVE WILL STOP CALLING
73	68	51	58	TERENCE TRENT D'ARBY ▲ COLUMBIA 40964 (CD)	THE HARDLINE ACCORDING TO TERENCE TRENT D'ARBY
74	77	69	24	TRACY CHAPMAN ▲ ² ELEKTRA 60774 (9.98) (CD)	TRACY CHAPMAN
75	96	—	2	ULTRAMAGNETIC MC'S NEXT PLATEAU 1013 (8.98) (CD)	CRITICAL BEAT DOWN
76	58	45	17	ERIC B. & RAKIM ● UNI 3/MCA (8.98) (CD)	FOLLOW THE LEADER
77	67	66	13	VARIOUS ARTISTS PANDISC 8801 (8.98)	THE BASS THAT ATE MIAMI
78	82	—	2	RENE MOORE POLYDOR 837 556/POLYGRAM (CD)	DESTINATION LOVE
79	71	65	13	L'TRIMM ATLANTIC 81925 (8.98) (CD)	GRAB IT!
80	97	—	2	STARPOINT ELEKTRA 60810 (9.98) (CD)	HOT TO THE TOUCH
81	80	73	33	HOWARD HEWETT ELEKTRA 60779 (8.98) (CD)	FOREVER AND EVER
82	73	71	22	TRACIE SPENCER CAPITOL 48186 (8.98) (CD)	TRACIE SPENCER
83	NEW ▶	—	1	AL JARREAU REPRISE 25778/WARNER BROS. (9.98) (CD)	HEART'S HORIZON
84	85	83	6	STANLEY JORDAN EMI 48682 (9.98) (CD)	FLYING HOME
85	NEW ▶	—	1	GERALD ALSTON MOTOWN 6265 (8.98) (CD)	GERALD ALSTON
86	NEW ▶	—	1	DONNA ALLEN OCEANA 91028/ATLANTIC (8.98) (CD)	HEAVEN ON EARTH
87	78	—	2	ANQUETTE LUKE SKYYWALKER 103 (8.98)	RESPECT
88	81	76	18	N.W.A. AND THE POSSE MACOLA 1057 (8.98)	N.W.A.
89	79	86	38	BIZ MARKIE COLD CHILLIN' 25675/WARNER BROS. (8.98) (CD)	GOIN' OFF
90	84	72	19	M.C. SHY D LUKE SKYYWALKER 1005 (8.98) (CD)	COMIN' CORRECT IN '88
91	92	85	7	SA-FIRE CUTTING/MERCURY 834 922/POLYGRAM (CD)	SA-FIRE
92	NEW ▶	—	1	THE TODD TERRY PROJECT FRESH 82009/SLEEPING BAG (8.98) (CD)	TO THE BATMOBILE LET'S GO
93	94	—	2	VARIOUS ARTISTS PROFILE 1264 (8.98) (CD)	HARD AS HELL! VOLUME 2
94	87	77	29	EVELYN "CHAMPAGNE" KING EMI 46968 (8.98) (CD)	FLIRT
95	83	—	2	THE CALIFORNIA RAISINS (BUDDY MILES) PRIORITY 9755 (8.98) (CD)	SWEET, DELICIOUS & MARVELOUS
96	NEW ▶	—	1	THE 7A3 GEFEN 24209/WARNER BROS. (8.98) (CD)	COOLIN' IN CALI
97	98	—	2	JOHN BOLIVAR OPTIMISM 3204 (8.98) (CD)	BOLIVAR
98	91	99	4	FIVE STAR RCA 8531 (8.98) (CD)	ROCK THE WORLD
99	RE-ENTRY	—	—	SHINEHEAD ELEKTRA 60802 (9.98) (CD)	UNITY
100	86	80	13	CHAPTER 8 CAPITOL 46947 (8.98) (CD)	FOREVER

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.

Jazz BLUE NOTES



by Jeff Levenson

THREE RECENT RELEASES by "chick singers," that none-too-poetic sobriquet for jazz entertainers who once captured the hearts and ears of an adoring (mostly male, I suppose) jazz public, offer intriguing contrasts in musical style and attitude. Two of the issues are newly recorded; the other is a compilation of archival material from nearly 40 years ago. They are "Blue Skies" by **Cassandra Wilson** on JMT, "The Men In My Life" by **Lena Horne** on Three Cherries, and "The Divine Sarah **Vaughan: The Columbia Years, 1949-1953.**"

Wilson, a relative newcomer to the jazz wars, is a member of the so-called M-Base collective of forward-thinking young musicians operating out of Brooklyn, N.Y. Her release, which entered the Billboard jazz charts late last month, is particularly noteworthy because the young singer tackles standards, reimagining them with a musicianly approach that showcases not just her sizable talent but her respect for the jazz vocal tradition as well. Her choice of material—including "I'm Old Fashioned," "Autumn Nocturne," "Sweet Lorraine," "My One And Only Love," and the title track—bodes well for her development as a singer. These tunes are basic reading for any serious student of popular song.

By now, no one should doubt that Horne can still sing and sizzle. Her Broadway triumph of 1981—"The Lady And Her Music"—reaffirmed her place as a free thinking independent and underscored her careerlong commitment to professional and personal self-determination. Horne seemed revitalized by the popularization of the feminist doctrine, and her theatrical revue mirrored it. Her latest album finds her singing love songs, two of which feature collaborations with old friends—**Sammy Davis Jr.** on "I Wish I'd Met You" and **Joe Williams** on "I Won't Leave You Again." Like Wilson, Horne selects tunes that suit her stylized treatments nicely.

The material in Vaughan's collection dates back to the

period following her membership in both the **Earl Hines Band** and **Billy Eckstine's** pioneering aggregate that served as an incubator for the nascent bebop movement. Vaughan works best when surrounded by talented players who respect her musicianship; many of her accompanists in this compilation also held distinguished chairs with Hines and Eckstine. As accomplished as she was (annotator **Gene Lees** asserts that Vaughan's sound was astonishing at that point in her career), the Divine One was not quite the singer then that she is today. Like the proverbial keg of fine wine still aging, her voice had not yet attained full-bodied richness; her technique lacked subtlety and refinement. One can make that assertion today considering that nearly four decades after recording these tunes, Vaughan possesses a beautifully aged instrument that offers intoxicating pleasures to those within earshot.

WITH A LITTLE HELP FROM MY FRIENDS: MCA

Three 'chick singers' hatch new releases

guitarist **Larry Carlton** has not performed live since April, when a near-fatal shooting left him partially paralyzed. Now that he is up and about, Carlton will appear at a benefit concert Friday (9) at the Universal Amphitheatre in Los Angeles. The event will raise funds for Helping Innocent People, an organization that aids victims of violent crime. Others from the worlds of jazz and rock scheduled to appear include **Joni Mitchell**, **Stanley Jordan**, **Michael Franks**, and **Michael McDonald** ... **GRP's** all-star concert benefiting New York's Partnership For The Homeless, scheduled for Tuesday (6) at the city's Beacon Theatre, sold out in a hurry. A second show was added for the following night; **GRP All-Stars Diane Schuur**, **Lee Ritenour**, **Tom Scott**, **Special EFX**, **Marcus Miller**, and **Dave Grusin** will spearhead the charity drive at both shows.

BREAK OUT THE BUBBLY: Congratulations to **Koko Taylor**, recently named female blues entertainer of 1988 by the **W.C. Handy Awards Committee** in Memphis, Tenn. The Queen of the Blues is the only artist with as many as 10 career Handy awards.

Gospel LECTERN



by Bob Darden

FOLKS ARE HEARING a lot about **Steven Curtis Chapman** these days. Not only is his second **Sparrow** album, "Real Life Conversations," doing well, but he's also featured on Sparrow's brilliant "Christmas" album, performing a version of "Away In A Manger." "Real Life Conversations" follows "First Hand," which was one of 1987's surprise hits. "Conversations" contains the same blend of well-crafted country/rock/pop/folk songs as "Hand" but is spiced by Chapman's tougher, grittier vocals.

"I guess I don't sound like a lot of modern religious singers because I grew up listening to a lot of blues and folk music," he says. "It was my tenure singing five times a day in all kinds of weather at Opryland in Nashville that gave me the confidence I needed in my voice to really sing before people."

Chapman's voice has also developed in such a short time, he says, because until signing with Sparrow, he was mostly singing other people's songs. "And finally, I think the additional work in the studio has helped me realize what I can do," he says. "I do a lot of demos of my songs—and that gives me an extra opportunity to experiment."

Chapman's father owned a music store in Paducah, Ky. Chapman eventually could play everything from the latest Stratocaster to the drums.

"Eventually, some of us hanging around the store got good enough to back the **Alveys**, a Southern gospel family singing group," he says. "We'd do rock'n'-

roll through the sound check, then switch to 'I Saw The Light' when they sang. Eventually, Mr. Alvey let us open and we'd tear up some songs by the **Imperials** and **Andrus Blackwood & Company**, for the startled audience. Finally we were invited by Mr. Alvey to test our wings and became a Christian group called **Peace**."

While performing at Opryland, his career got an unexpected boost when pianist **Danny Gaither**, brother of gospel legend **Bill Gaither**, heard him play—and read in the Opryland brochure that Chapman liked to write Christian music.

"Danny asked me to play a few of my songs for him during a break, right up there on stage," Chapman says. "We went out to dinner after that and became fast friends. We even formed a performing trio for a

Sparrow's Chapman shares his 'Real Life Conversations'

time, performing my songs.

"One day Danny called and said there was a girl in Anderson, Ind., who had just graduated from college and that there was a real groundswell of support for her. He wanted to show her some of my songs. I was more into rock'n'roll at the time and said, 'I'm sure she's nice. But let's hang on to these songs for a while and show them to Christian rock bands. If they don't like them, then we'll give them to her.'

"That week I was talking to some friends in Nashville and they said, 'You passed up a chance to show **Sandi Patti** your songs? You chump! She's going to be a superstar!' Needless to say, I fouled up, although she graciously did record some of my things later."

Next week Chapman talks about the most important songs from his first two albums.

FOR WEEK ENDING DECEMBER 10, 1988

Billboard

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TOP JAZZ ALBUMS™

Compiled from a national sample of retail store and one-stop sales reports.				
THIS WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
1	1	11	DIANE SCHUUR GRP 9567 (CD)	★★ NO. 1 ★★ 7 weeks at No. One TALKIN' 'BOUT YOU
2	3	17	ELIANE ELIAS BLUE NOTE 48785/CAPITOL DENON CY-2180 (CD)	CROSS CURRENTS
3	5	7	SOUNDTRACK COLUMBIA 44299 (CD)	BIRD
4	4	21	BETTY CARTER VERVE 835 661/POLYGRAM (CD)	LOOK WHAT I GOT
5	2	17	GROVER WASHINGTON, JR. COLUMBIA OC 44256 (CD)	THEN AND NOW
6	7	5	CHARLIE PARKER VERVE 837 832/POLYGRAM (CD)	BIRD--THE ORIGINAL RECORDINGS OF CHARLIE PARKER
7	8	13	RAY CHARLES & BETTY CARTER DUNHILL 039 (CD)	RAY CHARLES & BETTY CARTER
8	6	11	JACK DEJOHNETTE'S SPECIAL EDITION IMPULSE 8029/MCA (CD)	AUDIO VISUALSCAPES
9	9	13	BOB FLORENCE USA MUSIC GROUP 589/OPTIMISM (CD)	STATE OF THE ART
10	13	3	CASSANDRA WILSON JMT 834 419/POLYGRAM (CD)	BLUE SKIES
11	11	17	AL HIRT PROJAZZ 659/INTERSOUND (CD)	THAT'S A PLENTY
12	10	21	ORNETTE COLEMAN AND PRIME TIME PORTRAIT FR 44301/E.P.A. (CD)	VIRGIN BEAUTY
13	15	3	TONY WILLIAMS BLUE NOTE 48494/CAPITOL (CD)	ANGEL STREET
14	14	5	ERNIE WATTS QUARTET JVC 3309/GRP (CD)	ERNIE WATTS QUARTET
15	NEW		GARY BURTON GRP 9569 (CD)	TIMES LIKE THESE

TOP CONTEMPORARY JAZZ ALBUMS™

Compiled from a national sample of retail store and one-stop sales reports.				
THIS WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
1	1	7	KENNY G ARISTA 8457 (CD)	★★ NO. 1 ★★ 5 weeks at No. One SILHOUETTE
2	3	11	MICHAEL BRECKER IMPULSE 42229/MCA (CD)	DON'T TRY THIS AT HOME
3	2	33	BOBBY MCFERRIN EMI 48059 (CD)	SIMPLE PLEASURES
4	7	7	LEE RITENOUR GRP 9570 (CD)	FESTIVAL
5	4	23	STANLEY CLARKE PORTRAIT FR 40923/E.P.A. (CD)	IF THIS BASS COULD ONLY TALK
6	6	21	DAVID SANBORN REPRIZE 25715/WARNER BROS. (CD)	CLOSE-UP
7	5	15	BOB JAMES WARNER BROS. 25757 (CD)	IVORY COAST
8	8	9	STANLEY JORDAN EMI 48682 (CD)	FLYING HOME
9	9	43	BASIA EPIC 40767/E.P.A. (CD)	TIME AND TIDE
10	12	7	FATTBURGER INTIMA 73334/ENIGMA (CD)	LIVING IN PARADISE
11	10	7	LYLE MAYS GEFEN 24204/WARNER BROS. (CD)	STREET DREAMS
12	11	25	TUCK & PATTI WINDHAM HILL 111 (CD)	TEARS OF JOY
13	18	7	ALVIN HAYES TBA 238 (CD)	PASSION FLOWER
14	15	9	FLIM & THE BB'S DMP 462 (CD)	THE FURTHER ADVENTURES OF FLIM & THE BB'S
15	14	9	CARLOS REYES TBA 240 (CD)	THE BEAUTY OF IT ALL
16	13	11	GEORGE BENSON WARNER BROS. 25705 (CD)	TWICE THE LOVE
17	17	5	JIM HORN WARNER BROS. 25728 (CD)	NEON NIGHTS
18	19	5	TOM GRANT GAIA 13-9013 (CD)	MANGO TANGO
19	23	3	TOM SCOTT GRP 9571 (CD)	FLASHPOINT
20	16	21	NAJEE EMI 90096 (CD)	DAY BY DAY
21	NEW		AL JARREAU REPRIZE 25778/WARNER BROS. (CD)	HEART'S HORIZON
22	22	3	RODNEY FRANKLIN NOVUS 3038/RCA (CD)	DIAMOND INSIDE OF YOU
23	24	3	JORDAN DELASIERRA GLOBAL PACIFIC 40730/COLUMBIA (CD)	VALENTINE ELEVEN
24	25	3	MARK EGAN GRP 9572 (CD)	A TOUCH OF LIGHT
25	NEW		MARLENA SHAW POLYDOR/VERVE 837 312/POLYGRAM (CD)	LOVE IS IN FLIGHT

Albums with the greatest sales gains during the last two weeks. (CD) Compact disk available. Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. RIAA certification for sales of 1 million units.

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	2	6	9	THE GREAT COMMANDMENT ATLANTIC 0-86530	◆ CAMOUFLAGE
2	4	7	6	HUSTLE! (TO THE MUSIC) ATLANTIC 0-86500	◆ THE FUNKY WORM
3	1	4	7	I DON'T WANT YOUR LOVE CAPITOL V-15417	◆ DURAN DURAN
4	3	2	9	THE ONLY WAY IS UP ELEKTRA 0-66732	◆ YAZZ AND THE PLASTIC POPULATION
5	8	12	7	DOMINO DANCING EMI V-56116	◆ PET SHOP BOYS
6	7	8	8	WHEN THE TIME IS RIGHT PROFILE PRO-7216	SASSA
7	9	11	8	SO MANY WAYS (DO IT PROPERLY PART II) VENDETTA VE-7008	THE BRAT PACK
8	12	18	6	A LOVE SUPREME ISLAND 0-96607	◆ WILL DOWNING
9	10	13	8	COMING BACK FOR MORE CHRYSALIS PROMO	JELLYBEAN FEAT. RICHARD DARBYSHIRE
10	15	20	6	SINCE I FELL FOR YOU WARNER BROS. 0-20855	◆ APOLLONIA
11	6	5	9	THE WAY YOU LOVE ME WARNER BROS. 0-21025	◆ KARYN WHITE
12	14	17	7	TEARS RUN RINGS CAPITOL V-15418	MARC ALMOND
13	17	26	5	USELESS CAPITOL V-15406	◆ KYM MAZELLE
14	23	35	3	THE LOVER IN ME MCA 23904	◆ SHEENA EASTON
15	30	41	3	I WANNA HAVE SOME FUN JIVE 1155-1-JD/RCA	◆ SAMANTHA FOX
16	21	34	4	IM NIN'ALU/GALBI SIRE 0-21001/WARNER BROS.	◆ OFRA HAZA
17	20	25	5	DON'T TALK DIRTY TO ME ARISTA ADI-9747	JERMAINE STEWART
18	26	36	4	DON'T RUSH ME ARISTA ADI-9723	TAYLOR DAYNE
19	27	38	4	HEAT IT UP JIVE 1159-1-JD/RCA	◆ WEE PAPA GIRL RAPPERS
20	5	1	9	OUT OF TIME 4TH & B'WAY 469/ISLAND	NOEL
21	19	24	6	TOOK MY LOVE AWAY MINIMAL MIN 5/CRIMINAL	ELLIS "D"
22	37	—	2	SMOOTH CRIMINAL EPIC 49 07895/E.P.A.	◆ MICHAEL JACKSON
23	22	27	6	TALKIN' ALL THAT JAZZ TOMMY BOY TB 918	◆ STETSASONIC
24	25	30	4	HEADHUNTER WAX TRAX WAX-053	◆ FRONT 242
25	35	—	2	BRIDES OF FRANKENSTEIN A&M SP-12285	O.M.D.
26	39	46	3	LET ME LOVE YOU FOR TONIGHT SLEEPING BAG SLX-40141	KARIYA
27	31	40	4	SECURITY ATLANTIC 0-86485	THE BEAT CLUB
28	28	28	5	TUMBLIN' DOWN VIRGIN 0-96603	◆ ZIGGY MARLEY & THE MELODY MAKERS
29	32	42	4	IF YOU FEEL IT VENDETTA VE-7013	DENISE LOPEZ
30	16	16	9	THE DIFFERENT STORY WEA (GERMANY) IMPORT	SCHILLING
31	40	45	3	LOVE, TRUTH & HONESTY LONDON 886 395-1/POLYGRAM	BANANARAMA
★★★ POWER PICK ★★★					
32	45	—	2	WALKING AWAY TOMMY BOY TB-919	◆ INFORMATION SOCIETY
33	13	15	7	LIVE IT UP WARNER BROS. 0-21015	◆ GARDNER COLE
★★★ HOT SHOT DEBUT ★★★					
34	NEW	1	1	GET ON THE DANCE FLOOR PROFILE PRO-7239	ROB BASE & D.J. E-Z ROCK
35	11	3	10	JUST WANNA DANCE/WEEKEND FRESH FRE-80125/SLEEPING BAG	THE TODD TERRY PROJECT
36	38	39	5	HANGIN' ON THE BOULEVARD COLUMBIA 44 07886	VOYEUR
37	33	32	8	DON'T LET ME BE MISUNDERSTOOD/LIFE'S TOO SHORT TIN PAN APPLE/MERCURY 887 893-1/POLYGRAM	LATIN RASCALS
38	42	47	3	YEAH WHATEVER NETTWERK (CANADA) IMPORT	MOEV
39	46	—	2	I LIKE IT LIKE THAT WTG 41 07888	MICHAEL ROGERS
40	18	22	6	(IT'S JUST) THE WAY THAT YOU LOVE ME VIRGIN 0-96614	◆ PAULA ABDUL
41	41	44	4	MAKE NOISE PROFILE PRO-7217	ONLY IN THE DARK
42	NEW	1	1	MY EYES DON'T CRY MOTOWN MOT-4616	◆ STEVIE WONDER
43	NEW	1	1	A LITTLE RESPECT SIRE 0-21059/WARNER BROS.	ERASURE
44	47	49	3	TURN IT INTO LOVE CAPITOL V-15416	HAZELL DEAN
45	24	14	10	MY PREROGATIVE MCA 23888	◆ BOBBY BROWN
46	48	—	2	DESIRE (REMIX) ISLAND 0-96600	◆ U2
47	29	9	12	BREAK 4 LOVE COLUMBIA 44 07890	RAZE
48	NEW	1	1	GET UP EVERYBODY NEXT PLATEAU NP50083	◆ SALT-N-PEPA
49	36	33	5	INTO YOU A&M SP-12286	GIANT STEPS
50	44	48	3	I SURRENDER PLAZA PL-0001-SG	FUNK DELUXE

BREAKOUTS

- CROSS MY HEART EIGHTH WONDER WTG
- WILD THING TONE LOC DELICIOUS
- RESPECT ADEVA COOLTEMPO
- PUT A LITTLE LOVE IN YOUR HEART ANNIE LENNOX & AL GREEN A&M

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	1	2	9	THE WAY YOU LOVE ME WARNER BROS. 0-21025	◆ KARYN WHITE
2	3	4	10	DON'T ROCK THE BOAT SOLAR V-71166/CAPITOL	◆ MIDNIGHT STAR
3	7	8	7	TUMBLIN' DOWN VIRGIN 0-96603	◆ ZIGGY MARLEY & THE MELODY MAKERS
4	6	7	9	SPY IN THE HOUSE OF LOVE CHRYSALIS 4V9 43262	◆ WAS (NOT WAS)
5	5	5	12	I WANNA KNOW VENDETTA VE-7003	ALE
6	2	1	11	BREAK 4 LOVE COLUMBIA 44 07890	RAZE
7	4	3	12	MY PREROGATIVE MCA 23888	◆ BOBBY BROWN
8	8	12	7	JUST WANNA DANCE/WEEKEND FRESH FRE-80125/SLEEPING BAG	THE TODD TERRY PROJECT
9	15	24	4	I WANNA HAVE SOME FUN JIVE 1155-1-JD/RCA	SAMANTHA FOX
10	13	14	6	I DON'T WANT YOUR LOVE CAPITOL V-15417	◆ DURAN DURAN
11	10	9	9	OUT OF TIME 4TH & B'WAY 469/ISLAND	NOEL
12	17	25	4	IF YOU FEEL IT VENDETTA VE-7013	DENISE LOPEZ
13	16	18	6	THE ONLY WAY IS UP ELEKTRA 0-66732	◆ YAZZ AND THE PLASTIC POPULATION
14	21	38	4	THE LOVER IN ME MCA 23904	◆ SHEENA EASTON
15	11	11	9	(IT'S JUST) THE WAY THAT YOU LOVE ME VIRGIN 0-96614	◆ PAULA ABDUL
16	9	6	12	BIG FUN VIRGIN 0-96610	◆ INNERCITY
17	18	21	6	SO MANY WAYS (DO IT PROPERLY PART II) VENDETTA VE-7008	THE BRAT PACK
18	12	10	10	WILD WILD WEST ATLANTIC 0-86544	◆ THE ESCAPE CLUB
19	19	19	7	THE GREAT COMMANDMENT ATLANTIC 0-86530	◆ CAMOUFLAGE
20	20	22	5	YOU MAKE ME WORK ATLANTA ARTISTS 870 587-1/POLYGRAM	◆ CAMEO
21	24	37	4	GET UP EVERYBODY NEXT PLATEAU NP50083	◆ SALT-N-PEPA
22	29	31	6	THANKS FOR MY CHILD COLUMBIA 44 07871	◆ CHERYL "PEPSII" RILEY
★★★ POWER PICK ★★★					
23	36	48	3	DIAL MY HEART MOTOWN MOT-4621	◆ THE BOYS
24	23	20	6	DOMINO DANCING EMI V-56116	◆ PET SHOP BOYS
25	14	13	8	MY GIRLY MCA 23865	◆ READY FOR THE WORLD
26	27	32	5	POSSE' ON BROADWAY NASTYMIX IGU 76974	SIR MIX-A-LOT
27	25	27	5	TALKIN' ALL THAT JAZZ TOMMY BOY TB 918	◆ STETSASONIC
28	30	29	7	DOCTORIN' THE TARDIS TVT 4020	THE TIMELORDS
29	35	41	5	TEARS RUN RINGS CAPITOL V-15418	MARC ALMOND
30	28	17	11	I'M YOUR PUSHER/L.G.B.N.A.F. SIRE 0-21026/WARNER BROS.	◆ ICE-T
31	31	36	7	SECURITY ATLANTIC 0-86485	THE BEAT CLUB
32	40	50	3	HIM OR ME MOTOWN MOT-4619	TODAY
33	32	34	5	DON'T LET ME BE MISUNDERSTOOD/LIFE'S TOO SHORT TIN PAN APPLE/MERCURY 887 893-1/POLYGRAM	LATIN RASCALS
34	39	46	4	USELESS CAPITOL V-15406	◆ KYM MAZELLE
35	22	15	7	YOU'RE NOT MY KIND OF GIRL MCA 23903	◆ NEW EDITION
36	42	—	2	HOT SPOT CUTTING/23 WEST 0-86485/ATLANTIC	GIGGLES
★★★ HOT SHOT DEBUT ★★★					
37	NEW	1	1	SMOOTH CRIMINAL EPIC 49 07895/E.P.A.	◆ MICHAEL JACKSON
38	33	35	5	RESCUE ME WARNER BROS. 0-21038	◆ AL B. SURE!
39	43	49	3	HUSTLE! (TO THE MUSIC) ATLANTIC 0-86500	◆ THE FUNKY WORM
40	49	—	2	DON'T RUSH ME ARISTA ADI-9723	TAYLOR DAYNE
41	NEW	1	1	WALKING AWAY TOMMY BOY TB-919	◆ INFORMATION SOCIETY
42	NEW	1	1	LET ME LOVE YOU FOR TONIGHT SLEEPING BAG SLX-40141	KARIYA
43	NEW	1	1	WILD THING DELICIOUS DV1 002/ISLAND	TONE LOC
44	41	33	18	BOY, I'VE BEEN TOLD CUTTING/MERCURY 870 514-1/POLYGRAM	◆ SA-FIRE
45	NEW	1	1	SINCE I FELL FOR YOU WARNER BROS. 0-20855	◆ APOLLONIA
46	NEW	1	1	BRIDES OF FRANKENSTEIN A&M SP-12285	O.M.D.
47	46	—	2	GIRLS AIN'T NOTHING ... /BRAND NEW FUNK JIVE 1146-1-JD/RCA	D.J. JAZZY JEFF & THE FRESH PRINCE
48	26	26	8	LOVIN' FOOL CUTTING CR-222	TOLGA
49	37	30	9	YOU GAVE MCA 23884	◆ KIM WILDE
50	34	16	12	THE LOCO-MOTION Geffen 0-21043	◆ KYLIE MINOGUE

BREAKOUTS

- HEAT IT UP WEE PAPA GIRL RAPPERS JIVE
- KISS ART OF NOISE FEATURING TOM JONES CHINA/POLYDOR
- HERE COMES THAT SOUND SIMON HARRIS LONDON
- DON'T BE AFRAID TKA TOMMY BOY

○ Titles with the greatest sales or club play increase this week. ◆ Videoclip availability. ● Recording Industry Assn. Of America (RIAA) certification for sales of 1 million units. ▲ RIAA certification for sales of 2 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.

With Abundance Of Rap Records, Competition Is Hotter Than Ever

THE BEAT: With all the rap records being issued these days, sometimes it's hard to sift through every new release, especially since many aren't up to par. As the year comes to a close, however, there's no sign that rap music is on its way out. Quality productions, new beats, and innovative ways to use old ones are still pumping. As the bandwagon gets more and more crowded, those providing us with the music from the street will have to strive for originality and inventiveness just to stay ahead of the pack.

THE RHYME: This week Def Jef pumps with "Give It Here" (Delicious Vinyl, 213-658-5048), which gives new musical life to a Peter Brown disco classic. The three-song 12-inch also features the smokin' jazz-flavored "Just A Poet" . . . From the forthcoming film "I'm Gonna Get You Sucka" comes the soul struttin' "Jack Of Spades" (Jive) by **Boogie Down Productions**, backed with an extended remix and a killer rerecording of "I'm Still No. 1" from BDP's album "By All Means Necessary" . . . **Cash Money & Marvelous** have returned with another "ugly" narrative, this one called "Find An Ugly Woman" (Sleeping Bag, 212-724-1440). The track uses the "Yes We Can Can" bass line and a Fresh Prince-style delivery. Its flip, "The Mighty Hard Rocker," pumps a bit harder . . . BDP's **KRS-1** has successfully remixed **Steady B's** "Serious" (Jive), which has elevated the track considerably from the otherwise average album.

"Teenage Love" (Def Jam) is the label debut for **Slick Rick**. The musical arrangement of this rap ballad is as enticing as Rick's distinctive delivery . . . **KAM** has rerecorded "I Want Action" (Urban Rock, 212-315-0540), which borrows a bit of Flash's "Gold" with a punchier production . . . **Staple Singers'** "I'll Take You There" (Cold Chillin'/WB) is the basis for **Big Daddy Kane's** new one of the same name, remixed by **Marley Marl** . . . Also out: Old-schooler **Spoonie Gee** is back with the narrative "You Ain't Just A Fool You's An Old Fool" (Tuff City, 212-262-0385) . . . "Can't Get Enough" (Tommy Boy, 212-722-2211) by **Black By Demand** . . . "Just Rock" (Luke Skyywalker, 305-573-0599) by **MC Twist & the Def Squad** . . . "Redder Posse" (4th & B'way, 212-995-7800) by **Masters Of Ceremony** . . . "How's Everybody Feelin'" (Rooftop/Profile, 212-520-2600) by **B-**

Fats . . . "I Can't Go For That" (Tuff City) by **Priority One** . . . "Backstabbers" (Beautiful Sounds, 617-277-0617) by **Rapmasters & DJ 2**.

THE NOISE: On the rap-album front—just in time for Christmas—comes three new compilations. **Mr. Magic** has unleashed his "Rap At



by Bill Coleman

tack Vol. 4" (Profile). Featured acts on the two-record set include **Rob Base & DJ. E-Z Rock**, **Public Enemy**, **EPMD**, **De La Soul**, **Kool Moe Dee**, **Salt-N-Pepa**, and **Run-D.M.C.** . . . **DJ Red Alert** offers "We Can Do This" (Next Plateau, 212-541-7640), which gets the edge over **Mr. Magic's** package because it contains original **Alert** mixes and maintains the feel of his popular rap program on New York's **WRKS-FM**. Hits by **Stetsasonic**, **Boogie Down Productions**, **Jungle Bros.**, **Salt-N-Pepa**, **Ultramagnetic M.C.'s**, the **45 King**, and **Rob Base & DJ. E-Z Rock** are featured . . . **The First Priority Music Family** has delivered "Basement Flavor" (First Priority/Atlantic), a compilation of new songs from its growing artist roster. Of the 11 cuts, the standouts are "Get On Down" from **Alliance**, which uses the classic "We Got The Funk" bass drive; "Many Styles" by **Audio Two**, which takes "Freddie's Dead" as its rhythmic base; the rock-edged "Survival Of The Fittest" by **MC Lyte**; and "Impulse On Three" by **Positive K featuring Barsha**.

Others rap-album releases of interest gracing our turntable are "Coolin' In Cali" (Geffen), a collection of stellar material from the underappreciated trio **7A3**. Sporting kicking produc-

tions by **Joe "The Butcher" Nicole**, **Daddy-O**, **Hank Shocklee**, and **Keith Shocklee & Eric Sadler** with associate producers **Jazzy Jay**, **Schooly D**, and **Cash Money**, this offering deserves attention. You can just about drop the needle anywhere, but don't miss "Hit 'Em Again," "Goes Like Dis," "1/2 Bouldin, The Other 1/2 Ince," and our faves, "Everybody Get Loose" and "Express The Mind" . . . "Critical Beatdown" (Next Plateau) from another underrated act, **Ultramagnetic M.C.'s**, is also of merit. Production of inventive arrangements and delivery make for a fine assortment (there's 15 cuts to choose from.) Besides the current single "Ease Back," check out "Feelin' It," the remixes of "Ego-Trippin'" and "Funky," and the title cut . . . "Act A Fool" (Capitol) by the West Coast-based **King Tee** is also worth looking into. There are a number of cuts from this album that shouldn't be overlooked, including our faves, the dope "Guitar Playin'" and "KO Rock Stuff," the Parliament-inspired "Just Coolin'," and the humorous "Baggin' On Moms" . . . Forty minutes of breaks, samples, scratches, and beats come to you courtesy of the **45 King** on his new album, "Master Of The Game" (Tuff City). The A side is the rap side, while the B side is a collection of instrumental beats.

BIG BEATS & LI'L PIECES: DJ. Times is a brand-new monthly that will focus on the music, lighting, sound, and video that pertain to the mobile and professional club DJ. The publication will include a variety of features on equipment, nightclubs, video, artists, remixers, and more. For information, inquiries, or input, call 516-767-2500 . . . **Fab act Moev** from Canada's **Netzwerk** family is reportedly signing with **Atlantic** in the States . . . **Frankie Knuckles** has completed mixes on "Time For A Change" for new **Island** act the **Lost Boys** in addition to what has been described as Japanese house music with

new artist **Satoshi**. Where's the old **band Melon** when you need it? . . . **La La** has apparently left her **Arista** homestead for **Motown** . . . **Andy Panda** has produced and **Dave Dachinger** mixed a track from **Joyce Simms'** forthcoming project, "Don't Let This Feeling Die," for **Sleeping Bag** . . . Producer **Marc Andrews** is

working with **Taffy** ("I Love My Radio") on a cover of **Fleetwood Mac's** "You Make Loving Fun" . . . **Judy Torres** offers a new Christmas single on **Profile**, "Christmas Time Won't Be The Same This Year" . . . **Bipo**, the singer of the fab new **Jump Street** single "Why," is a male, not a female, as reported last week.

NEW TECHNICS CD PLAYER

(Continued from page 6)

pitch.)

For the club mixer, the pitch-control option of the Technics player is a necessity. In the nonstop music environment of most dance clubs, great emphasis is placed on the importance of the smooth transition from one prerecorded selection into the next. Since different selections often are recorded with differing tempos, it has become a required DJ skill to effectively match by slowing or accelerating the beats per minute in each mix.

Without the option of pitch control, CD mixing becomes a near impossibility. Those DJs who currently use CDs, such as Los Angeles record spinner **Ali Lexa** and **Timmy Regisford**, mixer for **WBLS-FM** New York, report they need to use sound effects or silent pauses to mask transitions from vinyl to CD or vice versa.

Product-testing the **SL-P1300** at various New York nightclubs also revealed several other useful DJ-oriented options. One of the most resourceful of these is the unit's search function, which allows one to move across the disk at any of three different speeds to reach the desired mixing point in a particular selection. Activated by either search buttons or a manually controlled search dial similar to those found on video-editing units, this function enables both accurate mixing and cuing within a particular selection.

Another related option is the unit's time-access function. With this option, the user can select the exact point within a particular track that he wishes to play by entering that point down to one-tenth of a second to assure extreme accuracy in mixing.

In addition, the unit has all the standard CD-player functions, such as programmability and repeatability of tracks. It also allows users to repeat segments of a selection.

New York DJ **Kevin Woodley** says he made effective use of the unit's reverse/search function by operating it as a DJ; he notes that the unit's pause button, which stops the movement of the laser while the compact disk itself remains spinning, can function as an extremely responsive echo control. **Woodley** also recommends using the unit's remote to trigger preset mixes but notes that "since the remote control unit is infrared driven, such common nightclub conditions as bright lights, fluorescents, and neon can adversely affect its operation." As an improvement over the **SL-P1200**, the **1300** remote comes with a connecting wire to compensate.

Still, for **Woodley**, the single most important option remains the unit's variable pitch control. "Anything with pitch control can be used by a DJ," he explains. "With the addition of pitch control to the unit, CDs can now be used by the DJ in the same way as pitch-controlled cassette or reel-to-reel players. Once the technol-

ogy becomes more cost-effective, I expect most clubs to utilize the unit as a third turntable."

Experimenting with the unit on **WNWK-FM** Newark, N.J.'s rap specialty show, **Teddy Tedd** described using the **SL-P1300** as "push-button mixing." **Tedd** states that "although the Technics CD player enables an extreme precision in mixing, it still drastically differs from vinyl mixing in that the unit lacks the hands-on feel by relying on the mechanics of the unit to do the mixing."

In addition to having nightclub applications, the **SL-P1300** could prove highly effective in the recording studio. In sampling, the extreme precision of the unit's time-access function allows the studio technician to pinpoint exactly that moment of prerecorded information that he wishes to access and sample. In addition, producers **Fred McFarlane** and **Timmy Gatling** report the usefulness of the variable-pitch control in matching the desired sample to the project track. Testing the unit during a remix, **Gatling** used both the intracut repeat function and the pitch control to match a desired horn line to the track.

"Currently a CD sample has to be altered with a keyboard control in conjunction with such outboard units as the **Publison Infernal Machine** to accurately match the track," says **Gatling**. "With the variable-pitch control, this operation becomes both easier and more precise. In addition, by also using the repeat, we can also experiment with different fragments directly from the CD itself without having to go to the sampler."

While Technics' new CD players make digital technology more adaptable to club play, the dominance of vinyl in clubs is not expected to end soon, according to **Bobby Davis**, director of the New York-based **SURE Record Pool**. "The 12-inch single will outsurvive the vinyl album due not only to its adaptability to club play and the extensive back catalog of product that most DJs have built up, but also due to its cost-effective means of introducing new artists," says **Davis**.

L.A.'s Lexa, an advocate of CD mixing, concedes that digital disks may not dominate the club scene as rapidly as he once expected. While citing the lack of available club-oriented software and special mixes, **Lexa** still maintains that the conversion from LP to CD is inevitable. "The cleaner sound, greater mixing precision, and increased ease of software transportation make the compact disk a more obvious choice for club play," he states.

While other DJs envision the CD player as a "third turntable," **Lexa** predicts a time "when every club will have two-player CD mixing with a regular turntable only used for those 'classic,' rare recordings that will remain unavailable on CD."

VIDEO REVIEWS

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

EURHYTHMICS Savage (Virgin Music Video) (52:00) \$16.98.—

Producers: **Billy Poveda**, **John Stewart**; Directors: **Sophie Muller**, others.

The bitterness, pain, angst, and anger that go along with love and relationships are the themes that appear throughout this brilliant video album of the band's last project, "Savage." The 12-clip concept package gives further evidence of how extremely charismatic and versatile front woman **Annie Lennox** is and also serves as the perfect element to complete the image first strived for on vinyl.

BILL COLEMAN

FUNKY WORM Hustle! (To The Music) (Atlantic) (5:08)—

Producer: **Kenneth Powell**; Director: **Adam Sargis**.

Dance, dance, dance . . . This montage offers a quick, entertaining glance at vintage hustle scenes. Animated worm sequences slither between toe-tapping glimpses of **Fred Astaire**, **Donna Reed**, and **Jimmy Stewart** as lead vocalist **Julie Stewart** gyrates to the beat.

JIM RICHLIANO

PUBLIC ENEMY Night Of The Living Baseheads (Def Jam) (5:55)—

Producer: **Ralph McDaniels**; Director: **Lionel Martin**

Part documentary, part comedy, part propaganda film, this lengthy, inventive anti-crack clip by rap's most notorious crew defies description. A parody of a television news broadcast finds **Flavor Flav** holding down the anchor desk with a ruffled newswoman and **Chuck D** laying down the verbal law from in front of the **Audubon Ballroom** in the Harlem section of New York (site of **Malcolm X's** assassination). **M.C. Lyte** guests as an on-the-spot correspondent, and a number of other notable rap celebrities appear throughout. Quick cuts, unusual photography, and the constant groove make this a rap attack that hits hard.

JANINE C. McADAMS



'Tis The Season. 4th & B'way artist **Noel** stopped by the New York offices of independent promoter **Best Performances Inc.** for an afternoon of phone calls to retail outlets to track his latest self-titled album. Pictured, from left, are **Herb Jones**, national pop marketing director; **Noel**; and **Rich Weinman**, president.



Signed And Sealed. J.C. Crowley visits with industry executives following his signing with RCA Records and Buddy Lee Attractions Inc. Pictured, from left, are RCA executives Jack Weston and Randy Goodman; Crowley managers Bonnie Garner and Mark Rothbaum; Crowley; RCA/Nashville president Joe Galante; and Buddy Lee president Tony Conway.

Music City Office Builds Sizable Writers' Stable Zomba Zooms Ahead In Its 1st Year

NASHVILLE In operation here for not quite a year, Zomba Enterprises has already built a sizable stable of songwriters and has just opened a companion venture, Dream Hire, a studio equipment rental service. The Nashville publishing office is a division of the British-based Zomba Group, which also has publishing outposts in London; Hilversum, the Netherlands; and New York.

Zomba is currently represented on the country charts with Mason Dixon's "When Karen Comes Around" and T. G. Sheppard's "You Still Do." The company also has "Honky Tonk Heart," a cut on Keith Whitley's album "Don't Close Your Eyes."

"We're the Nashville office—

not the country office," stresses Mike Hollandsworth, GM of the Music City branch. He points out that one staff writer, Madeline Stone, also co-writes with Zomba's R&B writers in New York and that

Nashville writers include Bobby Keel, Wayne Perry, Lonnie Wilson, Lindy Gravelle, and Don Pfrimmer

guitarist Brent Mason, who has just signed as a writer, is being shopped as a jazz artist.

Hollandsworth, former GM of Rick Hall/Fame Music, operates the Nashville office with the assistance of professional manager

Thad Tarleton. Tarleton came to Zomba from the Welk Music Group.

Nashville staff writers, in addition to Stone and Mason, are Don Pfrimmer, Lonnie Wilson, Lindy Gravelle, Wayne Perry, and Bobby Keel. Wilson, who was lead singer with the Warner Bros. group Bandana, and Gravelle are both being shopped at country labels.

Hollandsworth estimates that his division now has a catalog of about 200 songs. Country acts that have cut Zomba copyrights include the Oak Ridge Boys, Charly McClain, Shelby Lynn, the Rangers, Maria Lynn, and Jesse Couch. While the company has bought no Nashville catalogs so far, it did bid unsuccessfully for the Larry Butler collection, which was subsequently sold to Frank Dileo.

Dream Hire is operated here by Patty Sprague.

EDWARD MORRIS

'Country: The Music & Musicians'—A Perfect Holiday Gift Coffee-Table Tome Chronicles A Genre

"COUNTRY: THE MUSIC AND THE Musicians" is the title of a new book that has become the definitive chronicle of country music's evolution from the early phonograph days of the '20s to the renaissance of the late '80s. Published by the Country Music Foundation and Abbeville Press, the 595-page epic contains more than 700 photographs and poignant, perceptive portraits of the rakes, recluses, pickers, and poets who have populated and energized this music genre that's so often misunderstood.

It's safe to call this classic a coffee-table book—it weighs about as much as a coffee table and at \$65 retail, it costs about as much as a coffee table. Fortunately, it's sufficiently interesting to prevent it from gathering as much dust as a coffee table.

The photos alone make this volume worth the price of admission: Jimmie Rodgers and the Carter Family, two acts that didn't get along too famously, staring daggers into the camera following a joint recording session; Webb Pierce, the quintessential rich hillbilly, grinning proudly in his silver-dollar-studded convertible; a touring limousine groaning with the likes of Bill Monroe & His Bluegrass Boys (Chubby Wise, Lester Flatt, Earl Scruggs, and Birch Monroe); a rare shot of Hank Williams looking healthy and happy while cutting a wedding cake with bride Billy Jean, less than three months before his death; an early shot of Elvis Presley on the way up for the ride down; two photos of Willie Nelson, one in a Nehru suit, showing why Nelson got the hell out of Nashville; and Roy Acuff giving President Richard Nixon a yo-yo lesson at the dedication of the new Grand Ole Opry House, among others.

With a few exceptions, the text is accurate, perceptive, and incisive. There's no stonewalling the excesses of drugs, alcohol, and dubious behavior that have beset some of country music's greatest names. It's disturbing, though, to see Opryland referred to as Opryville and to learn that Dwight Yoakam is one of "Nashville's young and restless." Yoakam might be young, he might be restless, but he's not Nashville—doesn't claim to be, doesn't want to be, doesn't need to be.

Nick Tosches contributes a particularly brilliant chapter titled "Honky-Tonkin': Ernest Tubb, Hank Williams, and the Bartender's Muse." Decrying the

"passing from glory of Ernest Tubb and the death of Hank Williams," Tosches feels country music lost much of its greatness and soul. "Would Ernest Tubb or Hank Williams even get airplay if they came along today?" he muses. "We have entered an age of Lite Beer and Lite Country Music, an age of all things Lite. Praise the Lord, I saw the Lite."

Chet Flippo effectively documents "Waylon [Jennings], Tompall [Glaser], and the Outlaw Revolution" while Robert K. Oermann breathes new life into the lives of honky-tonk angels Kitty Wells and Patsy Cline. Billboard's Edward Morris bravely tackles the topic of country radio since 1950 and Garrison Keillor is represented by his powerful piece on the last night of the Opry at Ryman Auditorium and its first night at the new Opry House.

Good writing, good photos, a good buy. "Country: The Music And The Musicians," the ultimate country coffee-table book, is available just in time for that Christmas buying season. It's fun to see Presley back when he was looking slim, Nelson and Jennings back when they refused to be molded by the moldy system, and Little Jimmy Dickens back when he was littler. And it's fun to see a beautiful color photo of Linda Ronstadt, Emmylou Harris, and Dolly Parton anytime.

COUNTRY RADIO SEMINAR WANTS YOU! Or at least your radio promotional items. The seminar, celebrating its 20th anniversary in March, is seeking such country-radio-station promo items as caps, belt buckles, T-shirts, stickers, and you-name-it-for-display. The seminar will be compiling a continuously running tape of station TV spots, and the CRS is also requesting airchecks. To celebrate its platinum anniversary, the seminar also has issued a call for vintage promotional items. "We want to display both the old and the new at this year's seminar," says Frank Mull, CRS executive director. Video spots (half-inch VHS) and promotional items should be sent no later than Dec. 30 to Mull at: Country Radio Seminar, Suite 604, 50 Music Square W., Nashville, Tenn. 37203. Airchecks should be sent to Barry Mardit, WCXI/WWWW, 2930 East Jefferson St., Detroit, Mich. 48207. The seminar takes place March 1-4 at the Opryland Hotel and Convention Center in Nashville. For additional info, call 615-327-4487.



by Gerry Wood

BMI VP To Chair CMA

Roger Sovine Voted In By Board

NASHVILLE BMI VP Roger Sovine was elected board chairman of the Country Music Assn. for 1989 at the organization's Nov. 18 meeting. Connie Bradley, Southern director of ASCAP, was named president for the same term.

In addition, the CMA directors selected 17 other one-year officers. They are Roy Wunsch, CBS Records/Nashville, executive VP; David Conrad, Almo-Irving/Nashville, senior VP; Hal Durham, Grand Ole Opry, first VP; Jack Eugster, Musicland Group, second VP; Merlin Littlefield, ASCAP/Nashville, third VP; Jim Fogle-son, Capitol Records/Nashville,

fourth VP; Dick McCullough, E.H. Brown Advertising, fifth VP.

Also elected are Tom Collins, Tom Collins Productions, sixth VP; Jerry Crutchfield, MCA Music/Nashville, seventh VP; Stan Mor-

(Continued on next page)

**CMA and NARM
award retailers in the
Country Music Month
display contest . . .
see page 34**

Billboard POWER PLAYLISTS

FOR WEEK ENDING
DECEMBER 10, 1988

Sample Playlists of the Nation's Largest Country Radio Stations

WESC FM 92

Greenville	P.D.: Allen Power
1	George Strait, If You Ain't Lovin' (You Ain't L
2	Reba McEntire, I Know How He Feels
3	Restless Heart, A Tender Lie
4	Ricky Van Shelton, I'll Leave This World Loving
5	Keith Whitley, When You Say Nothing At All
6	Paul Overstreet, Love Helps Those
7	Willie Nelson, Spanish Eyes
8	Shenandoah, Mama Knows
9	Sawyer Brown, My Baby's Gone
10	K.T. Oslin, Hold Me
11	Baillie And The Boys, Long Shot
12	The Judds, Change Of Heart
13	Patty Loveless, Blue Side Of Town
14	Rodney Crowell, She's Crazy For Leaving
15	Eddie Rabbitt, We Must Be Doin' Somethin' Right
16	Highway 101, All The Reasons Why
17	Hank Williams, Jr., Early In The Morning And La
18	Randy Travis, Deeper Than The Holler
19	Johnny Cash With Hank Williams, Jr., That Old W
20	Steve Wariner, Hold On (A Little Longer)
21	The Statler Brothers, Let's Get Started If We'r
22	Earl Thomas Conley, What I'd Say
23	Ricky Skaggs, Old Kind Of Love
24	Holly Dunn, (It's Always Gonna Be) Someday
25	Kathy Mattea, Life As We Knew It
26	Dan Seals, Big Wheels In The Moonlight
27	Tom Wopat, Not Enough Love
28	Skip Ewing, Burnin' A Hole In My Heart
29	The Shooters, Borderline
30	Dwight Yoakam, I Sang Dixie
31	J.C. Crowley, Paint The Town And Hang The Moon
32	Schuyler, Knobloch And Bickhardt, Rigamarole
33	Alabama, Song Of The South
34	Gene Watson, Don't Waste It On The Blues
A35	Jo-El Sonnier, Ramin' In My Heart
A36	Mickey Gilley, She Reminded Me Of You
A37	Merle Haggard, You Babe
A38	The Desert Rose Band, I Still Believe In You
A39	Larry Boone, I Just Called To Say Goodbye Again
A40	Conway Twitty, I Wish I Was Still In Your Dream

KPLX 99.5

Dallas	P.D.: Bobby Kraig
1	George Strait, If You Ain't Lovin' (You Ain't L
2	Restless Heart, A Tender Lie
3	Keith Whitley, When You Say Nothing At All
4	Willie Nelson, Spanish Eyes
5	Reba McEntire, I Know How He Feels
6	Shenandoah, Mama Knows
7	Ricky Van Shelton, I'll Leave This World Loving
8	The Judds, Change Of Heart
9	Rodney Crowell, She's Crazy For Leaving
10	Vern Gosdin, Chiseled In Stone
11	Baillie And The Boys, Long Shot
12	Sawyer Brown, My Baby's Gone
13	Mason Dixon, When Karen Comes Around
14	Skip Ewing, Burnin' A Hole In My Heart
15	K.T. Oslin, Hold Me
16	Eddie Rabbitt, We Must Be Doin' Somethin' Right
17	Patty Loveless, Blue Side Of Town
18	Randy Travis, Deeper Than The Holler
19	Hank Williams, Jr., Early In The Morning And La
20	Earl Thomas Conley, What I'd Say
21	Steve Wariner, Hold On (A Little Longer)
22	Alabama, Song Of The South
23	Don Williams, Desperately
24	Tanya Tucker, Strong Enough To Bend
25	Larry Boone, I Just Called To Say Goodbye Again
26	Highway 101, All The Reasons Why
27	Canyon, Love Is On The Line
28	Paul Overstreet, Love Helps Those
29	Dan Seals, Big Wheels In The Moonlight
30	Dwight Yoakam, I Sang Dixie
EX	Charley Pride, Where Was I
EX	J.C. Crowley, Paint The Town And Hang The Moon
EX	Ricky Skaggs, Old Kind Of Love
A	Mickey Gilley, She Reminded Me Of You
A	The Shooters, Borderline
A	Jo-El Sonnier, Ramin' In My Heart
A	Tom Wopat, Not Enough Love

CMA ELECTS SOVINE

(Continued from preceding page)

ess, Moress Nanas Entertainment/Nashville, eighth VP; Harold Shedd, PolyGram Records/Nashville, ninth VP; Jack McFadden, McFadden Artists Corp., 10th VP.

And Roel Kruize, EMI Music/Holland, international VP; Joe Sullivan, Sound Seventy Corp., secretary; Bobby Denton, WIVK Knoxville, Tenn., assistant secretary; Vince Candilora, SESAC/Nashville, treasurer; and Rick Blackburn, Venture Entertainment, assistant treasurer.

The first meeting of the new board will be held Feb. 1-2 in San Diego.



Liane Franzman, center, won \$5,000 in the MCA Nashville/American Express The Clue Is In The Music contest. She found the winning album at a Spec's Music & Video store in Tampa, Fla. Flanking Franzman is Doug Jacobs, left, Spec's regional director, and store manager Mark Petow.

MCA/Amex Link Arms In Promotion Shopper Wins \$5,000

NASHVILLE A record browser at a Spec's Music & Video store in Tampa, Fla., has won \$5,000 in the MCA Records/Nashville fall promotion The Clue Is In The Music (Billboard, Sept. 17). The prize was provided to winner Liane Franzman by American Express.

That contest was part of a larger promotion that netted 21 regional winners and involved nearly 12,000 retail record stores. MCA issued the one specially designed album—

for random placement in a record bin—that was good for Franzman's instant cash prize. She found it Oct. 22, during the third week of the event.

The main promotion was built on a murder-mystery theme for which MCA country albums provided clues. The 21 finalists will compete this month for a grand prize in Hollywood, Calif. The prize includes a walk-on part in the "Murder, She Wrote" television series.

FOR WEEK ENDING DECEMBER 10, 1988

Billboard®

TOP COUNTRY ALBUMS™

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THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	Compiled from a national sample of retail store and one-stop sales reports.	
				ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
1	1	1	8	★★ NO. 1 ★★ RICKY VAN SHELTON COLUMBIA 44221/CBS (CD) 6 weeks at No. One LOVING PROOF	
2	2	2	19	RANDY TRAVIS ▲ WARNER BROS. 25738 (8.98) (CD)	OLD 8 X 10
3	3	3	12	K.T. OSLIN RCA 8369 (8.98) (CD)	THIS WOMAN
4	4	4	16	DWIGHT YOAKAM REPRISE 25749/WARNER BROS. (8.98) (CD)	BUENAS NOCHES FROM A LONELY ROOM
5	5	5	30	REBA MCENTIRE MCA 42134 (8.98) (CD)	REBA
6	6	6	22	HANK WILLIAMS, JR. ● WARNER/CURB 25725/WARNER BROS. (8.98) (CD)	WILD STREAK
7	8	9	8	WILLIE NELSON COLUMBIA 44331/CBS (CD)	WHAT A WONDERFUL WORLD
8	7	7	16	THE JUDDS ● RCA/CURB 8318-1/RCA (8.98) (CD)	GREATEST HITS
9	9	8	16	RESTLESS HEART RCA 8317-1 (8.98) (CD)	BIG DREAMS IN A SMALL TOWN
10	10	10	13	THE OAK RIDGE BOYS MCA 42205 (8.98) (CD)	MONONGAHELA
11	12	12	15	HIGHWAY 101 WARNER BROS. 25742 (8.98) (CD)	101 2
12	11	11	37	GEORGE STRAIT ● MCA 42114 (8.98) (CD)	IF YOU AIN'T LOVIN' YOU AIN'T LIVIN'
13	13	13	72	ROSANNE CASH COLUMBIA 40777/CBS (CD)	KING'S RECORD SHOP
14	14	14	15	TANYA TUCKER CAPITOL 48865 (8.98) (CD)	STRONG ENOUGH TO BEND
15	16	17	44	VERN GOSDIN COLUMBIA 40982/CBS (CD)	CHISELED IN STONE
16	18	18	92	RICKY VAN SHELTON ● COLUMBIA 40602/CBS (CD)	WILD EYED DREAM
17	15	15	19	DAN SEALS CAPITOL 46976 (8.98) (CD)	RAGE ON
18	19	19	32	RODNEY CROWELL COLUMBIA 44076/CBS (CD)	DIAMONDS & DIRT
19	17	16	81	RANDY TRAVIS ▲ ³ WARNER BROS. 25568-1 (8.98) (CD)	ALWAYS & FOREVER
20	21	21	55	KATHY MATTEA MERCURY 832 793-1 (CD)	UNTASTED HONEY
21	20	20	8	THE CHARLIE DANIELS BAND EPIC 44324/CBS (CD)	HOMESICK HEROES
22	22	22	71	K.T. OSLIN ● RCA 5924-1 (8.98) (CD)	80'S LADIES
23	24	23	58	BILLY JOE ROYAL ATLANTIC AMERICA 90658-1/ATLANTIC (8.98) (CD)	THE ROYAL TREATMENT
24	23	26	6	THE STATLER BROTHERS MERCURY 834 626 (CD)	THE STATLERS GREATEST HITS
25	26	24	29	SWEETHEARTS OF THE RODEO COLUMBIA 40614/CBS (CD)	ONE TIME, ONE NIGHT
26	25	25	12	T. GRAHAM BROWN CAPITOL 48621 (8.98) (CD)	COME AS YOU WERE
27	28	31	9	LEE GREENWOOD MCA 42219 (8.98) (CD)	GREATEST HITS VOLUME TWO
28	27	27	26	ALABAMA ● RCA 6825-R (9.98) (CD)	ALABAMA LIVE
29	29	29	129	RANDY TRAVIS ▲ ² WARNER BROS. 1-25435 (8.98) (CD)	STORMS OF LIFE
30	31	30	63	GEORGE STRAIT ▲ MCA 42035 (8.98) (CD)	GREATEST HITS, VOL. 2
31	30	28	12	THE DESERT ROSE BAND MCA/CURB 42169/MCA (8.98) (CD)	RUNNING
32	33	34	25	KEITH WHITLEY RCA 6494-1 (8.98) (CD)	DON'T CLOSE YOUR EYES
33	37	47	3	STEVE EARLE UNI 7/MCA (8.98) (CD)	COPPERHEAD ROAD
34	32	33	8	ANNE MURRAY CAPITOL 48764 (8.98) (CD)	AS I AM
35	38	42	4	BARBARA MANDRELL CAPITOL 90416 (8.98) (CD)	I'LL BE YOUR JUKEBOX TONIGHT
36	36	35	72	HANK WILLIAMS, JR. ▲ WARNER/CURB 25593-1/WARNER BROS. (8.98) (CD)	BORN TO BOOGIE
37	35	38	29	SKIP EWING MCA 42128 (8.98) (CD)	THE COAST OF COLORADO
38	41	50	7	SAWYER BROWN CAPITOL/CURB 90417/CAPITOL (8.98) (CD)	WIDE OPEN

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
39	39	43	9	PATTY LOVELESS MCA 42223 (8.98) (CD)	HONKY TONK ANGEL
40	40	44	18	THE FORESTER SISTERS WARNER BROS. 25746 (8.98) (CD)	SINCERELY
41	42	37	22	SOUTHERN PACIFIC WARNER BROS. 25609 (8.98) (CD)	ZUMA
42	45	41	83	REBA MCENTIRE ● MCA 5979 (8.98) (CD)	GREATEST HITS
43	34	32	30	K.D. LANG SIRE 25724/WARNER BROS. (8.98) (CD)	SHADOWLAND
44	44	36	9	WAYLON JENNINGS MCA 42222 (8.98) (CD)	FULL CIRCLE
45	47	48	146	ALABAMA ▲ RCA AHL-1-7170 (8.98) (CD)	GREATEST HITS
46	46	45	8	THE BELLAMY BROTHERS MCA/CURB 42224/MCA (8.98) (CD)	REBELS WITHOUT A CLUE
47	43	39	16	KIM CARNES MCA 42200 (8.98) (CD)	VIEW FROM THE HOUSE
48	50	51	35	RICKY SKAGGS EPIC 40623/CBS (CD)	COMIN' HOME TO STAY
49	52	54	10	WAGONEERS A&M 5200/RCA (8.98) (CD)	STOUT & HIGH
50	49	49	14	ASLEEP AT THE WHEEL EPIC 44213/CBS (CD)	WESTERN STANDARD TIME
51	59	62	52	MERLE HAGGARD EPIC 40986/CBS (CD)	CHILL FACTOR
52	48	40	19	HOLLY DUNN MTM 71070 (8.98) (CD)	ACROSS THE RIO GRANDE
53	69	—	2	NANCI GRIFFITH MCA 42255 (8.98) (CD)	ONE FAIR SUMMER EVENING
54	54	61	37	CHARLEY PRIDE 16TH AVENUE 70551 (8.98)	I'M GONNA LOVE HER ON THE RADIO
55	60	68	27	EDDIE RABBITT RCA 6373 (8.98) (CD)	I WANNA DANCE WITH YOU
56	61	64	3	MICKEY GILLEY AIRBORNE 0103 (8.98)	CHASING RAINBOWS
57	62	59	20	MEL MCDANIEL CAPITOL 48058 (8.98) (CD)	NOW YOU'RE TALKIN'
58	55	52	35	STEVE WARINER MCA 42130 (8.98) (CD)	I SHOULD BE WITH YOU
59	53	60	45	LYLE LOVETT MCA/CURB 42028/MCA (CD)	PONTIAC
60	68	67	96	HANK WILLIAMS, JR. ● WARNER/CURB 1-25538/WARNER BROS. (8.98) (CD)	HANK "LIVE"
61	63	56	22	THE MCCARTERS WARNER BROS. 25737 (8.98) (CD)	THE GIFT
62	58	53	213	HANK WILLIAMS, JR. ▲ ² WARNER/CURB 60193/WARNER BROS. (8.98) (CD)	GREATEST HITS, VOLUME I
63	51	46	26	BECKY HOBBS MTM D1 71067 (8.98) (CD)	ALL KEYED UP
64	64	57	73	HIGHWAY 101 WARNER BROS. 25608-1 (8.98) (CD)	HIGHWAY 101
65	66	73	23	CANYON 16TH AVENUE 70552 (8.98)	I GUESS I JUST MISSED YOU
66	70	65	9	JOHN ANDERSON MCA 42218 (8.98) (CD)	10
67	65	63	69	PATSY CLINE ● MCA 12 (8.98)	GREATEST HITS
68	67	66	56	DAVID LYNN JONES MERCURY 832 518-1	HARD TIMES ON EASY STREET
69	RE-ENTRY			LARRY BOONE MERCURY 834 377-1 (CD)	LARRY BOONE
70	56	55	15	NITTY GRITTY DIRT BAND WARNER BROS. 25722 (8.98) (CD)	WORKIN' BAND
71	57	58	16	RAY STEVENS MCA 42172 (8.98)	I NEVER MADE A RECORD I DIDN'T LIKE
72	72	74	7	CONWAY & LORETTA MCA 42216 (8.98) (CD)	MAKING BELIEVE
73	RE-ENTRY			JOHN DENVER WINDSTAR 72850 (8.98) (CD)	HIGHER GROUND
74	74	69	37	JO-EL SONNIER RCA 6374-1 (8.98) (CD)	COME ON JOE
75	71	72	7	GLEN CAMPBELL MCA 42210 (8.98) (CD)	LIGHT YEARS

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

Billboard® HOT COUNTRY SINGLES™

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THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
1	3	4	13	★★ NO. 1 ★★ IF YOU AIN'T LOVIN' (YOU AIN'T LIVIN') J.BOWEN,G.STRAIT (T.COLLINS)	GEORGE STRAIT MCA 53400 1 week at No. One
2	4	7	12	A TENDER LIE T.DUBDIS,S.HENDRICKS,RESTLESS HEART (R.SHARP)	◆ RESTLESS HEART RCA 8714-7
3	5	8	13	WHEN YOU SAY NOTHING AT ALL G.FUNDIS,K.WHITLEY (POVERSTREET, D.SCHLITZ)	◆ KEITH WHITLEY RCA 8637-7
4	7	10	12	LOVE HELPS THOSE J.STROUD (POVERSTREET)	PAUL OVERSTREET MTM 72113
5	8	11	9	HOLD ME H.SHEDD (K.T.OSLIN)	◆ K.T.OSLIN RCA 8725-7
6	11	14	8	CHANGE OF HEART R.MAHER (N.JUDD)	THE JUDDS RCA/CURB 8715-7/RCA
7	9	12	11	MAMA KNOWS R.HALL,R.BYRNE (T.MENZIES, T.HASELDEN)	SHENANDOAH COLUMBIA 38-08042/CBS
8	10	13	13	SPANISH EYES C.MOMAN (B.KAEMPFFERT, C.SINGLETON, E.SNYDER)	◆ WILLIE NELSON COLUMBIA 38-08066/CBS
9	1	3	14	I KNOW HOW HE FEELS J.BOWEN,R.MCENTIRE (R.BOWLES, W.ROBINSON)	◆ REBA MCENTIRE MCA 53402
10	12	15	10	WE MUST BE DOIN' SOMETHIN' RIGHT R.LANDIS (E.RABBITT, R.NIELSEN)	EDDIE RABBITT RCA 8716-7
11	15	17	9	SHE'S CRAZY FOR LEAVING T.BROWN,R.CROWELL (R.CROWELL, G.CLARK)	RODNEY CROWELL COLUMBIA 38-08080/CBS
12	16	18	11	LONG SHOT K.LEHNING (D.SCHLITZ, G.SCRUGGS)	◆ BAILLIE AND THE BOYS RCA 8631-7
13	6	6	16	CHISELED IN STONE B.MONTGOMERY (V.GOSDIN, M.D.BARNES)	VERN GOSDIN COLUMBIA 38-08003/CBS
14	17	20	10	BLUE SIDE OF TOWN T.BROWN (H.DEVITO, P.KENNERLEY)	PATTY LOVELESS MCA 53418
15	2	1	14	I'LL LEAVE THIS WORLD LOVING YOU S.BUCKINGHAM (W.KEMP)	◆ RICKY VAN SHELTON COLUMBIA 38-08022/CBS
16	18	19	11	MY BABY'S GONE R.CHANCEY (D.LINDE)	◆ SAWYER BROWN CAPITOL/CURB 44218/CAPITOL
17	19	24	8	ALL THE REASONS WHY P.WORLEY,E.SEAY (P.CARLSON, B.N.CHAPMAN)	HIGHWAY 101 WARNER BROS. 7-27735
18	22	28	4	DEEPER THAN THE HOLLER K.LEHNING (P.OVERSTREET, D.SCHLITZ)	RANDY TRAVIS WARNER BROS. 7-27689
19	23	27	9	HOLD ON (A LITTLE LONGER) J.BOWEN,S.WARINER (S.WARINER, R.HART)	STEVE WARINER MCA 53419
20	24	26	9	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
21	21	23	12	THAT OLD WHEEL J.CLEMENT (J.PIERCE)	JOHNNY CASH WITH HANK WILLIAMS, JR. MERCURY 870 688-7
22	25	32	7	BURNIN' A HOLE IN MY HEART J.BOWEN,S.EWING (S.EWING, M.GEIGER, W.MULLIS)	SKIP EWING MCA 53435
23	27	34	5	WHAT I'D SAY E.GORDY,JR.,R.L.SCRUGGS (R.BYRNE, W.ROBINSON)	EARL THOMAS CONLEY RCA 8717-7
24	26	31	6	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.
25	31	37	5	★★★ POWER PICK/AIRPLAY ★★★ BIG WHEELS IN THE MOONLIGHT K.LEHNING (B.MCDILL, D.SEALS)	DAN SEALS CAPITOL 44267
26	14	5	17	I WISH THAT I COULD FALL IN LOVE TODAY T.COLLINS,F.FOSTER (H.HOWARD)	BARBARA MANDRELL CAPITOL 44220
27	32	50	3	SONG OF THE SOUTH ALABAMA,J.LEO (B.MCDILL)	ALABAMA RCA 8744-7
28	35	40	5	I SANG DIXIE P.ANDERSON (O.YOAKAM)	DWIGHT YOAKAM REPRISE 7-27715/WARNER BROS.
29	33	39	5	LIFE AS WE KNEW IT A.REYNOLDS (W.CARTER, F.KOLLER)	KATHY MATTEA MERCURY 872 082-7
30	30	33	9	OLD KIND OF LOVE R.SKAGGS (POVERSTREET)	RICKY SKAGGS EPIC 34-08063/CBS
31	13	2	15	I'VE BEEN LOOKIN' J.LEO (J.IBBOTSON, J.HANNA)	◆ NITTY GRITTY DIRT BAND WARNER BROS. 7-22750
32	34	36	10	NOT ENOUGH LOVE J.CRUTCHFIELD (C.FARRIN, F.KNOBLOCH)	TOM WOPAT CAPITOL 44243
33	36	38	8	BORDERLINE W.ALDRIE (W.ALDRIE)	THE SHOOTERS EPIC 34-08082/CBS
34	40	46	6	(IT'S ALWAYS GONNA BE) SOMEDAY H.DUNN,C.WATERS,W.PETERSON (H.DUNN, T.SHAPIRO, C.WATERS)	HOLLY DUNN MTM 72116
35	41	45	6	SINCERELY J.E.NORMAN (H.FUQUA, A.FREED)	THE FORESTER SISTERS WARNER BROS. 7-27686
36	20	9	15	REBELS WITHOUT A CLUE J.BOWEN,J.STROUD (D.BELLAMY)	THE BELLAMY BROTHERS MCA/CURB 53399/MCA
37	42	52	7	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
38	45	57	5	DON'T WASTE IT ON THE BLUES P.WORLEY,E.SEAY,G.BROWN (S.RAMOS, J.VANDIVER)	GENE WATSON WARNER BROS. 7-27692
39	51	70	3	I STILL BELIEVE IN YOU P.WORLEY,E.SEAY (C.HILLMAN, S.HILL)	THE DESERT ROSE BAND MCA/CURB 53454/MCA
40	29	16	19	NEW SHADE OF BLUE SOUTHERN PACIFIC,J.E.NORMAN (J.MCFEE, A.PESSIS)	SOUTHERN PACIFIC WARNER BROS. 7-27790
41	46	56	7	SHE REMINDED ME OF YOU L.BUTLER (W.HOLYFIELD, P.MCCANN)	◆ MICKEY GILLEY AIRBORNE 10008
42	49	65	4	I JUST CALLED TO SAY GOODBYE AGAIN R.BAKER (P.NELSON, B.MCGUIRE)	LARRY BOONE MERCURY 872 046-7
43	55	—	2	HIGHWAY ROBBERY J.CRUTCHFIELD (GARVIN, JONES, SHAPIRO)	TANYA TUCKER CAPITOL 44271
44	44	55	8	RIGAMAROLE J.STROUD (F.KNOBLOCH, D.TYLER)	SCHUYLER, KNOBLOCH AND BICKHARDT MTM 72115
45	47	64	4	YOU BABE K.SUESOV,M.HAGGARD (S.D.SHAFER)	MERLE HAGGARD EPIC 34-08111/CBS
46	48	60	4	RAININ' IN MY HEART B.HALVERSON,R.BENNETT (J.WEST, J.MOORE)	◆ JO-EL SONNIER RCA 8726-7
47	28	29	10	I GIVE YOU MUSIC P.WORLEY,E.SEAY (D.ADKINS)	THE MCCARTERS WARNER BROS. 7-27721
48	38	25	18	RUNAWAY TRAIN R.CROWELL (J.STEWART)	◆ ROSANNE CASH COLUMBIA 38-07988/CBS
49	54	75	3	I WISH I WAS STILL IN YOUR DREAMS J.BOWEN,C.TWITTY,D.HENRY (D.COOK, J.JARVIS)	CONWAY TWITTY MCA 53456
50	53	62	6	WHEN KAREN COMES AROUND B.LOGAN (BLACKWELL, B.FISCHER, LEE, ORRALL)	◆ MASON DIXON CAPITOL 44249

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
51	73	—	2	TIL YOU CRY B.BECKETT (R.GILES, S.BOGARD)	EDDY RAVEN RCA 8798-7
52	50	59	7	ALL THE GOOD ONES ARE TAKEN B.MONTGOMERY (M.T.BARNES, R.HARDISON)	LINDA DAVIS EPIC 34-08057/CBS
53	39	22	16	THAT'S THAT B.MAHER (H.PRESTWOOD)	◆ MICHAEL JOHNSON RCA 8650-7
54	59	74	3	SLOW PASSIN' TIME K.LEHNING (BLACK, BOURKE, ROCCO)	ANNE MURRAY CAPITOL 44272
55	43	30	18	DESPERATELY D.WILLIAMS,G.FUNDIS (J.O'HARA, K.WELCH)	DON WILLIAMS CAPITOL 44216
56	37	21	14	I JUST CAN'T SAY NO TO YOU J.KENNEDY (P.MCGEE, S.A.GIBSON)	MOE BANDY CURB 10513
57	72	—	2	BRIDGES AND WALLS J.BOWEN (R.MURRAH, R.VANWARMER)	THE OAK RIDGE BOYS MCA 53460
58	60	66	5	DOWN THE ROAD W.MASSEY,J.COTTON (K.BLAZY, J.HENLY, J.R.ROPER)	CHARLY MCCLAIN MERCURY 872 036-7
59	81	—	2	I FEEL FINE S.BUCKINGHAM (J.LENNON, P.MCCARTNEY)	SWEETHEARTS OF THE RODEO COLUMBIA 38-08504/CBS
60	64	84	3	BEFORE YOU CHEAT ON ME ONCE N.LARKIN (D.GOODMAN, P.RAKES, N.LARKIN, M.L.LARKIN)	ROBIN LEE ATLANTIC AMERICA 7-99264/ATLANTIC
61	70	94	3	YOU STILL DO B.MONTGOMERY (L.WILSON, C.KELLY)	T.G.SHEPPARD COLUMBIA 39-08119/CBS
62	NEW ▶	1	1	★★★ HOT SHOT DEBUT ★★★ HONEY I DARE YOU SOUTHERN PACIFIC,J.E.NORMAN (COOK, JENKINS, GIBSON, KARP, MCFEE)	SOUTHERN PACIFIC WARNER BROS. 7-27691
63	68	80	4	YOU'RE GONNA MAKE HER MINE T.BROWN,S.SMITH (L.CARTWRIGHT)	LIONEL CARTWRIGHT MCA 53444
64	75	90	3	LOVE IS ON THE LINE T.BRASFIELD (S.COOPER)	CANYON 16TH AVENUE 70423
65	56	48	15	IT'S YOU AGAIN E.SCHEINER (S.LEMAIRE, J.P.PENNINGTON)	EXILE EPIC 34-08020/CBS
66	74	93	3	GONE BUT NOT FORGOTTEN A.ROBERTS,C.BLACK,B.FISCHER (B.FISCHER, C.BLACK, A.ROBERTS)	CEE CEE CHAPMAN & SANTA FE CURB 10518
67	76	88	3	LET IT BURN H.SHEDD (T.HASELDEN, T.MENZIES)	JEFF CHANCE CURB 10516
68	NEW ▶	1	1	COME AS YOU WERE R.CHANCEY (P.CRAFT)	T. GRAHAM BROWN CAPITOL 44273
69	52	42	19	WHAT DO YOU WANT FROM ME THIS TIME B.LLOYD,R.FOSTER (R.FOSTER, B.LLOYD)	◆ FOSTER AND LLOYD RCA 8633-7
70	82	—	2	WHAT HE DOES BEST N.LARKIN (T.SCHUYLER)	LYNN ANDERSON MERCURY 872 220-7
71	63	54	20	GONNA TAKE A LOT OF RIVER J.BOWEN (J.KURHAJETZ, M.HENLEY)	◆ THE OAK RIDGE BOYS MCA 53381
72	86	97	3	TAKE IT SLOW WITH ME COCHISE PROD., T.GREENE (T.GREENE)	TOMMY & DONNA OAK 1067
73	62	47	19	BLUE TO THE BONE S.BUCKINGHAM (M.GARVIN, B.JONES)	SWEETHEARTS OF THE RODEO COLUMBIA 38-07985/CBS
74	87	99	3	FEARLESS HEART B.CARR (S.EARLE)	THE BEARDS BEARDO 002
75	NEW ▶	1	1	TRAINWRECK OF EMOTION B.BECKETT (J.VEZNER, A.RHODY)	LORRIE MORGAN RCA 8638-7
76	61	41	20	DARLENE R.CHANCEY (G.EIGER, MULLIS, RECTOR)	T. GRAHAM BROWN CAPITOL 44205
77	65	51	20	SUMMER WIND P.WORLEY,E.SEAY (C.HILLMAN, S.HILL)	◆ THE DESERT ROSE BAND MCA/CURB 53354/MCA
78	NEW ▶	1	1	IT WASN'T HIS CHILD R.CHANCEY (S.EWING)	SAWYER BROWN CAPITOL/CURB 44282/CAPITOL
79	58	44	9	YOU MIGHT WANT TO USE ME AGAIN T.COLLINS (B.P.BARKER, K.PALMER)	JOHNNY RODRIGUEZ CAPITOL 44245
80	78	49	9	WHERE WAS I J.BRADLEY (S.CLARK, R.PEOPLES)	CHARLEY PRIDE 16TH AVENUE 70420
81	NEW ▶	1	1	I MARRIED HER JUST BECAUSE SHE LOOKS LIKE YOU T.BROWN,B.WILLIAMS,L.LOVETT (L.LOVETT)	LYLE LOVETT MCA/CURB 53471/MCA
82	66	67	5	TONIGHT IN AMERICA P.ALBRIGHT,M.ROBINSON,D.L.JONES (D.L.JONES, J.EVERETT)	◆ DAVID LYNN JONES MERCURY 872 054-7
83	96	—	2	AN EMPTY GLASS R.DEA,G.MIDDLEWORTH (G.STEWART, D.DILLON)	GARY STEWART HIGHTONE 507
84	79	58	16	IT KEEPS RIGHT ON HURTIN' N.LARKIN (J.TILLOTSON)	BILLY JOE ROYAL ATLANTIC AMERICA 7-99295/ATLANTIC
85	71	71	5	ROCKY ROAD K.KANE,J.O'HARA (J.O'HARA, K.KANE)	THE O'KANES COLUMBIA 38-08099/CBS
86	80	61	22	STRONG ENOUGH TO BEND J.CRUTCHFIELD (B.NIELSEN-CHAPMAN, D.SCHLITZ)	◆ TANYA TUCKER CAPITOL 44188
87	93	—	2	I AIN'T GONNA TAKE THIS LAYIN' DOWN G.KENNEDY (B.STAMPER)	DEBBIE RICH DOOR KNOB 311
88	89	100	3	AMERICAN MAN D.BURGESS (B.BRADDOCK, D.HENRY)	◆ FRANK BURGESS TRUE 94
89	67	53	17	BOOGIE WOOGIE FIDDLE COUNTRY BLUES J.STROUD (C.DANIELS, T.DIGREGARIO, T.CRAIN, C.HAYWARD, J.GAVIN)	◆ THE CHARLIE DANIELS BAND EPIC 34-08002/CBS
90	NEW ▶	1	1	EVERYTIME I GET TO DREAMIN' N.LARKIN,R.REYNOLDS (D.GOODMAN, J.B.DETTERLINE, JR., J.CAPPS)	JOSH LOGAN CURB 10519
91	69	43	11	NOT A NIGHT GOES BY J.RUTENSCHEIDER,T.MALCHAK (S.DIAMOND, J.WEATHERLY)	TIM MALCHAK ALPINE 009
92	NEW ▶	1	1	I'D DO IT ALL OVER AGAIN R.PENNINGTON (J.FULLER)	RAY PRICE STEP ONE 393
93	NEW ▶	1	1	I KNOW THERE'S A HEART IN THERE SOMEWHERE G.BROWN (B.BURCH, J.D.HICKS)	CHRIS AUSTIN WARNER BROS. 7-27661
94	NEW ▶	1	1	LOOK WHAT WE MADE (WHEN WE MADE LOVE) W.WALDMAN,J.EDWARDS (D.LOGGINS, R.SMITH, M.CHAPMAN)	JONATHAN EDWARDS MCA/CURB 53467/MCA
95	88	68	7	HOT ROD LINCOLN R.BENSON (C.RYAN, W.S.STEVENSON)	◆ ASLEEP AT THE WHEEL EPIC 34-08087/CBS
96	77	77	5	SCENE OF THE CRIME S.BUCKINGHAM (D.SCHLITZ, L.YATES, S.BUCKINGHAM)	LORI YATES COLUMBIA 38-08055/CBS
97	83	63	8	HOT DOG B.OWENS,J.SHAW (B.OWENS, D.DEDMOND)	◆ BUCK OWENS CAPITOL 44248
98	92	73	17	YOU CAN'T FALL IN LOVE WHEN YOU'RE CRYIN' J.BOWEN,L.GREENWOOD (L.GREENWOOD)	LEE GREENWOOD MCA 53386
99	97	87	8	WE WERE MEANT TO BE LOVERS R.L.SCRUGGS (B.F.ENEARY, J.PHOTOGLO)	DAVID SLATER CAPITOL 44257
100	85	69	19	SATURDAY NIGHT SPECIAL J.BOWEN,C.TWITTY,D.HENRY (D.BLACKWELL, L.BASTIAN)	CONWAY TWITTY MCA 53373

○ Products with the greatest airplay this week. ◆ Videoclip availability. ● Recording Industry Assn. Of America (RIAA) certification for sales of 1 million units. ▲ RIAA certification for sales of 2 million units.

COUNTRY CORNER



by Marie Ratliff

ETC SPEAKS FOR THE GUYS: "If you've ever had somebody dump you like I have, this is exactly what you'd say," says MD **Jeff Scott**, KLLL Lubbock, Texas, of **Earl Thomas Conley's** "What I'd Say" (RCA), charted at No. 23. "We all can identify with these feelings. It's going to be big."

"It's a real strong song with a different approach," says MD **Buddy Owens**, KNIX Phoenix, Ariz. "There's always a big demand for Conley records, and this one is certainly no exception to that."

Also scoring, with a different approach from those of her other recent releases, is **Anne Murray** with "Slow Passin' Time" (Capitol), says Owens. "We [hadn't] played her for the last year and a half, until now. The old Anne Murray sound, the one that works so well, is back. I think she has a hit here."

"ONE OF OUR HOTTEST phone songs at night," says MD **Mark Reed**, WRNS Kinston, N.C., "is **Canyon's** 'Love Is On The Line' [16th Avenue]. This will be a big one if stations will give it a chance."

"Canyon has such great arrangements and harmonies on this one," says MD **Al Hamilton**, KKAJ Ardmore, Okla., "and incidentally, they have a hot live act as well. The folks here love them." Canyon is charted at No. 64.

WELCOME BACK GENE: After a year's absence from the record scene, **Gene Watson** is back with a new label (Warner Bros.) and a new song ("Don't Waste It On The Blues"). "It's great to see him back and turning out real quality material again," says MD **Bill Corey**, WOW Omaha, Neb.

"One guy called in when he heard this record," says PD **Denny Bice**, WNNW Kalamazoo, Mich., "and said he thought Gene was dead. We're glad he's among the living."

"We got instant phones on this one," says MD **Gary Perkins**, KHEY El Paso, Texas. "It looks like he's got a monster. He's got a lot of fans here who are loving this record." Watson is charted at No. 38.

"WE'VE ONLY HAD IT A FEW DAYS, and already it's getting good response," says PD **Jim Asker**, WFLS Fredericksburg, Va., of **Robin Lee's** "Before You Cheat On Me Once" (Atlantic America), charted at No. 60.

"Another lady pulling early phones," adds Asker, "is **Charly McClain**. Her 'Down The Road' [Mercury] sounds good and is starting off well."

"It's one of the best records Charly's had in a long time," says PD **Rick Mize**, WKNN Pascagoula, Miss. "It has all the right ingredients." McClain is at No. 58.

FOR WEEK ENDING DECEMBER 10, 1988

Billboard HOT COUNTRY SINGLES™

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

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT CTRY POSITION
1	1	IF YOU AIN'T LOVIN' (YOU AIN'T LIVIN')	GEORGE STRAIT	1
2	4	A TENDER LIE	RESTLESS HEART	2
3	2	CHISELED IN STONE	VERN GOSDIN	13
4	5	SPANISH EYES	WILLIE NELSON	8
5	3	I'LL LEAVE THIS WORLD LOVING YOU	RICKY VAN SHELTON	15
6	6	I KNOW HOW HE FEELS	REBA MCENTIRE	9
7	10	SHE'S CRAZY FOR LEAVING	RODNEY CROWELL	11
8	7	WHEN YOU SAY NOTHING AT ALL	KEITH WHITLEY	3
9	12	HOLD ME	K.T. OSLIN	5
10	14	CHANGE OF HEART	THE JUDDS	6
11	13	MAMA KNOWS	SHENANDOAH	7
12	15	LOVE HELPS THOSE	PAUL OVERSTREET	4
13	9	I WISH THAT I COULD FALL IN LOVE TODAY	BARBARA MANDRELL	26
14	11	I'VE BEEN LOOKIN'	NITTY GRITTY DIRT BAND	31
15	17	WE MUST BE DOIN' SOMETHIN' RIGHT	EDDIE RABBITT	10
16	8	REBELS WITHOUT A CLUE	THE BELLAMY BROTHERS	36
17	20	BLUE SIDE OF TOWN	PATTY LOVELESS	14
18	18	LONG SHOT	BAILLIE AND THE BOYS	12
19	22	THAT OLD WHEEL	JOHNNY CASH WITH HANK WILLIAMS, JR.	21
20	—	DEEPER THAN THE HOLLER	RANDY TRAVIS	18
21	27	OLD KIND OF LOVE	RICKY SKAGGS	30
22	26	ALL THE REASONS WHY	HIGHWAY 101	17
23	—	EARLY IN THE MORNING AND LATE AT NIGHT	HANK WILLIAMS, JR.	24
24	30	LET'S GET STARTED IF WE'RE GONNA...	THE STATLER BROTHERS	20
25	—	HOLD ON (A LITTLE LONGER)	STEVE WARINER	19
26	—	MY BABY'S GONE	SAWYER BROWN	16
27	16	RUNAWAY TRAIN	ROSANNE CASH	48
28	—	LIFE AS WE KNEW IT	KATHY MATTEA	29
29	—	WHAT I'D SAY	EARL THOMAS CONLEY	23
30	—	BURNIN' A HOLE IN MY HEART	SKIP EWING	22

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COUNTRY SINGLES BY LABEL

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

CBS	18
Columbia (11)	
Epic (7)	
MCA (11)	16
MCA/Curb (5)	
CAPITOL (13)	15
Capitol/Curb (2)	
RCA (13)	14
RCA/Curb (1)	
WARNER BROS. (9)	11
Reprise (1)	
Warner/Curb (1)	
MERCURY	7
CURB	4
MTM	3
16TH AVENUE	2
ATLANTIC	2
Atlantic America (2)	
AIRBORNE	1
ALPINE	1
BEARDO	1
DOOR KNOB	1
HIGHTONE	1
OAK	1
STEP ONE	1
TRUE	1

- 36 REBELS WITHOUT A CLUE (Bellamy Bros., ASCAP)
- 44 RIGAMAROLE (Colgems-EMI, ASCAP/A Little More Music, ASCAP/Mota, ASCAP/Back Nine, ASCAP) WBM
- 85 ROCKY ROAD (Cross Keys, ASCAP) HL
- 48 RUNAWAY TRAIN (Bugle, BMI/Bug, BMI) HL
- 100 SATURDAY NIGHT SPECIAL (Jobete, ASCAP/Major Bob, BMI) CPP
- 96 SCENE OF THE CRIME (Don Schlitz, ASCAP/Laly, BMI/Warner-Tamerlane, BMI/Danny Dog, BMI/Almo, ASCAP) HL/CPP/WBM
- 41 SHE REMINDED ME OF YOU (SBK April, ASCAP/Idea Of March, ASCAP/New and Used, ASCAP) HL
- 11 SHE'S CRAZY FOR LEAVING (Granite, ASCAP/Coolwell, ASCAP/Chappell & Co., ASCAP) HL
- 35 SINCERELY (Liason, BMI/Irving, BMI) HL/CPP
- 54 SLOW PASSIN' TIME (Chappell & Co., ASCAP/Serenity Manor, ASCAP/R.M.B., ASCAP/Bibo, ASCAP/Robin Hill, ASCAP) HL
- 27 SONG OF THE SOUTH (Jack & Bill, ASCAP) HL
- 8 SPANISH EYES (Screen Gems-EMI, BMI) WBM
- 86 STRONG ENOUGH TO BEND (Uncle Artie, ASCAP/Don Schlitz, ASCAP/MCA, ASCAP) HL/CPP
- 77 SUMMER WIND (Bar None, BMI/Bug, BMI)
- 72 TAKE IT SLOW WITH ME (Calente, ASCAP/Tomy-Don, ASCAP)
- 2 A TENDER LIE (With Any Luck, BMI)
- 21 THAT OLD WHEEL (Do-Tei, ASCAP)
- 53 THAT'S THAT (Lawyer's Daughter, BMI) CPP
- 51 'TIL YOU CRY (Chappell & Co., ASCAP/EEG, ASCAP)
- 82 TONIGHT IN AMERICA (Mighty Nice, BMI/Hat Band, BMI)
- 75 TRAINWRECK OF EMOTION (Wrensong, ASCAP/Headless Horseman, BMI)
- 10 WE MUST BE DOIN' SOMETHIN' RIGHT (Eddie Rabbitt, BMI/Englishtown, BMI)
- 99 WE WERE MEANT TO BE LOVERS (WB, ASCAP/Warner-Tamerlane, BMI) WBM
- 69 WHAT DO YOU WANT FROM ME THIS TIME (Uncle Artie, ASCAP/Lawyer's Daughter, BMI) CPP
- 70 WHAT HE DOES BEST (Screen Gems-EMI, BMI/Writer's Group, BMI/Bethlehem, BMI)
- 23 WHAT I'D SAY (Rick Hall, ASCAP/Alabama Band, ASCAP) WBM
- 50 WHEN KAREN COMES AROUND (Jobete, ASCAP/Bobby Fischer, ASCAP/Twin Compulsions, ASCAP/Zomba, ASCAP) CPP
- 3 WHEN YOU SAY NOTHING AT ALL (Screen Gems-EMI, BMI/Scarlet Moon, BMI/MCA, ASCAP/Don Schlitz, ASCAP) HL/WBM
- 80 WHERE WAS I (Intersong, ASCAP/Hide-A-Bone, ASCAP/Chappell, ASCAP) HL
- 45 YOU BABE (Acuff-Rose, BMI) CPP
- 98 YOU CAN'T FALL IN LOVE WHEN YOU'RE CRYIN' (Duchess, ASCAP/Hall-Clement, BMI) HL
- 79 YOU MIGHT WANT TO USE ME AGAIN (Tom Collins, BMI/Collins Court, ASCAP) CPP
- 61 YOU STILL DO (Zomba, ASCAP/Makin' Song, ASCAP)
- 63 YOU'RE GONNA MAKE HER MINE (Silverline, BMI) WBM

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

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

52 ALL THE GOOD ONES ARE TAKEN (WB, ASCAP/Two Sons, ASCAP/Hatcher Lane, ASCAP) WBM					
17 ALL THE REASONS WHY (Warner-Tamerlane, BMI/Sportsman, BMI/Warner-Refuge, ASCAP/Macy Place, ASCAP) WBM					
88 AMERICAN MAN (Tree, BMI/Cross Keys, ASCAP) HL					
60 BEFORE YOU CHEAT ON ME ONCE (Ensign, BMI/Famous, ASCAP/Blue Moon, ASCAP) CPP					
25 BIG WHEELS IN THE MOONLIGHT (Jack & Bill, ASCAP/Ranger Bob, ASCAP/Pink Pig, BMI) HL					
14 BLUE SIDE OF TOWN (Almo, ASCAP/Little Nemo/Irving, BMI) CPP					
73 BLUE TO THE BONE (Cross Keys, ASCAP/Jack & Bill, ASCAP/Mc Bec, ASCAP) HL					
89 BOOGIE WOOGIE FIDDLE COUNTRY BLUES (Miss Hazel, BMI) WBM					
33 BORDERLINE (Rick Hall, ASCAP)					
57 BRIDGES AND WALLS (Tom Collins, BMI/Song Pantry, ASCAP/VanWarmer, ASCAP)					
22 BURNIN' A HOLE IN MY HEART (Acuff-Rose, BMI/Milene, ASCAP) CPP					
6 CHANGE OF HEART (Caseyem, BMI/Kentucky Sweetheart, BMI)					
13 CHISELED IN STONE (Hookem, ASCAP/Hidden Lake, BMI) CPP					
68 COME AS YOU WERE (Dropkick, BMI)					
76 DARLENE (Acuff-Rose, BMI/Milene, ASCAP/It's On Hold, ASCAP) CPP					
18 DEEPER THAN THE HOLLER (Scarlet Moon, BMI/Screen Gems-EMI, BMI/Don Schlitz, ASCAP/MCA, ASCAP) HL/WBM					
55 DESPERATELY (Cross Keys, ASCAP) HL					
38 DONT WASTE IT ON THE BLUES (Wrensong, ASCAP/Miller's Daughter, ASCAP/Love This Town, ASCAP) WBM					
58 DOWN THE ROAD (Southern Grand Alliance, ASCAP/AMR, ASCAP)					
24 EARLY IN THE MORNING AND LATE AT NIGHT (WB, ASCAP/Two Sons, ASCAP/Morganactive, ASCAP/You & I, ASCAP) CPP/WBM					
83 AN EMPTY GLASS (Forest Hills/Tree, BMI)					
90 EVERYTIME I GET TO DREAMIN' (Ensign, BMI/Pugby, BMI)					
74 FEARLESS HEART (Gold Line, ASCAP) WBM					
66 GONE BUT NOT FORGOTTEN (Bobby Fischer, ASCAP/Serenity Manor, ASCAP/Chriswald, ASCAP/Hopi Sound, ASCAP)					
71 GONNA TAKE A LOT OF RIVER (Reynsong, BMI/Wrensong, ASCAP)					
43 HIGHWAY ROBBERY (Cross Keys, ASCAP/Tree,					

HOT COUNTRY SINGLES ACTION

RADIO MOST ADDED

	GOLD ADDS 29 REPORTERS	SILVER ADDS 60 REPORTERS	BRONZE/SECONDARY ADDS 65 REPORTERS	TOTAL ADDS 154 REPORTERS	TOTAL ON
HONEY I DARE YOU SOUTHERN PACIFIC WARNER BROS.	1	15	31	47	50
HIGHWAY ROBBERY TANYA TUCKER CAPITOL	4	13	22	39	94
I FEEL FINE SWEETHEARTS OF RODEO COL	2	7	29	38	58
'TIL YOU CRY EDDY RAVEN RCA	3	14	20	37	74
I STILL BELIEVE IN YOU DESERT ROSE BAND MCA/CURB	8	16	11	35	105
COME AS YOU WERE T. GRAHAM BROWN CAPITOL	2	10	18	30	36
BRIDGES AND WALLS THE OAK RIDGE BOYS MCA	1	6	18	25	59
TRAINWRECK OF EMOTION LORRIE MORGAN RCA	1	5	17	23	24
I WISH I WAS STILL... CONWAY TWITTY MCA	2	8	12	22	79
I JUST CALLED TO SAY... LARRY BOONE MERCURY	6	7	7	20	91

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.

- 93 I KNOW THERE'S A HEART IN THERE SOMEWHERE (Ensign, BMI/Tom Collins, BMI)
- 81 I MARRIED HER JUST BECAUSE SHE LOOKS LIKE YOU (Michael H. Goldsen, ASCAP/Lyle Lovett, ASCAP)
- 28 I SANG DIXIE (Coal Dust West, BMI) WBM
- 31 I STILL BELIEVE IN YOU (Bar None, BMI/Bug, BMI)
- 49 I WISH I WAS STILL IN YOUR DREAMS (Tree, BMI/Cross Keys, ASCAP) HL
- 26 I WISH THAT I COULD FALL IN LOVE TODAY (Beechwood, BMI) WBM
- 92 I'D DO IT ALL OVER AGAIN (Music Corp. Of America, BMI/Hightop, BMI)
- 1 IF YOU AIN'T LOVIN' (YOU AIN'T LIVIN') (Beechwood, BMI) WBM
- 15 I'LL LEAVE THIS WORLD LOVING YOU (Tree, BMI) HL
- 84 IT KEEPS RIGHT ON HURTIN' (Ridge, BMI)
- 78 IT WASN'T HIS CHILD (Acuff Rose)
- 34 (IT'S ALWAYS GONNA BE) SOMEDAY (Lawyer's Daughter, BMI/Terrace, ASCAP/Cross Keys, ASCAP/Tree, BMI) HL/CPP
- 65 IT'S YOU AGAIN (Tree, BMI/Pacific Island, BMI) HL/WBM
- 31 I'VE BEEN LOOKIN' (Unami, ASCAP/Jeffwho, ASCAP/Bughouse, ASCAP) HL/CPP
- 67 LET IT BURN (Millhouse, BMI/SBK Combine, ASCAP) HL
- 20 LET'S GET STARTED IF WE'RE GONNA BREAK MY HEART (Statler Brothers, BMI) CPP
- 29 LIFE AS WE KNEW IT (Silverline, BMI/Lucrative, BMI/Bug, BMI) WBM
- 12 LONG SHOT (Don Schlitz, ASCAP/Irving, BMI/Almo, ASCAP) HL/CPP
- 94 LOOK WHAT WE MADE (WHEN WE MADE LOVE) (MCA, ASCAP/Patchwork, ASCAP/Desert Rose, BMI)
- 4 LOVE HELPS THOSE (Scarlet Moon, BMI)
- 64 LOVE IS ON THE LINE (Milene, ASCAP) CPP
- 7 MAMA KNOWS (SBK April, ASCAP/Music City, ASCAP/Millhouse, BMI) HL
- 16 MY BABY'S GONE (SBK Blackwood, BMI/Dennis Linde, BMI) HL
- 40 NEW SHADE OF BLUE (Long Tooth, BMI/Endless Frogs, ASCAP)
- 91 NOT A NIGHT GOES BY (MCA, ASCAP/Diamond House, ASCAP/Bright Sky, ASCAP) HL
- 32 NOT ENOUGH LOVE (MCA, ASCAP/Farren Square, ASCAP/Colgems-EMI, ASCAP/A Little More Music, ASCAP) HL/WBM
- 30 OLD KIND OF LOVE (Scarlet Moon, BMI) WBM
- 37 PAINT THE TOWN AND HANG THE MOON TONIGHT (Crownman, ASCAP/Warner-Elektra-Asylum, BMI/Kansas By The Sea, ASCAP) WBM
- 46 RAININ' IN MY HEART (Excellorec, 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.

RCA Uses Stores To Help Break Grayson Hugh

BY GEOFF MAYFIELD

NEW YORK Borrowing a page from the playbook it used to make Bruce Hornsby a multiplatinum seller, RCA Records is targeting the music retail community to break developing artist Grayson Hugh.

Hugh, who is now on the road warming up for Dicky Betts, has made personal appearances at key retail stops around the country since the September release of his "Blind To Reason" album. The grass-roots attack has not yielded significant chart action yet, but Daryl Booth, RCA director of national sales, is confident his label's efforts in the retail trenches will help build a following for the performer.

Furthermore, Booth says Hugh's sales to date are "well ahead" of the pace that Bruce Hornsby & the Range set in the initial two months of their 1986 debut, an album that eventually went double platinum.

Many at RCA, including executive VP Rick Dobbis, credited retailers for breaking Hornsby's first album. Citing the still-tight playlists that pervade radio, the label has gone back to the retail well to build a base for Hugh.

"It took a while for Bruce Hornsby to develop, but he built a relationship with retailers, and that's what Grayson's doing," says

Booth.

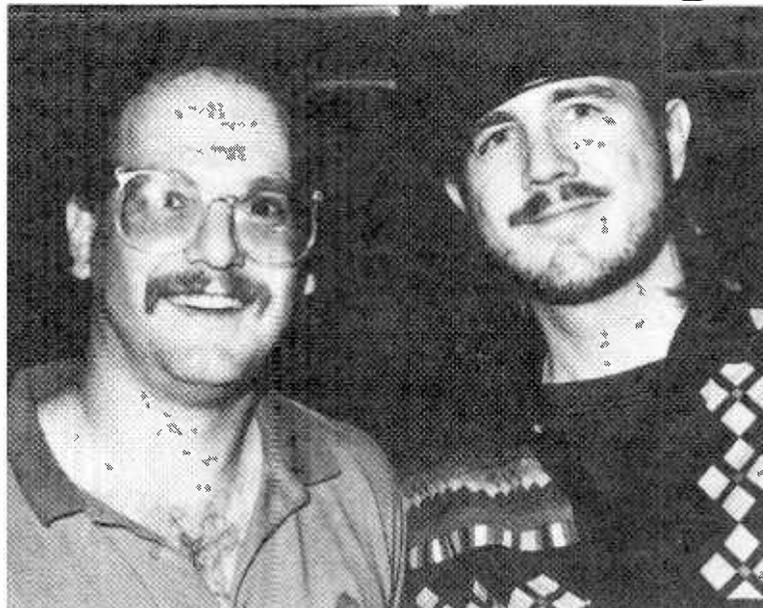
"It takes the retail environment to break an artist. With Grayson, [sales are] well ahead of many developing artists that we've had at this stage."

The first phase of Hugh's retail orientation, which was orchestrated by product manager Basil Marshall, had the songwriting performer play solo sets at showcases before invited guests from key retail accounts—as well as pop and urban radio executives—in New York City, Los Angeles, Washington, D.C., Boston, Cleveland, Chicago, San Francisco, Seattle, Dallas, Atlanta, and Detroit.

Hugh then played solo sets, or made handshake visits, at the recent conventions of such chains as Roslyn, N.Y.-based Record World, Miami-based Spec's Music & Video, and Amarillo, Texas-based Western Merchandisers. His rounds also included regional meetings of The Musicland Group, the industry's largest chain, and The Handleman Co., the largest rackjobber in the business.

"He's generated such goodwill," says Booth of Hugh. "Retailers have adopted him as an artist they like and they're hot to help him out."

RCA followed a similar attack when Hornsby's first album surfaced in 1985, booking the artist for



During a boat ride in Boston, new RCA artist Grayson Hugh, right, met Bill Gerstein, VP/GM of New England chain Good Vibrations. The party was one of several retail visits that Hugh made on behalf of his debut album.

several account visits and in-store appearances. But unlike Hugh, Hornsby's early exposure to retailers did not feature performances.

According to Booth, the retail vis-

its encouraged accounts to jump on Hugh's bandwagon. He says several retailers elected to boost the artist through company newsletters and through in-store magazines and

new-artist fliers. Booth adds that some accounts even agreed to keep Hugh in their new-artist programs longer than had originally been committed.

Booth also thinks Hugh's retail jaunts have garnered additional in-store play for "Blind To Reason." He says exposure from in-store play and the concerts with Betts have "generated terrific sales."

Even if the retail blitz fails to elevate Hugh's debut—which Booth describes as "deep in multiformat cuts"—to the upper regions of the charts, the label thinks its efforts this time will pave the road for his next album. "This will build a base for the second album," says Booth. "This company is committed to Grayson for the long, long term."

Since it has become so difficult to get radio stations to add new artists, Booth says RCA has come to view the retail community as "the optional format for exposure. You have to always find a new direction when you're working a new artist, because radio adds are so limited."

"We're trying to get a relationship up with the good retailers who will take the buzz that's happening about Grayson to their customers. Even Grayson himself is committed to this—he understands the necessity."

CMA, NARM Name Display Winners

BY EDWARD MORRIS

NASHVILLE Disc Jockey Records and Lieberman Enterprises won the best-overall-company-performance awards in the recently

completed National Assn. Of Record Merchandisers/Country Music Assn. display contest. The annual event, designed to focus consumer attention on country music product, drew 524 entries, more than double last year's pool of contenders.

The contest judges the best retail and rack displays, according to photos submitted by the contestants, from the annual Country Music Month campaign that NARM and CMA hold each Octo-

ber, the month during which the Country Music Awards are telecast.

For Minneapolis-based Lieberman, this marks the second consecutive year the firm has taken the overall prize in the rack division. Disc Jockey, which is operated by Owensboro, Ky.-based Wax-Works/VideoWorks, displaces Durham, N.C.-based The Record Bar, which had won the retail category in both 1987 and 1986.

(Continued on page 39)



In Tune. Sanyo's new MGR90, an AM/FM stereo cassette player featuring an electronically tuned radio, allows the user to preset nine stations; its built-in cassette player has three-button control, locking fast forward, and a three-band equalizer. The MGR90 is one of five personal portable units that Sanyo will debut at the 1989 International Winter Consumer Electronics Show, to be held in Las Vegas, Jan. 7-10. For more information, contact 818-998-7322.

New Products Remove CD Dirt, Scratches

Two California laboratories have developed formulas to clean compact disks.

KMD Labs of Los Angeles has developed Pro-Wipes, which the firm describes as a lint-free wipe developed by research scientists for cleaning delicate instruments in a sterile environment. The scratch-free formula absorbs moisture, dirt, and grease and re-

moves fingerprints and oils. The product is sold in a 12-pack for a suggested retail price of \$5. More information is available from KMD, 213-434-1076.

Also on the market is CD Saver, a CD scratch remover and cleaner. The formula claims to restore disks to top-quality fidelity. For more information on CD Saver, call JBF Laboratories, 714-630-7733.

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Low-Priced CDs Being Tested In Japan Market

BY SHIG FUJITA

TOKYO The CBS/Sony Group and Pony Canyon are selling CDs of new international repertoire titles at \$20.43, as compared with the normal \$24.52-\$26.15 price range, but Warner-Pioneer advanced the CD price cutting still further Aug. 10 with the introduction of its Forever Young series at the unprecedented low cost of \$16.35.

The 30 titles released Aug. 10 include CDs by the Eagles, Led Zepelin, and the Doobie Brothers. A second batch of 30 included titles by Van Halen, Fleetwood Mac, Eric Clapton, Christopher Cross, and Linda Ronstadt.

The third batch of 30, released Oct. 10, included CDs by George Benson, Manhattan Transfer, Joe Sample, Asia, Little Feat, and Jackson Browne; the latest batch, released Nov. 10, has Ratt, the Cars, the Doors, the Pretenders, Laura Branigan, and Roberta Flack on its list.

Prior to the Nov. 10 release, the 90 titles already available had sold a total of 1.4 million copies, an average of more than 15,000 per title, according to Keiichi Toyama of Warner-Pioneer's A&R back catalog special-projects office. This 15,000 level is at least six times higher than the sales figures scored when the product was listed at \$26.15.

After the release of another 30 titles Saturday (10), Warner-Pioneer will conduct a 40-day sales campaign up to Jan. 20 that will include advertisements in many music magazines and lotteries offering such prizes as telephone cards to purchasers of CDs in the Forever Young series.

Toyama says that many buyers purchase all the CDs available by their favorite acts, such as Van Halen, Manhattan Transfer, George Benson, and the Cars, each of which has four CDs in the series.

Buyers have commented that they had wanted to purchase the titles before, but the \$26.15 price had deterred them. With the cost down to \$16.35, they can buy five CDs for \$82; they could obtain only three for that amount previously.

Toyama adds that Warner-Pioneer will start selling albums in its Atlantic Soul CD Collection Dec. 21 at the \$16.35 price. Titles in this series include three by Otis Redding, two by Aretha Franklin, and offerings by Sam & Dave, Ben E. King, and Percy Sledge.

Two more batches of eight are planned for release. The first batch, due Jan. 25, will feature CDs by Redding, Wilson Pickett, Franklin, Sam & Dave, Clarence Carter, and Solomon Burke. The Feb. 25 release will feature titles by Redding, Pickett, Ray Charles, Eddie Floyd, and Arthur Conley.

With a catalog of about 3,000 titles, Toyama says, Warner-Pioneer is having a hard time selecting those that should move to the \$16.35 category.

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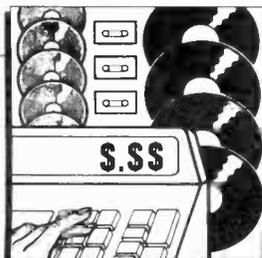


ALBUMS, CASSETTES

AND SOON ON COMPACT DISC THROUGH



RETAIL TRACK



by Earl Paige

DISAPPEARING ACT: Some of the stories making the rounds at Southern California's CD-only stores these days are scary.

For example, **Robert Brownell** and **Jim Alden**, partners in two **National Compact Disc** outlets, both recently chased down alleged shoplifters. Alden, a fitness runner, ran after a suspect on foot, confronted him, and regained possession of the pilfered items. "They work as a trio," says Alden of the thieves. Alden's store is in Encino.

"We watch the double packs, **Prince's** 'Sign 'O' The Times,' **Tina Turner Live**,' and **New Order's** 'Substance,'" he says. "One person stacks the double packs together—or may even hides them behind a bin someplace—while a second person creates a diversion. Then, still a third person comes in and makes off with the haul," says Alden, who plans to install mirrors to augment a surveillance camera now in use.

Brownell, whose store is located five miles east, on Ventura Boulevard in Studio City, has a different story. "It was a high-speed chase, right out of the movies," he says. "I cornered [the suspect] and actually said I was making a citizen's arrest. At that very moment, as he got out of his car, a gun dropped out of his pants pocket and clattered to the pavement. I apologized for making a mistake and got the hell out of there."

Both store operators agree that deft shoplifters make regular use of the audition tables. "This one fellow had 15 CDs in their original, full-size package,

stuffed behind his back inside his belt under a very loose-fitting shirt, three rows of five," says Alden. Now Alden has a sign in front of each of six audition stations: "Smile, you are on camera." Says he: "It's just a friendly warning."

A real tip-off, according to Alden, is when people bring in CDs for cash or trade credit and the CDs are "still in alphabetical order. One day all S artists, the next day, maybe B. I refuse to buy from anyone I suspect is selling stolen product. It's not that hard to tell. We know the vast majority of our customers."

USED AND ABUSED: The subject of dealing in used CDs is volatile, and **Don MacLeod**, owner of **Music Millennium** in Portland, Ore., has already blasted this column for addressing the subject. Nevertheless, CD-store operators point to all the activity all these years at vinyl stores and say offering a trade-in service is essential for CD outlets.

RAZORS FOR YOUR BLADES: Hardware and electronics chain **Circuit City** is testing a new store concept called **Impulse**. The first location for the mall-oriented logo opened in the White Marsh Mall outside of Baltimore. Impulse stores will concentrate on smaller products, such as portable stereos, personal stereos, answering machines, and portable TVs and will carry 1,500 SKUs of product, as compared with the 2,500 SKUs found at most Circuit City shops.

Not at all surprised by the Circuit City move is **Keith Powell**, a partner with **Mike Pastore** in **Music To Go**, now in Del Amo and Westminster Mall in L.A. "We knew they were going to do it about six months ago, right after we opened. They were in here," says Powell, who expects Circuit City to open as many as 66 Impulse outlets. Powell says he and Pastore came up with the idea for "disposable electronics" and launched the Music To Go chain after leaving top posts at **Federated Group**. Powell also says **Musicland Group** is now emphasizing portable electronics

(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	7	U2 RATTLE AND HUM	ISLAND 2-91003/ATLANTIC
2	2	2	6	ANITA BAKER GIVING YOU THE BEST THAT I GOT	ELEKTRA 2-60827
3	3	3	5	TRAVELING WILBURYS TRAVELING WILBURYS	WILBURY 2-25796/WARNER BROS.
4	7	12	3	R.E.M. GREEN	WARNER BROS. 2-25795
5	12	—	2	CROSBY, STILLS, NASH & YOUNG AMERICAN DREAM	ATLANTIC 2-81888
6	4	4	8	KENNY G SILHOUETTE	ARISTA ARCD 8457
7	6	5	5	BARBRA STREISAND TILL I LOVED YOU	COLUMBIA CK 40880
8	5	7	15	SOUNDTRACK COCKTAIL	ELEKTRA 2-60806
9	NEW ▶		1	PINK FLOYD DELICATE SOUND OF THUNDER	COLUMBIA C2K 44484
10	8	6	10	BON JOVI NEW JERSEY	MERCURY 836 345-2/POLYGRAM
11	10	10	40	GUNS N' ROSES APPETITE FOR DESTRUCTION	GEFFEN 2-24148
12	13	15	4	EDIE BRICKELL & NEW BOHEMIANS SHOOTING RUBBERBANDS AT THE STARS	GEFFEN 2-24192
13	9	9	66	DEF LEPPARD HYSTERIA	MERCURY 830 675 2/POLYGRAM
14	26	—	2	MANNHEIM STEAMROLLER A FRESH AIRE CHRISTMAS	AMERICAN GRAMMAPHONE 1988
15	11	8	8	LUTHER VANDROSS ANY LOVE	EPIC EK 44308/E.P.A.
16	NEW ▶		1	FLEETWOOD MAC GREATEST HITS	WARNER BROS. 2-25801
17	14	17	31	TRACY CHAPMAN TRACY CHAPMAN	ELEKTRA 2-60774
18	22	11	8	SOUNDTRACK IMAGINE: JOHN LENNON	CAPITOL C2-90803
19	24	24	3	THE JIMI HENDRIX EXPERIENCE RADIO ONE	RYKODISC RACD-0078
20	20	22	3	MANNHEIM STEAMROLLER MANNHEIM STEAMROLLER CHRISTMAS	AMERICAN GRAMMAPHONE AGCD-1984
21	NEW ▶		1	AL JARREAU HEART'S HORIZON	REPRISE 2-25778
22	NEW ▶		1	JOURNEY JOURNEY'S GREATEST HITS	COLUMBIA CK 44493
23	17	21	17	LITTLE FEAT LET IT ROLL	WARNER BROS. 2-25750
24	15	18	9	BOBBY BROWN DON'T BE CRUEL	MCA MCAD 42185
25	18	19	11	BASIA TIME AND TIDE	EPIC EK 40767/E.P.A.
26	NEW ▶		1	DOKKEN BEAST FROM THE EAST	ELEKTRA 2-60823
27	21	26	56	GEORGE MICHAEL FAITH	COLUMBIA CK 40867
28	25	14	18	BOBBY MCFERRIN SIMPLE PLEASURES	EMI E2 48059
29	RE-ENTRY			UB40 LABOUR OF LOVE	A&M CD 4980
30	28	28	3	RATT REACH FOR THE SKY	ATLANTIC 2-81929

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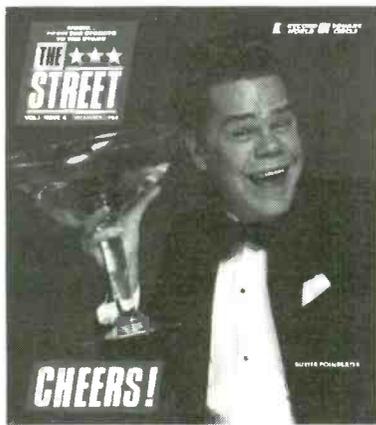
The Word On The Street: Record World's Magazine

BY MELINDA NEWMAN

NEW YORK Four months after its introduction, Record World's in-house magazine, *The Street*, is driving its message home.

"The response has been incredible," says Patrick Hanson, director of public relations and editor-in-chief of the magazine. "The record companies have been unbelievably positive and we have people coming into the stores asking if the next issue is out yet."

The December issue marks a first for the monthly: A commissioned holiday photo of David Johansen as Buster Poindexter appears on the cover. Previously, the magazine used only stock publicity



Record World commissioned Timothy White to shoot Buster Poindexter in a holiday pose for its December issue of *The Street*, the chain's in-house magazine.

shots. "It's certainly a costly thing to do, but Timothy White, who shot the cover, was very fair. Ultimately, it's something I'd love to do all the time, but for now we'll probably just try it under certain circumstances," he says.

The *Street*'s publisher is Phyllis Purpero, the chain's senior director of advertising and promotions.

The *Street* isn't the first magazine distributed in Record World and Square Circle stores; the chain carried an earlier incarnation called *The Buzz* on a trial basis a

year ago.

"But it just wasn't right for us," Hanson says. "There was a political situation and *The Buzz* was on the way out. We decided we wanted to create our own identity and credibility."

Circulation for *The Street* is 150,000 through the Northeastern chain's 71 stores and such outside distribution points as college campuses, clubs, and movie theaters.

Though Hanson says it's too early to release numbers, he believes the magazine is accomplishing its

main goal—to entice buyers to purchase new music. "We're beginning to see an effect," he says. "There's definitely more general interest in burgeoning acts among our patrons."

Down the road, Hanson would like to see *The Street* cover acts outside of rock'n'roll. "I don't want it to lose its intimacy and become a big book [it averages 50 pages a month], but I would like to do a story on Diane Schuur or on a Broadway musical and take more risks."

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Book Publisher Bows 5 On Audiocassette

Simon & Schuster Audio bows five spoken-word audiocassettes in December, including a treatment of the Kirk Douglas autobiography, "The Ragman's Son," read by Douglas himself.

Other book titles: Thomas Harris' "The Silence Of The Lambs," read by Broadway actress Kathy Bates; Harold Coyles' "Sword Point," read by TV actor Richard Masur; Dale Brown's "Flight Of The Old Dog," read by radio personality Peter Waldren; and Dr. Ravi Batra's "Surviving The Great Depression Of 1990," a sequel to "The Great Depression Of 1990," which is read by the author.

The running time for these two-tape sets is three hours; the suggested list price for each is \$14.95. Contact 212-698-7179.

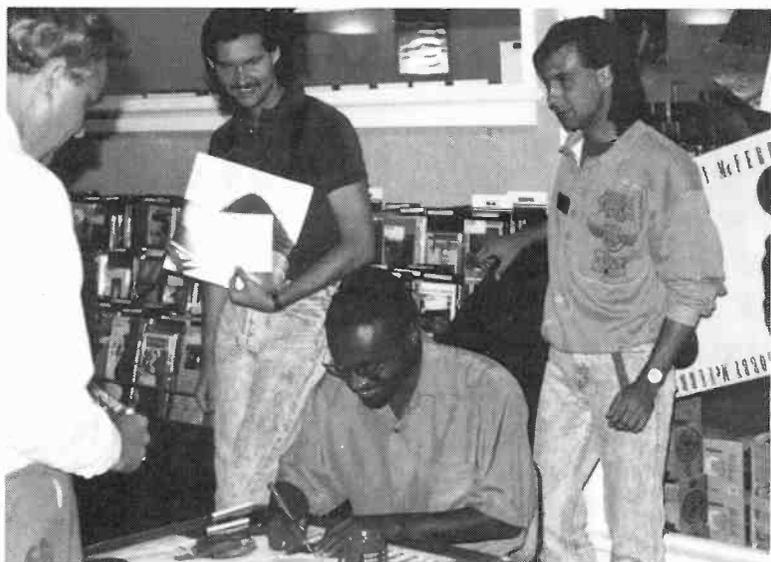
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... see page 42

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Not Worrying. Capitol/EMI recording artist Bobby McFerrin stopped by Record Bar's Tracks store in Raleigh, N.C., for a few smiles and autographs. Watching the signing are, front, an unidentified fan; left, Mike Shane, Tracks manager; and Mike Bartholomew, store employee.

Rock Fusion Album Is All Instrumental Genesis' Stuermer 'Steps Out' With GRP

BY BRUCE HARING

DARYL STEPS OUT: Daryl Stuermer is known as the "permanent temporary" member of Genesis, trading off guitar and bass duties with Mike Rutherford when the pop rock giant hits the road.

But Stuermer has a few musical statements to make outside the bounds of Genesis, which is the reason for his first solo album, "Steppin' Out," which bowed recently on GRP Records.

"The music of Genesis fills the pop rock side I listen to and play," Stuermer says. "My music fills the progressive rock instrumental side."

Stuermer describes his all-instrumental album as "more rock fusion than jazz fusion. I think it's pretty melody oriented, coming from a pop background."

Tour plans are still up in the air, but Stuermer indicates he's anxious to stretch his chops in a live setting.

THE SHOW MUST GO ON: When the Broadway show "Late Nite Comic" closed three days after it opened, Brian Gari was told the music he'd created for the play would never be heard again.

But thanks to his intense marketing campaign, the music has resurfaced through Original Cast, a label specializing in failed Broad-

way productions. Among that label's 43 releases are "The Baker's Wife" (featuring Paul Sorvino and Patti Lupone) and "Pretty Belle" (featuring Angela Lansbury).



The album for "Late Night Comic" features Gari on male vocals and Julie Budd on female vocals, with contributions from Michael McAssey (an original cast member) and Robin Kaiser.

The LP and a new CD version with an extra track are available nationwide through Tower Records and can be found in most major New York City record stores. More information on the product is available from Gari at 212-799-2592.

SEEDS AND SPROUTS: Hightone's Joe Ely is the latest contributor to the Don't Mess With Texas anti-littering campaign, a public-service spot aired in the Lone Star State that has cut littering an estimated 60% over the last year. In Ely's spot, he and his band are filmed performing a new song, "Don't Mess With Texas," live in Austin, Texas. The spot, which begins airing in 30- and 60-second

bites this month in Texas, is sure to provide a big boost for Ely's new album, "Dig All Night," in his native state... Rhino Video has released three titles from shocklock master Gordon Lewis, considered a pioneer in graphic film violence. Hitting the racks are "2000 Maniacs" (the film from which 10,000 Maniacs got their name), "The Wizard Of Gore," and "The Gruesome Twosome." The videos carry a suggested retail price of \$29.95 each. More information is available from Rhino, 213-828-1980... Sleeping Bag Records has opened Koala Sound, an editing studio designed to serve New York's rap and dance community. The new studio is located above Sleeping Bag's offices, 1974 Broadway. Phone 212-362-0640 for details.

IN THE MAIL: A;GRUMH, "We Are A;Grumh... And You Are Not!" compilation of band highlights, all but one of which are available on import releases, from Play It Again Sam Records/Wax Trax, 2445 N. Lincoln Ave., Chicago, Ill. 60614... Front 242, "Headhunter," Belgian band, 12-inch forerunner to coming album, on Wax Trax... K.M.F.D.M., "Don't Blow Your Top," not the 12-inch of the same name, but more of the industrial funk, on Wax Trax... Pig, "A Poke In The Eye (With A

(Continued on next page)



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ALBUM RELEASES

The following configuration abbreviations are used: LP—album; EP—extended play; CA—cassette; NA—price not available. Multiple records and/or tapes in a set appear within parentheses following the manufacturer number. ♣=Simultaneous release on CD.

POP/ROCK

BANANARAMA
Greatest Hits Collection

♣ LP London 828 106-1/NA
CA 828 106-4/NA

CHRISTMAS JUG BAND WITH DAN HICKS
Mistletoe Jam

♣ LP Relix RRLP-2036/NA
CD RRCA-2036/NA

EVERLY BROTHERS
Some Hearts

♣ LP Mercury 832 520-1/NA
CA 832 520-4/NA

MORY KANTE
Akwaaba Beach

♣ LP Barclay 833 119-1/NA
CD 833 119-4/NA

KINGFISH
Double Dose

♣ CD Relix RRCD-2035/NA

MATRIX
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EP VAR/MVP 001/\$5.98

PETE SHACKETT
Grouper Republic

LP Finest Kind MMM-002/\$11.00
CD MMM-002/NA

STARPOINT
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♣ LP Elektra 60810-1/NA
CD 60810-4/NA

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JAZZ

SUN RA ARKESTRA
Live At Pit Inn 1988

♣ LP FTC DIW-8024/NA
CD DIW-824CD/NA

ART ENSEMBLE OF CHICAGO
Ancient To The Future

♣ LP FTC DIW-8014/NA
CD DIW-804CD/NA

ART ENSEMBLE OF CHICAGO
Live In Japan 1984

♣ LP FTC DIW-8021.22/NA
CD DIW-815.16CD/NA

STANLEY COWELL TRIO
We Three
e1.5

♣ LP FTC DIW-8017/NA
CD DIW-807CD/NA

NATHAN DAVIS
London By Night

♣ LP FTC DIW-8019/NA
CD DIW-813CD/NA

RICHARD DAVIS TRIO
Persia My Love

♣ LP FTC DIW-8015/NA
CD DIW-805CD/NA

DUSKO GOYKOVICH
Celebration

♣ LP FTC DIW-8016/NA
CD DIW-806CD/NA

JOHN HICKS QUARTET
Naima's Love Song

♣ LP FTC DIW-8023/NA
CA DIW-823CD/NA

DUKE JORDAN TRIO
Standards Vol. 1

♣ CD FTC DIW-15CD/NA

**MULGREW MILLER/REGGIE WORKMAN/
FREDDIE WAITS**
Trio Transition

♣ LP FTC DIW-8018/NA
CD DIW-808CD/NA

DAVID MURRAY/JACK DE JOHNETTE
In Our Style

♣ LP FTC DIW-8012/NA
CD DIW-819CD/NA

DAVID MURRAY QUARTET
Lovers

♣ LP FTC DIW-8020/NA
CD DIW-814CD/NA

**PHALANX (GEORGE ADAMS)/JAMES
"BLOOD" ULMER**
In Touch

♣ LP FTC DIW-8026/NA
CD DIW-826CD/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.

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CMA, NARM NAME DISPLAY CONTEST WINNERS

(Continued from page 34)

The first prize among individual stores in the retail category was earned by Don Nelson, The Record Shop No. 18, in Minneapolis. The top award among individual rack-jobber efforts went to Lieberman's Dallas branch for the third consecutive year.

Other winners in retail: Stuart Berman, Record Bar No. 177, Gainesville, Fla. (second place); Dennis Paul, Camelot Music No. 12, Canton, Ohio (third place); and Juanita Reaver, Camelot Music No. 15, Chambersburg, Pa.; B.J. Jordan, Musicland No. 888, Bowling Green, Ky.; Barbara Moody, Record Bar No. 62, Lynchburg, Va.; Stacey Baker, Disc Jockey No. 49, Greeley, Col.; Ann Chrisman, Disc Jockey No. 43, Danville, Ill.; Mandi Goodwin, Good Vibrations, Walpole, Mass.; Lauri Whitaker, Hastings No. 9608, San Angelo, Texas; Ron Leppek, Disc Jockey No. 56, Monroe, Mich.; Mark Yokom, Harmony House, Southgate, Mich.; and Leslie Diver, Record World, Hamden, Conn. (fourth place).

The remaining rack branch winners were Handleman, Atlanta; Handleman, Brighton, Mich.; and Handleman, Youngstown, Ohio (second place); Handleman, Charlotte, N. C.; Handleman, Kansas City, Mo.; Handleman, Seattle; Handleman, Tampa, Fla.; Lieberman, Kansas City, Mo.; and Western Merchandisers, Grand Island, Neb. (third place).

Winners in retail earned \$500 for first place, \$300 for second, \$200 for third, and \$100 for fourth. Rack winners took \$500 for first, \$300 for second, and \$100 for third.

Winners of the best overall awards will be given plaques at the 1989 NARM convention.



Displays from the Country Music Month merchandising contest were submitted by, clockwise from top left, the No. 1 retail store, The Record Shop No. 18 in Minneapolis; Lieberman's Dallas branch, which took the top-individual-rack prize; Handleman's Youngstown, Ohio branch, which took second prize among racks; and The Record Bar No. 177 in Gainesville, Fla., which earned second place among retail stores.

Phonolog Lists New Releases

NEW YORK Phonolog, commonly used by music retailers as a standard reference guide for record titles, has expanded its coverage to include a new-releases section.

The new section will list titles for records, CDs, and tapes released during the week. It will be updated weekly, and each update will include an entire replacement section for new releases.

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GRASS ROUTE

(Continued from preceding page)

Sharp Stick," follow-up to 12-inch released this summer by Wax Trax . . . Honour Society, "What We Like," comeback from top-notch Delaware band, on Big Wonderful Records, P.O. Box 7223, Wilmington, Del. 19803 . . . The Wishniaks, "Nauseous And Cranky," jangly alternatives from Philadelphia band, 4013 Baltimore Ave., Philadelphia, Pa. 19104 . . . Psychic TV, "Allegory And Self," more from P-Orridge, ex-Throbbing Gristle and band, on Fundamental/Revolver, P.O. Box 2309, Covington, Ga. 30209 . . . Das Damen, "Marshmellow Conspiracy," EP with two remakes and two new tracks, on SST Records . . . A.C. Temple, "Blowtorch," second release from North England band on Blast First Records, 196 Grand St., New York, N.Y. 10013 . . . Liz Gorrill & Andy Fite, "Phantasmagoria," piano and guitar duo, New Artists, P.O. Box 549, New York, N.Y. 10018.

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Videosmith Builds New Look For Boston Stores

BY DAVID WYKOFF

BOSTON A move away from bookstore-style table displays has helped Boston-area video specialty retailing leader Videosmith excel in sell-through.

"We're taking a cue from the mass merchandisers, who've done very well with sell-through, by going to cascade units that allow us to display a vastly larger number of tapes in the same amount of space," says company president Marshall Smith, who designed the new units. Twelve of the four-tier clear-plastic units fit on a 4 1/2-by-4 1/2-foot table and display 144 titles cover out and two-to-four copies deep.

"One of the drawbacks of the old informal display approach was that although we could make some very appealing displays, they didn't hold all that many tapes in the same amount of space and they demanded a lot more attention," says Smith of the previous dump tables.

The new fixtures have been installed at all nine Videosmith stores, including the recently opened Allston unit, the expanded

4,000-square-foot "superstore" location in nearby Brookline, and the soon-to-be-debuted Lexington store.

"Sell-through has really developed for us chainwide over the past year, and it's become time for us to really work sales in each and every store," says executive VP Sal Perisano, who sits on the board of the Video Software Dealers Assn. New England chapter.

According to Perisano, sell-through now accounts for approximately 20% of overall revenues, up from 5% two years ago. "Sales are up at least 50% over the past year, and that's at the same time that we're seeing rental revenues grow as well," he says.

The proliferation of sell-through product in the \$20 range, large ad campaigns behind the likes of "E.T. The Extra-Terrestrial" and "Top Gun," and increased interest in special-interest titles were all important factors in their decision making, says Smith.

"Sales is now a concept that's appealing to more than just the hardcore collectors. More and more people are looking at videocassettes like they would hardcov-

er books, and that's a significant change in attitude," he says.

According to Smith and Perisano, Videosmith's sell-through in-

'Sell-through has really developed for us chainwide over the past year'

ventory now more closely resembles its rental stock.

"We've always keyed on selection and breadth of product in rentals. We're now making that same kind of commitment with sell-through because we can merchandise so much more of it. In the expanded Brookline store, for instance, we carry around 7,000 titles for rent and 1,200-1,500 for sales," says Smith.

The renovation and expansion of the Brookline unit signals a chainwide push toward increasing store space, says Smith. The average opening size for new stores is now up to 2,000 square feet—a jump of approximately one-third—and expansion plans are in the works for the former headquarters unit in Harvard Square, Cambridge.

"We're giving up our office/warehouse space there to increase merchandising space. We're now building offices in Allston near the new store and warehouse there," says Perisano.

Smith anticipates continued new-store openings in the "two-to-three-a-year range." The recent debut of the Allston unit is part of a plan to increase coverage of the immediate Boston area, says Smith.

"For a number of years, we were looking to go into a number of suburban markets. Now the aim is to cover the Boston market. There's lots of opportunity for us in the city itself. In the short time that we've been open in Allston, we've seen that we can have stores

as close together as a mile or two, given the right demographics," he says.

Smith and Perisano are also looking to broaden coverage of the extended suburban Boston market with an aggressive move into the mail-order business. A 32-page flier/catalog titled "The Movie Buff's Gift Guide" was recently sent to the chain's 100,000-member mailing list, and another 400,000 were circulated in the Sunday, Nov. 20, edition of The Boston Globe.

"Much of the push will be made toward the outlying districts where video consumers don't have the kind of sell-through selection that people in and around Boston have," says Smith, who believes that mail order will do little to cannibalize the chain's current business. "We may see some small cut into the business we're already doing in the stores, but we're also convinced that the added convenience value will enhance total purchased by current customers," he says.

FOR WEEK ENDING DECEMBER 10, 1988

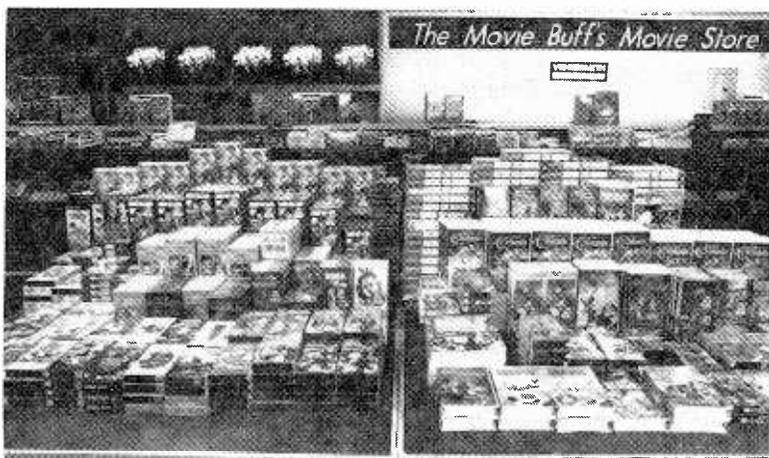
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TOP KID VIDEO SALES

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE Copyright Owner, Manufacturer, Catalog Number	Year of Release	Suggested List Price
★ ★ NO. 1 ★ ★					
1	1	8	CINDERELLA Walt Disney Home Video 410	1950	26.99
2	3	60	LADY AND THE TRAMP Walt Disney Home Video 582	1955	29.95
3	4	111	SLEEPING BEAUTY ♦ Walt Disney Home Video 476	1959	29.95
4	2	25	MICKEY COMMEMORATIVE EDITION Walt Disney Home Video 690	1988	14.95
5	9	130	ALICE IN WONDERLAND ▲ ♦ Walt Disney Home Video 36	1951	29.95
6	8	64	AN AMERICAN TAIL ◊ Amblin Entertainment/MCA Home Video 80536	1986	29.95
7	5	130	WINNIE THE POOH AND TIGGER TOO ♦ Walt Disney Home Video 64	1974	14.95
8	6	25	MICKEY AND THE BEANSTALK Walt Disney Home Video 691	1988	14.95
9	10	5	DISNEY SING ALONG: VERY MERRY CHRISTMAS SONGS Walt Disney Home Video 412	1988	14.95
10	7	25	DISNEY'S SING ALONG SONGS: YOU CAN FLY! Walt Disney Home Video 662	1988	14.95
11	22	167	PINOCCHIO ♦ Walt Disney Home Video 239	1940	29.95
12	13	79	DISNEY'S SING ALONG SONGS: HEIGH-HO! Walt Disney Home Video 531	1987	14.95
13	11	5	RAFFI IN CONCERT WITH THE RISE & SHINE BAND ◊ Troubadour Records Ltd./A&M Video VC6179	1988	19.98
14	14	25	DUCKTALES: FEARLESS FORTUNE HUNTER Walt Disney Home Video 693	1988	14.95
15	12	25	DUCKTALES: DAREDEVIL DUCKS Walt Disney Home Video 694	1988	14.95
16	15	116	WINNIE THE POOH AND THE HONEY TREE ♦ Walt Disney Home Video 49	1965	14.95
17	20	6	TEENAGE MUTANT NINJA TURTLES: HEROES... Family Home Entertainment 23978	1988	14.95
18	16	167	DUMBO ▲ ♦ Walt Disney Home Video 24	1941	29.95
19	17	3	SING-ALONG, DANCE-ALONG, DO-ALONG Lorimar Home Video 572	1988	14.95
20	19	81	DISNEY'S SING ALONG SONGS: ZIP-A-DEE-DOO-DAH ◊ Walt Disney Home Video 480	1986	14.95
21	25	25	DUCKTALES: HIGH-FLYING HERO Walt Disney Home Video 695	1988	14.95
22	18	7	THE THREE CABALLEROS Walt Disney Home Video 411	1945	29.95
23	24	4	THE WIND IN THE WILLOWS Walt Disney Home Video 412	1988	14.95
24	21	50	DISNEY'S SING ALONG SONGS: THE BARE NECESSITIES Walt Disney Home Video 581	1987	14.95
25	23	126	WINNIE THE POOH AND THE BLUSTERY DAY ♦ Walt Disney Home Video 63	1968	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.



Videosmith has tried to establish itself as "the movie buff's movie store" with a 7,000-title rental catalog, but the Boston-area chain sees future growth coming from expansion and an invigorated commitment to selling video.

Cassette Thefts Plague Tokyo Stores, Too Cops Say Two Men Admit Stealing \$40 Mil In Tapes

TOKYO Police investigations in western Japan have resulted in the arrest of two men charged with the theft of videocassettes. According to a police statement, the accused have admitted stealing 50,000 movie videotapes, worth \$4 million.

Nobuo Kanuka, owner of a dummy videotape sales company, and his accomplice, Mitsuo Uchida, used the firm to solicit movie videotape orders from 20 video rental outlets located in and around Nagoya City, police say. They then broke into other video rental stores in other districts to steal the appropriate stock to meet the orders, according to police.

They also employed part-time workers to remove the rental outlet identification from the stolen product and then sold the video-

tapes at half the regular list price to the 20 stores using the company's services, police say.

Kanuka and Uchida, who met in 1981 while doing time at an Osaka prison, told police they burgled the 50,000 videotapes between May and October, storing them at Uchida's condominium, police say.

Uchida was traced through a car that he had rented in Osaka City. An eyewitness living near a video rental store in Ogaki City that had been burglarized in late August noticed the car and remembered the license plate number, police say.

SHIG FUJITA

Digital VCR Pioneered

A new VCR from Pioneer Electronics combines digital signal processing with high-band recording technology. The VH-930SD S-VHS hi-fi VCR features four-head HQ circuitry, which offers more than 400 lines of horizontal resolu-

tion in the final picture. The device also includes picture-in-picture capability, which allows simultaneous viewing of two video sources on the same screen. For more information, call 213-835-6177.

Beta Hasn't Yet Been Drummed Out Of Video City

BY MOIRA McCORMICK

CHICAGO The death knell for Beta may have rung in most markets some time ago, but Video City in south suburban Oak Lawn, Ill., never heard it. Beta is alive and well, and according to owner Sandy Lambros, "A lot of my customers come to the store because of the Beta titles."

Lambros, who got into the video

'Every A and B title we carry is available in both formats'

business in April 1981 when she opened Video City, bowed an identically operated store, Video Visions, three years later in south suburban Alsip, Ill. Both stores are approximately 2,500 square feet, and carry 8,000-9,000 titles.

"Video City had a great start," Lambros recalls. "We opened in April, and by September I had to break down the wall of the store next door—luckily it was vacant—and expand."

Initially, Video City's VHS-to-Beta ratio was 60-to-40; now the mix is 80-to-20. "However, every A and B title we carry is available in both formats," says Lambros, who buys from Baker & Taylor. "I may have cut back some on Beta, but I still give my customers the service they expect. Some say that Beta is a better machine, and a lot of my clientele owns both types.

"So many customers walk in and say, 'Thank God we've found a store that still carries Beta,'" Lambros adds. "Another thing that this store is known for is the wide stock of old movies available on Beta as well as VHS."

Video City also does a healthy business in ethnic titles, particularly Greek films, says Lambros. "This is a big Greek community. We also do well in foreign films, educational, exercise, sports, and concert tapes in addition to the hit titles. Comedy is by far the most popular category."

Sales account for 30% of video transactions, with rentals at 70% of sales, and VHS outsells Beta by a 2-to-1 ratio.

Rental rates are \$2.50 per tape per night regardless of format. With two rentals, the third is free. Services like that one keep customers coming in, says Lambros, who observes that "the store is located in a nice family neighborhood. Our hours are convenient, too—10 a.m.-10 p.m. every day, closed only on Christmas and Thanksgiving."

Lambros says she plans to open another store in Palos Park, Ill., also in the south suburbs, by Christmas. And she intends to continue carrying Beta. "The big studios still issue new releases on Beta," she says, "so it's not too difficult to obtain the titles."

AN IMPORTANT MESSAGE TO STUDIOS, PRODUCERS OF THEATRICAL AND NON-THEATRICAL PROGRAMS

JVC, creator and developer of the "VHS" system, established a goal that would give the consumer the ultimate in quality. To obtain this goal JVC issues a license to a duplicator, only when the exacting stringent high standards are met and approved by JVC. A JVC licensed cassette can readily be identified by the VHS Logo Trademark.

JVC IS THE OWNER OF THE VHS LOGO TRADEMARK



An extensive advertising and promotional campaign in the trade press and consumer publications is now underway to educate consumers, dealers and duplicators that the VHS Logo Trademark represents a symbol of quality and the cassette will not damage a VCR.

Any person who manufactures, distributes or sells videocassettes bearing the VHS Logo Trademark without the authorization of JVC is in violation of law and may be liable to JVC for such violations.

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Great White's Way. Jack Russell, right, lead singer of the hard rock group Great White, visits Tower Records/Tower Video regional director Bob Delaney at Tower Video's Sunset Boulevard store in Los Angeles to tout the band's \$14.95 Radio Vision Video title, "Great White Videos."

newsline...

THE VIDEO SOFTWARE DEALERS ASSN. will waive admission for the first 200 registrants who sign up for a financial seminar scheduled for Jan. 31 in Mesa, Ariz. Based on the response to this event, free registrations will again be offered at three later sessions, set for Feb. 28 in Miami, March 28 in Nashville, and April 25 in Milwaukee. Harry Landsburg, a principal in the accounting firm Laventhol & Horwath and a frequent VSDA speaker, will address all four seminars on the increasingly sticky subject of tax depreciation for rental inventories.

THE EARLY PART of the December calendar is dotted with VSDA meetings. The Virginia chapter had a Casino Night Dec. 1 in Richmond, Va. Also Dec. 1, the Connecticut chapter hosted VSDA president Lou Berg in North Haven, Conn. The Sacramento, Calif., chapter scheduled a board election and a screening of the new Touchstone Video title "Rescue" for Tuesday (6), and the Spokane (Wash.) Area chapter set a luncheon meeting for Wednesday (7), featuring a talk on time management by consultant Michael Fortino and product presentations by Walt Disney Home Video and Trans World Entertainment.

BLOCKBUSTER VIDEO has introduced a chainwide gift-certificate program, selling \$1 coupons in booklets of 10. The 300-store chain, which seeks to be the McDonald's of video retailing, says it will spend 1.5 million ad bucks to launch the campaign. The certificates can be redeemed for sales or rentals. Additionally, Blockbuster will award a 10% discount on prerecorded video purchases for customers who buy at least two booklets.

PALMER VIDEO says it has committed to superstores. Most if not all of the Union, N.J.-based web's corporate stores will be no smaller than 4,000 square feet, with no fewer than 7,000 titles. Two 5,000-square-foot units bowed recently: one in Verona, N.J., in September and the other in Staten Island, N.Y., in October. The latter has already established itself as the web's top store. A 4,000-square-foot shop debuted in November in the chain's hometown, and another large outlet is planned for early December in Montclair, N.J. Further, the chain has begun to invade Chicago with franchised units, with six due to be open there by year's end.

BASF CORP. is attempting to beef up its blank videotape sales during the fourth quarter. Since August, the company has featured new packaging and has improved the playback quality for all grades of its videotape. The color modulation has been adjusted on all BASF video blanks and the coating has been enhanced on its premium lines—super-high grade and hi-fi super-high grade—to reduce drop-outs; its super VHS tapes have been similarly enhanced. The company has also reintroduced 8mm to its catalog. **GEOFF MAYFIELD**

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
1	1	6	BEETLEJUICE	Warner Bros. Inc. Warner Home Video 11785	Michael Keaton	1988	PG
2	2	4	E.T. THE EXTRA-TERRESTRIAL	Amblin Entertainment MCA Home Video 77012	Henry Thomas Dee Wallace	1982	PG
3	3	9	SHOOT TO KILL	Touchstone Pictures Touchstone Home Video 697	Sidney Poitier Tom Berenger	1988	R
4	23	2	THREE MEN AND A BABY	Touchstone Pictures Touchstone Home Video 658	Tom Selleck Steve Guttenberg	1987	PG
5	4	3	ABOVE THE LAW	Warner Bros. Inc. Warner Home Video 11786	Steven Seagal	1988	R
6	5	13	MOONSTRUCK ◇	MGM/UA Home Video M901135	Cher Nicolas Cage	1987	PG
7	6	5	BRIGHT LIGHTS, BIG CITY	MGM/UA Home Video M801377	Michael J. Fox	1988	R
8	9	10	*BATTERIES NOT INCLUDED	Universal City Studios MCA Home Video 80770	Hume Cronyn Jessica Tandy	1987	PG
9	8	9	SHE'S HAVING A BABY	Paramount Pictures Paramount Home Video 32027	Kevin Bacon Elizabeth McGovern	1988	PG-13
10	18	3	THE SEVENTH SIGN	Tri-Star Pictures RCA/Columbia Home Video 6-27007	Demi Moore Jurgen Prochnow	1988	R
11	10	8	MASQUERADE	CBS-Fox Video 4749	Rob Lowe Meg Tilly	1988	R
12	NEW ▶		COLORS	Orion Pictures Orion Home Video 8720	Robert Duvall Sean Penn	1988	R
13	7	7	RAMBO III	Carol Co. Int. N.V. IVE 65922	Sylvester Stallone Richard Crenna	1988	R
14	14	14	PLANES, TRAINS, AND AUTOMOBILES	Paramount Pictures Paramount Home Video 32036	Steve Martin John Candy	1987	R
15	16	3	RETURN TO SNOWY RIVER	Walt Disney Home Video 699	Tom Burlinson Sigrid Thornton	1988	PG
16	11	8	CINDERELLA	Walt Disney Home Video 410	Animated	1950	G
17	17	7	SHAKEDOWN	Universal City Studios MCA Home Video 80820	Peter Weller Sam Elliott	1988	R
18	12	12	BROADCAST NEWS	CBS-Fox Video 1654	William Hurt Albert Brooks	1987	R
19	13	11	FRANTIC	Warner Bros. Inc. Warner Home Video 11787	Harrison Ford	1988	R
20	28	2	BILOXI BLUES	Universal City Studios MCA Home Video 80799	Matthew Broderick Christopher Walken	1988	PG-13
21	15	7	THE SERPENT AND THE RAINBOW	Universal City Studios MCA Home Video 80772	Bill Pullman Cathy Tyson	1987	R
22	25	3	SUNSET	Tri-Star Pictures RCA/Columbia Home Video 6-27009	Bruce Willis James Garner	1988	R
23	20	12	THE LAST EMPEROR ◇	Hemdale Film Corp. Nelson Home Entertainment 7715	John Lone Joan Chen	1987	PG-13
24	19	5	LITTLE NIKITA	RCA/Columbia Pictures Home Video 6-25000	Sidney Poitier River Phoenix	1988	PG
25	22	18	SUSPECT	Tri-Star Pictures RCA/Columbia Home Video 6-27002	Cher Dennis Quaid	1987	R
26	NEW ▶		STAND AND DELIVER	Warner Bros. Inc. Warner Home Video 11805	Edward James Olmos Lou Diamond Phillips	1988	PG
27	36	2	AND GOD CREATED WOMAN	Vestron Pictures Inc. Vestron Video 6027	Rebecca de Mornay Vincent Spano	1987	NR
28	21	12	BEST SELLER	Orion Pictures Vestron Video 6026	James Woods Brian Dennehy	1987	R
29	30	8	VICE VERSA	RCA/Columbia Pictures Home Video 6-25007	Judge Reinhold	1988	PG
30	27	17	GOOD MORNING VIETNAM	Touchstone Pictures Touchstone Home Video 680	Robin Williams	1987	R
31	37	8	SCHOOL DAZE	RCA/Columbia Pictures Home Video 6-25006	Larry Fishburne Giancarlo Esposito	1988	R
32	33	6	FRIDAY THE 13TH PART VII-THE NEW BLOOD	Paramount Pictures Paramount Home Video 32209	Lar Park Lincoln Kevin Blair	1988	R
33	26	9	THE LADY IN WHITE	New Sky Communications Virgin Vision 10060	Lukas Haas Katherine Helmond	1988	PG-13
34	32	15	EMPIRE OF THE SUN	Amblin Entertainment Warner Home Video 11753	Christian Bale John Malkovich	1987	PG
35	29	6	DEAD HEAT	New World Entertainment New World Video A88005	Treat Williams Joe Piscopo	1988	R
36	24	10	THE MILAGRO BEANFIELD WAR	Universal City Studios MCA Home Video 80796	Sonia Braga Chick Vennera	1988	R
37	35	4	JACK'S BACK	Palisades Entertainment Paramount Home Video 12669	James Spader Cynthia Gibb	1988	R
38	31	5	THE UNHOLY	Vestron Pictures Inc. Vestron Video 5257	Ben Cross Hal Holbrook	1988	R
39	34	8	SWITCHING CHANNELS	Tri-Star Pictures RCA/Columbia Home Video 6-27006	Kathleen Turner Burt Reynolds	1988	PG
40	40	9	JOHNNY BE GOOD	Orion Pictures Orion Home Video 8715	Anthony Michael Hall Robert Downey, Jr.	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.

Brothers Create A Classic Chain In Chicago Area

BY MOIRA McCORMICK

CHICAGO Classic Sounds and Video, one of Chicago's largest independent video/audio retailers, with 13 stores on the city's South Side, began life as, of all things, a dental lab.

That's right—brothers and co-owners Mark DeFelippis and Dominic Nicorata became dental technicians upon graduation from high school in 1978, and the store in which they operated their lab had

'We pooled our resources and got better buying power with the distributor'

1,200 square feet out front with nothing in it. "We thought we should put something in there," says DeFelippis, "so I made some cabinets and started a record store. We called it Classic Records, after our Classic Dental Lab."

The brothers got into video shortly thereafter. While picking up an order at Sound Video Unlimited (now Baker & Taylor), DeFelippis saw warehouse employees uncrating videocassettes. "I thought they were books," he says, laughing. "My brother and I decided to invest all our profits to that point—\$2,000—into video."

Their video section opened with 38 titles, and rentals were \$10 a week—an arrangement quickly pared down to a daily rate. "Rentals took off pretty quick," says DeFelippis. "We moved into a bigger place in 1980—1,500 videos, with records on the side. That's when we changed the name to Classic Sounds and Video."

The brothers checked their file cards to see where most of their customers were coming from, then opened their second store in the highest-traffic area. Between 1982 and 1983 they opened six more. "We went wild," says DeFelippis, adding, "We've never closed a store."

In 1983, DeFelippis and Nicorata established a wholesale operation, Better Buying Enterprises. "We pooled our resources with area stores and got better buying power with the distributor," says DeFelippis. Seven months ago, they instituted a buyback program in which a store pays 50% of a title and pays the balance if it's kept more than 30 days. If the title is returned, it is sold to a broker. "Most of our 44 accounts participate," says DeFelippis.

Peak business for video rentals came between 1982 and 1984. Since then, competition has increased. "Some of our customers even opened stores; we gave them advice on how to do it," he says.

Now the brothers are looking to
(Continued on next page)



KEVIN COSTNER SUSAN SARANDON

He's Crash Davis, a seasoned catcher whose best years on the ballfield are behind him... but whose finest moments in the bedroom still lie ahead.

She's Annie Savoy, the self-styled baseball guru who has appointed herself the team's unofficial trainer and handler.

Catch the fever as two of America's favorite pastimes—baseball and sex—team up in this winning comedy about long, slow kisses and high, hard fastballs. Kevin Costner and Susan Sarandon star in the major league hit, **BULL DURHAM**.

ORDER CUT-OFF DATE: JANUARY 10th.
STREET DATE: JANUARY 26th.

BULL DURHAM

A Romantic Comedy About America's Other Favorite Pastime.

A MOUNT COMPANY PRODUCTION KEVIN COSTNER SUSAN SARANDON
"BULL DURHAM" TIM ROBBINS TREY WILSON ROBERT WUHL
MUSIC BY MICHAEL CONVERTINO MUSIC SUPERVISOR DANNY BRAMSON
PRODUCTION DESIGNER ARMEN GANZ
FILM EDITORS ROBERT LEIGHTON AND ADAM WEISS
DIRECTOR OF PHOTOGRAPHY BOBBY BYRNE
EXECUTIVE PRODUCER DAVID V. LESTER
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WRITTEN AND DIRECTED BY RON SHELTON

In VHS and Beta.

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SEARCH BACK ALBUM AVAILABLE ON CAPTION RECORDS, CASSETTES AND COMPACT DISCS

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CLASSIC SOUND & VIDEO

(Continued from preceding page)

expand existing stores as well as open new ones. The average size of their stores is currently 2,500-3,000 square feet, with the largest unit at 6,000 square feet and the smallest at 180. Seven of the stores carry audio, including cassettes, CDs, and "some LPs."

The number of movie titles varies from store to store, with the 6,000-square-foot Archer location carrying more than 10,000. Three of the stores are computerized, and DeFelippis says the rest will also be computerized at some point in the future.

Rental rates are \$2 per movie per night, with three for \$5 in some locations. "We don't ask for a deposit," says DeFelippis, "if they live in the neighborhood and can show a driver's license and a paid utility bill."

Sell-through is strong in children's video and 30-day-old product, and DeFelippis says Classic Sounds and Video is putting out a Christmas sell-through catalog this year. Classic's children's product comes packaged in a holiday basket, packed with candy and wrapped in cellophane. "Those are big sale items," says DeFelippis.

Despite the chain's size and level of business, Classic Sounds and Video is still something of a well-kept secret—due, says DeFelippis, to the fact that they are located on the South Side rather than the more upscale, media-blanketed North Side. "We'd like to expand to the North Side," he says, "but we don't know the neighborhoods. Maybe next year we'll start honestly looking."

DeFelippis and Nicorata are shooting for 16 stores by the end of 1989, but whichever side of the city it's on, says DeFelippis, the chain's personable, neighborly service will continue to be foremost. As an example, DeFelippis points to a store policy offering a money-back guarantee.

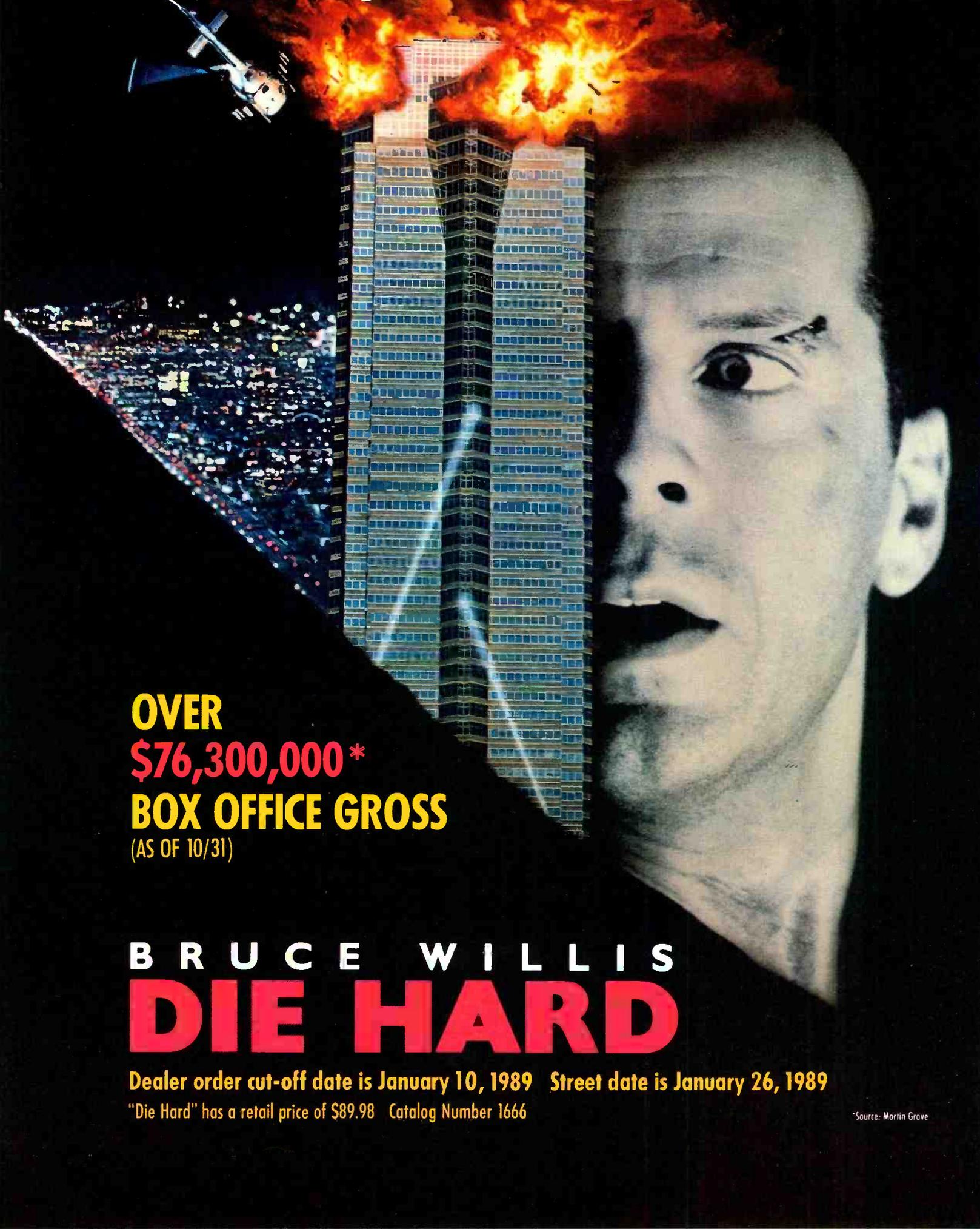
"There are 200 good movies in every store that nobody knows about," he says. "I'm always recommending movies like 'Bird With The Crystal Plumage,' 'Silent Partner,' and 'Night Of The Jugler'—I tell people, 'If you don't like these movies, I'll give you a refund.'"

"I've only ever had to give one person their money back," DeFelippis laughs. "I think he was just trying to get his \$2."

Sharp Unveils VCR Lineup

The top of the line in Sharp Electronics' new VCR series is the VC-H857 which boasts, among other features, an MTS decoder to receive stereo telecasts and four-head hi-fi playback. The suggested list is \$699.95. Other new Sharp VCRs include the VC-M705, another stereo model, which lists for \$599.95; the VC-A607U, which lists for \$579.95; and the VC-A207U, which is tagged at \$479.95.

Score A Towering Hit With Bruce Willis And "Die Hard!"



OVER
\$76,300,000*
BOX OFFICE GROSS
 (AS OF 10/31)

BRUCE WILLIS
DIE HARD

Dealer order cut-off date is January 10, 1989 Street date is January 26, 1989

"Die Hard" has a retail price of \$89.98 Catalog Number 1666

*Source: Martin Grove

Pa. Omni Chain Faces Probe For Rapid Shutdown

BY BRUCE HARING

ALLENTOWN, Pa. The Division of Consumer Protection in the Pennsylvania Attorney General's Office is investigating complaints surrounding the closing of the three-store Omni Video chain here.

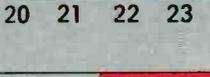
The chain, based in Lansdale, Pa., placed a closing sign in its windows in mid-October without warning, leaving phones disconnected, no forwarding address, and a wave of disgruntled customers.

Attorney John Kelly of the Consumer Protection Division says investigations are focusing on the possibility of fraud in the closings. Injunctions against the transfer or sale of company assets and restitution to customers would be sought if fraud is proved, Kelly says, although he deemed such recovery against a bankrupt company unlikely.

Kelly says his division received complaints from consumers who preordered "E.T." for \$30 and were left without a video; from VCR owners who had left their machines for repair and were nev-

(Continued on next page)

Non-Stop National Television Advertising Will Turn-On Your Customers.

DECEMBER							JANUARY							FEBRUARY														
						3	1	2	3	4	5	6	7															
4	5					10	8	9	10					15	16	17												
11	12					17	22	23	24	25	26	27	28	19	20	21	22	23	24	25								
18	19	20	21	22	23	24	29	30	31	29	30	31	19	20	21	22	23	24	25									
25	26	27	28	29	30	31	29	30	31				26	27	28													

MARCH							APRIL																		

TV ADVERTISING MEANS INCREMENTAL PROFITS: DIE HARD WILL BE ADVERTISED UP TO 10 WEEKS AFTER STREET DATE TO KEEP YOUR RENTAL TURN RATE HIGH.

"Die Hard" commercials will appear on CBS, NBC, ABC, FOX, ESPN, MTV, CNN, CBN, USA and VHI television networks. Programs will include: The Tonight Show, David Letterman, Saturday Night Live, Good Morning America, CBS News, Cheers (in selected markets), The Cosby Show (in selected markets), ESPN Sports (various programs), MTV Music Videos (various times).



NATIONAL DELIVERY:

Gross Impressions **207,402,000**
 Reach (%) (Adults 18-49) **68.9**
 Average Frequency **2.6**

Advertising will be double the National Delivery in the top 10 markets.

TWENTIETH CENTURY FOX Presents A GORDON COMPANY/SILVER PICTURES Production A JOHN McTIERNAN Film BRUCE WILLIS DIE HARD
 ALAN RICKMAN ALEXANDER GODUNOV BONNIE BEDELIA Music by MICHAEL KAMEN Visual Effects by RICHARD EDLUND Film Editors FRANK J. URIOSTE, ACE
 and JOHN F. LINK Production Designer JACKSON LeGOVIA Director of Photography JAN De BONT Executive Producer CHARLES GORDON Screenplay by JEB STUART and STEVEN E. de SOUZA
 Based on the novel by RODERICK THORP Produced by LAWRENCE GORDON and JOEL SILVER Directed by JOHN McTIERNAN
 Color by DeLuxe Read The My Book DOLBY SURROUND

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CONTACT YOUR DISTRIBUTOR FOR THIS 6 FT. STANDEE



Canadian Agency Now Accepting PPV Applications

HULL, Quebec The federal broadcast regulator says it will entertain applications for pay-per-view television in Canada, marking a significant shift in policy and potentially opening an important new chapter in specialty programming.

The Canadian Radio-television and Telecommunications Commission, in an Oct. 27 notice, noted that pay-per-view, which it calls video on demand, is a possibility "in light of increasing competition to the pay-television industry from video retail outlets."

When Canadian pay TV was initiated in 1983, video retailing was in its infancy and films were being issued to pay TV and video at about the same time. Since then, pay TV has been squeezed out of the second-window status for theatrical releases. The single Canadian pay-TV service, First Choice-Superchannel, now broadcasts films many months after they've been widely available through retail or rental.

Before the Oct. 27 notice, the commission had ruled out pay-per-view, saying it believed the market would be too slim and that it wanted pay TV to have exclusivity in the field. But at recent pay-TV hearings, several groups said they were interested in filing PPV applications.

Hearings into the proposals are likely for next spring.

KIRK LaPOINTE

Rentrak Brings PPT Seminars To 15 Cities

NEW YORK Rentrak, the pay-per-transaction distributor that was originally developed from the company that founded the National Video chain, started a 15-city series of seminars in late November that will continue through late December.

The agenda for the three-hour sessions—which no doubt will pitch sales of the shared-revenue plan that president Ron Berger launched when the company still operated as a store franchiser—includes background on PPT and the agreements that are involved, a discussion of software, and a comparison of the revenue a store would realize if it took in a title through PPT with revenue it would derive from buying the tape through conventional distribution. The seminars will also include a question-and-answer period.

Remaining dates for Rentrak's seminars: Dec. 11, Orlando, Fla.; Dec. 12, New York; Dec. 13, Boston; Dec. 14, Toronto; Dec. 15, Detroit; Dec. 18, Chicago; Dec. 19, Minneapolis; Dec. 20, Calgary, Alberta. The series began Nov. 29 in Seattle, near Rentrak's Portland, Ore., headquarters, and went on to San Francisco, Los Angeles, Dallas, St. Louis, Atlanta, and Salt Lake City.

Toll-free numbers for reservations are, in the U.S., 800-288-7581, or in Canada, 800-328-7581.

OMNI WEB PROBED

(Continued from preceding page)

er notified of the closing; and from several customers who had placed a credit card deposit on merchandise.

Kelly is not specific as to the Omni web's total membership, noting that all of its financial records and merchandise have been seized by a local bank. He did say that about 600 customers had preordered "E.T." through Omni stores.

Kelly says the Montgomery County District Attorney's Office is investigating possible criminal charges in connection with the store closings. That office could not be reached for comment.

Arthur Pollock, treasurer of the West Coast Video store in neighboring Bethlehem, Pa., says his chain will honor all of Omni's unexpired memberships.

Pollock said what happened to Omni Video "affects us all... we're all in this business together."

Assistance in preparing this story was provided by Maurie H. Orodener in Philadelphia.

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.

**"IT IS AN EROTIC FILM,
IT IS A POLITICAL FILM AND
IT IS A DRAMATIC FILM.
I LOVED EVERY MINUTE OF IT."**

— Gene Shalit, NBC-TV



"TWO BIG THUMBS UP"

— Siskel & Ebert & THE MOVIES

**"AN INTENSELY
MOVING EROTIC
LOVE STORY..."**

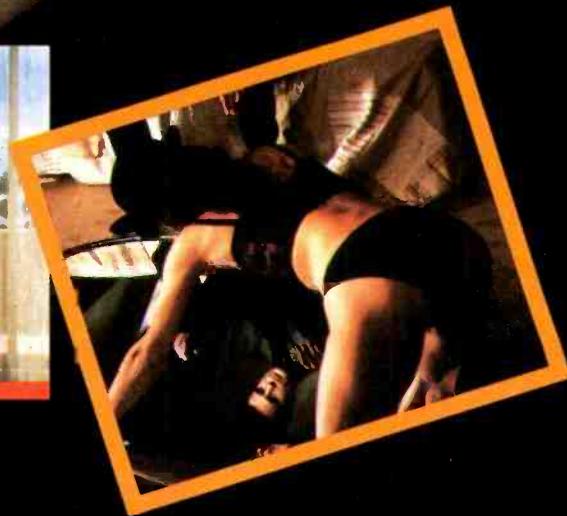


— Richard Freedman,
NEWHOUSE NEWSPAPERS



"...VIBRANT, SEXY AND ROMANTIC."

— Bruce Williamson, PLAYBOY



SPECIAL "TAKE OFF YOUR CLOTHES" T-SHIRT PROMOTION:
For every 3 videocassettes you order, you'll receive a free "Take Off Your Clothes" T-shirt.
Contact your distributor for details.

THE SAUL ZAENTZ COMPANY Presents A PHILIP KAUFMAN FILM
THE UNBEARABLE LIGHTNESS OF BEING

DANIEL DAY-LEWIS JULIETTE BINOCHE LENA OLIN

with DEREK deLINT ERLAND JOSEPHSON PAVEL LANDOVSKY DONALD MOFFAT DANIEL OLBRYCHSKI STELLAN SKARSGARD

Director of Photography SVEN NYKVIST, A.S.C. Production Design PIERRE GUFFROY Costume Design ANN ROTH Supervising Film Editor WALTER MURCH

Executive Producer BERTIL OHLSSON Based on the Novel by MILAN KUNDERA Screenplay by JEAN-CLAUDE CARRIERE & PHILIP KAUFMAN

Produced by SAUL ZAENTZ Directed by PHILIP KAUFMAN



Lenses and Camera by Panamision Prints by Deluxe

Paperback Available from Harper & Row Publishers



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An ORION PICTURES Release

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RETAIL TRACK

(Continued from page 36)

and is offering a wide array of such products in a new **Sam Goody Music & Video** on L.A.'s west side (Retail Track, Dec. 3).

DEALIN' DAY: There were plenty of combo store representatives along with hosts of video store operators at the newly formatted Nov. 18 **Commtron Corp.** exhibit at the Industry Hills Sheraton Resort, about 50 miles east of downtown Los Angeles. Commtron held three other Dealer Day events, all in northern California and all "with a resort motif," says **Mike Evans**, branch manager in Hayward, Calif. "We were thinking of the Disneyland Hotel or even the Queen Mary in Long Beach [Calif.], but this worked out sensationally." Commtron pulled out all the stops, even having **Gary Rockhold**, president, greet attendees at a table right inside the showroom entrance.

Dealers busily worked on orders with reps at tables around the 40 exhibits—when they weren't queuing up for posters signed by several stars, including **Tracy Scoggins**, the **Chippendales**, **Rich Little**, **Rebecca Ferratti**, **Joseph Barbera**, and, yes, **Traci Lords**. Also appearing was **Pat Paulsen**, who greeted delegates the night before at the showcase of the Los Angeles chapter of the **Video Software Dealers Assn.**, held at the Sheraton Universal in Los Angeles.

WHAT NEXT? WHERE NEXT? Blank tape from Hong Kong, Taiwan, South Korea—and now Australia, too. **Tri-Coast**, with distribution out of Dothan, Ala., and Santa Monica, Calif., is promoting a **HGP** (high-grade performance) T-120 line priced at \$2.99.

BEAUTY CONTEST: **Music Plus** has copped an award from the city of Montclair in suburban Los Angeles for "outstanding beautification." The award acknowledges outstanding store design and appearance in the small-business category.

MORE VIDEO PLUS CD: They're still saying video specialty stores can't cut it in CD, but don't say that to **Michael Winer** and **Mike Romano**, operators of 15-unit **Video Super Shop**. The chain is about to add 2,000-title-deep CD inventories and really promote, says Winer. "We're going to be like **Tempo** and promote at \$1-\$2 off, put ads in the paper, and create some excitement," he says, referring to the recent promotion stance of **Tempo**, the chain owned by **Pacific Coast One-Stop**. Ten **Video Super Shop** units are in the Ventura-Oxnard area northwest of L.A., but Winer and Romano have ventured recently into Orange County, Calif., with an Anaheim Hills store. "It's 50 miles from our store in Northridge," Winer says, "but we wanted to get into that [Orange County] market, and this tremendous strip site was available."

STRIP CENTER VS. MALL: The costs of operating strip-center and enclosed-mall stores are contrasted in a new study from the **International Council of Shopping Centers**, surveying 1,115 centers comprising more than 214 million square feet. As might be expected,

(Continued on next page)

"THE MOST OPENLY SEXUAL AMERICAN FILM IN AGES."

— John Powers, *ROLLING STONE*



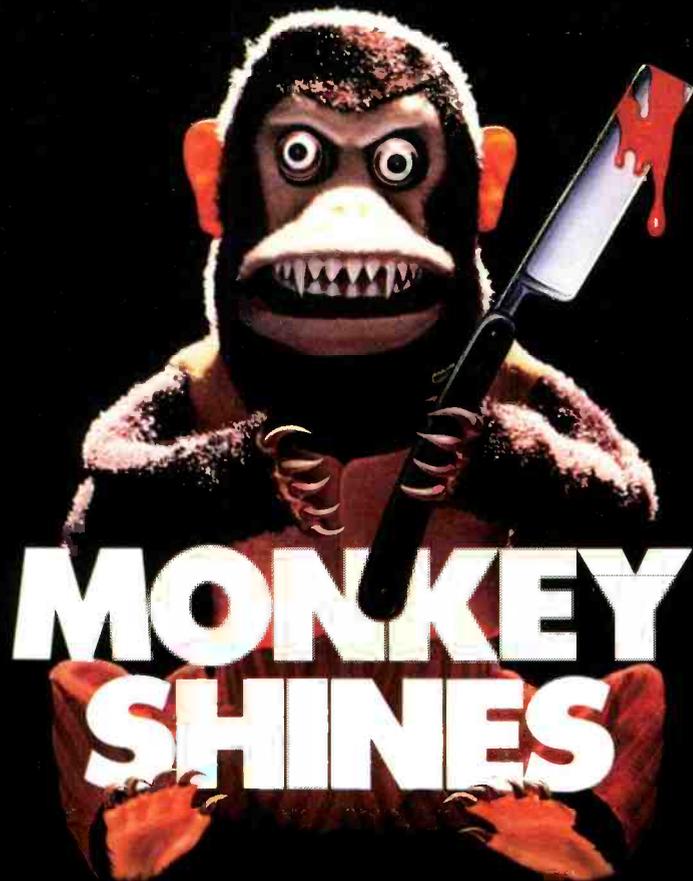
**THE
UNBEARABLE LIGHTNESS
OF BEING**

Experience one of the most uninhibitedly sensual films ever produced:
"THE UNBEARABLE LIGHTNESS OF BEING," an epic story of love, sexuality and erotic freedom.

ORDER CUT-OFF DATE: DECEMBER 13th. STREET DATE: DECEMBER 29th.

VIDEO RELEASES

From the director of "Night Of The Living Dead" **GEORGE ROMERO**



An Experiment in Fear

ORDER CUT-OFF DATE: DECEMBER 13th. STREET DATE: DECEMBER 29th.

A CHARLES EVANS PRODUCTION A GEORGE A. ROMERO FILM "MONKEY SHINES"
 JASON BEGHE JOHN PANKOW KATE McNEIL JOYCE VAN PATTEN Music By DAVID SHIRE
 Associate Producer PETER McINTOSH Production Designer CLETUS ANDERSON Editor PASQUALE BUBA
 Director of Photography JAMES A. CONTNER Based on the Novel "Monkey Shines" By MICHAEL STEWART
 Executive Producers PETER GRUNWALD GERALD S. PAONESSA Produced By CHARLES EVANS
 Written for the Screen and Directed By GEORGE A. ROMERO



Prints By DeLuxe READ THE VINTAGE BOOK DCI ORION PICTURES Release

□ Closed Captioned. In VHS and Beta. Hi-Fi Stereo.



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Symbols for formats are
 ♠=Beta, ♥=VHS, and ♣=LV.
 Suggested list price, prebook
 cutoff, and street date are given
 when available.

BUCKEYE AND BLUE
 Robyn Lively, Jeffrey Osterhage
 ♠♥ Academy/\$79.95
 Prebook cutoff: 12/8/88; Street: 12/22/88

JANE FONDA'S COMPLETE WORKOUT
 Excercise
 ♠♥ Warner/\$29.98
 Prebook cutoff: 12/15/88; Street: 1/11/89

THE GREAT OUTDOORS
 Dan Ackroyd, John Candy
 ♠♥ MCA/\$89.95
 Prebook cutoff: 12/16/88; Street: 1/11/89

HOT TO TROT
 Bobcat Goldthwait, Dabney Coleman
 ♠♥ Warner/\$89.95
 Prebook cutoff: 12/12/88; Street: 1/18/89

MR. NORTH
 Anthony Edwards, Robert Mitchum,
 Harry Dean Stanton
 ♠♥ Virgin Vision/\$89.95
 Prebook cutoff: 12/13/88; Street: 1/4/89

MONKEY SHINES: AN EXPERIMENT IN
FEAR
 Jason Beghe, John Penkow
 ♠♥ Orion/\$89.98
 Prebook cutoff: 12/8/88; Street: 12/28/88

PHANTASM II
 James Le Gros, Reggie Bannister
 ♠♥ MCA/\$89.95
 Prebook cutoff: 12/16/88; Street: 1/11/89

THE THIN BLUE LINE
 Documentary
 ♠♥ HBO/\$89.99
 Prebook cutoff: 12/14/88; Street: 1/11/89

THE UNBEARABLE LIGHTNESS OF
BEING
 Daniel Day-Lewis, Juliette Binoche
 ♠♥ Orion/\$89.98
 Prebook cutoff: 12/8/88; Street: 12/28/88

WILD & WOOLY
 Vic Morrow, Doug McClure
 ♠♥ Prism/\$59.95
 Prebook cutoff: 12/8/88; Street: 12/14/89

WOMEN OF VALOR
 Susan Sarandon
 ♠♥ Prism/\$79.95
 Prebook cutoff: 12/8/88; Street: 12/14/89

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

RETAIL TRACK

(Continued from preceding page)

insurance costs show the biggest rate of increase since the survey by ICSC two years ago, up 53% in strips and a whopping 91% in enclosed malls. Taxes are next for strips, up 24%. For enclosed malls, the next biggest increase is in security expenses, up 19%. Strip centers are also showing an increase of 24% for administrative, general, and marketing expenses combined.

THAT'S A DATA BASE: One-stops and retail firms continue to talk up the data base developed by **Valley Record Distributors** in Woodland, Calif., near Sacramento. **Barney Cohen**, president, is guarded about many elements of the system, which boasts of containing just about anything and everything recorded and available. Asked about some of the more esoteric categories among the incredible 1,000 such groupings, he says, "What about instrumental mandolin? We have it."

"E.T." already phoned, so why don't you call Earl Paige at Retail Track? Dial 213-273-7040.

RCA/Col Claims Distrib Cuts Work Vid Studio Uses 'Willow' As Yardstick

This story was prepared by Jim McCullough in Los Angeles, Dave Wyckoff in Boston, and Al Stewart in New York.

LOS ANGELES RCA/Columbia Pictures Home Video says its newly restructured—and often maligned—distribution system is on the right track. To illustrate its point, the company points to the success of "Willow," the George Lucas-created epic that grossed \$55 million at the box office and has generated sales of some 400,000 videocassettes in North America, according to RCA/Columbia.

The title, which hit stores Nov. 23 at a list price of \$89.95, is the first RCA/Columbia release to be completely solicited under the terms of the studio's new distribution program, which carved the country up into exclusive territories to be serviced by just 10 authorized distributors (Billboard, July 23, July 30).

Although the company says the numbers on "Willow" indicate strong support from the distribution/retail community, the decision to use fewer distributors has not only alienated many retailers but also seems to have cut into the company's bottom line. At a Nov. 9 meeting of the Video Software

Dealers Assn.'s New England chapter (Billboard, Dec. 3), Richard Pinson, the company's director of sales, said the shift in distribution strategy is an effort to restore "sanity and order" to the wholesale ranks. The strategy, he acknowledged, has not been a boon for the company thus far.

"You may not realize it, but we've lopped off a good 20% of our business by eliminating some dis-

'There's got to be sanity and order'

tributors," said Pinson when questioned about the changes. "But we can't continue to watch margins fall and see distributors scramble around in each other's territory without regard to long-term health. There has got to be more sanity and order."

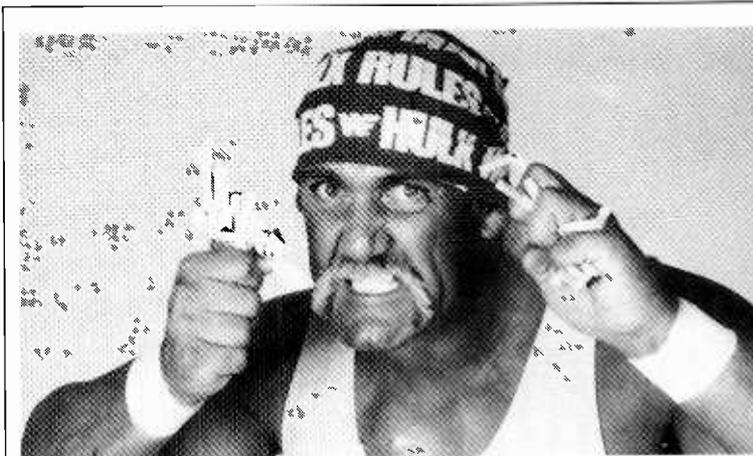
The distribution changes have been widely assailed by specialty store owners. Many smaller dealers say they are forced to deal with a specific wholesaler for their RCA/Columbia product instead of their usual distributor. Dealers say that aside from increasing administrative work, the RCA/Columbia policy eliminates retailers' freedom to shop around for terms

and services.

RCA/Columbia executives maintain that the success of "Willow" indicates that their new system is working. Though the film is a high-profile title that dealers can ill afford to pass up, titles priced at \$89.95 rarely pass the 300,000 unit sales mark, let alone the 400,000 claimed for "Willow" by RCA/Columbia. Company brass also note that films that posted roughly the same box-office numbers as "Willow" have not hit the sales figures logged thus far by the release.

In addition, company officials point out that the video's brisk sales came despite a particularly crowded landscape for A titles this fall, with such titles as "E.T. The Extra-Terrestrial," "Cinderella," "Three Men And A Baby," "Rambo III," and others vying for shelf space.

According to Robert Blattner, (Continued on page 55)



Health Hazard. World Wrestling Federation star Hulk Hogan crushes a pack of cigarettes to call attention to a new anti-smoking campaign kicked off by Coliseum Video in conjunction with the Boys Club of America. The Boys Club will distribute "I Won't Smoke" pledge cards to its members, who can receive a \$5 rebate on the tape "The 2nd Annual WWF Survivor Series" by filling out the pledge card and mailing it to Coliseum. Also, Coliseum will enter all the cards in a drawing, and the winner will receive an all-expenses-paid trip to WrestleMania V in April. Coliseum plans to donate a portion of the profits from the forthcoming "Survivor Series" release to the Boys Club. The company says it will also run various anti-smoking public-service messages at the start of all of its new releases for at least one year. The "Survivor Series" tape will be available beginning Dec. 14 for a list price of \$39.95.

FOR WEEK ENDING DECEMBER 10, 1988

Billboard

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TOP MUSIC VIDEOCASSETTES™

Compiled from a national sample of retail store sales reports.									
THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Type	Suggested List Price	
1	1	13	FAITH	CBS Music Video Enterprises 49000	George Michael	1988	SF	15.98	
2	2	19	DEF LEPPARD: HISTORIA	Bludgeon Riffola, LTD. PolyGram Music Video 080359-3	Def Leppard	1988	LF	24.95	
3	3	49	\$19.98 HOME VID CLIFF'EM ALL! ▲	Elektra Records Elektra Entertainment 40106-3	Metallica	1987	C	19.98	
4	6	25	MADONNA CIAO ITALIA: LIVE FROM ITALY ▲	Sire Records Warner Reprise Video 38141-3	Madonna	1988	C	29.98	
5	5	9	AEROSMITH'S 3 X 5	Geffen Home Video 38146	Aerosmith	1988	SF	15.98	
6	4	11	OUT OF THE BLUE	Atlantic Records Inc. Atlantic Video 50123-3	Debbie Gibson	1988	SF	16.98	
7	7	11	CARLY SIMON: LIVE FROM MARTHA'S VINEYARD	HBO Video 0129	Carly Simon	1988	C	19.99	
8	12	7	12 WASTED YEARS	MPI Home Video MP1613	Iron Maiden	1988	D	24.95	
9	8	59	ONE NIGHT OF RAPTURE ●	Elektra Records Elektra Entertainment 40105-3	Anita Baker	1987	C	24.95	
10	9	35	KICK-THE VIDEO FLICK	Atlantic Records Inc. Atlantic Video 50119-3	INXS	1988	SF	16.98	
11	RE-ENTRY		SLIPPERY WHEN WET ▲	Polygram Records Inc. Polygram Video 440-041521-3	Bon Jovi	1987	LF	19.98	
12	RE-ENTRY		U2 LIVE AT RED ROCKS	Island Records Inc. MusicVision 6-20613	U2	1984	C	19.95	
13	18	5	STRANGE	Sire Records Warner Music Video 38147	Depeche Mode	1988	SF	19.98	
14	10	21	MUMBO JUMBO	Atlantic Records Inc. Atlantic Video 50121-3	Robert Plant	1988	SF	16.98	
15	17	5	THE ALL-STAR REGGAE SESSION	HBO Video 0013	Various Artists	1988	C	19.99	
16	11	5	RIP IT UP LIVE	CBS Music Video Enterprises	Dead or Alive	1988	C	19.98	
17	RE-ENTRY		AEROSMITH'S VIDEO SCRAPBOOK ●	CBS Video Music Enterprises CBS-Fox Music Video 5229	Aerosmith	1987	D	19.98	
18	14	13	... NOTHING LIKE THE SUN	A&M Records Inc. A&M Video C61104	Sting	1988	SF	12.98	
19	15	19	DAVID BOWIE: THE GLASS SPIDER TOUR	MPI Home Video MP 1526	David Bowie	1987	C	29.95	
20	16	11	INTRODUCING THE HARDLINE LIVE!	CBS Music Video Enterprises 49001	Terence Trent D'Arby	1988	C	19.98	

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

VIDEO PEOPLE

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

Myron "Micky" Hyman is named president and CEO of Pickwick Entertainment. Hyman, who was most recently president of the made-for-TV production firm Tomorrow Entertainment, has previously served as general counsel for CBS Records Group and executive VP of business affairs for CBS Video Enterprises. He also helped establish the MGM/UA home entertainment group and was president of its home video division before joining The Cannon Group as executive VP and CEO.



HYMAN



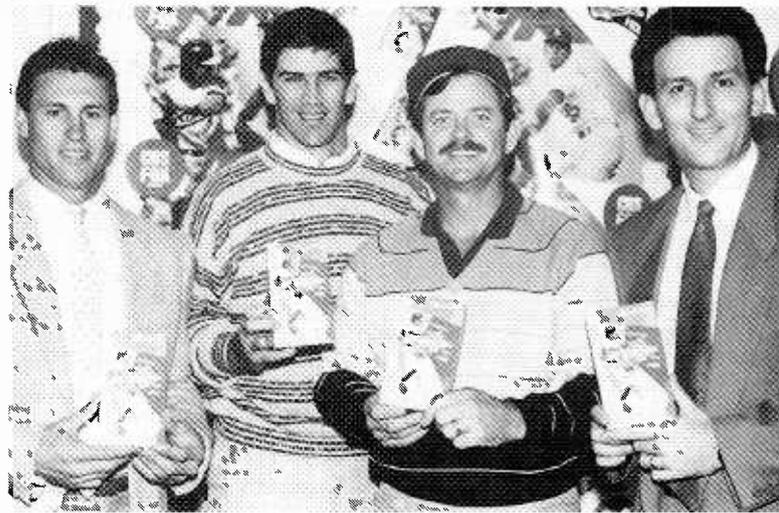
LERNER

International Video Entertainment makes the following announcements: **Kathe Kleffman** is upped to Western regional sales manager and **Suzette Boucher** joins the company as West Coast regional sales manager. Previously, Kleffman served as a sales assistant and Boucher was national sales coordinator for Coliseum Video.

Giannian M. Antola is named director of sales marketing and distribution for Vestron Video Español, a division of Vestron Video. She was director of sales/marketing at Condor Video, the hispanic video division of Media Home Entertainment.

Kenneth F. Wiedeman is named director of marketing for Sony Magnetic Products Company. He was the company's national marketing manager.

Diego Lerner joins Buena Vista Home Video International as executive director in Latin America, based in Buenos Aires, Argentina. Recently, Lerner worked for Paramount Pictures and Universal Studios as director of CIC Video for all of Latin America. At the same time, **Michael O. Johnson** is promoted to VP of Buena Vista Home Video International, Los Angeles. He had been VP of sales and distribution. And **Kelley Avery** is promoted to director of marketing for Buena Vista Home Video. He had been senior product manager for the Disney brand.



Artful Dodgers. Three members of the 1988 Los Angeles Dodgers—from left, Steve Sax, Tim Leary, and Rick Dempsey—join Ken Ross, director of nontheatrical programming for CBS/Fox Home Video, in celebrating the release of "The Official 1988 World Series Video." The 60-minute video, currently available from CBS/Fox for a list price of \$19.95, chronicles the Dodgers' victory over the Oakland A's in the World Series.

AVC Spotlights Methods For Marketing Arts Tapes

BY CHRIS MCGOWAN

LOS ANGELES Expanded public awareness and marketing tailored to art galleries, museums, schools, and arts aficionados can generate small but steady sales over the long term for video arts tapes, according to panelists participating in an American Video Conference session titled "The State Of The Arts On Video."

Participating in the talk were George Steele, president of Pacific Arts Video; Max Almy, a video artist; Patricia Polinger, co-owner of the Vidiots store in Santa Monica, Calif.; and Bill Viola, a video artist.

"In the late '60s and early '70s, the video medium became available to artists. The time was right for it in the art world, as a lot of [aesthetic] revolutions were going on and artists were attracted to this vibrant, exciting, new medium and interested in integrating it with other mediums," explained Almy, who led off the discussion by summarizing the history of the genre.

"Books like Gene Youngblood's 'Expanded Cinema' were coming out at the time and boundaries seemed to be crumbling. Soon there were a growing number of places to show video art, such as art galleries, museums, and late-night television. Then came the idea of distribution, to put the video art on videocassettes."

In the video retail world, one of the few outlets for such tapes is a store called Vidiots, a 3-year-old Santa Monica, Calif.-based outlet that devotes at least 10% of its shelf space to video art.

"My partner and I read an Esquire on art stores in New York, San Francisco, and St. Louis that sold and rented video art tapes and we became very interested," said Patricia Polinger, co-owner of Vidiots.

Aficionados are more apt to rent than to buy video arts tapes. "People who are interested tend to go through the whole section and rent

them all," noted Polinger. Newsletters, in-stores, and performances help educate customers about the genre. "Any public awareness helps," added Polinger.

Pacific Arts' George Steele emphasized the importance of key art for packaging, point-of-purchase material, and posters to the success of the video arts category. "We put a tremendous amount of time and energy into the key art for our video art tapes like our Zbig Rybczynski title. What it will

'It doesn't require a lot of dollars and I'm amazed at the press response'

look like to the potential consumer is very important. It's the springboard of our marketing campaign."

Steele observed that although sales in the video arts category don't allow the type of campaign that would be afforded a theatrical title, such a high-budget marketing and promotional push is not really necessary. "It doesn't require a lot of dollars and I'm amazed at the response we get from the press. They are very enthusiastic."

Added Steele, "What we do is develop different types of sales programs depending on the title, we draw a budget for it, and tailor a distribution network to what the program is about. And what is very important is who you can get to review it."

"This is what the video artist should look for the manufacturer or distributor to provide—commitment and an intelligently planned campaign with advertising and promotion as a main part," said Steele, who added, "These tapes have long-term catalog opportunities. They're very good for direct

(Continued on page 52)

FOR WEEK ENDING DECEMBER 10, 1988

Billboard®

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TOP VIDEOCASSETTES SALES™

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating	Suggested List Price
1	1	5	E.T. THE EXTRA-TERRESTRIAL	Amblin Entertainment MCA Home Video 77012	Henry Thomas Dee Wallace	1982	PG	24.95
2	2	8	CINDERELLA	Walt Disney Home Video 410	Animated	1950	G	26.99
3	3	46	DIRTY DANCING	Vestron Pictures Inc. Vestron Video 6013	Patrick Swayze Jennifer Grey	1987	PG-13	24.98
4	7	60	LADY AND THE TRAMP	Walt Disney Home Video 582	Animated	1955	G	29.95
5	5	17	GOOD MORNING VIETNAM	Touchstone Pictures Touchstone Home Video 660	Robin Williams	1987	R	29.95
6	4	9	DOCTOR ZHIVAGO	MGM/UA Home Video 900003	Omar Sharif Julie Christie	1965	PG	19.95
7	8	38	START UP WITH JANE FONDA	Lorimar/LightYear Ent. Warner Home Video 077	Jane Fonda	1988	NR	19.95
8	6	8	BEN-HUR	MGM/UA Home Video 900004	Charlton Heston	1959	G	29.95
9	16	7	SUPER CALLANETICS	Callan Productions Corp. MCA Home Video 80809	Callan Pinckney	1988	NR	24.95
10	20	175	THE SOUND OF MUSIC ▲◆	CBS-Fox Video 1051	Julie Andrews Christopher Plummer	1965	G	29.98
11	10	42	THE GODFATHER PART II	Paramount Pictures Paramount Home Video 8459	Al Pacino Robert De Niro	1975	R	29.95
12	24	23	LETHAL WEAPON	Warner Bros. Inc. Warner Home Video 11709	Mel Gibson Danny Glover	1987	R	19.98
13	11	19	DEF LEPPARD: HISTORIA	Bludgdon Riffola, LTD. PolyGram Music Video 080359-3	Def Leppard	1988	NR	24.95
14	15	15	PLATOON	Hemdale Film Corp. Vestron Video 6012	Tom Berenger Charlie Sheen	1986	R	24.98
15	18	25	MICKEY COMMEMORATIVE EDITION	Walt Disney Home Video 690	Animated	1988	NR	14.95
16	12	99	CALLANETICS ▲◆	Callan Productions Corp. MCA Home Video 80429	Callan Pinckney	1986	NR	24.95
17	17	88	THE WIZARD OF OZ ▲◆	MGM/UA Home Video 60001	Judy Garland Ray Bolger	1939	G	29.95
18	21	51	PINK FLOYD THE WALL	MGM/UA Home Video 400268	Bob Geldof	1982	R	19.95
19	14	97	THE GODFATHER	Paramount Pictures Paramount Home Video 8049	Marlon Brando Al Pacino	1972	R	29.95
20	19	12	GEORGE MICHAEL-FAITH	CBS Music Video Enterprises 49000	George Michael	1988	NR	15.98
21	9	4	THE TEN COMMANDMENTS	Paramount Pictures Paramount Home Video 6524	Charlton Heston	1956	NR	29.95
22	26	4	DISNEY SINGALONG SONGS: VERY MERRY XMAS SONGS	Walt Disney Home Video 412	Animated	1988	NR	14.95
23	13	65	AN AMERICAN TAIL ◆	Amblin Entertainment MCA Home Video 80536	Animated	1986	G	29.95
24	25	90	TOP GUN	Paramount Pictures Paramount Home Video 1629	Tom Cruise Kelly McGillis	1986	PG	26.95
25	22	112	JANE FONDA'S LOW IMPACT AEROBIC WORKOUT ▲◆	Lorimar/LightYear Ent. Warner Home Video 070	Jane Fonda	1986	NR	29.98
26	23	130	MARY POPPINS ◆◆	Walt Disney Home Video 23	Julie Andrews Dick Van Dyke	1964	G	29.95
27	40	108	SLEEPING BEAUTY ◆	Walt Disney Home Video 476	Animated	1959	G	29.95
28	29	10	MOONSTRUCK ◆	MGM/UA Home Video M901135	Cher Nicolas Cage	1987	PG	89.95
29	34	3	KATHY SMITH'S FAT BURNING WORKOUT	Fox Hills Video FH1059	Kathy Smith	1988	NR	19.95
30	39	162	JANE FONDA'S NEW WORKOUT ▲◆	Lorimar/LightYear Ent. Warner Home Video 069	Jane Fonda	1985	NR	29.98
31	27	5	RAFFI IN CONCERT WITH THE RISE AND SHINE BAND ◆	Troubadour Records Ltd. A&M Video VC6179	Raffi	1988	NR	19.98
32	30	127	KATHY SMITH'S BODY BASICS ▲	JCI Video Inc. JCI Video 8111	Kathy Smith	1985	NR	14.95
33	NEW▶		THREE MEN AND A BABY	Touchstone Pictures Touchstone Home Video 658	Tom Selleck Steve Guttenberg	1987	PG	89.95
34	37	60	STAR TREK IV-THE VOYAGE HOME	Paramount Pictures Paramount Home Video 1797	William Shatner Leonard Nimoy	1986	PG	29.95
35	32	120	ALICE IN WONDERLAND ▲◆	Walt Disney Home Video 36	Animated	1951	G	29.95
36	33	23	MICKEY AND THE BEANSTALK	Walt Disney Home Video 691	Animated	1988	NR	14.95
37	35	23	DISNEY SING ALONG SONGS: YOU CAN FLY!	Walt Disney Home Video 662	Animated	1988	NR	14.95
38	28	8	*BATTERIES NOT INCLUDED	Universal City Studios MCA Home Video 80770	Hume Cronyn Jessica Tandy	1987	PG	89.95
39	31	7	RAMBO III	Carol Co. Int. N.V. IVE 65922	Sylvester Stallone Richard Crenna	1988	R	89.95
40	38	25	DUCKTALES: DAREDEVIL DUCKS	Walt Disney Home Video 694	Animated	1988	NR	14.95

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



Who Could Forget? Film legend Marilyn Monroe is profiled in "Remembering Marilyn," a Vestron Video title scheduled for release Feb. 15. The 48-minute documentary is hosted by Lee Remick and includes rare footage of the woman who went from being Norma Jean Baker to being the ultimate sex symbol. Described as a "personal and revealing glimpse at our most cherished star," the video will have a suggested list price of \$29.98.

Panelists Offer Advice On Needs Of Industry

BY BRUCE HARING

PHILADELPHIA Home video producers, distributors, and manufacturers heard a panel of industry experts define the wants and needs of the industry here at a recent seminar co-sponsored by West Coast Video and the Philadelphia Film Office.

The nuts-and-bolts discourse was moderated by Gary Delfiner, West Coast Video national promotions director. Panelists included Billboard retail editor Geoff Mayfield; Richard Abt, executive VP of West Coast Video; Richard Salvatore, VP of Schwartz Brothers/SBI Video; Al Rubin, senior VP of Vestron Video; Lawrence Kieves, president and CEO of Congress Video Group; and Steve Rodner, a partner in Pryor, Cashman, Sherman, and Flynn, a New York law firm specializing in entertainment.

Approximately 40 attendees heard the panel give upbeat but conservative advice on jumping into the video pool, with most of the presentation emphasizing the need to understand the market before committing resources.

Tight shelf space at retail, the relatively immature state of video distribution, and the expenses of marketing an independent video release were some of the major ob-

(Continued on page 56)

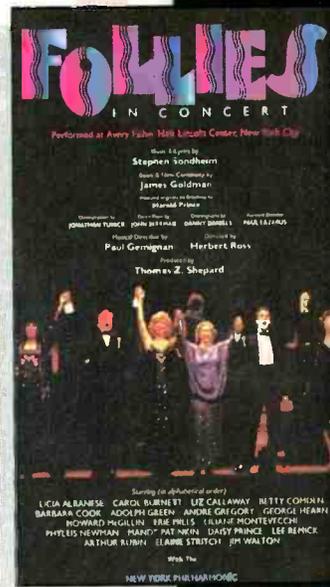
Beta is alive and well at Video City in suburban Chicago ... see page 41



FRIES HOME VIDEO

CONGRATULATES

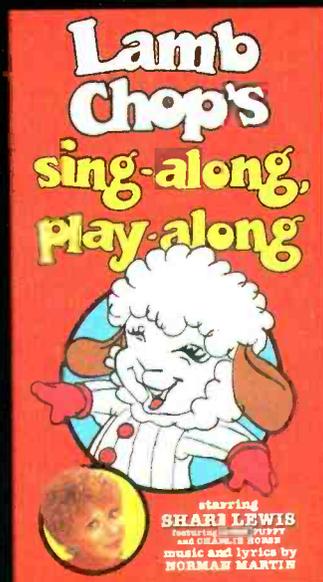
The Winners and Nominees of the AMERICAN VIDEO AWARDS



WINNER
Category: Music Performance

Ellen M. Krass
Producer of
Follies in Concert

A CARIDI ENTERTAINMENT RELEASE



WINNER

Category: Games and Magic
Shari Lewis and Norman Martin
Producers of
Sing-Along, Play-Along

A SHARI LEWIS ENTERPRISES AND
NORMAN MARTIN ENTERPRISES PRODUCTION



NOMINEE

Category: Sports Entertainment

Robert N. Brand
Producer of
Harlem Globetrotters:
6 Decades of Magic

A FRIES ENTERTAINMENT, INC. PRODUCTION
IN ASSOCIATION WITH VESTRON COMMUNICATIONS, INC.

newsline...

WOULD YOU SAY NO TO THIS MAN? Copies of International Video Entertainment's "Red Heat," which stars box-office heavyweight Arnold Schwarzenegger and is expected to ship about 500,000 copies, will contain an anti-drug spot. The public-service announcement is the result, says IVE, of a lengthy commitment in support of the Media Advertising Partnership for a Drug Free America, a nonprofit volunteer coalition of communications companies dedicated to preventing the use of illegal drugs through broadcast and print advertising. IVE says it also plans to make a major financial commitment to the partnership. The company places the potential number of exposures for the spot at 63 million.

GREAT MUSICALS, GREAT MEETINGS. MGM/UA Home Video hosted its first-ever sales and marketing open forum for retailers and distributors Nov. 16 in Chicago. More than 100 retailers and distributors showed up, according to the studio. In addition to providing feedback from the street, the forum allowed the studio to give attendees a glimpse of its fourth-quarter advertising plans. Also, MGM/UA announced the details of its plans for "Poltergeist III," set for a Feb. 14 street date. In a surprise, film legend June Allyson was on hand telling attendees about her career and taking questions on a variety of subjects. Another such meeting is planned for February.

SWEET DREAMS ARE MADE OF THIS. RCA Records has joined the Macrovision anti-copying camp. All future RCA Records video product will be encoded with the proprietary technology. This can be seen as yet another sign that music video is becoming more of a big retail business and is seeking additional measures of protection. Also in the Macrovision camp are MCA, Walt Disney, Warner, MGM/UA, CBS/Fox, Orion, and Media.

WALT DISNEY HOME VIDEO grabbed a Gold Outstanding Merchandising Achievement Award for its "Cinderella" standee at the Point-Of-Purchase Advertising Institute Marketplace '88. POPAI considered more than 950 entrants, and only 47 Gold OMA statuettes were awarded. The winners are now finalists in the Display Of The Year competition, to held at an annual POPAI conference in February in Florida.

THE APPEARANCE OF Mrs. Dorf is just one new wrinkle J2 is promising for the next adventure of Dorf, the Tim Conway character who appears in the company's series of sports-parody tapes. Tentatively titled "Dorf's Golf Bible," the cassette will be released in March, the beginning of the golf season. Legendary pro Sam Snead will also appear, and J2 says the tape will feature a golf rap tune.

TIME FLIES. It doesn't seem possible, but newcomer Virgin Video isn't so new anymore. In fact, the company is old enough to set its first catalog promotion for February, and it's called—you guessed it—Take A Virgin Home Tonight. Featured will be 12 titles, each at \$24.95: "Hollywood Shuffle," "Deadline," "A Dangerous Summer," "To Kill A Stranger," "Attack Force Z," "Packin' It In," "Cassandra," "Deadly Companion," "Target Eagle," "Captive," "Thrashin'," and "Find The Lady."

VALUE ADDED. The Criterion Collection, the Los Angeles-based company that specializes in the high-end classic laserdisk market, is adding "The Wizard Of Oz," "Singin' In The Rain," "North By Northwest," and "2001: A Space Odyssey." All feature supplementary material about the films. For example, a running commentary by film historian Ron Haver is featured on a second audio channel for "The Wizard Of Oz." Science fiction author Arthur C. Clarke discusses the philosophical foundations of "2001." Original film versions of three songs are included in "Singin' In The Rain," and "North By Northwest" features an interview with director Alfred Hitchcock, who discusses techniques used in filming the famous crop-dusting scene. The 4-year-old company, a joint venture of Janus Films and Voyager Press, boasts that it has a catalog of 60 of the most highly acclaimed films of all time.

JIM McCULLAUGH

AVC SPOTLIGHTS ARTS VIDS

(Continued from page 50)

mail. But it's tough to sell them in video stores, where shelf space is a big problem. They're competing with a lot of movies out there that have millions of dollars in promotion money behind them."

Both Viola and Almy aired samples of their work ("Anthem" by Viola and "Perfect Leader" by Almy). Viola cautioned against the over-commercialization of the video arts genre and expressed dis-

may over video artists "who forget what it was that brought us together in the first place. And that is to share something that has touched our lives.

"A primary obstacle in this area is the obsession with money making. It's difficult to have these works [sold as] entertainment. Because often they are difficult, complex, and require multiple viewings," Viola said.

FOR WEEK ENDING DECEMBER 10, 1988

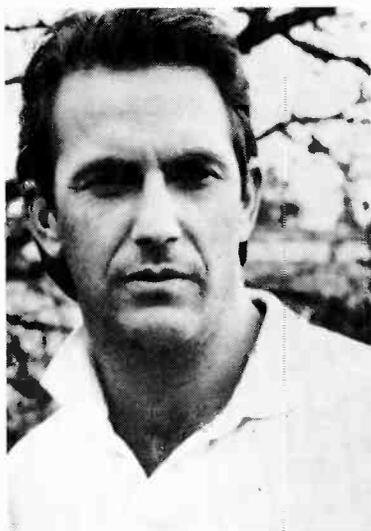
Billboard

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TOP SPECIAL INTEREST VIDEOCASSETTES SALES

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Remarks	Suggested List Price
RECREATIONAL SPORTS™						
★★ NO. 1 ★★						
1	1	73	DORF ON GOLF ♦	J2 Communications J2-0009	Tim Conway displays the fun-damentals of golf in this spoof of how-to's.	29.95
2	3	101	AUTOMATIC GOLF ▲ ◇	Video Reel Similar Entertainment, Inc. VA 39	Bob Mann's methods increase players' drive by 30 to 80 yards.	14.95
3	18	9	NFL TV FOLLIES	NFL Films Video Fox Hills Video	Jonathan Winters hosts this newest football follies program.	19.95
4	2	79	THE BEST OF THE FOOTBALL FOLLIES	Fox Hills Video	NFL's best and funniest football bloopers fill this compilation.	19.95
5	11	47	CHARLIE LAU: THE ART OF HITTING 300	Best Film & Video Corp.	Improve your stance, shift your weight, adjust your swing.	19.95
6	7	19	1986 NY METS: A YEAR TO REMEMBER	Rainbow Home Video	From their hot spring start to those amazin' playoffs, it's all here.	19.95
7	NEW ▶		THE ALL NEW NOT-SO-GREAT MOMENTS IN SPORTS	HBO Video 0025	Tim McCarver hosts more compilations of sports' most memorable goofs.	14.99
8	5	45	NOT SO GREAT MOMENTS IN SPORTS	HBO Video 0024	Tim McCarver hosts this compilation of sports' most memorable goofs.	14.95
9	17	101	GOLF MY WAY WITH JACK NICKLAUS	Worldvision Home Video 2001	Easy-to-follow guide for the beginning golfer.	84.95
10	20	5	SPORTS ILLUSTRATED-GET THE FEELING: SPEED	NFL Films Video HBO Video 0091	Highlights of some of the fastest moments in sport's history.	14.99
11	12	27	WINNING BASKETBALL WITH LARRY BIRD	Kodak Video Programs 8118770	Ball handling skills taught by Celtic great Larry Bird and others.	19.95
12	6	7	MIKE TYSON'S GREATEST HITS	HBO Video 0088	Highlights from the World's Heavyweight champ's best matches.	19.99
13	8	33	DORF AND THE FIRST GAMES OF MOUNT OLYMPUS	J2 Communications J2-0010	Tim Conway bumbles his way through athletic contests of ancient Greece.	29.95
14	10	43	LITTLE LEAGUE'S OFFICIAL HOW-TO-PLAY BASEBALL BY VIDEO	Mastervision	Basic instructions for any aspiring young ballplayer.	19.95
15	14	53	A KNIGHT OF BASKETBALL	Kartes Video Communications	Coach Bob Knight explains the fundamentals of offense and defense.	19.95
16	16	17	SCIENCE OF PITCHING	Morris Video 208	Former big leaguer Wes Stock teaches the fundamentals of pitching.	19.95
17	15	31	LEE TREVINO'S PRICELESS GOLF TIPS VOLUME 1	Paramount Home Video 12623	Pro Lee Trevino reveals the golfing techniques that made him famous.	19.95
18	4	25	WRESTLEMANIA IV ◇	Titan Sports Inc. Coliseum Video WF053	This event, shown in its entirety, includes never-before-seen footage.	39.95
19	19	37	SUPERBOWL XXII NFC CHAMPIONS: THE WASHINGTON REDSKINS	NFL Films Video Fox Hills Video	Comprehensive history of the Superbowl champs, the Washington Redskins.	19.95
20	9	73	ARNOLD PALMER: PLAY GREAT GOLF VOLUME 1	Vestron Video 2038	Mastering the Fundamentals focuses on the basic mechanics of golf.	39.98
HOBBIES AND CRAFTS™						
★★ NO. 1 ★★						
1	1	43	CASINO GAMBLING WITH DAVID BRENNER	Lorimar Home Video 052	Learn the basic strategies for winning Craps, Blackjack & Roulette.	39.95
2	2	101	CHEF PAUL PRUDHOMME'S LOUISIANA KITCHEN, VOL. 1	J2 Communications	Unique techniques are revealed in this video on Cajun cooking.	19.95
3	4	79	YES YOU CAN MICROWAVE	JCI Video Inc. JCI Video 8200	Common-sense guide to the basics of microwave cooking.	19.95
4	5	101	CHEF PAUL PRUDHOMME'S LOUISIANA KITCHEN, VOL. 2	J2 Communications	How to prepare Cajun and Creole classics from scratch.	19.95
5	13	5	FODOR'S HAWAII	Random House Home Video	Travel tips on hotels, restaurants, sightseeing, and shopping.	19.95
6	3	23	SPAGO: COOKING WITH WOLFGANG PUCK	Wolfgang Puck, Inc. Warner Home Video 35048	Over 15 Spago recipes including Wolfgang Puck's Famed pizzas & pastas.	29.98
7	11	67	VIDEO AQUARIUM	The Video Naturals Co.	For the fish lover whose time or bad luck makes owning live fish impossible.	19.95
8	9	49	THE SILVER PALATE: GOOD TIMES LIVE	Simon & Schuster Video Paramount Home Video 12135	Celebration of parties, people, and good food for anyone who entertains.	24.95
9	7	87	LAURA MCKENZIE'S TRAVEL TIPS-HAWAII	Republic Pictures Corp. H-7352-1	Visits to Oahu, Maui, Diamond Head, and Waikiki.	24.95
10	6	51	THIS OLD HOUSE	Crown Video	Numerous home repair and restoration ideas presented in an easy-to-do style.	24.95
11	12	27	FODOR'S GREAT BRITAIN	Random House Home Video	This video is based on the world-famous travel book.	19.95
12	10	5	READER'S DIGEST VIDEOMANUAL: HOME REPAIR	Random House Home Video	Complete home repair program to deal with the most common repair problems.	29.95
13	14	13	MICROWAVE COOKING	Best Film & Video Corp.	Pat Hutt hosts this comprehensive course in using the microwave.	29.95
14	8	15	JULIA CHILD: FISH AND EGGS	Random House Home Video	From simple pan-fried fish to custards and souffles.	29.95
15	15	23	A GUIDE TO GOOD COOKING: SECRETS OF A MASTER CHEF	Videokraft	Chef Jacques Pepin hosts this guide to the basics of cooking.	49.95

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



Throwing The Bull. Kevin Costner stars as the over-the-hill baseball player Crash Davis in the acclaimed comedy/drama "Bull Durham." The hit film will be available from Orion Home Video beginning Jan. 26 for a suggested list price of \$89.98.

Promo Set For Paramount Boy Scout Series

LOS ANGELES Paramount Home Video and Beatrice/Hunt-Wesson Inc. are co-sponsoring a national promotion with the Boy Scouts of America.

The focus of the promotion is Paramount's new Boy Scout Advancement series, which features three titles based on the first three ranks in scouting: "Tenderfoot," "Second Class Scout," and "First Class Scout."

With newspaper inserts planned for January as well as ads set for Boy's Life and Scouting magazines, the promotion will hinge on a national rebate program for consumers who purchase any Boy Scout tape as well as certain Beatrice/Hunt-Wesson products. The program also offers an opportunity for video retailers to build community good will.

The two-page, freestanding, color newspaper insert is expected to reach 50 million homes; in-store materials will be placed with about 7,500 grocery retailers.

The rebate program offers \$3 per Boy Scout title in exchange for seven Beatrice/Hunt-Wesson proofs of purchase on such products as Peter Pan Peanut Butter and Orville Redenbacher's Gourmet Popping Corn. Consumers will also be eligible to purchase any scouting tape, listing for \$24.95 each, for \$12.99 each with four Beatrice/Hunt-Wesson proofs of purchase.

Boy Scout troops can earn prizes themselves by saving proofs of purchase from both Beatrice/Hunt-Wesson and Paramount Home Video cassettes.

Great gift books for every rock fan

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The Billboard Book of Number One Hits

2nd Edition, Revised and Enlarged Fred Bronson

Called "a treasure trove of pop lore" by the *New York Times*, this complete book of top hits drawn from *Billboard's* Hot 100 chart is now updated through the first quarter of 1988 to include some 95 new number one songs. From 1955's "Rock Around the Clock" to Rick Astley's "Together Forever," here are 700 songs that reached the top of the chart, with fascinating background information and essential chart data. 700 b&w illus. \$16.95 paper



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Robin Le Mesurier and Peggy Sue Honeyman—Scott

Top rockers reveal their culinary expertise in a fun-filled visual feast. Full-color artwork, cartoons, and photographs combine with tasty recipes and cooking tips from Julian Lennon, Debbie Harry, George Michael, Sting, Bruce Hornsby, Eric Clapton, Phil Collins, Mick Jagger, Rod Stewart, and many others. 96 full-color illustrations. \$12.95 paper

...and don't forget these popular chart books

The Billboard Book of Top 40 Hits 3rd Edition

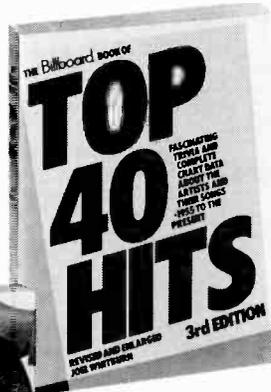
Joel Whitburn

All the songs and artists to make the Top 40 of the *Billboard* Hot 100 charts from 1955 to the end of 1986, with complete chart data and fascinating trivia. 300 b&w illus. \$19.95 paper

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DRYS 1002

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.

"War And Peace," Kultur Video, six-model hours and 20 minutes (four-model cassettes), \$99.95.

Arguably the greatest novel ever written, Tolstoy's "War And Peace" is an epic in the truest sense of the word. The story traces the history of Russia during the eight long years of the Russo-Napoleonic Wars. By focusing on the swirling fortunes of four aristocratic families, Tolstoy is able to vividly depict in microcosm the fate of an entire nation.

Filmed in Russia in the '60s and featuring more than 120,000 actors, this version of "War And Peace" cost more than \$100 million then. Estimates show that it would take at least half a billion dollars to make today. The enormous breadth and scope of this monumental work is breathtaking and features uniformly high production values throughout.

This film is faithful to the book to a fault; culture mavens may well find it the ideal gift—both to give and to receive. However, the rather lofty price will probably deter the average consumer.

RICHARD T. RYAN

"Great Chefs—A Holiday Table," Great Chefs, 60 minutes, \$19.95.

With Christmas and New Year's fast approaching, one thing is certain—millions of weekend chefs will be slaving over hot stoves preparing special holiday meals for families and friends. For the chef in search of something different—perhaps even a taste of his/her homeland—this program is a must.

Each of 10 international chefs prepares one or two holiday recipes he best recalls as a child growing up in his native land. The specialties served up include roast goose from Germany, crystal jade shrimp from China, stuffed cabbage from Yugoslavia, and a yule log from France. With more than 20 gourmet taste treats, this tape accords everything from soup (Portuguese kale soup) to dessert (English Christmas pudding) its proper due.

With its attractive price and broad base of appeal, this program can be expected to fare quite nicely.

R.T.R.

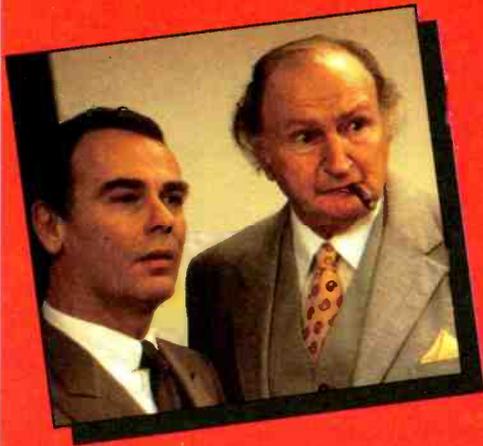
"The Nutcracker," Kultur Video, 100 minutes, \$16.95.

Tchaikovsky's "The Nutcracker" has become synonymous with Christmas in this country—and with good reason. The endearing story of Marie (most often known as Clara) and her magical journey to the Kingdom of the Sweets is as timeless as that of Santa and his reindeer.

(Continued on next page)

ORION HOME VIDEO SCORES ANOTHER HIT.

The hilarious comedy about a hit man's widow trying to find a new life for herself while fighting off a nosy FBI agent and a lustful Mafia boss.



"... part satire, part parody, and mostly just plain hysterical!"

—Joel Siegel
WABC-TV New York

"A romantic slapstick comedy with an eccentric fizz all its own."

—David Denby
NEW YORK

"Jonathan Demme's best by far."

—Dennis Cunningham
WCBS-TV New York

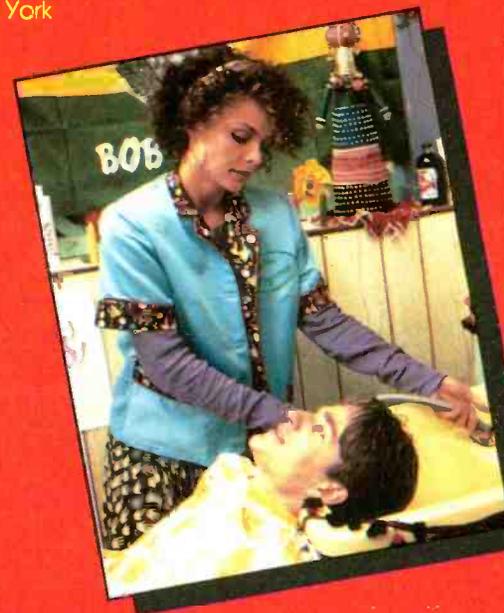
"'Mob' offers a charm you can't refuse."

—Mike Clark
USA TODAY



"...a killer comedy..."

—Dennis Cunningham
WCBS-TV New York



SELLING POINTS

- One of 1988's top grossing films
- Superstar performances by Michelle Pfeiffer, Dean Stockwell and Matthew Modine
- A high-energy comedy, directed by award-winning Jonathan Demme (*Something Wild*, *Melvin and Howard*)
- Bright, upbeat musical score by Academy-award winning composer David Byrne, of the pop group The Talking Heads.

ORDER CUT-OFF DATE: FEBRUARY 7
STREET DATE: FEBRUARY 23

ORION
HOME VIDEO

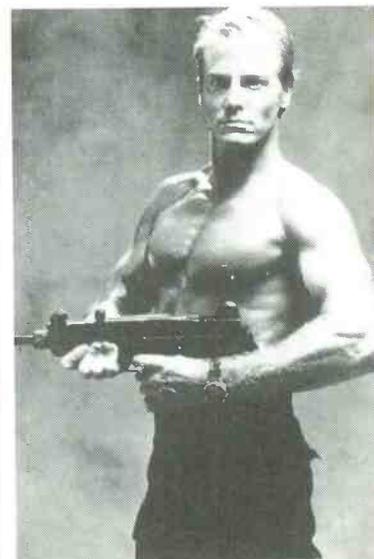
A JONATHAN DEMME PICTURE MICHELLE PFEIFFER MATTHEW MODINE DEAN STOCKWELL
"MARRIED TO THE MOB" MERCEDES RUEHL ALEC BALDWIN Music by DAVID BYRNE
Production Designer KRISTI ZEA Director of Photography TAK FUJIMOTO
Edited by CRAIG MCKAY, A.C.E. Executive Producers JOEL SIMON and BILL TODMAN, JR.
Written by BARRY STRUGATZ & MARK R. BURNS Produced by KENNETH UTT and EDWARD SAXON
Directed by JONATHAN DEMME Prints by DeLuxe® SPECTRAL RECORDING®
SOUNDTRACK ALBUM AVAILABLE ON REPRISE RECORDS, TAPES AND COMPACT DISCS



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“‘THE GODFATHER’ ON LAUGHING GAS...!”

—Carrie Rickey
PHILADELPHIA INQUIRER



Mercenary Man. Frank Zagarino stars as an American mercenary sent to rescue a journalist held hostage in Nicaragua in the soon-to-be-released video “Striker.” Retailers who order the film, which is scheduled for release Dec. 20 for a \$79.95 list (\$29.95 for Beta), will receive a free copy of another action film, “Miami Horror.” Both action/adventure films are among the first titles from the newly formed Los Angeles-based supplier A.I.P. Home Video. The company says Zagarino is planning in-store and media appearances to promote “Striker.”

RCA/COL TOUTS ‘WILLOW’ (Continued from page 49)

RCA/Columbia’s president, the success of the new program will be better judged over a longer period of time, when the studio has a few more titles under its belt. Nevertheless, he maintains that the interest in “Willow” is a strong indication of the success of the company’s controversial distribution strategy.

Industry observers also point out that the success of certain A titles this fall apparently stems from an increased effort being exerted by distributors in the wake of revamped studio distribution approaches.

RCA/Columbia notes that other elements of its revamped distribution strategy, such as the addition of distribution and product sales managers at authorized distributor locations as well as additional in-house regional sales and merchandising personnel, are almost completed.

VIDEO REVIEWS

(Continued from preceding page)

Filmed at the Bolshoi Theater in Moscow, this exciting new version features the world renowned Bolshoi Ballet in a truly splendid performance. Yekaterina Maximova and Vladimir Vasiliev are absolutely flawless as Marie and the Prince. Happily, the supporting cast is equally impressive. The strong efforts of the entire company are perfectly complemented by the opulent sets and eye-catching costumes.

All things considered, it’s easy to see why this title—with its attractive price point—just may dance right off the shelves this holiday season.

R.T.R.

MARRIED TO THE MOB

THANKS!
 OUR SINCERE THANKS TO EVERYONE WHO HELPED CABIN FEVER'S "500 HOME RUN CLUB" WIN THE AMERICAN VIDEO CONFERENCE AWARD AS BEST SPORTS ENTERTAINMENT VIDEO FOR 1988.

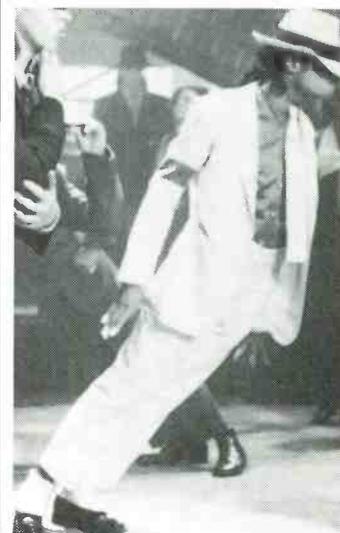


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 1-800-55-FEVER
 P.O. Box 2650
 Greenwich, CT 06836-2650

Dealer Information
 Cabin Fever Entertainment Inc.
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Another Thriller? Michael Jackson appears in a new, full-length CBS Music Video Enterprises release titled "Moonwalker." The 94-minute video, scheduled for release Jan. 10 for a \$24.95 list price, includes Jackson crooning such tunes as the Beatles' "Come Together," a lighthearted new version of "Bad" titled "Badder," and a retrospective of the superstar's 24-year career. The release comes some five years after Jackson made home-video history with his first full-length video, "The Making Of Michael Jackson's 'Thriller.'" That title sold more than a half-million units for Vestron Video and is widely regarded as the most significant full-length music video ever released.

PANELISTS OFFER ADVICE
(Continued from page 51)

stacles detailed by the panel. "I'm looking for something for \$9.95 to sell to middle America," Kieves told the conclave. "Very often, I'll tell [producers] to do it yourself."

"The issue is: will the market accept your information on video," Rubin added. "It has to be fun to watch and provide information."

Delfiner outlined four important steps for those wishing to become video players: be flexible on video story ideas; define your market; make sure your concept hasn't been done before; and read the trades to become informed on the major figures in the field.

Like the record or publishing industry, unsolicited material will not be examined, Rubin says. "[Vestron] will only look at it if it comes through a friend of the house," he said. "If you send it letter, it won't get looked at."

Overdone themes, such as work-out tapes, are a particular industry bugaboo at the moment, Mayfield said. The panel's general outline for would-be video producers is to present a package featuring bankable names, high production values, and guaranteed sales through sponsorships, a pronouncement that many undercapitalized attendees greeted glumly.

However, the panel agreed that the video field and consumer appetite for product is still growing. "There's a generation out there who never knew what it was to live without a VCR," Rubin said.

Ministers Set Transfrontier Ad, Culture Goals Europeans Agree On Global TV

BY JOHAN LANGER

STOCKHOLM, Sweden European broadcast ministers have agreed to several key provisions of a Council Of Europe convention proposal on transfrontier TV.

In a recent meeting here, the ministers agreed on advertising rules and cultural objectives. The draft will now go to the Committee Of Ministers of the 22-nation Council Of Europe for ratification.

The meeting was held to address co-financing arrangements and fiscal incentives for encouraging investment in audiovisual enterprises.

Pledging to safeguard freedom of expression and information, the ministers stressed the need to guarantee pluralism in television and to ensure that "television services fulfilling a public-service mission have the appropriate basis of funding to carry out their tasks."

The ministers said the Council Of Europe should establish methods of preventing abuses by domi-

nant media conglomerates.

Other areas requiring firm political measures include new forms of advertising and commercial promotion, particularly in the case of transfrontier TV. Commercials that cross national boundaries

'Public service TV should have appropriate funds'

may create problems for countries like Sweden, where commercial radio and TV stations have not been permitted.

The ministers agreed that the proportion of U.S. programs was too high for European cultural considerations. The U.K. delegation presented a survey showing that about 80% of programs transmitted by satellite channels in Europe are from the U.S.

A resolution was approved advocating a quota system for programs that originate outside Eu-

rope: "It is necessary to promote Europe's cultural identity, both in its specific national and local features and common values."

The ministers decided it was therefore necessary to increase the competitiveness of Europe's audiovisual industries and develop the marketing and distribution of European television services. That would in turn increase the number of European TV programs broadcast outside Europe, the officials said.

A third European ministers' conference on mass media policy has been set for Cyprus, Turkey, in 1991.



Live Flowers. PolyGram act Hothouse Flowers performed live on the air recently at Canadian 24-hour-per-day outlet MuchMusic's studios in Toronto.

World Music Video Awards To Be Telecast April 14

BY STEVEN DUPLER

NEW YORK Pepsi-Cola International and Philips International are co-sponsors of the 1989 World Music Video Awards, a two-hour international satellite telecast on April 14 produced jointly by London-based Parallel Music Group, Sky Television, and MuchMusic-Musique Plus of Canada.

According to the producers, the show—which will originate simultaneously from London, New York, Toronto, Berlin, Madrid, Rome, and other cities—will be seen in about 50

countries and reach more than 500 million viewers. Broadcast partners in the various countries so far include Fox Broadcasting Co. in the U.S.; Tele 5 in Germany; Video Music and the RAI in Italy; and RTVE in Spain.

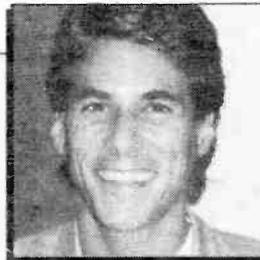
According to John Martin of Canada's MuchMusic, global producer for the show, the World Music Video Awards were staged once before, in 1987, albeit on a much smaller scale.

"I almost consider the first one a pilot for this," he says. "We've actually been working on getting this one together since the end of the first one. The first time out, you sometimes do things in a hurry and just manage to get it together at the end. This time, it's a far more sophisticated, grand-scale production."

The show's format includes a countdown of the top 10 music videos as voted by music fans from around the world as well as live artist performances, interviews, and an international selection of videoclips.

The fan voting will take place via special ballots in music retail stores and the music press, as well as other venues. Martin says that 15,000 retailers in Canada alone are participating, and he notes that 16 million ballots will be distributed in Canada (a country with only 22 million people.)

In addition to the citation of the year's top 10 videos according to the fans' votes, four special awards will be handed out during the show: the Pepsi award for the top music video of 1988; the Philips award for the most "technically innovative" clip; the Artist's Circle award, which is voted on by a panel of 10 international music artists; and the Director's Circle award, in which a panel of 10 video directors select their favorite video.



by Steven Dupler

PROMOTING THE VIDEO ALBUM: We were thinking the other day: Why don't we see more videoclips on television promoting longform music video product? It's generally accepted that promo clips are an important aid in selling more records, so why hasn't the same strategy been adopted by labels looking to boost sales of their home video arms' product?

After all, it would seem to be a fairly simple matter to pull a brief slice out of, say, a longform concert video, dress it up as a clip, and service it to outlets with a chyron denoting the clip's origin and promoting a longform videocassette rather than an album release.

One label video promoter says that certain music video channels have not been all that enthusiastic about promoting home video product on television. "I think some of them have the attitude that if you're watching a longform videocassette, then you're not watching their show, which is pretty stupid."

That argument aside, a more realistic explanation for the dearth of such clips may be that labels simply have not explored this promotional avenue to the extent they could. It's true that some labels have created clips to promote their longform product and that such clips sporadically air on some video outlets, but it is far from common practice.

Sales of music videocassettes are stronger now than ever before. The Recording Industry Assn. of America says it certified more gold and platinum music videocassettes this year than it ever had in previous years. The RIAA even had to institute a new multiplatinum certification this year. Prices are lower, and more labels are starting to get into advanced video software like CD Video and 12-inch laserdisk product. There's a buzz out there on this stuff. But couldn't these sales go even higher if more consumers were made aware that this product exists, and that these so-called "video albums" usually offer music and pictures not available in any other product configuration? Television has the power to make this fact known, and labels should make a stronger effort to use that power.

CAMPUS FOLLIES: What do Quantum Media's Les Garland; famed TV journalists Walter Cronkite, Morley Safer, and Marvin Kalb; "The Morton Downey Jr. Show" executive producer Bill Boggs; Fox Television president Garth Ancier; and the Eye all have in common? We all trekked to Brown Univ. in Providence, R.I., recently for the first annual Conference of College Broadcasters, portions of which were telecast on the C-Span cable network.

Following a stirring keynote address by Uncle Walter on the changing face of electronic media, the Eye

participated in a panel discussion titled "The MTV Generation," in which the effect of videoclips in general and MTV in particular on media and the music industry was discussed.

Highlights of the event included Boggs' reference to "The Morton Downey Jr. Show" as "rock'n'roll without the music," as he attempted to draw a relationship between the no-holds-barred talk show and the MTV generation; Garland instructing Brown Univ. students in the finer points of staying up much too late; and the following exchange between Boggs and Cronkite at a prepanel breakfast:

Boggs: "Walter, it's good to see you again."
Cronkite: "Well, hello, Bill, what have you been up to these days?"

Boggs: "I'm producing 'The Morton Downey Jr. Show.'"

Cronkite (after a deadly serious silence, slowly shaking his head): "Bill, I had no idea you had sunk so low . . . I hope they pay you a lot of money."

And that's the way it was.

EYE LIKE: The first video on new Elektra signing the Gipsy Kings, for the single "Bamboleo." Directed by Daniel Kleinman, this straightforward, nongimmicky clip captures the eyes with quick cuts, lots of movement, and colorful matte backgrounds. As for the music—well, it's different. The seven Spanish-born brothers who make up the Kings have styled the band as an all-guitar, flamenco-based outfit, with sweet multiple harmonies and a lot of rhythmic drive. Not exactly the stuff of which album rock radio smashes are made, eh? Still, the folks at Elektra seem to have made a habit this year of breaking unlikely artists in a big way, and the promotion department is viewing the record as a challenge.

"We'll go everywhere with this," says Brad Hunt, Elektra's VP of promotion. "Obviously, we're going to go first for the Latin market. This record crosses all the Latin boundaries, which is unusual for a Spanish record. We'll also go big to the clubs with it."

Hunt says Elektra will also service the record to new age, wave, and adult contemporary radio. On the video side, it's also been serviced across the board, with VH-1 being the first major channel to pick up the clip. "We're going to pop, urban, album rock, and alternative outlets, as well as the club pools," says Steve Schnur, the label's national video promotion director. "The only place we haven't taken it is to metal shows."

The video is also being serviced to all WEA sales offices and branches across the country, and the label says it is making in-store play copies of the audiocassette available as well. "We feel if people hear and see this, they are going to be very interested in this band," says Hale Milgrim, senior VP of marketing.

WHAT WAS IN THAT TURKEY? Geffen's Karen Sobel reports she became engaged over the Thanksgiving holiday to Jack Silver, associate producer of the Rick Dees morning radio show in Los Angeles. The wedding will be sometime this spring.

Mexican Co. Beams Shows To Europe

MEXICO CITY Televisa of Mexico, reputed to be the world's largest maker of TV programs, is opening up a global satellite network that will beam its programs to Europe for the first time beginning Monday (5).

The company, which produces 14,000 hours of programming each year, has linked with Eurovisa in Europe for the project, which it is claiming as the first live intercontinental TV service.

Signals will be beamed from Mexico through two U.S. satellites and then, after repackaging by Carlton Communications in London, into Europe on Eutelsat 4.

Billboard THE CLIP LIST

A SAMPLING OF PLAYLISTS AT NATIONAL VIDEO MUSIC OUTLETS. Lists do not include videos in recurrent or oldies rotation.

VIDEO TRACK

LOS ANGELES

BOBBY BROWN and a troupe of dancers exercised their prerogatives recently when they gathered in an L.A. warehouse for Brown's video for the new single "Roni," from his "Don't Be Cruel" album on MCA Records. **Drew Carolan** directed and **Luke Thornton** and **Liz Silver** produced for N. Lee Lacy/Associates.

The same production team also wrapped **Epic Records'** act **Sweet Obsession's** video for "Gonna Get Over You," which was shot on a soundstage in L.A. Meanwhile, **Thornton** and **Silver** teamed up with director **Michael Oblowitz** for "Do Me Right," the new clip from MCA recording artist **Pebbles**.

Mark Freedman Productions and **Winger** recently lensed "Seventeen," the second video from the band's eponymous album on Atlantic Records. **Joanna Stainton** produced and **Mark Rezyka** directed the shoot at the Ren-Mar Stage.

Producer **Francie Moore** and director **Mark Haggarty** have completed **Charlie Sexton's** new video, "Don't Look Back," for **Lime-light Productions**.

NEW YORK

LIMELIGHT PRODUCTIONS had to reshoot the **Taylor Dayne** clip "Don't Rush Me," with **David Hogan** directing and **Catherine Smith** producing. The original video featured a sexy guy in various states of undress, and the revised clip is a performance number shot at the Capital Theatre. Oh, well.

Roberta Flack and **Tony Award-winning choreographer George Faison** make their music-video de-

buts with **Flack's** "Oasis," the title track of her Atlantic Records album. **Faison** directed the clip and **Stephen Reed** and **Tony Harding** produced for **American Dream Productions Inc.** The concept piece was shot on the Broadway Stage in Queens, N.Y.

Etta James and **Dave Stewart** will appear in "Avenue D," a video clip from the upcoming film "Rooftops." The clip was produced by **Century City Artists** in conjunction with **New Visions** and was produced and directed by **Sherman Halsey**. **Jessica Cooper** co-produced.

OTHER CITIES

POISON is in Nashville, where the band is filming its cover of "Your Mama Don't Dance" from the multiplatinum "Open Up and Say . . . Ahh" album. **Doug Major** and **Marty Callner** are producing for **Cream Cheese Productions**, and **Callner** will direct and shoot.

MGMM's Nick Morris directed the members of **Cinderella** in the "Last Mile" video for **PolyGram Records**. Footage was shot in Boise, Idaho; San Francisco; and Long Beach, Calif. **Karen Bellone** and **Fiona O'Mahoney** produced. In addition, **MGMM's Louise Knight** and **Lynne Rose** produced **Rod Stewart's** "My Heart Can't Tell Me No." **Russell Mulcahy** directed the clip, which combines footage shot in Atlanta and Los Angeles.

Production companies and post-production facilities are welcome to submit information on current projects. Please send material to Debbie Richard, 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 Video-clips, 1515 Broadway, New York, N.Y. 10036.

BILLY BRAGG
Waiting For The Great Leap Forward
Worker's Playtime/Elektra
Danny Niffim
Jeff Baynes

ALICE COOPER
I Got A Line On You
Iron Eagle II Original Motion Picture Soundtrack/Epic
Toby Courlander/AWGO
Marcelo Anciano

THE ROBERT CRAY BAND
Acting This Way
Don't Be Afraid Of The Dark/Hightone/Mercury
Callie Khouri
Oley Sassone

CHRIS DE BURGH
Missing You
Flying Colours/A&M
Dominic Freeman
Mike Brady

FLOTSAM AND JETSAM
Saturday Night's Alright For Fighting
No Place For Disgrace/Elektra
Luke Thornton
Paul Rachman

GEORGIA SATELLITES
Hippy Hippy Shake
Open All Night/Elektra
Brent Bowman
Preacher Ewing

JOAN JETT & THE BLACKHEARTS
Little Liar
Up Your Alley/Blackheart/CBS Associated
Kenny Laguna
Steve Moss

SHIRLEY MURDOCK
Oh What A Feeling
A Woman's Point Of View/Elektra
Callie Khouri
Oley Sassone

IVAN NEVILLE
Not Just Another Girl
If My Ancestors Could See Me Now/Polydor
Mike Bodnarczuk
Mick Egan

MICHELLE SHOCKED
Anchorage
Short Sharp Shocked/Mercury
Karen Plitt, Nina Rosenstein
Rob Klug, M. Taverna

TUCK & PATTI
Time After Time
Tears Of Joy/A&M
Jim Czarnacki/The Film Syndicate
Doug Nichol

Chicago's Classic Sounds and Video opened up as a dental lab . . . see page 43



Continuous programming
1775 Broadway, New York, NY 10019

ADDS

Bon Jovi, Born To Be My Baby
The Escape Club, Shake For The Sheik
Femme Fatale, Falling In And Out Of Love
Information Society, Walking Away
Ivan Neville, Not Just Another Girl
Winger, Seventeen
Steve Winwood, Holding On

BUZZ BIN

Eddie Brickell & New Bohemians, What I Am
R.E.M., Orange Crush
They Might Be Giants, Ana NG

HIP CLIP

Tone Loc, Wild Thing

SNEAK PREVIEW

Def Leppard, Armageddon It
Sam Kinison, Wild Thing
Rod Stewart, My Heart Can't Tell Me No

HEAVY

The Bangles, In Your Room
Chicago, Look Away
Cinderella, Don't Know What You Got ('Til It's Gone)
Duran Duran, I Don't Want Your Love
Guns N' Roses, Welcome To The Jungle
Michael Jackson, Smooth Criminal
Eddie Money, Walk On Water
Pink Floyd, Comfortably Numb
Poison, Every Rose Has It's Thorn
U2, Desire
Van Halen, Finish What Ya Started
Vixen, Edge Of A Broken Heart

ACTIVE

Bon Jovi, Bad Medicine
Bobby Brown, My Prerogative
Bullet Boys, Smooth Up
Cheap Trick, Ghost Town
Phil Collins, Two Hearts
Europe, Open Your Heart
Georgia Satellites, Hippy Hippy Shake
Joan Jett And The Blackhearts, Little Liar
Living Colour, Cult Of Personality
Maxi Priest, Wild World
Mike & The Mechanics, Nobody's Perfect
Randy Newman, It's Money That Matters
Keith Richards, Take It So Hard
Scorpions, Passion Rules The Game
Siouxsie & The Banshees, Peek-A-Boo
The Traveling Wilburys, Handle With Care
Was (Not Was), Spy In The House Of Love

MEDIUM

The Beach Boys, Kokomo
Boy Meets Girl, Waiting For A Star To Fall
Breathe, How Can I Fall
Britny Fox, Girlschool
Jimmy Davis And Junction, Catch My Heart
DJ Jazzy Jeff/Fresh Prince, Girls Ain't Nothing . . .
Annie Lennox/Al Green, Put A Little Love . . .
House Of Lords, I Wanna Be Loved
Robert Palmer, Early In The Morning
Pet Shop Boys, Domino Dancing
Ratt, Way Cool Jr.
Judson Spence, Yeah, Yeah, Yeah
White Lion, When The Children Cry

BREAKOUTS

Art Of Noise, Kiss
Bad Company, One Night
Jim Capaldi, Something So Strong
Peter Cetera, Best Of Times
T.Conwell/Young Rumbler, If We Never Meet Again
Crosby, Stills, Nash, & Young, American Dream
Dreams So Real, Rough Night In Jericho
The Feelies, Away
Fleetwood Mac, As Long As You Follow
The Jeff Healey Band, Confidence Man
Hothouse Flowers, I'm Sorry
Kiss, Let's Put The X In Sex
Robbie Nevil, Back On Holiday
Ozzy Osbourne, Miracle Man
The Pursuit Of Happiness, I'm An Adult Now
Robert Cray, Acting This Way
Michelle Shocked, Anchorage
The Sugarcubes, Motorcrash
Til Tuesday, (Believed You Were) Lucky
UB40, Breakfast In Bed



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

CURRENT

Stattler Bros., Let's Get Started If . . .
Kathy Mattea, The Christmas Song
The Oak Ridge Boys, Gonna Take A Lot Of River
Lorrie Morgan, Trainwreck Of Emotion
Kenny Rogers & Dolly Parton, The Greatest Gift Of All
J.C. Crowley, Paint The Town And Hang . . .
K.T. Oslin, Hold Me
Jo-EI Sonnier, Rainin' In My Heart
Ray Stevens, Santa Claus Is Watching You
Crystal Gayle, Have Yourself A Merry Little Christmas
Rosanne Cash, Runaway Train
Restless Heart, A Tender Lie
Charley Pride, Where Was I
Mason Dixon, When Karen Comes Around
Lynn Anderson/Butch Baker, Angel Song
John Denver, Country Girl In Paris
The Judds, Away In The Manger

Kim Carnes, Crazy In Love
Kathi Hart, Love Waits
Baillie & The Boys, Long Shot



Continuous programming
1775 Broadway, New York, NY 10019

ADDS

Paul Simon, Me And Julio
Taylor Dayne, Don't Rush Me
Eddie Brickell & New Bohemians, What I Am

NOUVEAUX

Gipsy Kings, Bamboleo

POWER

Anita Baker, Giving You The Best That I Got
Boy Meets Girl, Waiting For A Star To Fall
Phil Collins, Two Hearts
Breathe, How Can I Fall
Chicago, Look Away
Annie Lennox/Al Green, Put A Little Love . . .
Will To Power, Baby I Love Your Way

HEAVY

The Boys Club, I Remember Holding You
Fleetwood Mac, As Long As You Follow
Julia Fordham, Happy Ever After
Kenny G, Silhouette
George Michael, Kissing A Fool
Maxi Priest, Wild World
The Traveling Wilburys, Handle With Care
Steve Winwood, Holding On

MEDIUM

Art Of Noise, Kiss
Basia, New Day For You
Peter Cetera, Best Of Times
Crosby, Stills, Nash, & Young, American Dream
Glenn Fry, Soul Searching
Ivan Neville, Not Just Another Girl
Robbie Nevil, Back On Holiday
Cheryl "Pepsi" Riley, Thanks For My Child
Michelle Shocked, Anchorage
Judson Spence, Yeah, Yeah, Yeah
Was (Not Was), Spy In The House Of Love



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

CURRENT

The Bangles, In Your Room
The Moody Blues, No More Lies
Peter Cetera, Best Of Times
Eddie Money, Walk On Water
Mike & The Mechanics, Nobody's Perfect
Cheap Trick, Ghost Town
Primitives, Way Behind Me
Voice Of The Beehive, I Say Nothing
Transvision Vamp, I Want Your Love
Art Of Noise, Kiss
The Pretenders, Windows Of The World
Julian Cope, Charlotte Anne
Romeo's Daughter, Don't Break My Heart
Ranking Roger, So Excited
Big Audio Dynamite, Just Play Music
Maxi Priest, Wild World
UB40, Breakfast In Bed
Aswad, Give A Little Love
Living Colour, Cult Of Personality
Living Colour, Middle Man
Keith Richards, Take It So Hard
Crosby, Stills, Nash, & Young, American Dream



14 hours weekly
6430 Sunset Blvd., Hollywood, CA 90028

ADDS

UB40, Breakfast In Bed
The Escape Club, Shake For The Sheik
Crosby, Stills, Nash, & Young, American Dream
Living Colour, Cult Of Personality
Tone Loc, Wild Thing
They Might Be Giants, Ana NG
Steve Winwood, Holding On
R.E.M., Orange Crush

HEAVY

Breathe, How Can I Fall
Duran Duran, I Don't Want Your Love
Poison, Every Rose Has It's Thorn
The Bangles, In Your Room
Eddie Money, Walk On Water
Anita Baker, Giving You The Best That I Got
Will To Power, Baby I Love Your Way
Michael Jackson, Smooth Criminal
Guns N' Roses, Welcome To The Jungle
U2, Desire
Bon Jovi, Bad Medicine
Rosanne Cash, Runaway Train
Boy Meets Girl, Waiting For A Star To Fall
Chicago, Look Away
Robert Palmer, Early In The Morning
Van Halen, Finish What Ya Started
Was (Not Was), Spy In The House Of Love
Bobby Brown, My Prerogative



Black Entertainment Television

14 hours daily
4217 Wheeler Ave., Alexandria, VA 22304

ADDS

Vanessa Williams, Dreamin'
Tracie Spencer, Imagine
Kiara, This Time
Tone Loc, Wild Thing
Funky Worm, Hustle To The Music
Robert Brookins, Where Is The Love
K-9 Posse, Ain't Nothin' To It
Tuck & Patti, Time After Time

HEAVY

Cameo, You Make Me Work
Cherrelle, Everything I Miss At Home
The Boys, Dial My Heart
Ziggy Marley & The Melody Makers, Tumbin' Down
Jonathan Butler, There's One Born Every Minute
Michael Jackson, Smooth Criminal
Vesta, Sweet Sweet Love
Roberta Flack, Oasis
LeVert, Pull Over
Tony! Toni! Tone!, Baby Doll
Keith Sweat, Don't Stop Your Love

MEDIUM

Loose Ends, Mr. Bachelor
Stevie Wonder, My Eyes Don't Cry
Anita Baker, Giving You The Best That I Got
Brenda Russell, Get Here
Salt-N-Pepa, Everybody Get Up
Sweet Obsession, Gonna Get Over You
Sheena Easton, The Lover In Me
Starpoint, Say You Will
Gerald Alston, Take Me Where You Want To
Kenny G, Silhouette
Public Enemy, Night Of The Living Baseheads



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

ADDS

New Kids On The Block, You Go It (The Right Stuff)
Information Society, Walking Away
Joan Jett And The Blackhearts, Little Liar
Fleetwood Mac, As Long As You Follow
The Boys, Dial My Heart
Cheryl "Pepsi" Riley, Thanks For My Child
Sir Mix-A-Lot, Posse On Broadway
R.E.M., Orange Crush
Bon Fire, Sleeping Alone
Pink Floyd, Comfortably Numb

POWER

Breathe, How Can I Fall
Chicago, Look Away
U2, Desire
Eddie Money, Walk On Water
Will To Power, Baby I Love Your Way
Anita Baker, Giving You The Best That I Got
Boy Meets Girl, Waiting For A Star To Fall
The Bangles, In Your Room
George Michael, Kissing A Fool
Bobby Brown, My Prerogative
Kylie Minogue, The Loco-Motion
The Beach Boys, Kokomo



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

HEAVY

Sawyer Brown, My Baby's Gone
K.T. Oslin, Hold Me
Keith Whitley, When You Say Nothing At All
Reba McEntire, I Know How He Feels
Ricky Van Shelton, I'll Leave This World Loving You
Restless Heart, A Tender Lie
David Lynn Jones, Tonight In America
Baillie & The Boys, Long Shot
Michael Johnson, That's That
Glen Campbell, Light Years
John Anderson, Down In The Orange Groove
Mickey Gilley, She Reminded Me Of You
Jo-EI Sonnier, Rainin' In My Heart
Mason Dixon, When Karen Comes Around
Asleep At The Wheel, Hot Rod Lincoln
Buck Owens, Hot Dog
The Oak Ridge Boys, Gonna Take A Lot Of River
Charlie Daniels Band, Boogie Woogie Fiddle . . .

Neve Launches Flying Faders System At AES

BY STEVEN DUPLER

LOS ANGELES In a bid to re-establish itself solidly as the leader in console automation, Neve recently unveiled Flying Faders, the console maker's fourth-generation automation system.

Shown at the Audio Engineering Society convention here, Nov. 3-6, the Flying Faders system is designed as an upgrade from Necam 96, Neve's current automation setup. Flying Faders was a cooperative design effort with Martinsound Technologies of Alhambra, Calif.

Speaking at a press conference prior to the opening of the AES convention, Barry Roche, president of Neve

North America, referred to Flying Faders as "a quantum leap beyond even Necam 96's full potential" and claimed that the new system is "a giant step beyond any other moving fader console automation system currently available in the marketplace."

The first Flying Faders system has been installed in a Neve V Series board that was due to be installed in Rumbo Recorders in Canoga Park, Calif., at the close of the AES exhibit.

According to Neve, Flying Faders was developed with Martinsound over the past year. The system features expanded 12-bit resolution to provide a total memory of 4,096 digital steps, with all levels stored with one-tenth decibel accuracy. The previ-

ous Neve system, Necam 96, offered eight-bit resolution that allowed a maximum of just 256 steps.

Other features of the new system include Total Mix Memory, which allows the user to keep all moves—not just the last pass—in internal storage without saving anything to disk, and a 20-megabyte hard disk and 3 1/2-inch floppy drives for permanent memory storage. A total of 256 moving faders may be driven by the system.

Still, Neve does not intend to discontinue production of the Necam 96 system. According to Roche, the firm will continue to offer Necam 96, but he notes that the older system has "now reached the end of its develop-

ment cycle, and the demand for even more features has led to the new [Flying Faders] system."

Flying Faders is modular in design,

thereby ensuring nonobsolescence. The system may be retrofitted to Neve boards as well as to most consoles from other manufacturers.

AUDIO TRACK

NEW YORK

MILES GOODMAN USED a 40-piece orchestra to track parts of the score for the Hemdale Films feature "Boys" at the Edison. The score features flugelhorn and piano with a large string section, including 16 violins, eight violas, and eight cellos. The Tri-Star release is directed by Lee Grant and produced by Joseph Feury.

At Mediasound, Lou Reed completed an album project for Sire. Fred Maher and Reed co-produced with Jeffrey Lesser at the board. Victor Deyglio assisted. Firetown completed an album for Atlantic with producer Michael Frondelli. Lolly Grodner assisted. And Dion finished an album with Dave Edmunds producing. Dave Charles ran the board, assisted by Grodner.

At Baby Monster, Elliot Sharp wrapped up Mofungo's album. He also produced some tracks on kung-fu player Jin Hi Kim. Steve McAllister ran the board. Keith Masco of Radical Records was in recording Mondo Boffo. Brian Lee was at the console. And ICU, also on Radical Records, tracked a project with Gil Abarbanel running the board.

LOS ANGELES

JAPANESE pop sensation Toshinobu Kubota was in at the Enterprise tracking and remixing the 12-inch dance single "Dance If You Want It," a cut from his current CBS/Sony Japan release, titled "Such A Funky Thang." The project utilized a Synclavier system as well as a New England Digital eight-track Direct-To-Disk system, operated by Todd Yvega. Taka Tsukuma produced with Larry Ferguson at the board. Lori Fumar assisted. Also, Roxx Gang tracked and mixed tunes for an upcoming debut project on Virgin. Beau Hill produced with Joel Stoner at the control panel. Fred Kelly assisted.

At Larrabee Sound, Keith Cohen and Steve Beltran worked with Jeff Lorber of Warner Bros. on overdubs for the 12-inch "Can't Control Myself." The cut is by Paul Gray of the Australian group Wa Wa Nee on CBS. Cohen recently

completed mixes on the System's new album, Gardner Cole's "Live It Up," and the Giant Steps tune "Another Lover," which Cole produced and co-wrote. Derek Bramble produced tracks on the English artist Jaki Graham for EMI. Cohen mixed.

Marti Sharron completed production on two tracks for Phyllis Hyman at the Lighthouse and the Music Grinder studios. Gary Skardina engineered.

The Ripe Productions team of Peter Bunetta & Rick Chudacoff was in at Alpha and Conway recording studios working on tracks for the new Glenn Medeiros release on Amherst Records. Daren Klein and Frank Wolf engineered. Tracks were mixed by Mick Guzauski at Conway. The team also finished up a tune for the "Sing" soundtrack with artist Patti LaBelle at Alpha. Klein was at the controls. Gerry Brown mixed at Conway, assisted by Bryant Arnett. Brown and Arnett also worked on an album for CBS act Johnny Mathis. Tracks and vocals were wrapped up at Alpha with engineers Klein and Frank Wolf. Guzauski mixed. Warner Bros. act Take 6 is featured on two of the cuts.

Producer Raymond Jones was in at Elumba tracking the tune "I Can't Complain" for LaBelle's new MCA album. The song was written and produced by Jones and Sammy McKinney. Larry Fugersson ran the board, assisted by Donnell Sullivan. Also, artist/producers Mike Carpenter and Art Zamora of the group Z-Looke recently completed a debut album and worked on the dance remix of "Cash Money" for label mate Sweet Sensation (three sisters from Detroit). L.A. Reid & Babyface worked on several dance remixes for MCA, including Sheena Easton's "The Lover In Me" and Bobby Brown's "My Perogative."

Warner Bros. act Berlin was in at Smoketree Productions completing mixes on a new album with producer John Purdell. Duane Baron was at the board. And, Gefen act Wang Chung added final vocals and mixes to a forthcoming album. Peter Wolfe produced with Jeremy Smith at the console.

NASHVILLE

BILLY AND WILLIE NELSON were in at the Soundshop working

on a video and vocal and guitar overdubs for a family album for VMI. Grant Boatwright produced with John Dickson at the board. Also, Peter Rowan was in tracking an album project with producer/engineer Bil Vorn Dick. And, the Kendalls worked on a best-of album with producer Buddy Killen. Ernie Winfrey was at the desk.

OTHER CITIES

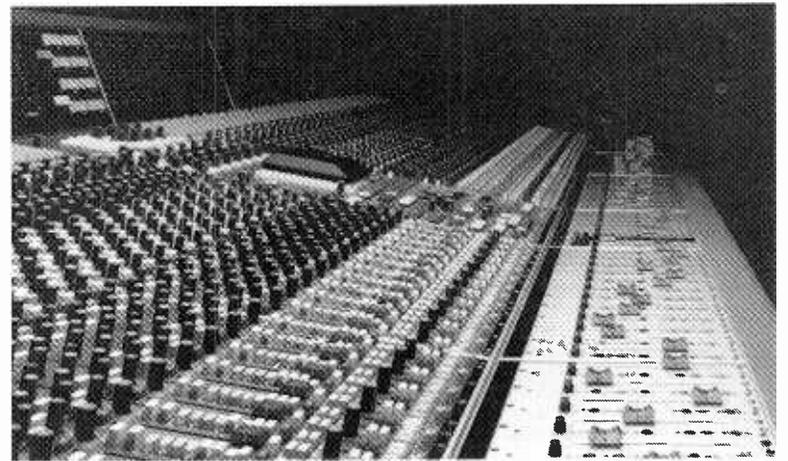
INTIMATE ACTS were in at Planet Dallas, Dallas, completing demos for PolyGram. Rick Rooney engineered with Patrick Keel producing. Following a tour with Skinny Puppy, Lesson Seven stopped in to record the tune "Radiation," for the Oak Lawn label. Keel produced with Rooney at the board. And Chastity completed final overdubs on an upcoming release. Rooney engineered with Donnie Pendleton producing.

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

DESKTOP DIGITAL: Menlo Park, Calif.-based Digidesign recently displayed its Desktop Digital Audio Production System at the Audio Engineering Society convention in Los Angeles. The package is a three-part system that runs on either a Macintosh II or SE computer; it consists of Digidesign's Sound Accelerator digital-signal-processing card, an analog-to-digital converter, and audio editing software. According to the manufacturer, the system—priced at less than \$4,000—is the first to offer hard-disk recording and playback of 16-bit audio directly to and from the Macintosh. Contact Digidesign at 415-327-8811.

NEW GEAR: Klark-Teknik rolled out three new signal processors at the recent AES show. On display were the DN500 dual compressor/expander/limiter, the DN510 advanced dual noisegate;



The Neve V Series board shown here is the first to be equipped with the company's new Flying Faders console automation system. The modular system features both 20-megabyte hard disk and 3 1/2-inch floppy drives.

U.K. Musicians Suffer Due To High Session Rates

LONDON An estimated \$2.2 million in pay and \$221,400 in bookings have been lost by British musicians and recording studios, respectively, since new session rates were negotiated by the Musicians Union four years ago.

A survey prepared by various studios concerned claims that London has lost 41 film scores to such overseas locations as Los Angeles, Munich, West Germany and such Iron Curtain centers as Budapest, Hungary, and East Berlin over the four-year period.

Among the films named were many with music composed by British writers, including "A Room With A View," "The Deceiv-

ers," and "Superman IV; The Quest For Peace."

Composers are in agreement with the recording studios, which allege that London—formerly a first choice for movie makers when recording background scores because of the quality of the musicians and studios—has been overtaken by other venues mostly because of the high session rates now prevailing.

Employment on the London session scene is in a depressed condition. Several hundred musicians once regularly engaged in recording soundtracks have asked the MU to consider lowering film-session rates to reattract business.

The present basic payment for a three-hour session is \$270. It has been suggested that this figure be reduced to less than \$180.

The MU sessions committee was due to meet Nov. 25 to review the situation. In the event that the union consents to the change, it is widely anticipated that the MU executive committee would block any attempt to cut what it regards as hard-won wage rates.

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Kix Unmasked. Atlantic act Kix meets with label brass backstage at New York's Ritz. Shown, from left, are Richard Steinberg, director, A&R, Atlantic; Brian Forsythe, Steve Whiteman, Ronnie Younkins, and Jimmy Chalfant of Kix; Mark Schulman, senior VP/GM, Atlantic; Donnie Purnell, Kix; Jason Flom, director, A&R, Atlantic; Fran Lichtman, VP, international, Atlantic; and Vince Faraci, senior VP, promotion/marketing, Atlantic.



Trans Action. The Trans World Music Corp. retail chain expresses its appreciation for the executives of the Warner Bros./Elektra/Asylum & Atlantic Corp. with a special plaque. Shown, from left, are Pete Stocke, regional VP/New York branch manager, WEA; Tony Niemzyk, Boston sales representative, WEA; Dennis O'Malley, Boston regional sales manager, WEA; George Rossi, executive VP of marketing, WEA; Dave Roy, director of purchasing, Trans World; Henry Droz, president, WEA; and Russ Bach, executive VP of marketing development, WEA.



Workshopping. BMI and music-industry professionals gather for a special reception to kick off the first BMI Jazz Composers Workshop. Shown from left are Frances W. Preston, president and CEO, BMI; Bob Brookmeyer, musical director of the workshop; Manny Albam, associate musical director of the workshop; and Burt Korall, BMI director of the workshop.



I Love Paris. Jeff Paris re-signs an exclusive songwriter agreement with PolyGram Music Publishing Companies. Pictured, from left, are Lorraine Rebidas, creative manager, West Coast, PolyGram Music Publishing; Paris; and Cherie Fonorow, VP, creative operations, PolyGram Music Publishing.



Per Simmons. Orpheus Records artist Aleese Simmons, accompanied by label, production, and management brass, announces the release of her first single, "I Want To Be Your Lover." Pictured standing, from left, are Varnell Johnson, VP of R&B promotion, EMI; Ron Urban, VP of finance and administration, EMI; Donald "Dee" Bowden, Simmons' manager and "I Want It" producer; and Rod Butler, VP of promotion, Orpheus. Pictured seated, from left, are Charles Huggins, president and chairman, Hush Productions, and president, Orpheus; Simmons; and Kevin Harewood, VP/GM, Hush Productions.



Dear John. MCA artist Elton John is joined backstage by associates and label brass after completing his recent tour with five sellout shows at New York's Madison Square Garden. Shown, from left, are Irving Azoff, chairman, MCA Music Entertainment Group; Al Teller, president, MCA Records; John; John Reid, John's manager; Bernie Taupin, John's co-writer; and Richard Palmese, executive VP, MCA.

Latin Notas



by Carlos Agudelo

THE U.S. LATIN DIVISION OF EMI will start distributing its own product in the U.S. as part of several structural changes that will take place in March. So far, EMI's Latin records have been distributed by BMG under a three-year agreement that took effect just after the division began operations in 1986. The company, under the direction of Oscar Lord, has made a strong mark in the U.S. Latin music business based on the strength of its international roster, which includes such charted acts as Daniela Romo, Angela Carrasco, Rocio Durcal, Pandora, Paloma San Basilio, Manuel Mijares, Dyango, Lissette, and José Feliciano. The company's reorganization will mean setting up a sales and promotion office in New York and possibly moving the division headquarters from Miami to Los Angeles.

MORE THAN 5,000 people filled New York's Palladium club to capacity Nov. 27 to see one of the rare East Coast appearances by Los Bukis. The group, consistently rated as the most popular of its genre—pop ballads with a Mexican tinge—showed, according to those who attended the concert, why it has been able to transcend its natural Mexico-West Coast environment and build a national following. Wild excitement was reported among the Spanish-speaking crowd, which presumably included a sizable number of Mexican immigrants. Los Bukis, which played two sets, were preceded by Universo Latino, also a Mexican-oriented pop group. The leader of the group is Marco Antonio Solis, a talented singer/composer whose tunes have been the basis for the consistent success of the Mexican group. As a producer, Solis has worked with several Spanish-language artists, including Rocio Durcal, whose last album Solis produced and composed. The Palladium appearance was

the first by the group after the release of its last album, "Si Me Recuerdas," which was produced by Ralph Mercado and Belmar Azteca.

CARLOS PIMENTEL, WHO REPLACED Patricia Manrique as promoter and coordinator for Sonotone Records in New York five months ago, has his hands full with the stream of new releases by that company. They include "Caliente," merengue and salsa music by Dominican singer Mayi; more merengue by Los Kenton on "Su Elección Correcta"; the album "Enamorado De Ti" by singer/soap opera star Carlos Mata, featuring songs from his last program, "Señora"; Pedro Pardo's

EMI's Latin division takes over its U.S. distribution

label debut, "Dedicado A Usted"; and the latest album, "Lunas," by Yordano, the talented Venezuelan rhythmic singer. New acts on the label include Concepto Latino, with "De Cara Al Pueblo"; Ruben, with "Atrévete"; Grupo Melao, with "Sálvese Quien Pueda"; and Sergio Perez, with "Sergio Perez." Volumes five and six of "Arriva La Fiesta," are compilations of dance music including tunes by Los Melódicos, Grupo Veneno, Los Ocho De Colombia, La Patrulla, and Los Piratas. Also, El Gran Combo, Wilfrido Vargas, and La Sonora Dinamita are featured on the upcoming album "Los Tres Grandes."

THE GIPSY KINGS, who have hit No. 1 in Finland, Switzerland, and Belgium and reached top 10 stature in France, Spain, and Holland, will be appearing for the first time under their new label, Elektra, at New York's The Ritz Dec. 14. The group has achieved its success by singing what for the uninitiated can best be described as flamenco-rumba in Spanish.

TH-Rodven's Santiago May Be Tops In '88 Latin Labels Let Loose Stream Of Year-End Disks

BY CARLOS AGUDELO

NEW YORK TH-Rodven may steal the show this year in the competition for top year-end Latin album releases in the U.S. with Eddie Santiago's "Invasion De La Privacidad," which shipped Dec. 2. Last year, sales of Santiago's "Sigo Atrevido," which included the song "Lluvia," dwarfed sales of all other year-end releases, and the album went on to become, by most accounts, the year's best-selling record.

The following is a look at the most-talked-about year-end releases from Latin record companies in the U.S.

- CBS has released "Non-Stop Dancing," which features salsa and merengue hits by some of the company's top tropical artists, including Luis Enrique, Millie & Los Vecinos, Johnny Ventura, Hansel & Raul, Willie Chirino, and Isla Bonita, as well as hits by TH-Rodven's Santiago, Tommy Olivencia, and Franky Ruiz and Sonotone's Willie Gonzalez and Roberto Del Castillo. Another CBS release is "Latin Spice Vol. II," featuring Spanish-language versions of Christmas songs performed by the Dominican band Latin Spice.

- EMI has released "Eterna Navidad," an album of Christmas songs by that label's top artists. It also has the teen-oriented "Hot Pop," with songs by Yuri, Proyecto M, Pandora, Ole-Ole, Daiquiri, Fandango, and Alaska; and "Directo Al Corazon," a compilation of the label's top hits of

the year.

- BMG, which distributes Globo Records, has teamed with that label to release "1988 En Canciones," which features the top songs of the year by such RCA and Ariola artists as Juan Gabriel, Valeria Lynch, Jose Jose, Isabel Pantoja, Claudia De Colombia, Emmanuel, Lucia Mendez, Jorge Muniz, and Rocio Durcal. Also released under the Globo label is "Tu Seras Mi Navidad," with holiday-season tunes by acts on the label's international roster. BMG is rereleasing, under its own RCA label, "Merry Christmas America," a traditional Christmas album with old songs by Amalia Mendoza, Pedro Vargas, José Feliciano, M.A. Muñoz, L. Lamarque, E. Núñez, and R. Jordan. Globo is also teaming with EMI to release "Sensualmente Tropical," the Max Torres album previously sold under the EMI label.

- The only Fonovisa compilation due by the end of the year is "15 Idolos Superpopulares," featuring 1988 hits by Los Bukis, Los Yonics, Los Bondadosos, Los Mier, Los Brios, Ramon Ayala, Baron De Apodaca, and Los Tigres Del Norte.

- Perhaps the best-positioned year-end release is TH-Rodven's "Juntos Pa' Goza," featuring top hits by Santiago, Andy Montañez, Olivencia, Marvin Santiago, Lefty Perez, Lalo Rodriguez, Oscar De Leon, Ruiz, Paquito Guzman, Alex Leon, La Solucion, and Roberto Blades. The album is being promoted nationally via U-

nivision. From the same company comes "Los Bailables Del Año," with different songs by the same artists. In addition to Santiago's new album, TH is releasing Olivencia's "El Jeque." As for Christmas product, the company's major release is not a record but a video, featuring top pop singers from TH-Rodven's Venezuelan partner, Sono-Rodven.

- WEA Latina is coming out with "FM Latina," a compilation featuring songs by Wilkins, Glenn Monroig & Luna, Albano & Romina Power, and Miguel Bose, among others. The company is also releasing a rock-in-Spanish compilation.

- On the tropical side, Kubaney Records in Miami is releasing the fifth volume of "Los Merengazos Del Año," which includes tunes by several artists, among them Blas Durán, Raulín, Coco Band, Cuco Valoy, Richie Ricardo, Noche Sabrosa, F. Villalona, and Ramón Orlando. Kubaney is also releasing "Trancasos Bailables," another album of dance music.

As for Puerto Rico, where Christmas releases are almost an obsession, at least 20 new albums were released in November alone, mostly on small independent labels. They include releases by Los Hispanos, Andres Jiménez, Danny Rivera, Grupo Jataca, Felito Félix, Santo & Su Tuna De San Juan, Ivonne & Lubriel, Nano Cabrera, Vicente Caratini, Angel Luis Torruella, Los Andinos, Los Ases, and Ismael Miranda.

FOR WEEK ENDING DECEMBER 10, 1988

Billboard

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HOT LATIN TRACKS™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL	TITLE
				Compiled from national Latin radio airplay reports.	
				*** HOT SHOT DEBUT ***	
1	2	3	9	ROCIO DURCAL ARIOLA	COMO TU MUJER 1 weeks at No. One
2	1	1	10	ROBERTO CARLOS CBS	◆ SI EL AMOR SE VA
3	3	2	15	ANGELA CARRASCO EMI	◆ BOCA ROSA
4	7	26	3	EYDIE GORME CBS	DE CORAZON A CORAZON
5	4	4	14	YOLANDITA MONGE CBS	◆ ESTE AMOR QUE HAY QUE CALLAR
6	5	8	9	ALBERTO VASQUEZ/JOAN SEBASTIAN MUSART	MARACAS
7	17	24	5	BONNY CEPEDA COMBO	AMANTE MIA
8	6	9	18	ISABEL PANTOJA RCA	◆ HAZME TUYA UNA VEZ MAS
9	14	11	15	VERONICA CASTRO PROFONO	MALA NOCHE NO
10	12	12	11	LUPITA D'ALESSIO CBS	EL QUE JUEGA CON FUEGO
11	16	23	7	LUCERITO MUSART	NO ME HABLEN DE EL
12	19	30	5	JORGE MUNIZ RCA	PEGADO AL TELEFONO
13	11	31	19	RICARDO MONTANER TH-RODVEN	◆ TAN ENAMORADOS
14	13	14	10	GILBERTO SANTAROSA COMBO	TU
15	9	5	19	E. GORME Y R. CARLOS CBS	SENTADO A LA VERA DEL CAMINO
16	20	29	3	LOS YONICS LASER	TU PRESA FACIL
17	18	27	3	CONJUNTO CHANEY HIT MAKERS	ESTO ES AMOR
18	15	10	12	BRAULIO CBS	UNA MUJER COMO TU
19	NEW ▶		1	TATIANA EMI	UN LOBO EN LA NOCHE
20	23	19	6	LUIS ENRIQUE CBS	COMPRENDELO
21	8	6	18	EMMANUEL RCA	◆ QUE SERA
22	24	22	9	LOS CAMINANTES LUNA	ENTRE MAS LE JOS ME VAYA
23	36	—	2	CHAYANNE CBS	*** POWER PICK *** TU PIRATA SOY YO
24	27	17	4	JOHNNY VENTURA CBS	LA RESACA
25	28	33	3	ISABEL PANTOJA RCA	ASI FUE
26	25	15	13	MAX TORRES EMI	CARA DURA
27	NEW ▶		1	LUCIA MENDEZ RCA	MORIR UN POCO
28	29	16	7	OSCAR D'LEON TH-RODVEN	QUE SE SIENTA
29	22	21	17	YURI EMI	◆ CUANDO BAJA LA MAREA
30	33	28	18	MIJARES EMI	◆ SOLDADO DE AMOR
31	26	25	9	CHARYTIN SHAR	◆ ESE HOMBRE
32	32	—	2	LUIS ANGEL A&M	LA UNICA
33	RE-ENTRY			LOS JOAO MUSART	POR RETENERTE
34	NEW ▶		1	RUBEN SONOTONE	ATREVETE
35	RE-ENTRY			RUBEN BLADES ELEKTRA	JUANA MAYO
36	40	—	2	LA SONORA DINAMITA SONOTONE	TUCUCU
37	NEW ▶		1	GLENN MONROIG WEA LATINA	CAUSA PERDIDA
38	NEW ▶		1	BRAULIO CBS	UN TIEMPO PARA AMARNOS
39	21	13	28	LUCIA MENDEZ ARIOLA	◆ ES UN ALMA EN PENA
40	10	7	23	FRANCO PEERLESS	MARIA

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TOP CLASSICAL ALBUMS™

THIS WEEK	2 WKS. AGO	WKS. ON CHART	Compiled from a national sample of retail store sales reports.	
			TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
			★★ NO. 1 ★★	
1	1	25	THE MOVIES GO TO THE OPERA ANGEL CDM-69596	16 weeks at No. One VARIOUS ARTISTS
2	3	5	PAVAROTTI AT CARNEGIE HALL LONDON 421-526/POLYGRAM	LUCIANO PAVAROTTI
3	2	23	WAGNER: THE "RING" WITHOUT WORDS TELARC CD 80154	BERLIN PHILHARMONIC (MAAZEL)
4	5	9	PORTRAIT OF WYNTON MARSALIS CBS MK-44726	WYNTON MARSALIS
5	4	39	BAROQUE MUSIC FOR TRUMPETS CBS MK-42478	WYNTON MARSALIS
6	8	5	WINTER WAS HARD NONESUCH 79181	THE KRONOS QUARTET
7	6	9	BEETHOVEN: SYMPHONIES 1 & 6 ANGEL CDC-49746	LONDON CLASSICAL PLAYERS (NORRINGTON)
8	7	39	MENDELSSOHN: VIOLIN CONCERTO ANGEL CDC-49276	NADJA SALERNO-SONNENBERG
9	9	13	MAHLER: SYMPHONY NO. 2 DG 423-395	NEW YORK PHILHARMONIC (BERNSTEIN)
10	10	109	HOROWITZ IN MOSCOW DG 419-499	VLADIMIR HOROWITZ
11	12	5	LUCIANO PAVAROTTI IN CONCERT CBS MK-44816	LUCIANO PAVAROTTI
12	NEW ▶		MAHLER: SYMPHONY NO. 2 MCA MCAD2-11011	LONDON SYMPHONY (KAPLAN)
13	13	11	MAHLER: SYMPHONY NO. 5 DG 423-608	VIENNA PHILHARMONIC (BERNSTEIN)
14	14	13	BERNSTEIN: MASS CBS M2K-44593	LEONARD BERNSTEIN
15	11	31	BRAHMS: DOUBLE CONCERTO CBS MK 42387	ISAAC STERN, YO-YO MA
16	16	3	BRITTEN: PAUL BUNYAN VIRGIN VCD-90710	PLYMOUTH MUSIC SERIES (BRUNELLE)
17	20	3	THE PEARLFISHERS RCA 7799-RG	JUSSI BJOERLING
18	15	53	HOROWITZ PLAYS MOZART DG 423-287	VLADIMIR HOROWITZ
19	NEW ▶		BEETHOVEN: SYMPHONY NO. 9 NIMBUS NI-5134	HANOVER BAND
20	17	19	NIELSEN: SYMPHONIES 4 & 5 LONDON 421-524/POLYGRAM	SAN FRANCISCO SYMPHONY (BLOMSTEDT)
21	21	55	BEETHOVEN: SYMPHONY NO. 9 ANGEL CDC 49221	LONDON CLASSICAL PLAYERS (NORRINGTON)
22	19	11	TCHAIKOVSKY: 1812 OVERTURE PRO ARTE CDD-409	DALLAS SYMPHONY (MATA)
23	18	5	LOVE SONGS DELOS CD-3029	ARLEEN AUGER
24	NEW ▶		PART: PASSIO ECM 837-109	HILLIARD ENSEMBLE
25	23	15	TELARC SAMPLER 5 TELARC CD-80005	VARIOUS ARTISTS

TOP CROSSOVER ALBUMS™

THIS WEEK	2 WKS. AGO	WKS. ON CHART	Compiled from a national sample of retail store sales reports.	
			TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
			★★ NO. 1 ★★	
1	1	9	SHOW BOAT ANGEL A2-49108	7 weeks at No. One VON STADE, HADLEY, STRATAS (MCGLINN)
2	2	13	THE SOUND OF MUSIC TELARC CD-80162	VON STADE, CINCINNATI POPS (KUNZEL)
3	3	9	DIGITAL JUKEBOX PHILIPS 422-064	BOSTON POPS (WILLIAMS)
4	4	19	JAMES GALWAY'S GREATEST HITS RCA 7778-RC	JAMES GALWAY
5	5	17	THE BERNSTEIN SONGBOOK CBS MK-44760	VARIOUS ARTISTS
6	6	11	BERNSTEIN 70 DG 427-042	LEONARD BERNSTEIN
7	7	7	SOUSA: MARCHES NIMBUS NI-5129	THE WALLACE COLLECTION
8	NEW ▶		BIG BAND HIT PARADE TELARC CD-80177	CINCINNATI POPS (KUNZEL)
9	10	5	PROKOFIEV: PETER & THE WOLF CBS MK 44567	"WEIRD AL" YANKOVIC, WENDY CARLOS
10	8	41	BEETHOVEN OR BUST TELARC CD-80153	DON DORSEY
11	12	11	FROM LONDON WITH LOVE PRO ARTE CDD 407	LONDON SYMPHONY (CACAVAS)
12	9	55	BY REQUEST... THE BEST OF JOHN WILLIAMS PHILIPS 420-178	BOSTON POPS (WILLIAMS)
13	15	3	ROMANZAS DE ZARZUELAS ANGEL CDC-49148	PLACIDO DOMINGO
14	NEW ▶		WHAT IF MOZART WROTE BORN TO BE WILD RCA 7803-RC	HAMPTON STRING QUARTET
15	11	23	THE SCARLATTI DIALOGUES CBS MK-44519	BOB JAMES

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

Classical
KEEPING
SCORE

by Is Horowitz

CLASSICAL CUTBACK: MCA Records' decision to all but abort its classical division (Billboard, Dec. 3) has a familiar, if doleful, ring. This has happened before at a company that in recent years hasn't seemed able to come to terms with the genre—either for or against it.

A similar, albeit more definitive, decision was made in 1971, when MCA dismantled a classical operation that had functioned continuously for more than 20 years (for most of that time under American Decca auspices). Several years later, after MCA purchased ABC Records and came into possession of the huge Westminster catalog, a small reissue program stumbled along fitfully for a couple of years before it too was dropped.

Now history repeats itself—in part, at least. Under Thomas Shepard, who recently left his post as VP of the division reactivated little more than two years ago, much of the emphasis on new recording was in the area of show music. That certainly accounted for the bulk of his division's recording budget. And while most of the classical material came from licensed sources and catalog reissues, there were a few new classical recordings produced in-house.

Although it is still unclear how long and at what pace the reissue program will continue, the fate of "new" classical recordings produced by MCA seems sealed. Works begun with pianist Ruth Laredo, the Amherst Saxophone Quartet, and the two-piano team of John and Richard Contiguglia are unlikely to proceed.

Martin Fleischmann, who has handled many of the catalog reissues for MCA Classics and who continues with the company, says that the reissue program is being maintained, with product currently scheduled through next February. Also to be continued is the release of new midprice recordings licensed from Pickwick in the U.K.

Newport Classic will continue to be distributed by MCA, says Newport president Larry Kraman, who adds that he personally handles most of the marketing and promotional chores. At MCA, Joel Hoffner continues as director of marketing for classics and other specialty labels, although much of his staff has left.

MOZART MARATHON: If you've got 8 feet of free shelf space and are a Mozart freak (who isn't?), keep that space open and well dusted. In August 1990, Philips will begin releasing what is surely the most ambitious composer retrospective on disk. Eighteen months later it will have issued 180 CDs of Mozart's music in 45 vol-

umes, in commemoration of the 200th anniversary of the composer's death in 1791.

That's a lot of Mozart by anybody's count. And the set will indeed fill 2½ meters of shelf space.

Many of the recordings will be drawn from catalog, of course. Hans van Woerkans, Philips' international VP of marketing, says 70% of the material needed to complete the project is already in the can. And some recordings will be borrowed from PolyGram sister labels Deutsche Grammophon and Decca/London. From the former will come some early Mozart operas, from the latter some dances for orchestra.

Woerkans said the project will bypass period instrument recordings, leaving Philips execs the still potentially sensitive problem of choosing one artist's performance against another's for much of the repertoire.

MCA's move to abort its
classical line sounds familiar

Woerkans agrees that the marketing problem for such a weighty package is daunting. One way Philips will approach the challenge is via subscription, getting consumers to commit to purchase up front. This phase of the campaign will begin early in 1990, Woerkans says. *Shades of Schnabel/Beethoven!*

Other facets of the marketing campaign are in the planning stages, says Woerkans. Although details are not yet set, there will be a number of purchase incentives, perhaps including specially inscribed CD players. Pricing also remains to be fixed, says Woerkans; it's expected to fall somewhere between midline and full price.

The Mozart anniversary is not the only one that the musical community will observe in 1991. Serge Prokofiev would have been 100 years old, and his upcoming centenary will be celebrated by a major recording project now under way at Erato. An even larger one is in the works by Melodia in the Soviet Union.

And let's not forget Antonio Vivaldi. Come 1991 the Red Priest will have been dead 250 years. But no label is known to be stockpiling recordings of all his works. Such a project might even dwarf the Mozart set.

PASSING NOTES: Harmonia Mundi celebrates its 30th anniversary with a slip-cased limited edition six-pack of CDs to be sold for the price of two CDs. Much of the contents has never been released on CD. Included as well is a new recording of Bach's "Italian Concerto" by harpsichordist Kenneth Gilbert. Poster and countertop display is available.

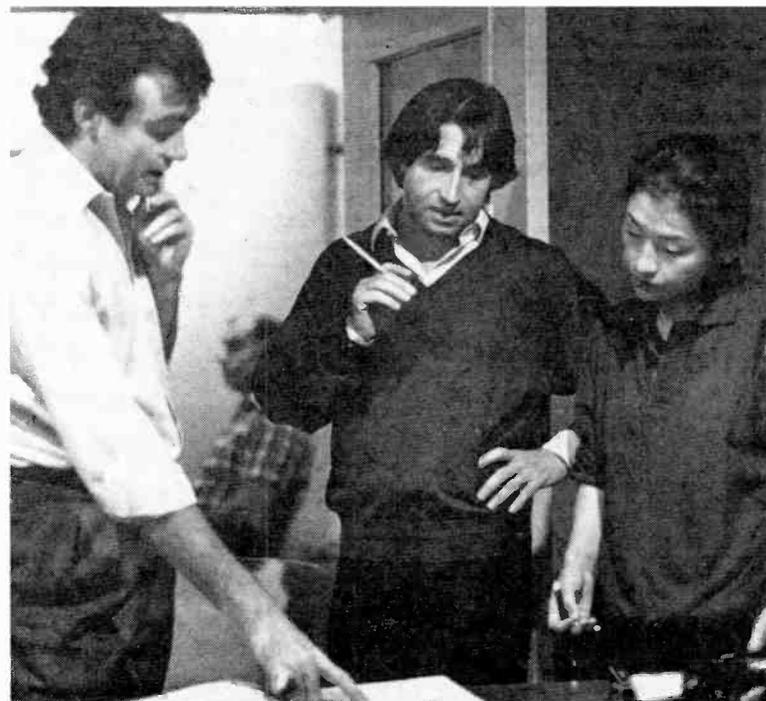
China and the Soviet Union will participate in the next Van Cliburn International Piano Competition. It's the first time both countries have been represented there in the same year, says Cliburn Foundation exec Richard Rodzinski.

Major Opera
Companies Enjoy
Record Audience

NEW YORK Major American opera companies gave 6,647 performances last season, an increase of 24.9% over the previous year. The Central Opera Service, which assembled those figures, defines a major company as one with a budget greater than \$100,000.

In all, a record audience of 17.7 million attended a total of 21,197 opera and music theater productions across the country, says the organization. While these figures are "reassuring" to Maria F. Rich, executive director of the service, she expresses concern that subscription sales are giving way to increases in single ticket sales.

The trend toward repertory conservatism has reversed, figures indicate, with more than 140 premieres of American works mounted last season, a record number. The service tracks 1,200 companies.



Checking The Score. Violinist Kyung Wha Chung, right, reviews a take of the Dvorak Violin Concerto with conductor Riccardo Muti, center, and Angel/EMI producer David Groves during recent recording sessions in Philadelphia. (Photo: Steve Sherman)

International Sales Are Taking a Large Slice of the Italian Market as Stronger Concert Promotion and Media Coverage Boost Global Music

By DANIELE CAROLI



Over the past few years, the Italian music marketplace has become more receptive to international talent than ever before.

The fact that a large slice of the sales action is going outside the domestic production sector is due to several key factors. Among them: better concert promotion standards nationwide, wider and more varied media coverage of music topics, and greater level of attention paid to industry activities by virtually all age ranges of the record-buying public.

The Italians, after years of introspection, are that much more ready to accept quality music coming through from abroad. Foreign acts have greatly increased their income from the Italian market.

A breakdown of the 1988 charts thus far shows that foreign product has picked up more 70% of the top 20 singles, while album titles are shared equally at 50-50 between international and local talent.

But this kind of foreign talent penetration has to be considered in the light of the changes which have taken place within the Italian marketplace. First of all, the music business as a whole (including live shows, music on television and radio, the specialist music press, music used for TV/radio advertising spots and so on) has expanded greatly through the 1980s.

It has reached, according to Giorgio Perris, marketing chief at BMG Ariola in Italy, an annual gross of some 2 thousand billion lire, which runs out at around \$1.48 billion, taking an exchange rate of some 1350 lira to the U.S. dollar.

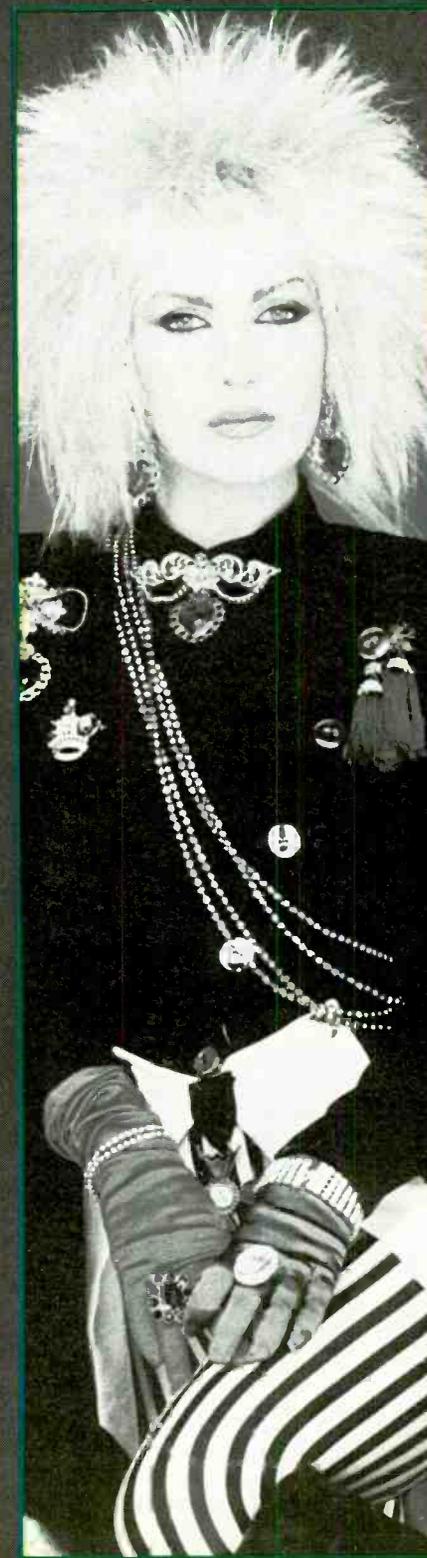
However, the record industry income from sales increased only slightly in the past year or so, up to 350 billion lire in 1987. And record sales in unit terms have actually dipped through most of the 1980s, notably via dramatic cutback on singles since 1982. Over the past four years, vinyl LPs have maintained a stable level of performance and prerecorded cassettes have slightly improved.

Compact disks in Italy have performed well, though their development in terms of market share has not been as fast or as convincing as most industry insiders expected.

That's the Italian industry expressed in general trend terms. It's a nation where hard statistics are sometimes difficult to obtain, but observers take the signs as virtual proof that the singles market here is doomed to extinction, maybe inside a year or two.

Singles buyers are from the youngest age range but even children have recently been switching over from record players to cassette players, household penetration of which is now as near 100% to make no difference.

Further, overexposure of hit singles on local radio
(Continued on page I-6)



CLOCKWISE FROM TOP LEFT: GIANNA NANNINI;
MINA; SPAGNA; EROS RAMAZZOTTI.

This year CBS Italy
went up the national charts
and down in history—
holding 10 out of 20 positions
for both albums and singles!

CBS

CBS ITALY. OUR BUSINESS IS BREAKING RECORDS.

ALBUMS

- #2 Ramazzotti "Musica E"
- #3 Jovanotti "Jovanotti For President"
- #5 Sade "Stronger Than Pride"
- #6 Barbarossa "Non Tutti Gli Uomini"
- #7 Michael Jackson "Bad"
- #9 Bruce Springsteen "Tunnel Of Love"
- #11 Eighth Wonder "Fearless"
- #12 Bros "Push"
- #13 Terence Trent D'Arby "Introducing The
Hardline According To Terence Trent D'Arby"
- #17 Mannoia "Canzoni Per Parlare"

(Week ending July 2, 1988)

SINGLES

- #1 Jovanotti "Gi nme Five 2"
- #2 Ciao Fellini "La Mia Banda Suona Il Rock"
- #3 Steve Rogers "Alzati La Gonna"
- #4 G. Latino "Yo"
- #8 Jovanotti "Gi nme Five"
- #10 Spagna "Every Girl And Boy"
- #13 Spandau Ballet "Raw"
- #15 Eighth Wonder "Cross My Heart"
- #16 Pasadenas "Tribute"
- #17 Europe "Superstitious"

(Week ending September 24, 1988)

CBS ITALY. WE CHART HISTORY.





Massimo Ranieri



Antonello Venditti

Anna Oxa



Edoardo Bennato (right) with Tony Esposito on set of "Il Gioco Continua" video.



Luca Barbarossa

Zucchero Fornaciari



A Billboard Spotlight

ITALY—A MAJOR FACTOR ON GLOBAL TOUR CIRCUIT

By VITTORIO CASTELLI

In the past few years, Italy has proved a very lively market for live shows. The biggest of the current crop of international artists now ink in Italian venues as part of world tours, while domestic superstars are constantly on the move up and down the country.

But concert promotion here hasn't always been such an organized, high-energy and profitable business. People here remember well the days when concerts, especially in the rock and pop sector, just weren't considered "safe" places to be.

Crowd problems and lack of security, plus organizational flaws, gave the concert business here a bad name and potential star visitors from abroad preferred to give Italy a miss.

Those problems have not been ironed out. Paying customers seem able to adopt and maintain a kind of pacifist attitude these days, consciously steering clear of anything approaching riots. What's more, they have more leisure time to attend shows and that much more money in their pockets to pay for tickets which, admittedly, have gone up in price in recent years, reflecting the increased fees demanded by the top pop names.

Says David Zard, one of the leading Italian promoters: "A turning point in the problem over crowd safety at Italian concerts was the Rolling Stones' gig in Turin back in 1982. The audience there proved they could be excited by the music but not get involved in any flashpoints of unruly behavior or violence. Since then, the attitude of concertgoers has consistently improved so that there's rarely any trouble.

"In fact, there are other countries where promoters cite Italy as a worthy example to emulate."

Zard says that, while the music and the performers are focal points of any concert, the event itself gives fans a chance to get together, make new friends and generally feel part of a kind of unit. "Nothing else surpasses music in building that kind of atmosphere. Some types of sport can work in that way, but none of them do it as well as a good artist performing well.

"Sport essentially means the competitive and combative element, and competition can easily divide the crowd into sections. But concertgoers obviously go along because they like the acts booked and the music they play, so they have no reason to try to compete with anybody."

Zard continues his music-and-sport theme. "The biggest problem in our concert industry is the shortage of halls or suitable outdoor venues. So I suggest that after the Italian

government has spent out the estimated \$400 million dollars to stage the next soccer World Cup, they invest the same amount in music. I reckon that would prove much more productive in the long term."

For Zard, the Italian public these days is "simply marvelous. I honestly believe it is the least biased and best educated, in a musical sense, audience in the world. Check back through pop and rock history here and it's clear that many great artists have earned recognition earlier in Italy than in virtually anywhere else.

"That's certainly the case with Genesis years back and again with Elton John. True, we were just behind the U.S. in picking out Elton John for superstardom, but we were certainly way ahead of all the other European territories. A very recent example has been Terence Trent D'Arby, who really put himself into the big time as a result of his Italian concerts."

Zard says that most top international artists will attest that Italian audiences are "very receptive, warm and open-minded. If an act does fall victim to any kind of prejudice or categorization problem here, then be sure that most of the hassle is created by the media. Critics and reviewers do sometimes fail to judge shows on their merit, often con-

(Continued on page I-11)

DISK SALES RALLY, CDs ROCKET BUT SINGLES SAG

By ERNESTO MAGNANI, Secretary of AFI (Associazione dei Fonografici Italiani), the Italian IFPI group

Since 1982, the Italian record industry annual gross has dropped year by year until 1987, when the disappointing run ended with an overall increase of 7.7% over the previous 12 months.

In fact, despite a worrying drop of 25% in the singles sector, all the other signs were satisfactory. Compact disks were up 119%, prerecorded cassettes up 16.37% and LPs just about held on to their previous sales level.

But we now have to wait until the complete 1988 returns are filed to know whether 1987 represented a genuine new upward trend in the Italian industry, or whether it was just a spasmodic bounce upwards from the basement.

Though last year's figures were "comfortable," there are disturbing signs that things aren't necessarily all that good. It has to be remembered that the Italian recorded music market is still some 20 million units below that of 1976, which was one of the best years of all time. And our retail sale price structure has never fully recouped against the often soaring inflation rates in this country.

As market researchers constantly tell us, the record industry, by its very nature, tends to react immediately to any kind of general economic crisis, as certainly happened in

1982. And then it is very slow in regaining lost ground once the national economy improves.

We in the industry know only too well the reasons for this. At the root of the problem is what we may call "substitute means of consumption." These include piracy, home taping and the indiscriminate, uncontrolled and unregulated mushrooming of commercial radio stations which pump out our music non-stop, often without the formality of payment.

The enlistment of police help in our fight against piracy has been of great value, but even so the situation remains somewhat discouraging. We consistently have around 1,000 legal actions pending against pirates, and around 150 offenders are sentenced each year, but the legal system here (as in most countries) moves very slowly.

To add to the problem, every three or four years we get an official amnesty for offenders, so we end up having literally thrown away a lot of our own time, money and effort.

In 1981, we got a specific antipiracy law, which is still working pretty well. Nevertheless, some changes are needed. One example: the law doesn't involve the withdrawal of trade licenses once an offense has been proved. The result is that we have the same people guilty of several piracy offenses, yet still operating in the business.

In 1987, we had a law making it compulsory for an official stamp from Italian copyright society SIAE to be on every

cassette. It was a costly operation for the record industry, and we still have to keep close observation to ensure the scheme is working properly.

As far as home taping is concerned, plans for a levy on blank tape are part of proposed new legislation now in the hands of the Italian parliament. That same legislation includes other measures which would benefit the record industry, not least by a formal acceptance that recorded music is a cultural asset.

Another legislative project, also in the hands of parliament at this time, is a move to prolong the terms of public domain in copyright matters, an issue which is backed very strongly indeed by AFI.

If passed, this would mean that authors' copyright protection will increase from 50 years to 70 years, that of record producers from 30 to 50 years, and that of performing artists from 20 to 50 years.

We're all very proud that the AFI efforts in recent years have generally succeeded in getting the powers-that-be interested in our problems and, we think, sympathetic to the difficulties we have to face in our fight for our rights.

The very fact that all the major political parties have this year staged conventions on this subject is both revealing and rewarding for the Italian IFPI group.

Interview with Ernesto Magnani by Vittorio Castelli.

FROM THE DESK OF THE MANAGING DIRECTOR

GUIDO RIGNANA, president and managing director of Dischi Ricordi, based in Milan:

My view is that the Italian music market this year looks in pretty good shape. Records and prerecorded tapes which, in the past few years, seemed to lose some of their appeal are now thankfully back in public favor.

What particularly pleases me is the great expansion of sales for domestic talent.

As an example, just before the summer holiday break we started taking sales orders for the albums by Antonello Venditti and Gianna Nannini, due for release later, after the break, in September. And we had advance orders of 300,000 and 250,000 units respectively in July alone. We've never that kind of thing happen in Italy before.

Certainly I'm taking that as a positive sign of the times. It would not surprise me to find, at the end of the year, a market growth upturn in Italy of some 15%-20%.

What is happening now is that local talent may get top sales figures, while at the same time middle area sales show a tendency to disappear. That makes the record producer's job increasingly more difficult and, of course, considerably more risky.

As far as parallel imports are concerned in Italy, the situation is that while dealers used to work on many different albums for specialist buyers, nowadays they are concentrating on just the big names, and I'm told they could represent over 20% of the entire market here.

When in 1992 Europe becomes one big single market these sales won't be imports any more. That could prove a problem and not, I suspect, the only one. The one-market concept will have to solve several "structural problems," I believe. Probably the situation won't change much at first for the independent companies.

But certainly the copyright collection societies within the EEC will have to work on the same basis, so a common way of operating will have to be agreed. They'll have to agree to equal rates, because records and tapes will have to have the same pricing structure all over Europe.

The big companies will have to change their structures, too. Probably they'll create one single company in Europe, with just regional branches in the various countries.

This will make business easier for them, but more difficult for the indies. So after a while, not in 1992 but say in 1997 or so, the independent record industry will have to make some very important choices. Probably the best way will be to form associations with other companies in different regions.

This is already happening in the publishing business, but it will be more difficult for the record companies because, with just a few notable exceptions, all those different European languages help to keep non-Anglo Saxon product within regional fences.

Maybe the indies will be forced to dispose of their distri-

bution departments and reshape themselves into production units making use of the majors' distribution facilities.

GIANFRANCO REBULLA, MD, PolyGram Dischi:

After "stagnation" had been the operative word for most of the 1980s, the Italian record industry has seen, over the past 18 months, a growth not only in monetary value terms but also in units.

In fact, piracy, home taping, inadequate legislation, radio airplay inflation, the lack of an effective chart system, the bottleneck of a limited distribution web—all traditional problems for our market—were somewhat outweighed by plus factors.

These included the generally positive economic situation, more aggressive and skilled marketing on behalf of the record companies, a stream of new creativity from new and veteran local artists who, unlike in some other markets, were able to balance the success of international repertoire, the impact of CD on a wider audience and a live concert market which finally found stability.

In Italy, PolyGram Dischi has always been one of the leading companies, but the crisis we endured during the first years of this decade compelled the company to stage a major restructuring and to rethink critically the whole way we should be doing business.

Proof that we're heading in the right direction has come via our singer-songwriter Zuccherò who, after having sold 11 gold records (sales totalling in excess of 1.1 million units) in Italy of his album "Blue's" has been released and promoted all over Europe by PolyGram companies convinced by the Italian success it achieved and by the quality of the production.

Our optimism for the future is not only based on trust in the continuing flow of classical and international repertoire and the developing roster of our national artists, but also in the challenge offered by CD video and CD-I. These two sound/videocarriers will further guarantee our technological edge which turns into a marketing asset, as was proved by the compact disk success story.

PIERO LA FALCE, president & MD of CBS Dischi:

Italian music conquers Europe? Certainly this could be a very stimulating idea. Obviously not an original idea, bearing in mind the frequent efforts, made by local record companies, to break those invisible (but very resistant) chains that keep our artists far from the audiences of other countries.

However, maybe something really is changing. On one hand, the Italian charts are now more receptive to productions which are not strictly Anglo-Saxon: check the recent success from France. On the other hand, with the barriers coming down in the European Common Market in 1992, we'll have better communication facilities in the creation of a big continental marketplace.

In future, we'll then have a so-called "Euro-product" capa-

ble of rising easily above the borders—those borders which up to now have too often been open just one way, due to music imports (mostly Anglo-Saxon) so not allowing "Made In Italy" products to respond in the best possible way.

Italian creativity, our particular taste for melody, and our noted production flair for rock and dance music, even if not typically Latin, can only find incentive in a bigger audience, just as those products from other countries will be able to find here.

In order to go ahead with this "Europeanization," productions should give up some of their provincial ideas. For the Italian record market, this is an important challenge. It means conquering the European public with more competitive and up-to-date productions, but without losing their typical Italian flavor.

The success results already achieved in international markets by Eros Ramazzotti, Ivana Spagna, Gianna Nannini and other Italian artists should show us that it's a challenge we can win.

ROBERTO GALANTI, MD, DDD:

It is not easy these days to run a label devoted only to local talent. It is more and more difficult to create good product and more and more costly to produce high quality records and then to promote them adequately.

As the public doesn't really differentiate between international and domestic talent, competition is great. And the press and media people are usually internationally-oriented, so life gets tougher still.

A good example of this is what happened recently when Bruce Springsteen and Claudio Baglioni were on the same bill for a benefit concert in support of Amnesty International. Baglioni was "lynched" by our press on the grounds that he'd never taken much care of social matters—as though Springsteen has been doing so for all his life.

Moreover, those responsible for radio and TV programs here display a servility unheard anywhere else. In fact, state television networks spend billions of lire by promoting concerts by foreign artists (with very bad audience ratings). Again, Italia Uno, one of the top private TV networks, airs a daily videoclip program which includes all kinds of songs—except those sung in Italian. And one of Milan's top private radio stations, owned by an Italian who reportedly can't even speak English, broadcasts only English-language songs.

Despite all this, it's a wonderful and fascinating business to be in. In the end it's only the public who decide who wins success. By working with professionalism, creativity, dedication, consistency, enthusiasm and a lot of luck, one can find a phenomenon like Eros Ramazzotti, who climbs all European charts singing in Italian and who is in no way inferior to any other artist.

That's even if the critic of one of Italy's top newspapers declares he feels "irrepressibly adverse" toward Ramazzotti. Bye-bye to objectivity, surely the first and absolute "must" for any self-respecting critic.

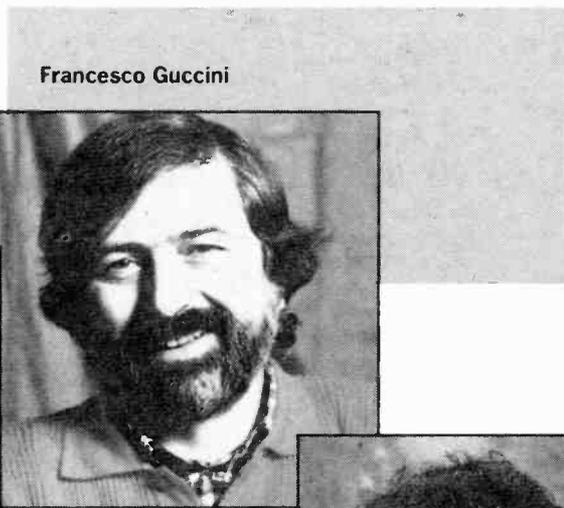
MARCO RHO, Nowo sole administrator:

Independent companies trying to build a serious CD mar-

(Continued on page I-10)

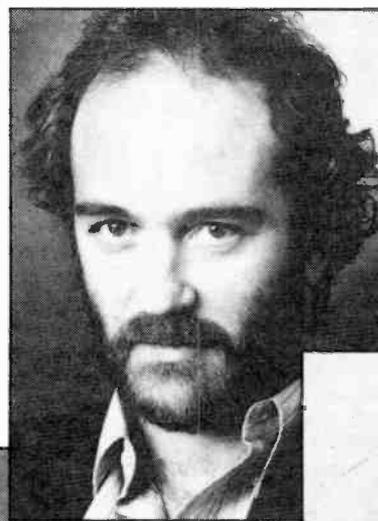
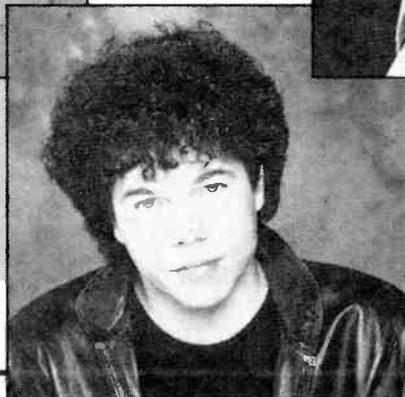


Umberto Tozzi
Pino Daniele



Francesco Guccini

Riccardo Cocciante



Francesco de Gregori



Fred Bongusto

Italians do it better!



STEFANO RUFFINI



MASSIMO PRIVIERO



ALAN SORRENTI



GRAZIA
DI MICHELE

wea
Italiana s.p.a.



AL BANO E
ROMINA
POWER



STEFFAN



MASSIMO RANIERI

ITALIAN MARKET

(Continued from page I-1)

stations and by some of the television broadcasters has clearly stifled young consumers interest in the format.

At present, a single which reaches No. 1 in the national charts sells an average 40,000-50,000 and the industry at large considers the format as merely a promotional tool for the relevant album.

The 1988 singles charts have been dominated by established international stars, such as George Michael, Michael Jackson, Madonna, Sting, Eurythmics, Bee Gees, Bryan Ferry, Stevie Wonder, Paul McCartney, a-ha, Sade, Eighth Wonder, Prince, Duran Duran, most of these reaching the top 20 with more than one single culled from the same album.

Newcomers to the charts included Rick Astley, Terence Trent D'Arby, INXS, and Ziggy Marley.

In some cases a powerful, captivating song acquaints the Italian public with names not previously known here. Some examples of this: "La Bamba," Los Lobos; "Heaven Is A Place On Earth," Belinda Carlisle; "Reckless," Afrika Bambaataa and UB 40; "Gimme Hope Jo'anna," Eddy Grant; and "You Came," Kim Wilde.

Surprise hits over the past 12 months have included "Pump Up The Volume," by MARRS and "Theme From S'Express," by S'Express, while "Etienne," by Guesch Patti, pushed by a hot, seductive video, cleared the way for a series of French-language hits, including "A Caus' Des Garcons," by Vanessa Paradis.

A Latin American feel was introduced to the Italian charts by "Bamboleo," by the Gypsy Kings, which was in fact a French production. Nick Kamen, a London-based Brit who charmed at least half the Italian female population in 1987 has repeated the treatment again this year with "Tell Me."

Among local artists singing in their own language, only Gianna Nannini, who is also very popular in Germany, proved capable of hitting the singles market in Italy with attractive, up-to-date numbers and unconventional lyrics: "I Maschi," "Hey Bionda." Television personality Renzo Arbore returned to the singles chart summit with a song "Si' La Vita E'Tutta Un Quiz," from his successful show "Indietro

Tutta," which also generated the chart-topping album "Discao Meravizliao. The single became so popular here that it obscured the hits launched by the annual San Remo Festival, which took place a few weeks after Arbore's release.

The 1988 San Remo event, now of international status, was promotionally less effective than that of 1987, but it allowed singer-actor Massimo Ranieri to make a comeback with the winning song "Perdere L'Amore," provided Tullio De Piscopo, who is also a widely-appreciated jazz drummer, with a top 5 entry "Andamento Lento," and brought major recognition to Luca Barbarossa, a singer-songwriter of the younger generation, via the controversial single "L'Amore Rubato."

English-language Italian productions have figured consistently in the chart since mid-year. Disk jockey Jovanotti, after a minor hit with the Full Time label, joined the Ibiza company and Claudio Cecchetto's dance-orientated production team provided two consecutive number ones, "Gimme Five" and "Gimme Five 2." These added up to an easy-going, amusing approach to rap, mixing English and Italian words, appealing to the youngest consumers nationwide.

Two girl singers who have both achieved pan-European success, Spagna and Sabrina, confirmed in recent months that they can count on continued national support as well, with "Every Girl And Boy" and "My Chico" respectively.

Though no album seems set this year to equal the 1987 best-seller, Zucchero Fornaciari's "Blues," which eventually sold 1.2 million units, the long-play format seems lively enough. In general, Italian artists sell more in this sector than foreign acts and this fact encourages the local industry to invest in local talent. A hit album's sales here break down into roughly 60% cassettes, 30% LPs and 10% CDs.

Judging on television exposure, the most popular international acts in Italy should be Sting, Madonna, Bruce Springsteen, Michael Jackson and Prince, but their status is only partially reflected by record sales.

In the early months of 1988, the album charts still featured the latest releases by Madonna ("You Can Dance" eventually sold 450,000 units), Springsteen ("Tunnel Of Love," over 300,000) and Jackson ("Bad," nearly 800,000). Prince, appeared later in the year with "Love-

sexy," not his strongest release in Italian terms, reached just 170,000 units.

Almost one full year in the top 20, Sting's double album "Nothing Like The Sun" sold around 390,000 units and 70,000 were sold of the Spanish version, "Nada Como El Sol." And a constant flow of hit singles enhanced sales of albums by George Michael, Rick Astley and Sade, while Talking Heads, Prefab Sprout and Bros mainly appealed to album buyers. Established acts who easily made the top 10 were Stevie Wonder, Paul McCartney, a-ha, Eighth Wonder and Nick Kamen, all supported by one hit single.

Two newcomers who have made an impressive impact in the Italian album charts (as in most other European markets) were Terence Trent D'Arby, who also figured in the singles charts but sold 470,000 units of his debut album, and Tracy Chapman who, without support from hit singles, is tipped to top the quarter of a million sales mark with her eponymous first album by year's end.

Minor hits by Iron Maiden, Scorpions and Metallica evidenced the fact that heavy metal just won't lie down and die in Italy, but it's true that softer bands like Bon Jovi and Europe did find wide acceptance and rose to greater heights in the Italian charts.

WEA did a great job with back catalog marketing: the company's "The Legend Of Eagles" and "Everybody Needs Blues Brothers" were highly successful in Italy, selling 250,000 and 130,000 respectively. Television advertising also stimulated sales for Fleetwood Mac's "Tango In The Night," one of the most remarkable sleepers of all time here, since it eventually entered the national top 20 one year after initial release, eventually selling over 100,000 units.

Four generations of local artists performed well in the top album slots. The careers of both having started in the rock 'n' roll era, Adriana Celentano and Mina maintain a loyal following still. Helped by his role as host of "Fantastico," the top TV show of the fall-winter season, Celentano sold nearly 700,000 units of "La Pubblica Ottusita" over Christmas and in early 1988.

In a year's span, from November 1987 to this year, Mina, the most distinguished Italian female singer, successfully re-

(Continued on page I-8)

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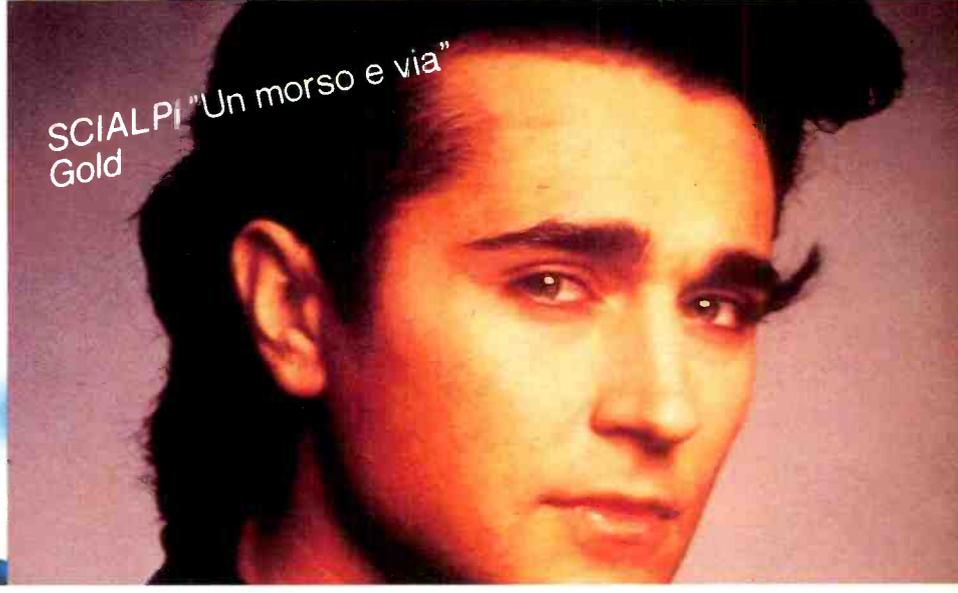
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ITALIAN MARKET

(Continued from page I-6)

leased two new albums "Rane Supreme" and "Ridi Pagliaccio," and a collection, "Oggi Ti Amo Di Plu!"

His first hits dating back to 1963, or Beatles launch-pad days, Gianni Morandi has recently seen his popularity revive. He joined forces with Lucio Dalla, a 20-year career behind him as singer-songwriter, for a summer tour and relevant album, simply titled "Dalla Morandi."

And the Pooh, one of the longest-surviving Italian pop outfits, whose first LP was released in 1966, continue these days to sell 200,000-250,000 units of each new album. Last year's Christmas release for the band was "Il Colore Dei Pensieri," and this year's offering is "Oasi."

And then there is Lucio Battisti, who had early success in 1967 as a composer whose talent deeply influenced Italian pop's evolution and earned him international recognition as well. He became a distinctive singer, too, and dominated the domestic scene in the 1970s. Then a four-year absence from the recording scene was broken in 1986 with "Don Giovanni," followed in October this year with "L'Apparenza," conceived with the assistance of Pasquale Panella.

Paulo Conte, a highly-rated composer since 1968, became a recording artist only in the '80s, when his fame travelled well, especially in France. This year he brought out a live double album which has sold nearly 100,000 units.

Singer-songwriters of the 1970s, representing a wide variety of styles, continue to reap success in today's talent scene in Italy, some of them finding recognition abroad. They score both live and on record and most of them seem set to move easily enough into the 1990s. The most rock-orientated of them is Edoardo Bennato, who has hit the national charts twice so far this year, while Antonello Venditti, more the introvert, went straight to the top of the chart in October with "In Questo Mondo Di Ladri." Previously, Riccardo Cocciante, whose romantic approach mixed well with contemporary refined arrangements on "La Grande Avventura," and Francesco de Gregori, whose "Terra Di Nessuno" was his first album for CBS after 15 years on RCA, had done well salewise and overall popularity.

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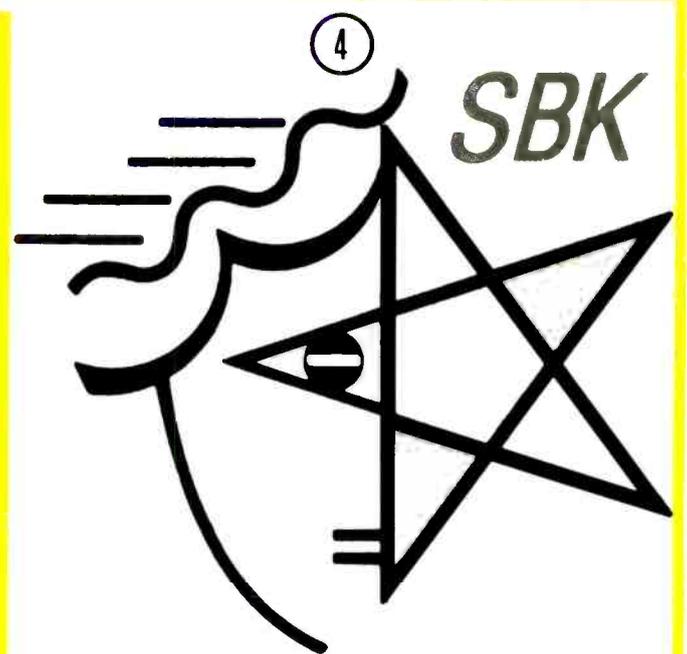
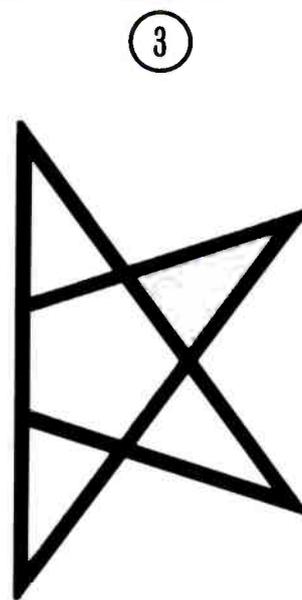


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ITALY

MANAGING DIRECTOR

(Continued from page I-4)

ket in Italy by operating with clarity of approach and without fear of sacrificing themselves in terms of costs and commercial policy can now claim prospects are good.

The future, indeed, looks full of promise, because the Italian CD market is still far from reaching its peak.

Last year's Italian sales were, in fact, slightly over 4 million units, while most of the other major European territories show higher returns: 13 million in France, 19 million in the U.K., 30 million in West Germany. Italian sales, then, can only increase. Once the growth pattern gets under way, it will become a huge market.

It has already started in Italy with jazz. For jazz on CD, the sales start came in 1986, developing satisfactorily in 1987 and growing further this year. Today jazz represents 25% of our sales, an interestingly high statistic.

New age music, which we strongly back, has similarly strong hopes, as sales of the dozen specialist labels we distribute prove.

Naturally the fast market expansion has the odd negative effect, too. We have to cope with a state of confusion as far as retail pricing is concerned. Major companies always launch new sales campaigns here at reduced prices. The big difference between the three main retail price categories (\$17.50, \$11.50 and \$6.50) makes dealers think CD is really much cheaper than the industry says and that prices will drop sharply soon.

We know that's not possible and that these prices would allow only a lower adjustment of a couple of dollars, and that on top price product only. But the perspective of lower prices is nevertheless there. Dealers are fearful of seeing their stock investment lose value and that also slows down the market.

On top of that we have, this year, suffered the dreaded "CD terrorism." Nimbus, which we distribute here, came out with the story that one type of ink, used by lesser labels, could destroy the CD plastic protection layer. The Italian press gave the scare story much prominence, and also interpreted the whole thing wrongly. The story was that all CDs were bound to "dissolve" in eight years after production date.

That was a bad moment. Somehow, though, the full effects of this irresponsible behavior failed to hit us. We believe we were "real lucky" this time round.

FRANCO REALI, MD, BMG Ariola:

Over the past couple of years, the Italian music market has dramatically changed. The trend now is decidedly upward and this is mainly due to a better marketing mix.

Promotional communication or, better, publicity, in our industry is reaching the kind of quality perceived in the big-ge consumer product industries.

Our software, thanks largely to CD, is appealing to a public which today makes greater demands for quality and originality of product. And our distribution is showing real penetration into channels and outlets which recorded music didn't reach in earlier days.

So the market has changed and is now possibly safe from those unexpected crises which affected the previous market mix.

BMG is facing up to the changes along three main lines. One is a management policy that enables us to take advantage of all the market prospects, including the best rapport possible between the mother company and local management. Another is a corporate respect for local cultural values: BMG Ariola will invest and act to grow according to the cultural details of the country in which it is operating.

And the third is an international development policy. With its own essentially international structure, the group seeks to develop local projects beyond local boundaries to push them into the global industry.

We've got to maximize all corporate elements to meet the demands of a market which promises constant changes in the near future.

Our project as a "company for the year 2000" means taking divergent approaches to our musical product mix, also closely watching pricing, distribution and promotion.

Alongside all this, we want to develop our rapport with our artists far beyond mere contractual aspects. We feel that artist creativity is not limited just to music production and that it may well reach out into a multi-media artistic world.

We'll go on seeking ever-growing levels of quality. That may not be the way to become the biggest in a quantity sense, but could well prove the way to become the best.

ROBERTO CITERIO, MD, EMI Italiana:

At EMI in Italy, we see 1988 as very much a period of consolidation for our local repertoire in Europe. Franco Battiato was awarded a platinum disk in Spain, Alice still enjoy big success in West Germany, and Pino Daniele and Vasco

Rossi are next in our artist line to win European honors.

In the past few years, Italy has become a much more mature market, capable of assimilating both international and national products. It's my view that the only weak link in the Italian industry chain is in the structure of the sales point network.

To be in a position to face with confidence 1992, when the last barriers fall and Europe becomes one giant marketplace, we have to review the distribution and point-of-sale structure.

Non-traditional sales channels are already taking shape, such as Autogrill (sales points on the motorways) while others, similar in style and operation to rackjobbers, are fast being organized to pursue and build up this area of marketing.

The most recent market research in this field estimates a potential income from it of some 50-70 billion lire, which is a figure approximately that of the turnover of a single major record company. So the evidence strongly suggests that this is the road to take.

Certainly EMI is set to do its best to facilitate and encourage this development area. Only with a substantial growth in qualified sales points can we ensure a proper and full presence of our product within our own territory.

GLOBAL TOUR CIRCUIT

(Continued from page I-3)

demning performances in advance. Then the public, the fans, do sometimes get the wrong idea."

Despite the occasional outbreak of musical "snobbism," Italian audiences go for the widest kind of musical styles. Claudio Trotta, head of Barley Arts, confirms that international stars often hit greater success levels in Italian appearances than in virtually all other European territories.

He believes that even the handful of superstars in the Michael Jackson category pull proportionately larger crowds in Italy than elsewhere. Among the biggest successes, Trotta says, was Supertramp.

He says: "Apart from the really established names, we do

remarkably good business with the so-called cult acts. Maybe they don't get the same huge audiences, but they can always count on worthwhile and faithful fan support here. Prime examples would be the Cure, Los Lobos and Elvis Costello."

The upward trend of heavy metal music in Italy is confirmed by Italian promoters these days, and "minority" productions, such as blues packages, remain money-spinners. Trotta notes the different names for different styles and says: "Nowadays 'thrash' rock is a new selling point in Italy. A previously unknown group like Metallica managed to draw 6,000 fans and their album moved into the national Top 10."

But Trotta also notes that the teen-appeal acts like A-Ha, from Norway, or Wet Wet Wet, from the U.K., do have a few problems in Italy, "mainly because they suffer from direct competition from Italian artists in the same area of pop, aiming at the younger fans."

Riccardo Benini, of the Trident concert agency, which deals only with local talent, goes along with that view. He reports "overwhelming successes" by Eros Ramazzotti and Jovanotti, plus the ploy of teaming "oldies" Lucio Dalla and Gianni Morandi, which was big business this summer.

Apart from these major names, much of the domestic touring action is carried out by outstanding performers like Edoardo Bennato, Matia Bazar and Riccardo Fogli. All three had summer tour of some 50-60 dates and, though they didn't get much media attention, attracted big audiences. Other notable tourists this year have been Mango, Steve Rogers and CCP.

But Benini insists: "We're increasingly involved in helping Italian artists tour abroad. We organized Ramazzotti's tours in West Germany and Spain and were really excited by the attitude of audiences in both territories. In Germany, particularly, I'd say his receptions were on a par with those generally reserved for visiting American stars."

CREDITS: *International Editorial Director, Mike Hennessey; International Editor, Peter Jones; Editorial by Vittorio Castelli, Billboard correspondent in Milan, and Billboard correspondents in Italy; Design, Steve Stewart; Cover, Jeff Nisbet.*

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Virgin Stockholders Agree To Sell Company To Management

BY NIGEL HUNTER

LONDON Richard Branson has received strong and decisive support from his Virgin leisure-group stockholders for his plans to take the group back into private ownership.

Virgin went public two years ago and is currently capitalized at \$454 million. This figure makes it the largest company to change from quoted stock to private status.

A new company, Glowtrack, will act as the management-backed vehicle to effect the transfer and will offer \$2.56 for each Virgin share.

The transfer to private status and the Glowtrack offer were both ap-

proved at a recent Virgin stockholders' meeting. The 63% of Virgin stock owned by the management buyout team—of which Branson himself has the largest portion—was not permitted to vote on the proposals. Nevertheless, the privatization vote was supported by 15,436 stockholders, who own about 24 million shares, and was opposed by only 1,140, representing about 400,000 shares.

The Glowtrack buyout did not command a majority among the 40 shareholders attending the meeting, but when the proxy votes were counted, it gained some 27 million shares in favor and about 365,000 against.

The proxy votes thus carried the

day by massive majorities, ensuring the required 75% in favor. The stockholders at the meeting were not enthusiastic about either measure.

Branson reiterated that the privatization plan was a consequence of the 1987 stock market slump. It was not feasible to offer stockholders any continuing involvement in Virgin as a private company, but he was grateful for the small stockholder support that he had been given.

Stockholders should receive the

money for their shares under the Glowtrack offer in January. Glowtrack assumes control of the group's music, communications, and retail and property development interests and is expected to change its name to Virgin before long.

Branson's progress in other areas is mixed. Part of Virgin Broadcasting's 40% stake in Radio Radio, which provides programs for independent radio stations, is believed to be available for sale, with Manchester, En-

gland-based Piccadilly Radio the favorite among possible purchasers. The 5-month-old company has faced considerable teething problems from which it now seems to be recovering.

Super Channel, the general entertainment satellite television service, has been experiencing heavy losses and is now operating under a court-appointed administration. Virgin has a 45% holding in the service and is also in what Branson terms the "paradoxical" position of having had a key \$3.6 million-per-year contract with Virgin subsidiary West One, which provides technical facilities for the channel, broken by Super Channel.

Virgin has been deep in discussions with Betatelevision, the Italian company that controls 55% of Super Channel, about how to recapitalize the ailing service.

It has \$20.13 million of outstanding debts and up to \$14.6 million of contingent liabilities. It has lost over \$66 million during its 22-month existence, and the court administration is a result of Betatelevision, which recently acquired its majority interest in Super Channel, discovering the debt burden is greater than expected.

Finally, Branson has sold his Mates contraceptive brand set up a year ago to the Australian rubber company Pacific Dunlop.

The sale will bring \$1.8 million to the Healthcare Foundation, the AIDS and drugs charity that Branson helped establish.

BMG Sweden Buys 2-Year-Old Indie Label The Record Station

STOCKHOLM, Sweden BMG Sweden, which will open its office here in January, has purchased The Record Station, the independent record company founded two years ago when Stig Anderson's daughter Marie and her husband, Thomas Ledin, split from Anderson's Polar Records. Anderson then assigned part of his label's artist roster to The Record Station, which charted with three albums within six months. It is estimated that the label will gross more than \$2 million in 1988. The Ledins will concentrate on creative matters following the sale, while BMG will handle administrative affairs. Anderson is believed to have recommended the deal to his daughter, believing that The Record Station could not have withstood intense international competition without the support of a major.

JOHAN LANGER

U.K. Seizes Cocaine Concealed In LPs

LONDON Customs officials have found 16 kilos of Colombian cocaine, with a street value of \$4.7 million, concealed in LP records that had been split apart and stuck together again in hollowed-out children's books. The bust was made at Heathrow Airport here after five Colombian nationals were observed with identical luggage on arrival from Bogota, Colombia, en route to Geneva, Switzerland. A customs officer termed the sandwiching of the cocaine in the LPs a "sophisticated method" of concealing the drug.

NIGEL HUNTER

Dutch Indie Releases 5-CD Comedy Set

AMSTERDAM, the Netherlands Otto Vriezenberg, a former Phonogram Holland executive, has released a five-CD compilation set featuring highlights of Dutch comedy entertainment during the last 30 years. The release is on his Quintessence label, distributed by CNR Records, and the material has been drawn from the archives of Dutch Phonogram, Polydor, EMI Bovema, Dureco, and CNR.

WILLEM HOOS

Sony Boosting Austrian CD Plant Output

VIENNA, Austria Sony's CD factory in Salzburg, Austria will be expanding its production capacity next year by 40% with an \$8 million investment. Most of the output will be exported, mainly to Holland, which is the European distribution center for CBS. Some 20% of the CDs sold in Austria originate from the Salzburg plant, although several Austrian record companies import their CD supplies. The factory will begin manufacturing CD singles in January.

MANFRED SCHREIBER

SNEP Changes Metal Criteria For Singles

PARIS SNEP, the French record industry association, has modified its criteria for silver, gold, and platinum awards for singles to reflect the decline in unit sales. A single now qualifies for silver status with sales of 200,000, compared with the previous level of 250,000; for gold with sales of 400,000, vs. 500,000; and for platinum with 800,000, compared with 1 million. The criteria for LP sales remain 100,000 for gold and 300,000 for platinum, but SNEP has also created a diamond award for sales of LPs, cassettes, and CDs that exceed 1 million units.

PHILIPPE CROCC

Finnish Vet Wins Viewers' Choice Award

HELSINKI, Finland Kirka, a Finnish show business veteran, has won first prize in the annual Autumn Melody song contest held by Oy MTV Ab, the commercial TV network. The winning song, "Surut Pyyhit Silmistani," written by Kassu Halonen and Vexi Salmi, received 32,386 votes from the viewing audience out of a total of 209,379, a record number for this 21-year-old contest.

KARI HELOPALTIO

Labels, Radio Stations Agree On Airplay Needletime Pact Reached In U.K.

LONDON Music is expected to play a bigger programming role on the U.K.'s radio airwaves as a result of an agreement reached recently between Phonographic Performance Ltd., representing the record industry, and the Assn. of Independent Radio Contractors, representing the 46 independent local radio stations.

The agreement allows stations to play records for an unlimited period of time, thus superseding the nine-hour-a-day restriction that had been in force since independent radio broadcasting began in Britain 15 years ago. This so-called needletime regulation had been bitterly criticized by the independent radio stations as an abuse of a monopoly position by PPL, and the findings of the Monopolies & Mergers Commission on the matter are expected shortly.

Some insiders say the involvement of the Monopolies Commission helped lead to the relaxation of disk-usage limitations. The new agreement runs until October, and the independent radio stations will continue to pay either 4% or 7% of their annual advertising revenue for using the repertoire of PPL members.

"It's an historic breakthrough," says Richard Park, program controller of Capital Radio, the U.K.'s largest commercial station. "We can play top-quality music day or night, and it gives radio the freedom to expand and start new services."

This latter point is seen as particularly important in view of the forthcoming broadcasting bill, which will introduce measures to expand U.K. radio broadcasting on a major scale with new independent stations and local community services.

The new agreement facilitates the inauguration of low-cost secondary and separate services by the existing independent stations by splitting their frequencies.

Capital Radio, for example, on Nov. 28 launched Capital Gold, a 24-hour-a-day service that plays classic pop hits on Capital's AM frequency while its standard service is broadcast on FM.

The many independent record labels that have not joined PPL because they felt that their product had a better chance of winning radio airplay if stations were not obliged to pay the PPL rates are now expected to change their attitude about PPL membership.

The needletime restriction has long been a bone of contention in the music industry. The record companies for whom the PPL collects airplay royalties say their repertoire is the staple diet of independent radio sta-

tions, that it constitutes the major part of their program schedules and attracts enough listeners to enable the stations to sell more ads.

The AIRC members say they are willing to pay for playing records on the air, but they maintain that the needletime rates are too high and are imposed from a monopoly position.

The independent stations also represent the fact that the Musicians Union receives about 12% of the PPL revenues for a special fund promoting musical causes and events. The AIRC calls this a "cosy" arrangement originally set to preserve peace in the recording studios.

It is understood that the BBC has concluded a similar agreement, which also provides unlimited needletime until October.

NIGEL HUNTER

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2	SHAKA SHAKA	BALLY	LUV PEPL. 004	2	TELEPHONE LOVE	J.C. LODGE	V.P.
3	CLASSIC 2	SPARROW	CHARLIES 3247	3	MAXI PRIEST	MAXI PRIEST	VIRGIN
4	SOCA INVASION	LESTON	PAUL J.W.	4	AM I LOSING YOU	C. CSHLOSS	V.P.
5	VINI POU	KASSAV	C.B.S.	5	DISTANT THUNDER	ASWAD MANGO	
6	SOCA IN PALACE	ROOTSMAN	LUV PEPL.	6	MY SWEET	C. DAVIS	V.P.
7	VINI POU	KASSAV	C.B.S.	7	INSEPERABLE	D. BROWN	J & W
8	MY GRENADA	AMAMU	ALI J.	8	GIVE THE FEELING	F. PAUL	MOODIES
9	HAITI	D. RUDDER	WEA	9	STAND BE COUNTED	NAMI JAMAAZIMA	2001
10	MUSIC HOT	MAMA BYRON	LEE V.P.	10	KUFF 12"	SHELLY THUNDER	M. MASTER
11	OUT ON THE EDGE	W. SOSA	STRAKER	11	CHAIN-GANG-UP	SHINEHEAD	ELEKTRA
12	KNOCK DEM DEAD	ARROW	MANGO	12	COOL OUT	TREVOR SPARKS	ENTERPRISE
13	SAVAGE	CARL & CAROL	ROHIT	13	TIME IS NOW	NO DICILINE	A.G.S. 002
14	BANANA POLICE	RON POMPEY	STRAKER	14	RED RED WINE 7"	UB40	A&M 1244
15	HIGH TENSION	SHADOW	STRAKER 2279	15	DEEP IN MY HEART	M. GRIFFITH	V.P.
16	WET MEH DOWN	J. KING	HISB.	16	NEW STAR	KING WEB	PLD 464
17	CULTURE	TAMBU	WEA	17	EXCUSE ME	CHRIS STANLEY	MTNSD 0020
18	DRIVE IT CRAZY	CLIFF		18	REAL AUTHENTIC	V. ARTIST	RAS 3301
19	STREETS OF BKLYN	SWALLOW	CHARLIES 3129	19	STUMBLING THROUGH	GYPSY M.R.S.	3487
20	LIFE GYPSY	M.R.S.		20	EMERGENCY STATE	STEEL PULSE	M.C.A 42192

FEATURE ALBUM



**KASSAV
VINI POU**
Including Hit Single
SOLEIL (SUN)
and others
FC 44420

FEATURE ALBUM



**ZIGGY
MARLEY**
CONSCIOUS PARTY
Featuring Hit Single
TUMBLIN DOWN

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Mulroney To Choose MacDonald's Successor Communications Head Voted Out

BY KIRK LaPOINTE

OTTAWA Communications Minister Flora MacDonald, the architect of proposed laws on broadcasting and video distribution and the overseer of copyright reform, lost her re-election bid Nov. 21 during an otherwise good night for the Conservatives.

The Tories retained their majority standing in the House of Commons, giving Prime Minister Brian Mulroney a second term and hurtling the country toward a free-trade deal with the U.S. that will eliminate tariffs between the two countries by 1999 and relax trade and investment laws (Billboard, Dec. 3).

But MacDonald, who was not always the favorite of Canadian arts groups, was defeated in eastern Ontario by a Liberal candidate. The move leaves the Cabinet without a communications minister for the time being. Mulroney has said he'll wait a few weeks before appointing someone new to the job; in the meantime, another cabinet minister will perform double duty in the communications portfolio. Energy Minister Marcel Masse, who preceded MacDonald in the communications job, may be appointed temporarily.

A possible permanent appointee is David MacDonald, a former communications minister himself, having

served in the short-lived Joe Clark government of 1979-80.

David MacDonald, who went on to lay the groundwork for a national religion channel, was most recently Canada's ambassador to Ethiopia and the Sudan. His tenure coincided with the worldwide campaign to address Africa's famine. He was involved in the "Tears Are Not Enough" project, the Canadian music artists' song to end famine; MacDonald brought a young Ethiopian woman to the recording sessions to tell artists about her country's troubles. Many said later that her story was sobering and inspiring.

Other possible candidates include Edmonton, Alberta-area MP Jim Edwards, former chairman of the Communications and Culture Committee of the House of Commons.

But until the communications post is filled permanently, it won't exactly be business as usual for the department. Most critical to the music industry are two issues: more federal assistance for the sound recording industry and a second phase of copyright reform. Shelved when the election was called Oct. 1 were two federal bills in the arts: a wide-ranging Broadcasting Act revision and a bill to reduce American distribution of film and video.

The Broadcasting Act is expected

to be reintroduced soon, although it met with considerable opposition from the federal broadcasting regulator and from the state-owned Canadian Broadcasting Corp.

The film and video bill was the subject of controversy because it was delayed several times. Many thought that the government's seemingly lukewarm pursuit of the legislation, which had been introduced only after repeated prodding, was linked to the free-trade deal. The bill restricts American access to video and film distribution, and some Americans saw that as an unfair restriction on investment and competition, contrary to the trade deal's intent.

Also likely from the federal government is a bill on pornography. It tried unsuccessfully to introduce such legislation in its first term but ran into enormous opposition because many thought the bill was too vaguely worded.

Classical pianist Anton Kuerti, a candidate in Toronto for the New Democratic Party, lost his bid for a seat in the Commons.

It isn't known what the outgoing communications minister will do. Some speculation has already emerged that MacDonald will be made chairman or president of the CBC when the jobs come open next summer.

MAPLE BRIEFS

WHAT'S THE fastest-selling Canadian tour these days? Easily, it's Sharon, Lois & Bram, children's performers and stars of Canadian and American TV. The Toronto-based trio sold out three Ottawa shows at the National Arts Centre within hours, and the same thing is happening across the country.

FURTHER SIMPLIFICATION of AM radio regulations is expected shortly. Andre Bureau, chairman of the Canadian Radio-television and Telecommunications Commission, told the Canadian Assn. of Broadcasters' meeting recently in Winnipeg, Manitoba, that AM is in need of any help it can get. He also encouraged networking-affiliation arrangements.

THE SEPT. 10 telecast of the Canadian Country Music Awards drew an impressive 2.3 million viewers over the course of two hours and 1.4 million as a core audience. Those numbers are excellent by Canadian standards.

K.D. LANG and Ian Tyson took three awards each at the annual Alberta Recording Industry Assn. ceremonies Nov. 6 in Edmonton. Lang won for best video, album of the year, and performer of the year, while Tyson took top honors in the country-artist, male-vocalist, and single categories. The awards are for natives of the province.

MEANWHILE, Blue Rodeo took five awards at the annual Toronto

Music Awards show Nov. 11. Awards for local, international, and country successes were heaped on the band along with cutting-edge honors for the group as well as singer Jim Cuddy.

CHOO-AM Ajax, Ontario; CKFM-FM Toronto; CFMX-FM Cobourg, Ontario; CJLS Yarmouth, Nova Scotia; and CKWX-FM Vancouver, British Columbia, won gold-ribbon awards at the recent Canadian Assn. of Broadcasters convention for programming.

RECENT first-time fathers: Bruce Allen, manager of Bryan Adams, and singer/songwriter Dan Hill. Early reports are that both offspring possess their father's lungs, for which they are famous.

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.

Selkirk Buy Awaits Approval Competition Rules Stall Plans

OTTAWA The federal competition watchdog has given the go-ahead, at least for the time being, for communications firm Maclean Hunter Ltd. to purchase control of broadcast chain Selkirk Communications Ltd.

Calvin Goldman, appointed director of investigation and research under the Competition Act, announced Nov. 23 that he will not apply to the federal Competition Tribunal at this time for an order on whether to allow the Selkirk takeover.

Maclean Hunter has offered \$540 million (Canadian) for control of Selkirk, a chain of 14 radio stations, three television stations, and a cable operation. The bid includes a \$45-a-share offer for Selkirk's nearly 12 million class A nonvoting shares and \$5 per share for the class B voting shares, through which Selkirk is controlled.

Southam Inc. has already settled on Maclean Hunter as a suitor and

agreed to tender its 47% holding of class A shares and 20% of class B shares to the firm.

There were concerns, both within the industry and among competition and regulatory watchdogs, that the deal would leave Maclean Hunter with too many holdings, particularly in the Calgary and Lethbridge, Alberta, markets, where it would own competing stations.

But Goldman said that Maclean Hunter has undertaken to sell one AM radio and one TV station in Calgary and a TV station in Lethbridge.

Such divestitures, however, are conditional on the approval of the deal by the Canadian Radio-television and Telecommunications Commission, the federal broadcast regulator.

Goldman said that Maclean Hunter's sale of the stations would maintain effective competition in those markets.

KIRK LaPOINTE

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RECORDING
COMPANY
USSR**

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2. Sign and produce U.S., Canadian and Latin American recording artists for US/USSR and the Soviet block distributions.
3. Build as a pilot project, a high tech "MUSIC VIDEO" studio in Moscow.
4. Make studio rentals available to foreign producers who wish to produce recording sessions in USSR.
5. Collaborate and co-produce various productions of mutual interests between these countries and USSR.

Mr. Victor Solomatin, Deputy Director General of Melodia, will be in Los Angeles between December 7 and 17 to meet all those sincerely interested in any of the above stated programs to collaborate with. Interested parties may contact Mr. Ed Malik and Mr. Victor Solomatin at (213) 305-0203 or write:

**Melodia (USA) 4265 Marina City Drive, Ste. 415,
Marina City Club, Marina Del Rey, Calif. 90292
Fax: (213) 396-3482 Telex: 401630 ANS:USBEC-SD**

HITS of the WORLD

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BRITAIN (Courtesy Music Week/Gallup) As of 12/3/88

This Week	Last Week	SINGLES
1	1	FIRST TIME ROBIN BECK MERCURY/PHONOGRAM
2	NEW	CAT AMONG THE PIGEONS/SILENT NIGHT BROS CBS
3	3	MISSING YOU CHRIS DE BURGH A&M
4	7	LEFT TO MY OWN DEVICES PET SHOP BOYS PARLOPHONE
5	2	NEED YOU TONIGHT INXS MERCURY/PHONOGRAM
6	16	TWO HEARTS PHIL COLLINS VIRGIN
7	NEW	MISTLETOE AND WINE CLIFF RICHARD EMI
8	12	SMOOTH CRIMINAL MICHAEL JACKSON EPIC
9	4	TWIST AND SHOUT SALT-N-PEPA FFRR/LONDON
10	19	SAY A LITTLE PRAYER BOMB THE BASS FEATURING MAUREEN RHYTHM KING/MUTE
11	8	REAL GONE KID DEACON BLUE CBS
12	18	TAKE ME TO YOUR HEART RICK ASTLEY RCA
13	21	RADIO ROMANCE TIFFANY MCA
14	25	JACK TO THE SOUND OF THE UNDERGROUND HITHOUSE SUPREME
15	9	HE AIN'T NO COMPETITION BROTHER BEYOND PARLOPHONE
16	33	SUDDENLY (NEIGHBOURS' WEDDING THEME) ANGRY ANDERSON FOOD FOR THOUGHT
17	5	STAND UP FOR YOUR LOVE RIGHTS YAZZ BIG LIFE
18	30	STAKKER HUMANOID WESTSIDE
19	20	NATHAN JONES BANANARAMA LONDON
20	6	THE CLAIRVOYANT IRON MAIDEN EMI
21	10	JE NE SAIS PAS POURQUOI KYLIE MINOGUE PWL
22	11	GIRL YOU KNOW IT'S TRUE MILLI VANILLI COOLTEMPO/CHRYSALIS
23	15	SHE MAKES MY DAY ROBERT PALMER EMI
24	NEW	KISSING A FOOL GEORGE MICHAEL EPIC
25	14	1-2-3 GLORIA ESTEFAN & MIAMI SOUND MACHINE EPIC
26	27	BREATHE LIFE INTO ME MICA PARIS 4TH & B'WAY/ISLAND
27	13	ORINOCO FLOW ENYA WEA
28	17	TILL I LOVED YOU (THEME FROM GOYA) BARBRA STREISAND & DON JOHNSON CBS
29	24	FREAKS (LIVE) MARILLION EMI
30	23	HANDLE WITH CARE TRAVELING WILBURYS WILBURY/WARNER BROS.
31	NEW	ENCHANTED LADY THE PASADENAS CBS
32	39	LOVE HOUSE SAMANTHA FOX JIVE
33	NEW	KOKOMO THE BEACH BOYS ELEKTRA
34	NEW	BURNING BRIDGES (ON & OFF) STATUS QUO VERTIGO/PHONOGRAM
35	32	LIFE'S JUST A BALL GAME WOMACK & WOMACK 4TH & B'WAY/ISLAND
36	35	IN YOUR ROOM BANGLES CBS
37	NEW	DOWNTOWN PETULA CLARK PRT
38	22	LET'S STICK TOGETHER—88 REMIX BRYAN FERRY EG/VIRGIN
39	29	TWIST IN MY SOBRIETY TANITA TIKARAM WEA
40	28	WE CALL IT ACIEED D. MOB FEATURING GARY HAISMAN FFRR/LONDON
		ALBUMS
1	NEW	VARIOUS NOW 13! EMI/VIRGIN/POLYGRAM
2	1	KYLIE MINOGUE KYLIE—THE ALBUM PWL
3	2	CLIFF RICHARD PRIVATE COLLECTION EMI
4	9	VARIOUS THE PREMIERE COLLECTION REALLY USEFUL/POLYDOR
5	4	DIRE STRAITS MONEY FOR NOTHING VERTIGO/PHONOGRAM
6	NEW	FLEETWOOD MAC GREATEST HITS WARNER BROS.
7	3	YAZZ WANTED BIG LIFE
8	6	BRYAN FERRY/ROXY MUSIC THE ULTIMATE COLLECTION EG/VIRGIN
9	15	BROTHER BEYOND GET EVEN PARLOPHONE
10	8	VARIOUS SOFT METAL STYLUS
11	NEW	PINK FLOYD DELICATE SOUND OF THUNDER EMI
12	11	VARIOUS THE GREATEST HITS OF 1988 TELSTAR
13	5	HUMAN LEAGUE GREATEST HITS VIRGIN
14	13	BANANARAMA THE GREATEST HITS COLLECTION LONDON
15	16	CHRIS DE BURGH FLYING COLOURS A&M
16	12	CHRIS REA NEW LIGHT THROUGH OLD WINDOWS WEA
17	10	VARIOUS SMASH HITS PARTY '88 DOVER/CHRYSALIS
18	19	INXS KICK MERCURY/PHONOGRAM
19	7	WET WET WET THE MEMPHIS SESSIONS PRECIOUS ORG./PHONO
20	17	VARIOUS THE HIT FACTORY VOLUME 2 FANFARE/PWL
21	18	U2 RATTLE AND HUM ISLAND
22	14	ALEXANDER O'NEAL HEARSAY/ALL MIXED UP TABU
23	26	VARIOUS BUSTER (ORIGINAL SOUNDTRACK) VIRGIN
24	24	PET SHOP BOYS INTROSPECTIVE PARLOPHONE
25	33	BROS PUSH CBS
26	29	MICHAEL JACKSON BAD EPIC
27	22	VARIOUS THE GREATEST LOVE TELSTAR
28	36	KOOL & THE GANG THE SINGLES COLLECTION DE-LITE/PHONOGRAM
29	21	PAUL SIMON NEGOTIATIONS AND LOVE SONGS 1971-1986 WARNER BROS.
30	20	ENYA WATERMARK WEA
31	27	PASADENAS TO WHOM IT MAY CONCERN CBS
32	23	TANITA TIKARAM ANCIENT HEART WEA
33	25	THE TRAVELING WILBURYS THE TRAVELING WILBURYS WILBURY/WARNER BROS.
34	NEW	BARBRA STREISAND TILL I LOVED YOU CBS
35	NEW	VARIOUS BEST OF HOUSE '88 TELSTAR
36	NEW	SALT-N-PEPA A SALT WITH A DEADLY PEPA FFRR/LONDON
37	28	T'PAU RAGE SIREN/VIRGIN
38	32	ROBERT PALMER HEAVY NOVA EMI
39	35	MICA PARIS SO GOOD 4TH & B'WAY/ISLAND
40	30	ORIGINAL SOUNDTRACK DIRTY DANCING (OST) RCA

CANADA (Courtesy The Record) As of 11/28/88

		SINGLES
1	1	GROOVY KIND OF LOVE PHIL COLLINS ATLANTIC/WEA
2	2	THE LOCO-MOTION KYLIE MINOGUE GEFEN/WEA
3	3	DON'T WORRY, BE HAPPY BOBBY McFERRIN EMI/CAPITOL
4	6	KOKOMO BEACH BOYS ELEKTRA/WEA
5	5	DESIRE U2 ISLAND/MCA
6	7	BAD MEDICINE BON JOVI MERCURY/POLYGRAM
7	9	WILD, WILD WEST THE ESCAPE CLUB ATLANTIC/WEA
8	4	LOVE BITES DEF LEPPARD BLUDGEON RIFFOLA/VERTIGO/POLYGRAM
9	10	ONE MOMENT IN TIME WHITNEY HOUSTON ARISTA/BMG
10	NEW	HOW CAN I FALL BREATHE VIRGIN/A&M
11	13	WHAT'S ON YOUR MIND INFORMATION SOCIETY TOMMY BOY/REPRISE/WEA
12	NEW	KISSING A FOOL GEORGE MICHAEL COLUMBIA/CBS
13	20	I DON'T WANT YOUR LOVE DURAN DURAN CAPITOL/CAPITOL
14	NEW	RAVE ON JOHN COUGAR MELLENCAMP ELEKTRA/WEA
15	NEW	DOMINO DANCING PET SHOP BOYS EMI/CAPITOL
16	8	TRUE LOVE GLENN FREY MCA/MCA
17	NEW	WAITING FOR A STAR TO FALL BOY MEETS GIRL RCA/BMG
18	18	BRING ME SOME WATER MELISSA ETHERIDGE ISLAND/MCA
19	19	MY SONG GLASS TIGER CAPITOL/CAPITOL
20	NEW	A WORD IN SPANISH ELTON JOHN MCA/MCA
		ALBUMS
1	1	U2 RATTLE AND HUM VERTIGO/POLYGRAM
2	3	VARIOUS ARTISTS COCKTAIL SOUNDTRACK ELEKTRA/WEA
3	2	DEF LEPPARD HYSTERIA VERTIGO/POLYGRAM
4	4	GUNS N' ROSES APPETITE FOR DESTRUCTION GEFEN/WEA
5	5	BON JOVI NEW JERSEY MERCURY/POLYGRAM
6	7	INXS KICK ATLANTIC/WEA
7	10	TRAVELING WILBURYS VOLUME ONE WILBURY/WEA
8	6	ROD STEWART OUT OF ORDER WARNER BROS./WEA
9	9	TOM COCHRANE & RED RIDER VICTORY DAY CAPITOL/CAPITOL
10	18	PET SHOP BOYS INTROSPECTIVE EMI/CAPITOL
11	14	KYLIE MINOGUE KYLIE—THE ALBUM GEFEN/WEA
12	8	TRACY CHAPMAN TRACY CHAPMAN ELEKTRA ASYLUM/WEA
13	19	THE JEFF HEALEY BAND SEE THE LIGHT ARISTA/BMG
14	11	COLIN JAMES COLIN JAMES VIRGIN/A&M
15	12	GEORGE MICHAEL FAITH COLUMBIA/CBS
16	15	MIDNIGHT OIL DIESEL AND DUST COLUMBIA/CBS
17	17	STEVE EARLE COPPERHEAD ROAD UNI/MCA
18	20	VARIOUS ARTISTS DIRTY DANCING SOUNDTRACK RCA/BMG
19	NEW	OZZY OSBOURNE NO REST FOR THE WICKED COLUMBIA/CBS
20	16	MELISSA ETHERIDGE MELISSA ETHERIDGE ISLAND/MCA

WEST GERMANY (Courtesy Der Musikmarkt) As of 11/28/88

		SINGLES
1	1	DON'T WORRY, BE HAPPY BOBBY McFERRIN MANHATTAN
2	2	TEARDROPS WOMACK & WOMACK ISLAND
3	3	A GROOVY KIND OF LOVE PHIL COLLINS WEA
4	5	DON'T TALK DIRTY TO ME JERMAINE STEWART VIRGIN
5	4	ONE MOMENT IN TIME WHITNEY HOUSTON ARISTA
6	19	BIG FUN INNER CITY/KEVIN SAUNDERSON VIRGIN
7	6	DOMINO DANCING PET SHOP BOYS PARLOPHONE
8	8	SECRET LAND SANDRA VIRGIN
9	13	SMOOTH CRIMINAL MICHAEL JACKSON EPIC
10	7	UNDER MY SKIN BLUE SYSTEM HANSA
11	14	STAND UP FOR YOUR LOVE RIGHTS YAZZ BLOW UP
12	11	NEVER TRUST A STRANGER KIM WILDE MCA
13	9	STOP SAM BROWN A&M/DGG
14	20	JE NE SAIS PAS POURQUOI KYLIE MINOGUE PWL
15	10	BACK SEAT OF YOUR CADILLAC C.C. CATCH HANSA
16	12	MACHO MACHO RAINHARD FENDRICH ARIOLA
17	NEW	KEINE ANGST, HAT DER PAPA MIR GESAGT STEPHAN REMMLER MERCURY/PHONOGRAM
18	NEW	WEE RULE WEE PAPA GIRL RAPPERS JIVE
19	16	GIRL YOU KNOW IT'S TRUE MILLI VANILLI HANSA
20	17	A WORLD WITHOUT YOU (MICHELLE) BAD BOYS BLUE COCONUT
		ALBUMS
1	4	DIE ARTZE NACH UNS DIE SINTFLUT—LIVE CBS
2	1	U2 RATTLE AND HUM ISLAND
3	5	DIRE STRAITS MONEY FOR NOTHING POLYSTAR
4	2	CHRIS DE BURGH FLYING COLOURS A&M/DGG
5	9	WOMACK & WOMACK CONSCIENCE ISLAND
6	3	PET SHOP BOYS INTROSPECTIVE PARLOPHONE
7	17	DIE TOTEN HOSEN EIN KLEINES BISCHEN HORRORSCHAU VIRGIN
8	6	JENNIFER RUSH PASSION CBS
9	10	CHRIS REA NEW LIGHT THROUGH OLD WINDOWS MAGNET
10	11	SOUNDTRACK BUSTER WEA
11	8	TRACY CHAPMAN TRACY CHAPMAN ELEKTRA
12	7	BAP DA CAPO EMI
13	NEW	ERST ALLGEMEINE VERUNSICHERUNG KANN DENN SCHWACHSINN SUEENDE SEIN? EMI
14	13	BOBBY McFERRIN SIMPLE PLEASURES MANHATTAN
15	NEW	YELLOW FLAG FONTANA/PHONOGRAM
16	12	MIXED EMOTIONS JUST FOR YOU ELECTROLA
17	15	HERBERT GROENEMEYER OE EMI
18	14	SANDRA INTO A SECRET LAND VIRGIN
19	19	ENGELBERT IN LIEBE—ENGELBERT WHITE
20	NEW	ORIGINAL NAABTAL DUO PATRONA BAVARIAE ARIOLA

JAPAN (Courtesy Music Labo) As of 11/28/88

		SINGLES
1	NEW	WITCHES MIHO NAKAYAMA KING/BURNING/NICHION
2	2	TONBO TSUYOSHI NAGABUCHI TOSHIBA/EMI/NICHION/YAMAHA/YUI
3	NEW	COME ON EVERYBODY TM NETWORK EPIC/SONY/J AND K
4	3	I MISSED THE SHOCK AKINA NAKAMORI WARNER/PIONEER/MC CABIN
5	NEW	GLASS NO MEKAKUSHI NORIKO OKAWA TAURUS
6	1	JIRETTAINE SHONENAI WARNER/PIONEER/JOHNHYS
7	4	MELODY YUI ASAKA HUMMING BIRD/NICHION/ROPPONGI ONGAKU
8	6	TSURUGI NO MAI HIKARU GENJI PONY/CANYON/FUJI/PACIFIC
9	8	SAIGO NO IIWAKE HIDEAKI TOKUNAGA APOLLO/JCM
10	NEW	KYA KYA KYA NO KYA TOMOMI NISHIMURA TOSHIBA/EMI/GEI
		ALBUMS
1	NEW	MIYUKI NAKAJIMA GOODBYE GIRL PONY/CANYON
2	2	KAHORO KOHIRUMAKI SO REAL EPIC/SONY
3	1	TATSURO YAMASHITA BOKUNO NAKANO SHONEN MOON
4	3	TOSHINOBU KUBOTA SUCH A FUNKY THANG CBS/SONY
5	NEW	CHISATO MORITAKA MITE WARNER/PIONEER
6	5	MIHO NAKAYAMA MAKIN' DANCIN' KING
7	6	BAKUFU-SLUMP HIGHLANDER CBS/SONY
8	4	JUN SKY WALKER (S) HITOTSU DAKISHIMETE VAP
9	8	U2 RATTLE AND HUM POLYSTAR
10	7	BEAT BOYS BEAT BOYS TO JYO PONY/CANYON

MUSIC & MEDIA PAN-EUROPEAN CHARTS 12/3/88

		HOT 100 SINGLES
1	1	DON'T WORRY, BE HAPPY BOBBY McFERRIN MANHATTAN
2	2	A GROOVY KIND OF LOVE PHIL COLLINS VIRGIN
3	3	TEARDROPS WOMACK & WOMACK 4TH & B'WAY
4	5	GIRL YOU KNOW IT'S TRUE MILLI VANILLI HANSA/CHRYSALIS/BMG
5	4	STAND UP FOR YOUR LOVE RIGHTS YAZZ BIG LIFE
6	7	THE FIRST TIME ROBIN BECK MERCURY
7	9	AMOR DE MIS AMORES PACO AVREP/POLYGRAM
8	18	MISSING YOU CHRIS DE BURGH A&M
9	15	NEED YOU TONIGHT INXS MERCURY
10	6	ONE MOMENT IN TIME WHITNEY HOUSTON ARISTA/BMG
11	10	POURVU QU'ELLES SOIENT DOUCES MYLENE FARMER POLYDOR
12	12	DOMINO DANCING PET SHOP BOYS PARLOPHONE
13	NEW	SMOOTH CRIMINAL MICHAEL JACKSON EPIC
14	NEW	TWIST & SHOUT SALT-N-PEPA NEXT PLATEAU
15	13	I MASCHI GIANNA NANNINI POLYDOR
16	8	JE NE SAIS PAS POURQUOI KYLIE MINOGUE PWL
17	14	DESIRE U2 ISLAND
18	11	ORINOCO FLOW ENYA WEA
19	NEW	BIG FUN INNER-CITY/KEVIN SAUNDERSON 10 RECORDS
20	16	SKETCH OF LOVE THIERRY MUTIN TREMA
		HOT 100 ALBUMS
1	2	DIRE STRAITS MONEY FOR NOTHING VERTIGO
2	1	U2 RATTLE AND HUM ISLAND
3	3	TRACY CHAPMAN TRACY CHAPMAN ELEKTRA
4	4	PET SHOP BOYS INTROSPECTIVE PARLOPHONE
5	6	KYLIE MINOGUE KYLIE—THE ALBUM PWL
6	5	CHRIS DE BURGH FLYING COLOURS A&M
7	NEW	AERZTE LIVE—NACH UNS DIE SINTFLUT CBS
8	9	WOMACK & WOMACK CONSCIENCE 4TH & B'WAY/ISLAND
9	7	CHRIS REA NEW LIGHT THROUGH OLD WINDOWS WEA
10	8	JACQUES BREL 15 ANS D'AMOUR BARCLAY
11	20	CLIFF RICHARD PRIVATE COLLECTION EMI
12	11	MICHEL SARDOU LA MEME EAU QUI COULE TREMA
13	12	MICHAEL JACKSON BAD EPIC
14	17	SOUNDTRACK BUSTER VIRGIN/WEA
15	NEW	YAZZ WANTED BIG LIFE
16	10	BON JOVI NEW JERSEY VERTIGO
17	18	SOUNDTRACK LE GRAND BLEU VIRGIN
18	16	PASADENAS TO WHOM IT MAY CONCERN CBS
19	15	JENNIFER RUSH PASSION CBS
20	19	HUMAN LEAGUE GREATEST HITS VIRGIN

AUSTRALIA (Courtesy Australian Record Industry Assn.) As of 12/4/88

		SINGLES
1	1	DON'T WORRY, BE HAPPY BOBBY McFERRIN MANHATTAN
2	2	A GROOVY KIND OF LOVE PHIL COLLINS WEA
3	4	WHEN A MAN LOVES A WOMAN JIMMY BARNES FESTIVAL
4	3	NOTHING CAN DIVIDE US JASON DONOVAN FESTIVAL
5	6	THE ONLY WAY IS UP YAZZ & THE PLASTIC POPULATION CBS
6	7	WILD, WILD WEST THE ESCAPE CLUB WEA
7	5	DESIRE U2 FESTIVAL
8	8	I WANT YOUR LOVE TRANSVISION VAMP WEA
9	NEW	IF I COULD 1927 WEA
10	11	BRING ME SOME WATER MELISSA ETHERIDGE FESTIVAL
11	10	SO EXCELLENT I GO I GO KYLIE MOLE CBS
12	14	TOUCH NOISEWORKS CBS
13	9	BAD MEDICINE BON JOVI POLYGRAM
14	12	TWO STRONG HEARTS JOHN FARNHAM BMG/RCA
15	18	DON'T NEED LOVE JOHNNY DIESEL & THE INJECTORS FESTIVAL
16	13	I STILL LOVE YOU (JE NE SAIS PAS POURQUOI) KYLIE MINOGUE FESTIVAL
17	NEW	SIMPLY IRRESISTIBLE ROBERT PALMER EMI
18	17	STOP YOUR FUSSIN' TONI CHILDS FESTIVAL
19	NEW	KOKOMO THE BEACH BOYS WEA
20	19	ALL FIRED UP PAT BENATAR FESTIVAL
		ALBUMS
1	1	U2 RATTLE AND HUM FESTIVAL
2	2	INXS KICK WEA
3	4	JOHN FARNHAM AGE OF REASON BMG/RCA
4	3	DIRE STRAITS MONEY FOR NOTHING POLYGRAM
5	NEW	NOISEWORKS TOUCH CBS
6	7	MELISSA ETHERIDGE MELISSA ETHERIDGE FESTIVAL
7	NEW	1927 ...ISH WEA
8	6	BON JOVI NEW JERSEY POLYGRAM
9	11	SOUNDTRACK COCKTAIL WEA
10	8	TONI CHILDS UNION FESTIVAL
11	5	TRACY CHAPMAN TRACY CHAPMAN WEA
12	15	THE COMEDY COMPANY THE COMEDY COMPANY ALBUM CBS
13	9	POISON OPEN UP AND SAY AHI! CBS
14	19	CHRIS REA NEW LIGHT THROUGH OLD WINDOWS WEA
15	10	JOE SATRIANI SURFING WITH THE ALIEN CBS
16	16	KYLIE MINOGUE KYLIE FESTIVAL
17	13	GUNS N' ROSES APPETITE FOR DESTRUCTION WEA
18	NEW	ROBERT PALMER HEAVY NOVA EMI
19	NEW	DARYL BRAITHWAITE EDGE CBS
20	12	BROS PUSH CBS

NETHERLANDS (Courtesy Stichting Nederlandse Top 40) As of 11/26/88

		SINGLES
1	1	TEARDROPS WOMACK & WOMACK ARIOLA
2	2	WEE RULE WEE PAPA GIRL RAPPERS CNR
3	6	ORINOCO FLOW ENYA WEA
4	4	BIG FUN INNER-CITY/KEVIN SAUNDERSON VIRGIN
5	3	DON'T WORRY, BE HAPPY BOBBY McFERRIN EMI BOVEMA
6	8	KISS THE ART OF NOISE & TOM JONES POLYDOR
7	7	STAND UP FOR YOUR LOVE RIGHTS YAZZ DISC
8	NEW	SMOOTH CRIMINAL MICHAEL JACKSON CBS
9	5	TEARS RUN RINGS MARC ALMOND EMI/BOVEMA
10	NEW	TILL I LOVED YOU BARBRA STREISAND & DON JOHNSON CBS
		ALBUMS
1	2	DIRE STRAITS MONEY FOR NOTHING PHONOGRAM
2	1	U2 RATTLE AND HUM ARIOLA
3	3	WOMACK & WOMACK CONSCIENCE ISLAND
4	4	BZN ENDLESS DREAM MERCURY
5	6	LEVEL 42 STARING AT THE SUN POLYDOR
6	8	BERDIEN STENBERG & JAMES LAST FLUTE/FIESTA POLYDOR
7	5	VARIOUS TSJECHOV PHONOGRAM
8	NEW	BARBRA STREISAND TILL I LOVED YOU CBS
9	NEW	FRANK BOEIJEN GROEP DANCE IN SLOW MOTION ARIOLA
10	10	CHRIS REA NEW LIGHT THROUGH OLD WINDOWS ARIOLA

POP

RECOMMENDED

B.B. KING

King Of The Blues: 1989
Producers: Jerry Williams, Al Kooper, Trade Martin, Frederick Knight
MCA 42183

King and his beloved guitar Lucille sound great on his first album since 1985. King, who might benefit from exposure in U2's movie and soundtrack, "Rattle And Hum," sounds best when he remains true to his blues base. Choice cuts are "Can't Get Enough," "Let's Straighten It Out," and the sultry "Lay Another Log On The Fire," all of which could see album rock play.

GIpsy KINGS

PRODUCER: None listed
Elektra Musician 9 60845

Band of gypsies—not Hendrix's, but the real Franco-Spanish item—amaze with an orchestrated seven-guitar sound on exhilarating U.S. debut. Lyrics are all Spanish, but zest of songs like "Bamboleo" and electrifying instrumental tracks may help break this band with a nonelectic audience.

THE ART OF NOISE

The Best Of The Art Of Noise
PRODUCERS: various
China/Polydor 837 367

Fans of this quirky outfit will love this best-of collection that includes "Close (To The Edit)," "Peter Gunn Theme," and "Dragnet '88." All-new cover of Prince's "Kiss" with Tom Jones on vocals is better than one could reasonably hope.

VARIOUS ARTISTS

Original Motion Picture Soundtrack: The Land Before Time
PRODUCERS: James Horner, Peter Asher
MCA 6266

Lush instrumental soundtrack performed by the London Symphony Orchestra with assistance from the King's College Choir is delightful to listen to. However, only real chart possibility is Asher-produced "If We Hold On Together," performed by Diana Ross, which could become this year's "Somewhere Out There."

BEST OF THE NIGHTHAWKS

Vol. 1: Best of the Blues
Vol. 2: Best of the Rock
PRODUCER: Various
Adelphi Records Inc. 4140, 4145

Meat-eating music from Washington, D.C., bar favorites. Mean harp on the blues offering, killer guitar on the rock, all with a back beat strong enough to last through last call. Pick cuts include "Bring It On Home" for the blues, a neat cover of "Slow Down" on the rock.

NRBQ

Diggin' Uncle Q
PRODUCERS: Terry Adams, Joey Spampinato, Bill Scheniman
Rounder 3109

The long-lived New Rhythm & Blues Quartet, just signed to Virgin, delivers what may be its indie label swan song—their second live album in two years. Barn-burning sides cut in New Haven, Conn., and Providence, R.I., include familiar NRBQ "hits" (including "It Comes To Me Naturally") and oddball singletons sure to make it with the cult faithful.

OTIS RUSH

Tops
PRODUCERS: Edward Chmielewski & Jerry Del Giudice
Blind Pig BP 3188

Chicago blues legend offers his first album since 1977, a live set recorded at the 1985 San Francisco Blues Festival. While pickup backing by the Bobby Murphy Band is somewhat shaky, Rush himself shines on vocals and guitar as he works on a mostly

familiar repertoire. Maybe not his best, but a welcome return nonetheless.

ZACHARY RICHARD

Zack's Bon Ton
PRODUCER: Zachary Richard
Rounder 6027

Like contemporaries Wayne Tups and Terrence Simien, accordionist/vocalist Richard stirs a hearty brew of traditional Cajun and zydeco sounds leavened with modern pop stylings. This album is a robust taste of up-to-date Louisiana sounds. Most-valuable-player awards go to fiddler Rufus Thibodeaux and Beausoleil's Pat Breau on saxophone.

BRAVE COMBO

Humansville
PRODUCER: None listed
Rounder 9019

Polkas, rumbas, Tex-Mex border music, salsa, and assorted left-field lunacies are heard on the third Rounder stanza by this good-humored Texas band. Comic highlights include a dead-serious "Poor People Of Paris" and a bizarre melding of "Tubular Bells" and "The Little Brown Jug." Big laughs for alternative spinners.

EUGENE CHADBOURNE

The Eddie Chatterbox Duo Triple Love Album
PRODUCER: Dr. Eugene Chadbourne
Save 29

Latest oddity from guitar and electric-rake virtuoso Chadbourne reunites him with members of Camper Van Beethoven. One side of disk is devoted to the leader's own addled compositions, the other to Tim Buckley compositions. Left-wing retailers should stock this unusual number. Distributed by Fundamental.

WORKING WEEK

Pay Check
PRODUCERS: Robin Millar, Simon Booth, Ben Rogan, Carl Beatty
Virgin Venture 7 90997

Difficult-to-classify English big band that rose from the ashes of Young Marble Giants plays invigorating amalgam of jazz and pop. Anthology of best tracks from three U.K. albums highlights group's bruising arrangements and fine vocals by Julie Tippets and Juliet Roberts. Jazz retailers should give it a try.

VARIOUS ARTISTS

Original Motion Picture Soundtrack: Iron Eagle II
PRODUCERS: Various
Epic 45006

Collection of rather uninspiring tracks is highlighted by Alice Cooper's nefarious metal rendition of Spirit's "I Got A Line On You." It's so laughable, it just might make it.

VARIOUS ARTISTS

The Music of Andrew Lloyd Webber
PRODUCERS: Michael Reed, John Craig
First Night/Relativity 88561-8267-2

The performances on this collection of songs by composer Andrew Lloyd Webber, from worldwide hits (i.e. "The Phantom Of The Opera") to more obscure works ("Tell Me On A Sunday"), rival their original cast recordings. The vocal honors go to leads Paul Nicholas and Stephanie Lawrence, with backing by none other than the Royal Philharmonic Orchestra. A commanding best-of compilation.

MORY KANTE

Akwaba Beach
PRODUCER: Nick Patrick
Polydor/Barclay 833 119

U.S. debut from Guinean cora player is a surprisingly tuneful blend of African and American pop styles marked by frenetic vocal choruses and vivid horn charts. Adventurous listeners won't be disappointed by the hot beat of high-charting dance number "Yé Ké Yé Ké," the jazzy inflections of "Deni," and the gorgeous melodies of "Africa 2000."

NEW AND NOTEWORTHY

VARIOUS ARTISTS

Classic Rock 1966-1988
REISSUE PRODUCERS: Perry Cooper, Bob Kaus & Bob Porter
Atlantic 7 81908

As part of company's ongoing 40th anniversary celebration, this four-record box set splendidly chronicles two decades of Atlantic rock'n'roll from Led Zeppelin; Crosby, Stills & Nash with and without Young; Yes; Cream; Genesis; and other stellar label stalwarts. Top 40 tunes are nicely interspersed with lesser-known album cuts for a well-rounded retrospective. Fascinating 12-page booklet ties it all together.

VARIOUS ARTISTS

Great Moments In Jazz
REISSUE PRODUCER: Bob Porter
Atlantic 81907

When one of the greatest jazz labels of all time releases a retrospective spanning more than 30 years, a three-record set might not be big enough. Nonetheless, jazz aficionados (especially younger listeners) on your Christmas list won't be able to resist a collection with crucial recordings by Charles Mingus, John Coltrane, Ornette Coleman, Jimmy Guiffre, and the Modern Jazz Quartet, not to mention big hits from Les McCann & Eddie Harris, Manhattan Transfer, Herbie Mann, Mel Torme, and many others.

THE DIVINE SARAH VAUGHAN

The Columbia Years 1949-1953
PRODUCERS: James Isaacs, Joe McEwen
Columbia C2 44165

Vaughan was indeed divine during her stay at Columbia, as these 28 sides wonderfully attest. Occasionally the songs are unworthy of her, but there are many that show that she later entered her vaunted Mercury years with a mature vocal flair already intact. Sound quality is remarkably bright.

ORIGINAL CAST

Oil City Symphony
PRODUCER: Hugh Fordin
DRG CDSBL 12594

A current off-Broadway hit, "Oil City Symphony" is a marvelous collection of offbeat songs, from folk to pop to rock, performed by a charmingly youthful and thoroughly professional group of singers and instrumentalists. The recorded sound doesn't let one's CD player down.

JULIE WILSON

Kurt Weill Songbook
PRODUCER: Hugh Fordin
DRG CDSL 5207

With a Stephen Sondheim songbook behind her, the cabaret singer remains on difficult interpretive turf, even if the program consists mostly of Weill's Broadway output. Her messages of love's travails hit home. Her piano accompanist William Roy also proves a fine vocal partner on three occasions.

PESTILENCE

Malleus Maleficarum
PRODUCER: Kalle Trapp
Roadrunner RC 9519

Imagine Jim Morrison's lyrics merged into hypermetal format for the style. Put your head in the speakers and turn it up for "Paricide" and "Extreme Unction."

BLACK

RECOMMENDED

KING T

Act A Fool
PRODUCERS: DJ Pooh, King Tee
Capitol C1-90544

L.A. posse jams with a West Coast sound—sparse, incessant beats (far leaner than those pumped by homeboy Ice-T) and stiletto-tongued, explicit raps. As ever with rarer styles, airplay will likely be minimal, but aficionados of the sound would do well to check out this no-jive side.

THE 7A3

Coolin' In Cali
PRODUCER: Hank Shocklee, Keith Shocklee, Eric "Vietnam" Sadler
Geffen GHS 24209

Debut from rap trio draws on social commentary and typical braggadoccio for solid package. Title track is the pick of the lot, although "A Man's Gotta Do What A Man's Gotta Do" could march onto charts as well.

ANQUETTE

Respect
PRODUCER: D. Hobbs
Luke Skywalker XR-103

Watch out for tough female rapper Anquette and her girls. They pay a little "Respect" to Aretha, then blast off in their own street-smart directions, and they're headed straight for the charts. "Freestyle Rappin'" and "Let's Rock & Roll Y'All" flash all the earmarks of breakout with fresh, teenage excitement.

JAZZ

PICKS

JOHN JARVIS

Whatever Works
PRODUCER: John Jarvis
MCA 6263

Third release from former Nashville pop songwriter is a highly listenable, unerringly lovely collection of tunes with melodies that are far better directed than the usual instrumental fare. Foremost among a field of pretty, engaging themes are "A Perfect Rain," "In The Moment," and "Sunday Evening."

RECOMMENDED

JANE IRA BLOOM

Slalom
PRODUCER: Jane Ira Bloom
Columbia 44415

Engaging second outing from soprano saxophonist further spotlights her fluid tone, unpredictable improvisations, and electronic flashes—especially on such captivating originals as "Mighty Lights," "Blues On Mars," and "Ice Dancing." Also noteworthy are Bloom's languid, lovely takes on standards "I Loves You Porgy" (in a medley with her original "Gershwin's Skyline") and "If I Should Lose You."

COUNTRY

PICKS

BUCK OWENS

Hot Dog
PRODUCER: Jim Shaw
Capitol C1-91132

In nearly a decade away from recording, this consummate honky-tonker has lost neither his mournful vocal zest nor his puppy-dog

playfulness. Under the tutelage here of longtime buckaroo Shaw, Owens offers fresh versions of such country and rockabilly standards as "Memphis," "Summertime Blues," "Under Your Spell Again," and "The Key's In The Mailbox."

CLASSICAL

RECOMMENDED

MAHLER: SYMPHONY NO. 2

Valente, Forrester, London Symphony Orchestra, Kaplan
MCA MCAD 2-11011

This mightily publicized recording, directed by an amateur but dedicated conductor, may not live up to all the advance hyperbole, but it presents a reading of solid accomplishment and genuine emotional impact. If the first disk in this two-CD set holds hardly more than 22 minutes, buyers may feel more than compensated by the two information-packed booklets the package holds. Early sales should be strong.

SCHUBERT: LIEDER

Kathleen Battle, James Levine
Deutsche Grammophon 419 237

A beautifully programmed set of songs taken from different periods of the composer's creative life, capped by the chamber piece "Der Hirt auf dem Felsen" with clarinetist Karl Leister as guest artist. While Levine at the piano is a major communicator, collectors will focus on Battle, heard here at her creamiest best.

BRAHMS: 3 VIOLIN SONATAS/BUSONI: VIOLIN SONATA NO. 2

Gidon Kremer, Valery Afanassiev
Deutsche Grammophon 423 619

Kremer invariably forces one to look at standard repertoire from a new perspective, even if it scrapes away at conventional taste. Here, in the Brahms, he varies tempos and phrases in unexpected ways that pique interest and often provide genuine insight. The Busoni, a much rarer entry, also benefits from Kremer's interpretive skill. Afanassiev is a compatible collaborator.

ERVIN LITKEI: THE ATLANTIC AND PACIFIC SUITE

London Philharmonic Orchestra, Ebbinghouse
Aurora CS-5040

Composer-Litkei, a native of Hungary who is a composer as well as a prominent music industry wholesaler, pays picturesque homage to his adopted homeland with a six-movement suite. The work, especially the second and fourth movements, reflects his skilled hand at scoring for a full orchestra. Recorded sound is lush.

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.

MUSIC SALES SURPASS EXPECTATIONS

(Continued from page 1)

we, as an industry, will end up somewhere north of 10%-15% ahead."

Judging by his own company's performance since the start of October, the analysts' 6%-7% projection also sounds modest to Walter McNeer, executive VP of retail for Amarillo, Texas-based Western Merchandisers, which includes the 119-store Hastings chain. "We better double that or we haven't made good plans," he says.

Lieberman Enterprises had a strong Thanksgiving weekend for music sales, according to Wim Stocks, VP of new business. Still, the month has been a disappointment for the rack, which services more than 2,800 accounts. Heading into November, Lieberman was anticipating "a pretty good month," but the results were "not as strong as we hoped." The company still anticipates a strong fourth quarter, Stock adds.

While some music merchandisers are concerned by the absence of a monster hit like Michael Jackson's "Thriller," Eugster, Bennett, and others say there is a broad spread of strong-selling music titles on the market this quarter. "One of the distinctions over last year is that we have a better selection of product to sell," says Larry Mundorf, senior VP of operations for the 220-store Camelot Music chain, based in North Canton, Ohio.

McNeer says the lack of a conspicuous standout hit may impact traffic, but adds that a wide array of solid sellers "appeals to more demographics."

Although optimism about the quarter remains high, the Thanksgiving

weekend didn't serve up huge increases for everyone. Eugster says weekend sales for Minneapolis-based Musicland were "flattish, up a little" over last year's holiday kickoff, but were not on par with the double-digit November increases the chain saw prior to the holiday. He says some states—including Montana, Wisconsin, North Dakota, and South Dakota—were hurt by snowstorms, but aside from those variations, business was fairly consistent throughout the U.S.

Two of the heartier weekend reports came from two of the industry's larger chains, Camelot and Los Angeles-based, 221-store Wherehouse Entertainment, although neither firm will reveal specific figures.

"We more than met our expectations," says Bruce Jesse, VP of advertising and sales promotion at Wherehouse. "I won our pool for Friday business, and I had the highest estimate.

"Every day was very, very strong, and it was strong across the board. It wasn't just video sales, it wasn't just music, and it wasn't just video rentals," Jesse adds.

Mundorf says Camelot scored double-digit increases for the weekend and notes those gains were "pretty evenly distributed throughout all of our markets . . . even areas that have been recently depressed, like Texas."

Another Los Angeles-based web, 58-store Music Plus, also rang up double-figure gains, according to chairman Mark Siegel. A big plus for Music Plus, he says, was business on the actual holiday.

"We had a more successful Thurs-

day than we had anticipated, and it wasn't just [video] rentals. It was sales, too," says Siegel.

Hialeah Gardens, Fla.-based Peaches Entertainment is among the chains that beat its own Thanksgiving projections. Citing the lack of a blockbuster hit, executive VP David Jackowitz says, "We did better than expected," and adds that the weekend led him to elevate his previous fourth-quarter projection.

"I'm optimistic now," Jackowitz says. "When you see what happens on the busiest shopping day of the year, it gives you confidence."

Mall shops were the big winners for 15-store, Atlanta-based chain Starship Records and Tapes. "Our mall stores always do well, they were up 22% [on a comparable basis] over last year," says Starship partner and merchandising manager Mike Goldwasser. Its strip-mall locations were on par with last year.

PMRC: LABELS FAIL TO STICKER EXPLICIT ALBUMS

(Continued from page 1)

three weeks ago was nominated by President-elect George Bush as the next Secretary of State. Gore is the outspoken wife of Sen. Albert Gore, D-Tenn., a former Democratic presidential candidate.

The blast comes less than two weeks after President Reagan signed the anti-porn measure as part of an omnibus drug bill.

While the two PMRC officials did not blatantly threaten record companies with federal prosecution in the article, they pointed to the law's "auditory pornography" provisions and concluded by saying that "answering the demand for consumer information makes good business sense any way you look at it."

RIAA officials have contacted member companies about the article.

PMRC spokesperson Jennifer Norwood says the group "is not making a veiled threat—the piece is meant simply to indicate that the industry is not complying [with the voluntary labeling agreement] and has not been in communication with us, and that public opinion is growing that there should be warning labels to protect children."

RIAA spokesperson Trish Heimers maintains that member companies "are indeed labeling explicit records." She adds that "it's up to the individual companies to decide what is explicit, and their decision might be different than what the PMRC feels."

As an example of their continuing concerns, the PMRC founders cited a lyric from the song "Anything Goes" on the best-selling album by Guns N' Roses, "Appetite For Destruction": "Panties round your knees, with your ass in debris, doin' dat bump and grind with a push and squeeze." They refer to the lyric as one "that shocked us." They add that the cover shows a "graphic depiction of a raped, semi-nude woman."

The song appears to be an odd choice for PMRC complaints, since Geffen Records has placed a warning on all formats of the album. However, the warning appears below the sticker information highlighting top singles on the album, and the PMRC continues to find that industry warning labels are often "too small to be noticed or are

Streetside Records' 14 Missouri and Kansas stores all did well, according to company president J.D. Mandelker. "We were up 13% on a same-store basis over last year. And the best thing was that we didn't have any storewide sales so we made our full margins on product." The chain's one disappointment was that a 15th store, slated to open Nov. 1 in St. Louis, didn't open until Dec. 1 because of construction delays.

Chicago-based web Rose Records also did well, with its 14 comparative stores showing a 5% increase over last year. The chain's six new 1988 stores all met or exceeded projections, says buyer Tom Jacobson.

The two titles that gained the most gravity from Thanksgiving weekend, say retailers, were those by Anita Baker and U2. But like a good holiday feast, this spread featured numerous courses.

Several titles with adult appeal

stood out, including the new Christmas album by Mannheim Steamroller, recent offerings by Barbra Streisand and Kenny G, and the multi-artist soundtrack from "Cocktail." And, although they are not able to explain it, at least two significant chains saw a resurgence on last year's "Dirty Dancing" soundtracks.

Among recent releases, other Thanksgiving winners included titles by the Traveling Wilburys, Crosby, Stills, Nash & Young, and Pink Floyd.

New artists contributed, too, led by Bobby Brown, Edie Brickell & New Bohemians, and Eazy-E. High-powered rock also charged business, sparked by Bon Jovi, Poison, Cinderella, Dokken, Ratt, and Guns N' Roses. Not the least of the rock contributors was Def Leppard, whose "Hysteria" has charted for 69 weeks and was just certified eight-times platinum (see story, page 5).

29 New Pop, Classical Titles Hit Stores P'Gram Brings CDVs To 100 In '88

NEW YORK PolyGram has reached its goal of releasing 100 CD videos in 1988 with 29 new titles that have just hit the stores.

Among the 5-inch pop disks are offerings from Kiss, Cinderella, Scorpions, Tony! Toni! Toné!, Bon Jovi, Kool & the Gang, New Frontier, Robert Cray, Fat Boys, Sa-Fire, and Tears For Fears.

Kiss is also highlighted on an 8-inch CD video. Def Leppard, Tina Turner, and the Who are spotlighted on 12-inch CDVs.

Classical releases, all on 12-inch, include Wagner's "Ring," "Das Rheingold," and "Die Walkure"; "An Evening With Kiri Te Kanawa"; and two operas, "Die Fledermaus" and "Der Rosenkavalier."

According to Guenter Hensler, president of PolyGram Classics, the label will release at least 25 new CDV titles in February, to be followed by another large selection in April.

AFM ELECTION OVERTURNED

(Continued from page 5)

bylaws.

To have rebutted the judge's presumption that the publications had swayed the election, he adds, the AFM would have had to have shown "tangible evidence" that they had not. The union's attorneys failed to do so, he says, although they argued that campaign literature distributed at the convention leveled harsher charges at Fuentealba than those contained in the newspaper articles.

The election challenge to the former AFM president grew out of a dispute between Fuentealba and the powerful local chiefs over a recording agreement negotiated with the labels and approved by the membership in March 1987.

Although the court order specifies that the DOL is to supervise the selection of delegates who will vote for

the next AFM president, Fuentealba denies that that will delay the holding of a special election. "All they have to do is make certain the delegates were elected properly in accordance with the law," he asserts.

Declaring that a special vote could be held as early as February, Fuentealba states, "My position is that it would be totally unfair and a waste of government money to go through all this effort and money" to overturn the previous election if the DOL just waits until next June's scheduled election.

"There's no justification for Mr. Emerson to retain his position for that long a period of time—because his term of office lasts until September," adds Fuentealba. "I'm sure I can persuade the DOL to hold a special election before June."

hidden in the artwork."

The Guns N' Roses album sticker warns that it contains "language which may be unsuitable for some listeners."

Bryn Bridenthal, head of media and artist relations for Geffen Records, says the PMRC is also off-base about the woman depicted on the album cover sleeve. "It's a painting by Robert Williams, a recognized artist who has exhibited widely and has been in Art Forum and other journals," she explains. "The painting, which has the same title as the album, has been used on the cover of a book about his work, and it concerns the technological rape of the public. The woman represents a world view, everyone."

The PMRC leaders charged that there has been only "limited compliance on the part of the record industry" and also stated in their article that the "music industry has yet to demonstrate good faith in alerting parents when recordings are violent or explicit."

NARAS, SOVIETS PLAN MUSIC TRIBUTE

(Continued from page 6)

mir Ivanovich Popov, vice chairman, and Boris Georgievich, deputy director of international relations.

Popov said the project was particularly important because "it will give an idea about the best examples of culture of both countries for millions of people who cannot always attend concerts during the tours of Soviet and American performers."

Greene noted, "We both see this exciting project as a musical and cultural bridge of understanding which will go into development immediately."

In another East-West trade development, Melodia deputy director general Victor Solomatin will reportedly visit Los Angeles Tuesday (6) through Dec. 17 to discuss potential recording and concert work for U.S. artists and producers in the U.S.S.R. as well as the refurbishment of existing Russian recording studios and the construction of up to 28 new audio and video studios in the U.S.S.R.

The news of Solomatin's impending visit was reported by Ed Malik, a U.S. businessman and self-described country singer who has had some

They also claimed other industries have done better, citing the video and movie industry rating system and the "copious programming information" supplied by the television industry.

The RIAA's Heimers says "there is 'copious information' out there about new albums, too. Parents read TV Guide, they check the cable listings, read movie reviews and ratings to decide what comes into the home. What's different about records? It's a parenting issue, really.

"Frankly," she says, "I can't figure out why they keep hammering away at us. What's out there in all aspects of the culture is a reflection of our society in 1988."

Nevertheless, Baker and Gore think differently—and point to the new obscenity law. "The inclusion of auditory pornography in this bill," they wrote, "reflects the growing public awareness that the recording industry is not providing the tools parents and consumers need to make educated choices."

dealings with Melodia officials in Moscow. An electronic-mail message, purportedly from Melodia director general Valery Sukhorado, confirmed the visit, but Igor Preferansky, a cultural attaché with the Soviet trade mission in Washington, D.C., said he was not aware of Solomatin's trip to the U.S. and that he doesn't even know the man. "He is a newcomer to Melodia," Preferansky said.

Malik also claimed he has an agreement with Melodia to build the studios in the Soviet Union and to license Melodia masters in this country. However, Preferansky said he knows nothing of Malik's contract with Melodia. He added that Mobile Fidelity, an audiophile label based in Petaluma, Calif., has a three-year exclusive license from Melodia that runs through next year.

According to Mobile Fidelity spokesperson Phyllis Schwartz, the label signed a contract that gives it exclusive North American distribution rights to Melodia product, which it has been releasing here for the past two years.

MUSIC VETS HELM WINDSWEEP PACIFIC

(Continued from page 6)

ers. Sill's father is Lester Sill, president of Jobete Music.

Considering Kaye's experience in publishing film music and Sill's in compiling soundtracks, from "Easy Rider" through "Footloose," "Mad Max (Beyond Thunderdome)," and "The Color Purple," it is not surprising that they combined publishing with music supervision in Windswept Pacific.

In fact, the company already has made a dent in the latter field by assembling soundtracks for three films. "Everybody's All-American" (WB), starring Dennis Quaid, is already out; an accompanying soundtrack album featuring EMI artists Dietra Hicks and Evan Rogers is due Dec. 6 from Capitol. "Tap" (Tri-Star), scheduled for release in early February, has a soundtrack on Epic. "Rooftops," slated for a spring release by Warner Films, will be heralded by a Capitol soundtrack in March.

Both "Everybody's All-American" and "Rooftops" were produced by New Visions, owned by director/producer Taylor Hackford. Sill, who has had a long relationship with Hackford, is partnered with the director in New Visions' two publishing companies, Picture That Music (ASCAP) and Picture Our Music (BMI). Sill and Kaye have acquired some film properties and expect to be executive producers of some future New Visions films, according to Sill.

Windswept Pacific has also lined up two more music supervision projects: "The Fabulous Baker Boys," an upcoming vehicle for Jeff Bridges and Michelle Pfeiffer that, according to Sill, will be distributed by 20th

Century Fox, and the next James Bond film, "License Revoked" (MGM/UA), due out in the summer.

While Kaye and Sill have another half-dozen soundtrack projects on the boards for their second year, they would prefer not to work on more than three or four per year. Consequently, they are looking for other music supervisors to help them with that end of the business.

On the publishing side, says Kaye, "We're negotiating for four or five writers, and we should consummate those deals in the next couple of weeks. Obviously, we're very selective. We don't want a lot of writers. We just want writers we can work with."

Windswept Pacific can also build on the rock-standards catalog of Big Seven Music, which it recently agreed to purchase from Morris Levy for approximately \$10 million. Among the best-known Big Seven tunes are "Why Do Fools Fall In Love," "Shout," "The Twist," "Party Doll," "Lullaby Of Birdland," "Barbara Ann," "I Think We're Alone Now," "Mony Mony," and "Crimson And Clover."

Although Kaye stresses that Windswept Pacific intends to develop a "broad-based" publishing catalog with material that can be covered on nonsoundtrack albums, he and Sill also want to place as many Windswept Pacific songs as possible on the soundtracks they compile.

At the same time, they recognize that "the project has to be served first from the creative point of view," as Kaye puts it. So they will continue to look outside for material while

heeding the desires of film producers and directors.

In the absence of a writing staff, naturally, Windswept Pacific has had to draw on outside material for its first batch of soundtracks. For example, "Rooftops" features performances by Eurythmics, the London Beat, Trouble Funk, Etta James, and others, co-produced by Dave Stewart.

Windswept Pacific will administer its two publishing arms, Full Keel (ASCAP) and Longitude (BMI), in

North America. Warner-Chappell will administer the firms in the rest of the world except for the Far East, where Pacific Music will shepherd them.

Before his sojourn at WB Music and Warner-Chappell, Kaye formed Kaye/Geffen Music with David Geffen in 1980. Prior to that, he had a 20-year career that started at Philles Records and also encompassed Don Kirshner's Dimension Records, Screen Gems/Columbia Music, Almo/Irving Music, and A&M.

Sill began his music business career in the mid-'60s at MGM Music Publishing and A&M Records, becoming head of Dunhill Records Publishing in the late '60s. He spent most of the next decade at Almo-Irving Music, working his way up to director of film and TV music. In 1980, he was named VP of music at Paramount Pictures, and in 1983, he assumed the same title at Warner Bros., helming film, TV, and video music.



HOT 100 SINGLES SPOTLIGHT

A weekly look behind the Hot 100 with Michael Ellis.

"LOOK AWAY" BY Chicago (Reprise) moves into the No. 1 slot fueled by a large lead in radio airplay points. It's only No. 4 in sales points, but the top four are close on the sales side, with "How Can I Fall?" by Breathe (A&M) moving

to the top while losing its bullet on the Hot 100 due to radio erosion. Poison's "Every Rose Has Its Thorn" (Enigma), bulletted at No. 6, seems likely to be the next No. 1, but "Look Away" is far ahead in total points and should hold at the top next week.

WHEN TWO RECORDS tie in

point gains for the Power Pick/Airplay or Sales, the record that registers the bigger gain in the number of reporters—radio stations or retailers—wins. So this week, "When I'm With You" by Sheriff (Capitol) becomes one of the few records to win the Power Pick/Airplay while still in the 50s. Although "Armageddon It" by Def Leppard (Mercury) scores the same gain in radio points, it has 20 radio adds, vs. 54 for Sheriff's single, which is the second most added on the chart. "When I'm With You" now has an 89% chance of hitting the top five, and it looks strong already at Y108 Denver (No. 3), KDWB Minneapolis (25-18), WKZL Winston-Salem, N.C. (14-10), and KLUC Las Vegas (22-9), which broke the record this time around.

THE ONLY ARTIST whose record scores more adds than Sheriff's is newcomer Karyn White, with 55 adds for "The Way You Love Me" (Warner Bros.) The single makes a relatively small move, five places to No. 31, but its radio activity is outstanding, with 18 top 10 radio reports so far and jumps of 6-1 at KYNO-FM Fresno, Calif., 11-6 at B96 Chicago, and 11-8 at Kiss 108 Boston.

Also among the most added is "Straight Up" by Paula Abdul (Virgin), the third single from her debut album, which shoots past her second single, skyrocketing 20 places to No. 59. "Straight" scores 41 adds and jumps of 28-17 at KZZP Phoenix, Ariz., 15-9 at KWSS San Jose, Calif., and 3-2 at new reporter X100 San Francisco.

THREE NEW ARTISTS have entered the chart in the last two weeks, led by the Boys, who win the Hot Shot Debut with "Dial My Heart" (Motown). This quartet of teen and preteen brothers from the Los Angeles area enters the chart at No. 78. Early strength for the single comes from San Antonio, Texas (15-10 at KTFM), and Sacramento, Calif. (11-9 at KROY). Also new to the Hot 100 are Los Angeles rapper Tone Loc, with "Wild Thing" on indie label Delicious Vinyl, which is already a smash at BJ105 Orlando, Fla. (15-7), and KKFR Phoenix (9-4); and Michelle Shocked from Texas, who enters with "Anchorage" (Mercury), at No. 94.

FOR WEEK ENDING DECEMBER 10, 1988

HOT CROSSOVER 30™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	2	2	11	MY PREROGATIVE MCA 53383	BOBBY BROWN 1 week at No. One
2	1	1	11	GIVING YOU THE BEST THAT I GOT ELEKTRA 7-69371	ANITA BAKER
3	3	3	9	BABY, I LOVE YOUR WAY/FREEBIRD EPIC 34-08034/E.P.A.	WILL TO POWER
4	4	4	12	THE WAY YOU LOVE ME WARNER BROS. 7-27773	KARYN WHITE
5	5	7	8	THANKS FOR MY CHILD COLUMBIA 38-07996	CHERYL "PEPSII" RILEY
6	12	23	4	DIAL MY HEART MOTOWN 53301	THE BOYS
7	8	14	4	SMOOTH CRIMINAL EPIC 34-08044/E.P.A.	MICHAEL JACKSON
8	7	8	6	I DON'T WANT YOUR LOVE CAPITOL 44237	DURAN DURAN
9	6	5	10	ANY LOVE EPIC 34-08047/E.P.A.	LUTHER VANDROSS
10	13	18	3	KILLING ME SOFTLY WARNER BROS. 7-27772	AL B. SURE!
11	11	10	10	THE PROMISE VIRGIN 7-99323	WHEN IN ROME
12	18	22	3	DON'T RUSH ME ARISTA 1-9722	TAYLOR DAYNE
13	27	—	2	THE LOVER IN ME MCA 53416	SHEENA EASTON
14	19	29	3	I WANNA HAVE SOME FUN JIVE 1154/RCA	SAMANTHA FOX
15	24	—	2	YOU GOT IT (THE RIGHT STUFF) COLUMBIA 38-08092	NEW KIDS ON THE BLOCK
16	20	—	2	SILHOUETTE ARISTA 1-9751	KENNY G
17	15	13	12	BOY, I'VE BEEN TOLD CUTTING 870 514-7/POLYGRAM	SA-FIRE
18	21	25	5	FANTASY GIRL MICMAC 504	JOHNNY O
19	16	19	4	GIRLS AIN'T NOTHING BUT TROUBLE JIVE 1147/RCA	D.J. JAZZY JEFF
20	NEW ▶	—	1	STRAIGHT UP VIRGIN 7-99256	PAULA ABDUL
21	26	27	3	HOW CAN I FALL? A&M 1224	BREATHE
22	14	16	4	DOMINO DANCING EMI 50161	PET SHOP BOYS
23	25	17	4	SPY IN THE HOUSE OF LOVE CHRYSALIS 43266	WAS (NOT WAS)
24	22	21	7	SYMPTOMS OF TRUE LOVE CAPITOL 44198	TRACIE SPENCER
25	9	9	9	WILD, WILD WEST ATLANTIC 7-89048	THE ESCAPE CLUB
26	29	—	2	BREAK 4 LOVE COLUMBIA 38-08073	RAZE
27	17	11	9	YOU'RE NOT MY KIND OF GIRL MCA 53405	NEW EDITION
28	NEW ▶	—	1	I REMEMBER HOLDING YOU MCA 53430	BOYS CLUB
29	NEW ▶	—	1	WILD THING DELICIOUS VINYL 102	TONE LOC
30	NEW ▶	—	1	CROSS MY HEART WTG 31-08036	EIGHTH WONDER

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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	2	HOW CAN I FALL?	BREATHE	3
2	1	BABY, I LOVE YOUR WAY/FREEBIRD MEDLEY	WILL TO POWER	2
3	3	I DON'T WANT YOUR LOVE	DURAN DURAN	4
4	6	LOOK AWAY	CHICAGO	1
5	7	GIVING YOU THE BEST THAT I GOT	ANITA BAKER	5
6	8	WELCOME TO THE JUNGLE	GUNS N' ROSES	9
7	9	WAITING FOR A STAR TO FALL	BOY MEETS GIRL	7
8	11	EVERY ROSE HAS ITS THORN	POISON	6
9	12	MY PREROGATIVE	BOBBY BROWN	8
10	13	THE PROMISE	WHEN IN ROME	11
11	14	WALK ON WATER	EDDIE MONEY	10
12	4	DESIRE	U2	12
13	5	KISSING A FOOL	GEORGE MICHAEL	16
14	16	FINISH WHAT YA STARTED	VAN HALEN	13
15	18	SPY IN THE HOUSE OF LOVE	WAS (NOT WAS)	18
16	21	IN YOUR ROOM	BANGLES	14
17	10	BAD MEDICINE	BON JOVI	15
18	15	DOMINO DANCING	PET SHOP BOYS	27
19	26	I REMEMBER HOLDING YOU	BOYS CLUB	22
20	17	THE LOCO-MOTION	KYLIE MINOGUE	30
21	38	TWO HEARTS	PHIL COLLINS	17
22	22	TILL I LOVED YOU	BARBRA STREISAND & DON JOHNSON	35
23	24	EARLY IN THE MORNING	ROBERT PALMER	20
24	25	SILHOUETTE	KENNY G	24
25	20	KOKOMO (FROM THE "COCKTAIL" SOUNDTRACK)	THE BEACH BOYS	23
26	32	DON'T RUSH ME	TAYLOR DAYNE	21
27	27	NOT JUST ANOTHER GIRL	IVAN NEVILLE	26
28	19	WILD, WILD WEST	THE ESCAPE CLUB	19
29	36	SMOOTH CRIMINAL	MICHAEL JACKSON	25
30	30	THE WAY YOU LOVE ME	KARYN WHITE	31
31	33	HANDLE WITH CARE	TRAVELING WILBURYS	45
32	40	ALL THIS TIME	TIFFANY	34
33	23	DON'T KNOW WHAT YOU GOT (TILL IT'S GONE)	CINDERELLA	33
34	—	YEAH, YEAH, YEAH	JUDSON SPENCE	32
35	31	GROOVY KIND OF LOVE	PHIL COLLINS	36
36	—	PUT A LITTLE LOVE IN YOUR HEART	ANNIE LENNOX & AL GREEN	29
37	39	HIPPY HIPPIY SHAKE (FROM "COCKTAIL")	GEORGIA SATELLITES	47
38	28	ONE MOMENT IN TIME	WHITNEY HOUSTON	54
39	—	THE LOVER IN ME	SHEENA EASTON	52
40	—	ARMAGEDDON IT	DEF LEPPARD	28

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT 100 POSITION
1	1	LOOK AWAY	CHICAGO	1
2	2	BABY, I LOVE YOUR WAY/FREEBIRD MEDLEY	WILL TO POWER	2
3	3	HOW CAN I FALL?	BREATHE	3
4	4	I DON'T WANT YOUR LOVE	DURAN DURAN	4
5	9	EVERY ROSE HAS ITS THORN	POISON	6
6	7	WAITING FOR A STAR TO FALL	BOY MEETS GIRL	7
7	8	GIVING YOU THE BEST THAT I GOT	ANITA BAKER	5
8	11	WALK ON WATER	EDDIE MONEY	10
9	13	MY PREROGATIVE	BOBBY BROWN	8
10	5	DESIRE	U2	12
11	14	WELCOME TO THE JUNGLE	GUNS N' ROSES	9
12	12	THE PROMISE	WHEN IN ROME	11
13	17	TWO HEARTS	PHIL COLLINS	17
14	19	IN YOUR ROOM	BANGLES	14
15	10	WILD, WILD WEST	THE ESCAPE CLUB	19
16	18	FINISH WHAT YA STARTED	VAN HALEN	13
17	6	BAD MEDICINE	BON JOVI	15
18	22	DON'T RUSH ME	TAYLOR DAYNE	21
19	20	EARLY IN THE MORNING	ROBERT PALMER	20
20	27	ARMAGEDDON IT	DEF LEPPARD	28
21	15	KOKOMO (FROM THE "COCKTAIL" SOUNDTRACK)	THE BEACH BOYS	23
22	32	PUT A LITTLE LOVE IN YOUR HEART	ANNIE LENNOX & AL GREEN	29
23	30	SMOOTH CRIMINAL	MICHAEL JACKSON	25
24	29	I REMEMBER HOLDING YOU	BOYS CLUB	22
25	31	SILHOUETTE	KENNY G	24
26	26	SPY IN THE HOUSE OF LOVE	WAS (NOT WAS)	18
27	16	KISSING A FOOL	GEORGE MICHAEL	16
28	28	NOT JUST ANOTHER GIRL	IVAN NEVILLE	26
29	33	YEAH, YEAH, YEAH	JUDSON SPENCE	32
30	—	HOLDING ON	STEVE WINWOOD	40
31	36	LITTLE LIAR	JOAN JETT AND THE BLACKHEARTS	38
32	—	THE WAY YOU LOVE ME	KARYN WHITE	31
33	—	WHEN THE CHILDREN CRY	WHITE LION	41
34	39	WILD WORLD	MAXI PRIEST	37
35	21	DON'T KNOW WHAT YOU GOT (TILL IT'S GONE)	CINDERELLA	33
36	38	GHOST TOWN	CHEAP TRICK	42
37	—	THANKS FOR MY CHILD	CHERYL "PEPSII" RILEY	39
38	—	BORN TO BE MY BABY	BON JOVI	44
39	—	ALL THIS TIME	TIFFANY	34
40	25	GROOVY KIND OF LOVE	PHIL COLLINS	36

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HOT 100 SINGLES BY LABEL

A ranking of distributing labels by the number of titles they have on the Hot 100 chart.

ATLANTIC (10)	12
Island (1)	
Ruthless (1)	
POLYGRAM	10
Mercury (6)	
China (1)	
Cutting (1)	
London (1)	
Polydor (1)	
COLUMBIA	8
E.P.A.	8
Epic (5)	
Blackheart (2)	
Scotti Bros. (1)	
WARNER BROS. (6)	8
Full Moon (1)	
Wilbury (1)	
MCA	6
REPRISE (2)	6
Sire (2)	
Tommy Boy (2)	
VIRGIN	6
A&M	5
EMI	5
ELEKTRA	5
GEFFEN	5
ARISTA	4
CAPITOL (3)	4
Enigma (1)	
RCA (1)	3
Jive (2)	
CHRYSALIS	2
DELICIOUS VINYL	1
MOTOWN	1
WTG	1

- 54 ONE MOMENT IN TIME (Albert Hammond, ASCAP/John Betteis, ASCAP/WB, ASCAP) WBM
- 100 THE ONLY WAY IS UP (Muscle Shoals, BMI)
- 53 PEAK-A-BOO (Dreamhouse/Chappell, ASCAP) HL
- 85 PLEASE DON'T GO GIRL (Maurice Starr, ASCAP/SBK April, ASCAP) HL
- 11 THE PROMISE (Virgin Songs, BMI) CPP
- 29 PUT A LITTLE LOVE IN YOUR HEART (SBK Unart, BMI) CPP
- 64 RED RED WINE (Tallyrand, ASCAP) HL
- 89 ROCK & ROLL STRATEGY (Too Tall, BMI/Rocknocker, ASCAP)
- 81 SHAKE FOR THE SHEIK (EMI, ASCAP)
- 24 SILHOUETTE (Brenne, BMI/SBK Blackwood, BMI/Kuzu, BMI) HL
- 48 SMALL WORLD (Hulex, ASCAP) CLM
- 25 SMOOTH CRIMINAL (Mijac, BMI/Warner-Tamerlane, BMI) WBM
- 18 SPY IN THE HOUSE OF LOVE (MCA, ASCAP/Semper Fi Music & Monkeys..., ASCAP) HL
- 59 STRAIGHT UP (Virgin, ASCAP/Walt, ASCAP)
- 43 SYMPTOMS OF TRUE LOVE (Larry Spier, ASCAP/Rolf Budde, GmbH) WBM
- 39 THANKS FOR MY CHILD (Forceful, BMI/Willesden, BMI)
- 35 TILL I LOVED YOU (Yeston, BMI)
- 17 TWO HEARTS (Phil Collins, BMI/Hidden Pun, BMI/Beau Di O Do, BMI/Warner-Tamerlane, BMI) WBM
- 7 WAITING FOR A STAR TO FALL (Irving, BMI/Boy Meets Girl, BMI) CPP
- 10 WALK ON WATER (Geffen, ASCAP/Thornwall, ASCAP) WBM
- 57 WALKING AWAY (T-Boy, ASCAP/INSO, ASCAP)
- 31 THE WAY YOU LOVE ME (Kear, BMI/Hip Trip, BMI/Green Skirt, BMI) CPP
- 9 WELCOME TO THE JUNGLE (Guns N' Roses, BMI) CLM
- 73 WHAT I AM (Geffen, ASCAP/Strangemind Productions, ASCAP/Enlightened Kitty, ASCAP/Winthrow, ASCAP/Edie Brickell, ASCAP) WBM
- 70 WHAT'S ON YOUR MIND (PURE ENERGY) (T-Boy, ASCAP/INSO, ASCAP)
- 50 WHEN I'M WITH YOU (Victunes, BMI)
- 41 WHEN THE CHILDREN CRY (Vavoom, ASCAP) WBM
- 77 WILD THING (Delicious Vinyl Inc, ASCAP/Varry White, ASCAP)
- 19 WILD, WILD WEST (EMI, BMI) WBM
- 37 WILD WORLD (Salafa, ASCAP/Westbury, ASCAP)
- 91 A WORD IN SPANISH (Intersong-USA, ASCAP/Big Pig, ASCAP) HL
- 32 YEAH, YEAH, YEAH (Judson Spence, BMI/Wholemeal, BMI)
- 61 YOU GOT IT (THE RIGHT STUFF) (Maurice Starr, ASCAP/SBK April, ASCAP) HL

HOT 100 A-Z PUBLISHERS/PERFORMANCE RIGHTS/SHEET MUSIC

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

- 34 ALL THIS TIME (George Tobin, BMI)
- 94 ANCHORAGE (PolyGram Songs, BMI)
- 49 ANOTHER LOVER (Almo, ASCAP/Warner-Tamerlane, BMI/Sizzling Blue, BMI) CPP/WBM
- 71 ANY LOVE (SBK April, ASCAP/Uncle Ronnie's, ASCAP/Sunset Burgundy, ASCAP/MCA, ASCAP) HL
- 28 ARMAGEDDON IT (Bludgeon Rifola, ASCAP/Zomba, ASCAP) HL
- 74 AS LONG AS YOU FOLLOW (Fleetwood Mac, BMI)
- 55 BABY CAN I HOLD YOU (SBK April, ASCAP/Purple Rabbit, ASCAP) HL
- 2 BABY, I LOVE YOUR WAY/FREEBIRD MEDLEY (Almo, ASCAP/Nuages Artists Ltd., ASCAP/Duchess, ASCAP/Hustler's, ASCAP) HL/PPP
- 51 BACK ON HOLIDAY (MCA, ASCAP/Dresden China, ASCAP/Ardavan, ASCAP/Dubin, ASCAP) HL
- 15 BAD MEDICINE (Bon Jovi, ASCAP/New Jersey Underground, ASCAP/PolyGram, ASCAP/Desmobile, ASCAP/SBK April, ASCAP) HL/WBM
- 66 BEST OF TIMES (Fall Line Orange, ASCAP/Johnny Yuma, BMI) WBM
- 44 BORN TO BE MY BABY (Bon Jovi, ASCAP/New Jersey Underground, ASCAP/PolyGram, ASCAP/Desmobile, ASCAP/SBK April, ASCAP) HL/WBM
- 69 BOY, I'VE BEEN TOLD (Blue Dog, ASCAP/Cutting, ASCAP)
- 80 CARS WITH THE BOOM (Musicworks, BMI/Henstone, BMI)
- 98 CHAINS OF LOVE (Sonet, PRS/Emile, ASCAP)
- 72 CROSS MY HEART (Ensign, BMI) CPP
- 12 DESIRE (U2, ASCAP/Chappell & Co., ASCAP) HL
- 78 DIAL MY HEART (Kear, BMI/Hip Trip, BMI)
- 93 DIDN'T KNOW IT WAS LOVE (Easy Action, BMI/Rude, ASCAP/Baruck-Consolo, BMI/Warner-Tamerlane, BMI) WBM
- 27 DOMINO DANCING (Cage, ASCAP/10 Music/Virgin, ASCAP) CPP
- 75 DON'T BE CRUEL (Hip Trip, BMI/Kear, BMI/Wit-He, BMI) CPP
- 33 DON'T KNOW WHAT YOU GOT (TILL IT'S GONE) (Eve Songs, ASCAP/Chappell, ASCAP) HL
- 21 DON'T RUSH ME (Almo, ASCAP) CPP
- 79 DON'T WORRY, BE HAPPY (FROM "COCKTAIL") (Prob Noblem, BMI) HL
- 87 DON'T YOU KNOW WHAT THE NIGHT CAN DO? (F.S.Limited, PRS/Willin' David, BMI/Blue Sky Rider, BMI/Warner-Tamerlane, BMI) WBM
- 20 EARLY IN THE MORNING (Temp Co., BMI)
- 56 EDGE OF A BROKEN HEART (Chi-Boy, ASCAP/Feesongs, BMI) CLM
- 6 EVERY ROSE HAS ITS THORN (Sweet Cyanide,

- BMI/Willesden, BMI)
- 13 FINISH WHAT YA STARTED (Yessup, ASCAP) CLM
- 67 FOREVER YOUNG (Rolf Budde, GmbH/Neue Welt Musikverlag GmbH, ASCAP/Warner-Tamerlane, BMI) WBM
- 68 FOREVER YOUNG (Rod Stewart, ASCAP/Intersong, ASCAP/Special Rider, ASCAP/Kevin Savigar, ASCAP/PSO Ltd., ASCAP) HL/PPP/WBM
- 42 GHOST TOWN (Consenting Adult, BMI/Realsongs, ASCAP/Screen Gems-EMI, BMI) WBM

- 58 GIRLS AIN'T NOTHING BUT TROUBLE (Zomba, ASCAP)
- 5 GIVING YOU THE BEST THAT I GOT (All Baker's, BMI/Alexscar, BMI/Eyedot, ASCAP) CPP
- 36 GROOVY KIND OF LOVE (Screen Gems-EMI, BMI) WBM
- 45 HANDLE WITH CARE (SBK April, ASCAP) CPP
- 47 HIPPIY HIPPIY SHAKE (FROM "COCKTAIL") (Jonware, BMI) CPP
- 40 HOLDING ON (F.S.Limited, PRS/Warner-Tamerlane,

- BMI/Willin' David, BMI/Blue Sky Rider, BMI) WBM
- 3 HOW CAN I FALL? (Virgin, ASCAP) CPP
- 4 I DON'T WANT YOUR LOVE (Skintrade, ASCAP/Colgems-EMI, ASCAP) WBM
- 88 I HATE MYSELF FOR LOVING YOU (Lagunatic, BMI/Desmobile, ASCAP/SBK April, ASCAP/Virgin Songs, BMI) HL/PPP
- 22 I REMEMBER HOLDING YOU (Joe Pasquale, ASCAP)
- 46 I WANNA HAVE SOME FUN (Forceful, BMI/Willesden, BMI)
- 83 I'LL ALWAYS LOVE YOU (Auspitz, ASCAP/Lucky-Break, ASCAP) HL
- 99 I'M GONNA MISS YOU (BMG Songs, ASCAP/Lease-A-Tune, ASCAP/Reswick-Wertel, ASCAP/Careers, BMI/Rent-A-Song, BMI/Beseme West, ASCAP) CPP/WBM
- 14 IN YOUR ROOM (SBK Blackwood, BMI/Bangophile, BMI/Billy Steinberg, ASCAP/Denise Barry, ASCAP) HL/WBM
- 97 IS IT LOVE (Ruthless Attack, ASCAP/Pink Passion, ASCAP)
- 95 (IT'S JUST) THE WAY THAT YOU LOVE ME (Ollie Leiber Music (ASCAP)/Virgin, ASCAP) CPP
- 60 IT'S MONEY THAT MATTERS (Twice As Nice, ASCAP)
- 90 IT'S NO SECRET (All Boys USA, BMI)
- 82 KILLING ME SOFTLY (Fox-gimbel, BMI) WBM
- 65 KISS (Controversy, ASCAP)
- 16 KISSING A FOOL (Chappell-WA, ASCAP/Morrison Leahy, ASCAP) HL
- 23 KOKOMO (FROM THE "COCKTAIL" SOUNDTRACK) (Walt Disney, ASCAP/Honest John/ASCAP/Clair Audient, ASCAP/Dawwin, BMI) HL
- 38 LITTLE LIAR (Lagunatic, BMI/Desmobile, ASCAP/SBK April, ASCAP/Virgin Songs, BMI) HL/PPP
- 84 A LITTLE RESPECT (Sonet, PRS/Emile, ASCAP)
- 30 THE LOCO-MOTION (Screen Gems-EMI, BMI) WBM
- 1 LOOK AWAY (Realsongs, ASCAP) WBM
- 76 LOVE BITES (Bludgeon Rifola, ASCAP/Zomba, ASCAP) HL
- 96 LOVE, TRUTH & HONESTY (In A Bunch Of Music, ASCAP/Warner-Tamerlane, BMI/All Boys USA, BMI) CPP/WBM
- 52 THE LOVER IN ME (Hip Trip, BMI/Kear, BMI/Green Skirt, BMI) CPP
- 92 MY HEART CAN'T TELL YOU NO (Rare Blue, ASCAP/Little Shop Of Morgansongs, BMI)
- 8 MY PREROGATIVE (Cal-Gene, BMI/Bobby Brown, ASCAP/Unicity, ASCAP/Virgin Songs, BMI) HL/PPP
- 62 NEVER TEAR US APART (Tol Muziek Music/MCA, ASCAP) HL
- 86 NEW DAY FOR YOU (Corneyon, BMI/Almo, ASCAP)
- 63 NOBODY'S PERFECT (Michael Rutherford, BMI/R&B/A, BMI/Hit & Run Music/Hidden Pun, BMI) WBM
- 26 NOT JUST ANOTHER GIRL (PolyGram Songs, BMI/Sunset Beach, BMI/Mo-Rat, BMI) WBM

HOT 100 SINGLES ACTION

RADIO MOST ADDED

TITLE	ARTIST	PLATINUM/ GOLD ADDS	SILVER ADDS	BRONZE/ SECONDARY ADDS	TOTAL ADDS	TOTAL ON REPORTERS
		19 REPORTERS	55 REPORTERS	166 REPORTERS	240	REPORTERS
THE WAY YOU LOVE ME	KARYN WHITE WARNER BROS.	2	10	43	55	138
WHEN I'M WITH YOU	SHERIFF CAPITOL	5	12	37	54	126
WALKING AWAY	INFORMATION SOC. TOMMY BOY	2	9	37	48	118
BORN TO BE MY BABY	BON JOVI MERCURY	3	8	31	42	170
STRAIGHT UP	PAULA ABDUL VIRGIN	3	9	29	41	78
WHEN THE CHILDREN CRY	WHITE LION ATLANTIC	4	8	27	39	138
KISS	ART OF NOISE/T.JONES CHINA	4	5	28	37	85
SHAKE FOR THE SHEIK	THE ESCAPE CLUB ATLANTIC	1	6	28	35	58
HOLDING ON	STEVE WINWOOD VIRGIN	2	3	24	29	188
A LITTLE RESPECT	ERASURE SIRE	1	8	18	27	48

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

SHEET MUSIC AGENTS

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

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

LIFELINES

BIRTHS

Boy, Teddy, to **Dave and Lauren Goetz**, Oct. 12 in Philadelphia. She is the associate producer of USA Network's "Dance Party USA." They own the television production company Fire & Ice Productions.

Boy, Harley Maurice, to **Joe Kelly and Jan Silver**, Oct. 17 in Chicago. She is president of Chicago AV Studios. He is CEO of SuperSpots there.

Girl, Sounce Lauren, to **Chris and Roberta McCoy**, Oct. 27 in Philadelphia. He is an air personality at WMGK-FM there.

Girl, Michelle Mieko Rose, to **Gordon and Theresa Iki**, Oct. 27 in Palo Alto, Calif. He handles sales promotion/consumer relations, alternative market, for Windham Hill Productions there.

Triplets, two girls, Simone Claire and Lily Rachel, and a boy, Benjamin Zachary, to **"Starvin" Marvin and Ilene Gleicher**, Nov. 8 in Chicago. He handles promotion in the Chicago/Minneapolis area for Geffen Records. She is an attorney.

Girl, Katherine Lynn, to **Bill and Cheryl Puryear**, Nov. 14 in Nashville. He is an agent for Crescent Moon Talent Agency there.

Girl, Sara Eve, to **Hal Itzkovics and Anna Novikoff** Nov. 14 in Stamford, Conn. He is a manager of cost estimating for Norden in Norwalk, Conn. She is president of Novigraphics, which has done ads for many music industry clients.

Girl, Nastassia Lea, to **Lenny and Diana Goldberg**, Nov. 16 in Ashland, Ore. They are owners of Diana's Records, Tapes, and CDs, Ashland/Medford, Ore.

MARRIAGES

Joel Osborne to Crystal Wilson, Oct. 15 in Providence, R.I. He is a session vocalist in Los Angeles.

Stan Lewerke to Nancy Mandel, Oct. 28 in San Luis Obispo, Calif. She is Billboard's West Coast office manager and the assistant to the director of research and development.

Steve Martin to Jan Loftus, Nov. 3 in Denver, Colo. She is an assistant to Chuck Morris at Chuck Morris Entertainment.

Mike Crowley to Janet Schoen, Nov. 26 in Austin, Texas. He is president of Michael Crowley Management.

DEATHS

Serge Conus, 86, of a cerebral hemorrhage, Oct. 26 in Boston. He was a Russian pianist who performed in

Europe during the '30s to rave reviews. After settling in Boston in 1959, he taught for two years at the Boston Conservatory of Music and later gave lessons to students at his home. Between 1980 and 1986, he offered private recitals in his living room on Sunday evenings and completed all 32 Beethoven sonatas. In addition, he penned a number of never-published preludes, choral pieces, fugues, suites, sonatas, concertos, Russian epic ballads, waltzes, and variations. Conus is survived by his son, Dominique, and three grandchildren.

Irvin Leonard Cohen, 73, Nov. 9 in Philadelphia. He was a violinist and orchestra leader. Cohen headed his own group, Irv Leonard's Orchestra, for 28 years at the Sunken Gardens Restaurant in Philadelphia. In addition, he played with the orchestras of Howard Lanin, Mark Davis, and others. He is survived by his wife, two sons, and a grandson.

Alan Berger, 48, following a heart attack, Nov. 12 in Philadelphia. He founded the chain of Chestnut Cabarets (one in Philadelphia and three in the suburbs). He is survived by his wife, a daughter, a son, a brother, and two sisters.

Jaromir Vejvoda, 86, Nov. 13 in

Prague, Czechoslovakia. He composed the "Beer Barrel Polka" and published some 70 songs during his lifetime. He penned the polka in 1927 for his band, known in Czechoslovakia as Skoda Lasky (Love In Vain).

Dennis Walker Hitchcock, 2 months, of SIDS, or sudden infant death syndrome, Nov. 24 in Prairie du Chien, Wis. He was the son of

Stan Hitchcock, senior VP of Country Music Television, and his wife, Denise. In lieu of flowers, donations can be sent to the Vanderbilt Children's Hospital or the SIDS organization of choice.

Send information to Lifelines, Billboard, P.O. Box 24970, Nashville, Tenn. 37202.



DAT With Destiny. The New York chapter of the National Academy Of Recording Arts & Sciences Inc. sponsored the "What's DAT?" seminar, featuring speakers from NARAS, BMI, the Recording Industry Assn. Of America, and the Audio Engineering Society. Shown, from left, are Rick Sanjek, VP of writer-publisher relations, BMI; Michael Greene, president, NARAS; Jason Berman, president, RIAA; Dan Gravereaux, president, AES; Len Feldman, technical consultant, Electronic Industry Assn.; and Ray Moore, president, New York chapter, NARAS.

NEW COMPANIES

Hangar 18 Records, formed by Your Majesty Prince Gideon. The first release is "Love Train," followed by the album "It's Your Fault." 5800 Mayo St., Hollywood, Fla. 33021; 305-987-5686.

Blacklite Records, an independent record production firm, formed by Phyllis, Harvey, Tommy, Richard, and John Williams. The first release is "King Tut" by Cha Cha & the Neighborhoods. P.O. Box 3727, Las Vegas, Nev. 89030; 702-646-0439.

Cirri Music Biz, formed by Edward R. Cirri and John Ambrose. An artist management, music publishing, and production company. The company is currently accepting original copyright songs on cassette. P.O. Box 912, Sparta, N.J. 07871; 201-729-8481.

3G Records, formed by Dartanyan Brown and Jim Galinsky. The company is a division of Soundrangers Ltd., with offices in Des Moines, Iowa, and San Rafael, Calif. The first release is "You'll Be Back To Me." The company will produce and distribute records and music videos for television. 600 Colony Park, West Des Moines, Iowa 50265; 515-225-2666.

Mosaic Records, a record production/distribution company, formed by Graham Daddy, Louis Naktin, Celia Rodriguez, and F.P. Timbancaya. Its first project is the "Dreams Of Glass" album by Anthony Castelo. 1840 Sepulveda Blvd., West Los Angeles, Calif. 90025; 213-479-9970.

Freddie Terrell's Talent Productions and T-Rel Records, formed by Freddie Terrell. The first release is

"Jesus Is Real To Me" b/w "How I Got Over" by the New Southern Travelers. Suite 208, 2192 Campbellton Road S.W., Atlanta, Ga. 30311; 404-758-1434.

Independent Music Magazine, formed by Magnum D.C. Lewis. An international biweekly news magazine featuring R&B, rap, reggae, house, dance, alternative gospel, and jazz independent sections. Suite 101, 9348 Civic Center Drive, Beverly Hills, Calif. 90210; 213-859-5756.

Sandhill Foxfire Records, formed by Bob Ayres. The first releases are the cassette album "Cranes" and the single "Bring The White House To Nebraska." 107 N. Hull, Minden, Neb. 68959; 308-832-0941.

DaSBro Enterprise, a mail-order service specializing in the retail sale of country music and bluegrass on CD. The company maintains a catalog of more than 850 titles. 2760 Grand Concourse, Bronx, N.Y. 10458; 212-933-0633.

Tamika Productions Inc., formed by Clinton Lindsay. Services include concert promotion, artist management, booking, radio advertising,

work permits (H-2), and publishing of the monthly reggae magazine The Tamika Report. Room 201A, 121 W. 27th St., New York, N.Y. 10010; 212-645-7330.

Jam Rock Production, formed by Henry K. Smith and John Bouie to handle artist management, promotion, and production. 28A Pulaski St., Brooklyn, N.Y. 11206; 212-465-2635.

Cheryl Records, formed by Bobby Taylor and Jimmie McDuffie to handle R&B, dance, and jazz music. The company is currently looking for new acts. Suite 343, 2980 W. 28th St., Brooklyn, N.Y. 11224; 718-946-0840.

Majar Records, a gospel music label, formed by Robert Williams. The first releases include Five Star Harmonizers, Debra Gore, and the Five Gifts Of God. 821 Harmon Ave., Columbus, Ohio 43223; 614-621-1604.

MIDI Magic Productions, formed by Robert McKenzie. A pre- and post-production source of original scores, music, and customized musical images for film, commercial radio, and television productions. P.O. Box 401, St. Simons Island, Ga. 31522; 912-267-1181.

Four Tops, Orbison Win Belgian Awards

BY MARC MAES

ANTWERP, Belgium The Four Tops and Roy Orbison were honored with Diamond Career Awards at the annual Diamond Awards show, held at the Sportpaleis here recently.

Younger favorites Tanita Tikaram and Melissa Etheridge received Diamond Spotlight Awards.

During a press conference, Orbi-

son revealed some new material from his forthcoming album, "Laminar Flow," and he got a warm reception for his three-song set during the Diamond show.

Orbison said that the sessions for his "Laminar Flow" album helped lead to the formation of the Traveling Wilburys supergroup, composed of Orbison, George Harrison, Bob Dylan, Tom Petty, and Jeff Lynne.

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.

DECEMBER

Dec. 3-4, **MIDI Expo**, Sheraton Centre, New York. Tony Scalisi, 203-259-5734.

Dec. 7, **National Academy Of Recording Arts And Sciences Second Annual Membership Awards Luncheon**, Hollywood Roosevelt Hotel, Hollywood, Calif. Billy James, 818-843-8253.

Dec. 9, **Testimonial Dinner For WHUR-FM's Bobby Bennett**, Sheraton Washington Hotel, Washington D.C. 301-350-1403.

Dec. 10-20, **Music Business Workshop**, Full Sail Center For Recording Arts, Altamonte Springs, Fla. 407-788-2450.

Dec. 12-16, **Video Expo Orlando**, Orange County Convention/Civic Center, Orlando, Fla. Ellen Greenfield, 914-328-9157 or 800-248-KIPI.

Dec. 15, **International Radio & Television Society Christmas Benefit**, Waldorf-Astoria Hotel, New York. 212-867-6650.

JANUARY

Jan. 5, **Songwriters Guild Of America Ask-A-Pro Seminar**, SGA offices, Hollywood, Calif. B. Aaron Meza, 213-462-1108.

Jan. 7-10, **1989 International Winter Consumer Electronics Show**, Las Vegas Convention Center, Las Vegas. Cynthia Saranita or Tom Lauterback, 202-457-4919.

Jan. 18, **Rock And Roll Hall Of Fame Induction Dinner**, Waldorf-Astoria Hotel, New York. Suzan Evans, 212-484-6427.

Jan. 21-25, **MIDEM International Record And Music Publishing Market**, Palais De Festival, Cannes, France. James Lonsdale-Hands, 212-750-8899.

Jan. 30, **16th Annual American Music Awards**, Shrine Auditorium, Los Angeles. 213-655-5960.

FEBRUARY

Feb. 2-4, **Performance Magazine Summit Conference**, Diplomat Resort And Country Club, Hollywood, Fla. Shelly Briacombe, 817-338-9444.

Feb. 13-17, **Video Expo San Francisco**, San Francisco Civic Auditorium. Ellen Greenfield, 914-328-9157 or 800-248-KIPI.

Feb. 16-18, **Gavin Seminar**, Westin St. Francis Hotel, San Francisco. 415-495-1990.

Feb. 21-25, **Winter Music Conference IV**, Marriott Hotel & Marina, Fort Lauderdale, Fla. 305-563-3888.

Feb. 22, **31st Annual Grammy Awards**, Shrine Auditorium, Los Angeles. Mac Newberry, 213-936-7900.

MARCH

March 1-4, **Country Radio Seminar**, Opryland Hotel, Nashville. Frank Mull or Tricia Dubuque, 615-327-4487.

March 3-7, **1989 NARM Convention**, Marriott Hotel, New Orleans. 609-596-2221.

CBS TO STAND BY LP

(Continued from page 5)

great disparity in prices hastened the acceptance of the compact disk."

CBS Sony says its ratio of CD-to-LP sales in Japan is 9-to-1 in favor of CDs. According to the Recording Industry Assn. of America, unit shipments of CDs versus LPs in the U.S. for the first nine months of this year show a ratio of less than 2-to-1 in favor of the CD.

A spokesman for CBS Records says that the label's statement was not passed on to parent Sony for approval. "We make our own decisions on matters like this."

IRV LIGHTMAN

FOR THE RECORD

In last week's Billboard, CBS Music Video Enterprises was mistakenly credited for producing the Vestron Video-distributed "The Making Of Michael Jackson's 'Thriller.'" The videocassette was produced by Michael Jackson.

Sony Stalled In Bid For MGM/UA As Negotiations Are Broken Off

NEW YORK Negotiations between Sony Corp. and MGM/UA Communications Co. involving the purchase of the struggling film and video company by the giant Japanese firm have broken off over a failure to agree on terms. A Sony spokesman, while not commenting on the details of the negotiations, did not rule out their eventual resumption.

Sony, which bought CBS Records for \$2 billion in January in its first

Handleman's Sales Up In 2nd Quarter

NEW YORK Handleman Co., the music and video rackjobber, reports higher net income and sales in the second quarter ended Oct. 29.

Net income in the three months was \$11 million, or 52 cents a share, compared with \$9.1 million, or 43 cents a share, in the fiscal 1988 period.

Sales were \$174.2 million, compared with \$148.7 million last year.

For the six months, Handleman earned \$16.6 million, or 78 cents a share, on \$293.8 million in sales.

In the six-month period last year, the company had net income of \$13.7 million, or 65 cents a share, on sales of \$245.6 million.

major move into the entertainment software business, has been actively looking to expand into the movie arena. It is rumored to have weighed the acquisition of Columbia Pictures Entertainment, which is 49% owned by Coca-Cola Co., as well as MCA Inc.'s Universal Studios.

Other Japanese companies are also on the prowl for entertainment software acquisitions. Fuji-Sankei, the diversified Japanese media company, for example, recently branched into music publishing in the U.S. and is attempting a move into the film industry here.

Analysts have generally been skeptical of efforts by MGM/UA controlling shareholder Kirk Kerkorian to sell the company, and they were surprised by Sony's interest in buying MGM/UA's 50 million outstanding shares for up to \$1.1 billion. The film company has about \$650 million in outstanding debt and posted a \$37.9 million loss in the fourth quarter ended Aug. 31. Moreover, three Merrill Lynch investment bankers were recently named to run the studio, which has lost most of its experienced film executives. Sony, in acquiring CBS Records, sought out a veteran management team, and analysts expect it to do the same in buying a film studio.

Industry Is Top Communications Segment In 5-Year Survey Recorded Music Ranks Highest In Growth

BY MARK MEHLER

NEW YORK Recorded music during the 1983-87 period enjoyed the highest rate of pretax operating income growth in the communications industry, while operating cash flow for the six publicly held music companies experienced the second-fastest rate of growth among communications segments.

These are among the many findings of Veronis, Suhler & Associates' annual Communications Industry Report, which charts financial trends of the past five years in nine major industry sectors.

Over the 1983-87 period, the six music companies—Warner Communications, CBS, Thorn EMI, MCA, Jem Records, and K-Tel International—had a 28.6% compound annual-operating-income-growth rate and a 26.1% compound annual-cash-flow-growth rate.

The cable TV industry, at a 26.2% rate, experienced the sharpest annual growth in operating cash flow.

The recorded music industry's gains in profitability are due largely to growing sales of CDs, which generate higher margins than LPs and cassettes for manufacturers, the report says.

Over the 1983-87 period, the average suggested retail unit price for recorded music rose from \$6.50 to nearly \$8. While prices for all formats—cassettes, LPs, and CDs—declined during the five years, the higher CD volume hiked the average unit price to the consumer, according to Veronis, Suhler.

Overall, in 1987 recorded music ranked sixth among the nine categories with pretax operating income margins at 12% of revenues, and seventh with operating cash flow margins of 13.6%.

The music industry had the lowest asset base (\$2.5 billion) of

any communications segment, but it turned over its assets 1.8 times in 1987, the highest rate in the communications field.

"One of the key strengths of the music business is its effective use of its assets," says John Suhler, the president and co-chief executive of Veronis, Suhler.

Also, notes Suhler, rapid growth in margins improved the music industry's return on assets, a major criterion for investors. The music segment ranked third in both operating income and cash flow ROA.

Over the five years, CBS Records, which was sold to Sony Corp. at the beginning of 1988, experienced 10.9% compound annual revenue growth and 16.6% annual growth in pretax operating profits. WCI's figures were 18.9% and 37%, respectively.

MCA, up 26.2% annually, had the highest five-year revenue growth.

Trans World Hit By SG&A Expenses

NEW YORK Trans World Music Corp., the Albany, N.Y.-based specialty music and video retailer, reports that earnings in the third quarter ended Oct. 29 rose 21%, from \$1.88 million last year to \$2.28 million.

Earnings per share rose from 21 cents to 25 cents.

Sales for the three months were up nearly 50%, from \$40.8 million last year to \$59.1 million in the just-concluded quarter.

For the nine months, Trans World earned \$5.28 million, or 59 cents a share, on sales of \$165 million. Last year's comparable figures were earnings of \$4.4 million, or 49 cents a share, on sales of \$110.8 million.

Craig Bibb, who follows Trans

World for Prudential Bache in New York, says Wall Street had been anticipating third-quarter earnings of about 30 cents. He attributes the disappointing results to only 3% same-store sales growth; higher sales, general, and administrative expenses; and a slight drop in gross margins.

An across-the-board raise for store managers and co-managers, put into effect during the second quarter of this year, added roughly \$250,000 to third-quarter operating costs, says Bibb.

Gross margins of 38.6%, down from 38.9% in the year-ago period, reflects rising distribution costs and a higher proportion of CD and video sales, the analyst adds.

Bibb has reduced his fourth-

quarter-earnings estimate from \$1.04 to 98 cents a share—bringing the full year estimate for fiscal 1989 to \$1.57—and he has cut his estimate for fiscal 1990 earnings per share from \$2.10 to \$2.05.

Parker Barnum, who follows the firm for Wood, Gundy, says sales of Trans World's leased Crazy Eddie departments, after starting strong early in the quarter, failed to keep pace in October. Barnum, too, points to slack comparable-store revenues and the adverse impact of salary incentive programs on SG&A expenses.

Barnum has lowered his fiscal 1989 EPS estimate from \$1.70 to \$1.60.

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 11/21	Close 11/28	Change
NEW YORK STOCK EXCHANGE				
CBS Inc.	70.3	163 3/4	165 1/4	+1 1/2
Cannon Group	129.8	3 3/4	4 1/4	+1
Capital Cities Communications	48.2	35 0	35 1/2	+2 1/2
Coca-Cola	1258.5	42 1/2	42	-1/2
Walt Disney	722.1	62 1/2	62	-1/2
Eastman Kodak	1946.9	45 1/2	44 1/2	-1/2
Gulf & Western	787	37 1/2	37 1/2	0
Handleman	123.3	20 1/2	20 1/2	+1/2
MCA Inc.	549.4	42 1/2	43 1/2	+1
MGM/UA	672.7	14 1/2	14 1/2	0
Orion Pictures Corp.	68.8	13 1/2	13 1/2	+1/2
Sony Corp.	96	51 1/2	54	+2 1/2
TDK	6.7	68 3/4	69 1/2	+1/2
Vestron Inc.	21.5	3 1/2	3 1/2	0
Warner Communications Inc.	1007	33 1/2	33 1/2	-1/2
Westinghouse	1739.3	50 1/2	50 1/2	+1/2
AMERICAN STOCK EXCHANGE				
Commtron	9.9	4 1/2	4	-1/2
Electrosound Group Inc.	9.4	3 1/2	3 1/2	-1/2
Lorimar/Telepictures	260.5	10 1/2	10 1/2	+1/2
Neison Holdings Int'l		1/2	1/2	-1/2
New World Pictures	12.2	2 1/2	2 1/2	+1/2
Price Communications	36.6	5 1/2	5 1/2	0
Prism Entertainment	.6	3	3	0
Turner Broadcasting System				
Unitel Video	43.9	12	11 1/2	-1/2
OVER THE COUNTER				
Acclaim Entertainment		3 1/2	3 1/2	0
Blockbuster Entertainment		21	20 1/2	-1/2
Certron Corp.		2	2	0
Dick Clark Productions		3 1/2	3 1/2	0
Infinity Broadcasting				
LIN Broadcasting		56 1/2	56 1/2	+1/2
Lieberman Enterprises		18	18	0
Major Video		14 1/2	14 1/2	+1/2
Malrite Communications Group		10 1/2	10 1/2	0
Recoton Corp.		5 1/2	5 1/2	0
Reeves Communications		5 1/2	5 1/2	-1/2
Satellite Music Network, Inc.		3 1/2	3 1/2	+1/2
Scripps Howard Broadcasting		75 1/2	75	-1/2
Shorewood Packaging		14 1/2	14 1/2	-1/2
Sound Warehouse		19 1/2	18 1/2	-1/2
Specs Music		7	6 1/2	-1/2
Starstream Communications Group, Inc.		1 1/2	1 1/2	0
Trans World Music		20 1/2	20 1/2	+1/2
Video Jukebox Network		4 1/2	4 1/2	0
Wall To Wall Sound And Video		3 1/2	3 1/2	0
Westwood One		8	8 1/2	+1/2
LONDON STOCK EXCHANGE (In Pence)				
Chrysalis		102	106	+4
Pickwick		234	229	-5
Really Useful Group		522	515	-7
Thorn EMI		671	644	-27
Virgin		136	137	+1

Entertainment Financing Firm Formed

NEW YORK Hersch, Diener, Raphael & Co., a new firm specializing in providing financing for entertainment, media, and leisure-time industries, has been formed here.

The principals and co-founders are Stuart Hersch, former chief operating officer and chief financial officer of King World Productions; Stephen Diener, former president and CEO of Heron Communications; and Allan Raphael, former entertainment portfolio manager and senior research analyst with Soros Fund Management.

The principals said the new financing firm will focus initially on television and radio broadcasting, home video, motion pictures, publishing, cable TV, and legitimate theater businesses in the U.S. and abroad.

Hersch described the firm as the first "Wall Street-type" company run by experienced entertainment industry operations people rather than traditional investment bankers "who have no understanding of the funda-

mentals of the business or the people in it."

In a related move, Hersch, Diener, Raphael has formed a joint venture with the investment banking firm of Mabon, Nugent & Co. The venture

will provide a full range of investment banking services, including underwriting and investment research, to entertainment industry clients, Hersch said.

Vid Game Co. Boasts Profits Of \$4.7 Mil Acclaim Reports On 1st Fiscal Year

NEW YORK Acclaim Entertainment Inc., a publisher and distributor of video games for the Nintendo Entertainment System, has reported results for its first fiscal year, ended Aug. 31.

Net income for the 12 months was \$4.7 million, or 14 cents a share, on sales of \$39.3 million.

For the three months ended Aug. 31, the company posted net income of \$2.7 million, or 6 cents a share, on sales of \$14.3 million.

The company, which began operations in February 1987, reported earnings of \$84,000 on revenues of \$925,000 for February through August.

Acclaim, which went public in June, also announced the formation of a Japanese subsidiary, Acclaim Entertainment Japan. The subsidiary will be involved in furthering the relationship between Acclaim and Nintendo and in developing new products for the U.S. and Japan.

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
★ ★ NO. 1 ★ ★					
1	1	1	7	U2 ISLAND 91003/ATLANTIC (14.98) (CD)	RATTLE AND HUM 5 weeks at No. One
2	2	2	6	ANITA BAKER ELEKTRA 60827 (9.98) (CD)	GIVING YOU THE BEST THAT I GOT
3	4	5	18	SOUNDTRACK ▲ ² ELEKTRA 60806 (9.98) (CD)	COCKTAIL
4	3	3	68	GUNS N' ROSES ▲ ⁵ GEFEN GHS 24148 (8.98) (CD)	APPETITE FOR DESTRUCTION
5	5	4	10	BON JOVI ▲ ³ MERCURY 836 345 1/POLYGRAM (CD)	NEW JERSEY
6	7	7	21	BOBBY BROWN ▲ MCA 42185 (8.98) (CD)	DON'T BE CRUEL
7	6	6	69	DEF LEPPARD ▲ ⁷ MERCURY 830 675 1/POLYGRAM (CD)	HYSTERIA
8	9	12	5	TRAVELING WILBURYS WILBURY 25796/WARNER BROS. (9.98) (CD)	TRAVELING WILBURYS
9	8	9	8	KENNY G ▲ ARISTA AL 8457 (9.98) (CD)	SILHOUETTE
10	12	13	5	BARBRA STREISAND COLUMBIA 40880 (CD)	TILL I LOVED YOU
11	13	14	30	POISON ▲ ³ ENIGMA C1-48493/CAPITOL (9.98) (CD)	OPEN UP AND SAY ... AHH!
12	10	10	8	LUTHER VANDROSS EPIC OE 44308/E.P.A. (CD)	ANY LOVE
13	11	8	56	GEORGE MICHAEL ▲ ⁶ COLUMBIA OC 40867 (CD)	FAITH
14	14	11	21	CINDERELLA ▲ MERCURY 834 612 1/POLYGRAM (CD)	LONG COLD WINTER
15	18	39	3	R.E.M. WARNER BROS. 25795 (9.98) (CD)	GREEN
16	16	15	8	OZZY OSBOURNE CBS ASSOCIATED OZ 44245/E.P.A. (CD)	NO REST FOR THE WICKED
17	15	16	57	INXS ▲ ³ ATLANTIC 81796 (9.98) (CD)	KICK
18	17	21	26	VAN HALEN ▲ ² WARNER BROS. 25732 (9.98) (CD)	OUBI 2
19	23	29	4	RATT ATLANTIC 81929 (9.98) (CD)	REACH FOR THE SKY
20	19	19	33	TRACY CHAPMAN ▲ ² ELEKTRA 60774 (9.98) (CD)	TRACY CHAPMAN
21	21	17	23	NEW EDITION ▲ MCA 42207 (8.98) (CD)	HEART BREAK
22	20	20	12	METALLICA ▲ ELEKTRA 60812 (9.98) (CD)	... AND JUSTICE FOR ALL
23	22	18	34	BOBBY MCFERRIN ▲ EMI E1 48059 (9.98) (CD)	SIMPLE PLEASURES
24	25	23	23	STEVE WINWOOD ▲ ² VIRGIN 90946 (9.98) (CD)	ROLL WITH IT
25	24	24	6	DURAN DURAN CAPITOL C1-90958 (9.98) (CD)	BIG THING
26	26	22	53	UB40 ▲ A&M SP 4980 (8.98) (CD)	LABOUR OF LOVE
27	27	27	16	THE ESCAPE CLUB ATLANTIC 81871 (8.98) (CD)	WILD, WILD WEST
28	31	44	12	EDIE BRICKELL & NEW BOHEMIANS GEFEN GHS 24192 (8.98) (CD)	SHOOTING RUBBERBANDS AT THE STARS
29	28	25	46	TAYLOR DAYNE ▲ ARISTA AL 8529 (9.98) (CD)	TELL IT TO MY HEART
30	29	26	8	KEITH RICHARDS VIRGIN 90973 (9.98) (CD)	TALK IS CHEAP
31	77	—	2	CROSBY, STILLS, NASH & YOUNG ATLANTIC 81888 (9.98) (CD)	AMERICAN DREAM
32	30	28	28	ROD STEWART ● WARNER BROS. 25684 (9.98) (CD)	OUT OF ORDER
33	32	30	29	JOAN JETT AND THE BLACKHEARTS ● CBS ASSOCIATED FZ 44146/E.P.A. (CD)	UP YOUR ALLEY
34	34	35	6	PET SHOP BOYS EMI 90868 (9.98) (CD)	INTROSPECTIVE
35	37	34	22	ROBERT PALMER ▲ EMI 48057 (9.98) (CD)	HEAVY NOVA
36	36	41	28	BREATHE ● A&M SP 5163 (8.98) (CD)	ALL THAT JAZZ
37	33	31	10	ROB BASE & D.J. E-Z ROCK ● PROFILE 1267 (8.98) (CD)	IT TAKES TWO
38	38	45	13	WINGER ATLANTIC 81867 (8.98) (CD)	WINGER
39	39	40	65	SOUNDTRACK ▲ ⁹ RCA 6408-1-R (9.98) (CD)	DIRTY DANCING
40	79	—	2	KISS MERCURY 836 427 1/POLYGRAM (CD)	SMASHES, THRASHES & HITS
41	35	33	17	INFORMATION SOCIETY TOMMY BOY TBLP 25691/REPRISE (8.98) (CD)	INFORMATION SOCIETY
42	67	—	2	DOKKEN ELEKTRA 60823 (13.98) (CD)	BEAST FROM THE EAST
43	42	36	43	BASIA ● EPIC BFE 40767/E.P.A. (CD)	... TIME AND TIDE
44	45	48	6	BANGLES COLUMBIA OC 44056 (CD)	EVERYTHING
45	41	37	31	AL B. SURE! ▲ WARNER BROS. 25662 (8.98) (CD)	IN EFFECT MODE
46	40	32	8	SOUNDTRACK CAPITOL C1-90803 (14.98) (CD)	IMAGINE: JOHN LENNON
47	47	53	23	CHICAGO ● REPRISE 25714 (9.98) (CD)	19
48	48	60	64	MICHAEL JACKSON ▲ ⁶ EPIC OE 40600/E.P.A. (CD)	BAD
49	44	38	32	CHEAP TRICK ▲ EPIC OE 40922/E.P.A. (CD)	LAP OF LUXURY
50	87	—	2	JOURNEY COLUMBIA OC 44493 (CD)	JOURNEY'S GREATEST HITS
51	43	43	11	ICE-T ● SIRE 25765/WARNER BROS. (8.98) (CD)	POWER
52	46	47	21	BRITNY FOX COLUMBIA BFC 44140 (CD)	BRITNY FOX
53	53	61	9	KARYN WHITE WARNER BROS. 25637 (8.98) (CD)	KARYN WHITE
54	49	51	8	EDDIE MONEY COLUMBIA OC 44302 (CD)	NOTHING TO LOSE

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
55	55	75	3	JOE SATRIANI RELATIVITY 8265/IMPORTANT (6.98) (CD)	DREAMING # 11
56	74	105	3	MANNHEIM STEAMROLLER AMERICAN GRAMMAPHONE AG 1988 (9.98) (CD)	A FRESH AIRE CHRISTMAS
57	NEW ▶	—	1	PINK FLOYD COLUMBIA PC2 44484 (CD)	DELICATE SOUND OF THUNDER
58	58	59	14	KYLIE MINOGUE GEFEN GHS 24195 (8.98) (CD)	KYLIE
59	52	57	11	VIXEN EMI 46991 (9.98) (CD)	VIXEN
60	64	147	3	SAM KINISON WARNER BROS. 25748 (9.98) (CD)	HAVE YOU SEEN ME LATELY?
61	61	69	5	STEVE EARLE UNI 7/MCA (8.98) (CD)	COPPERHEAD ROAD
62	56	52	16	NEW KIDS ON THE BLOCK ● COLUMBIA FC 40985 (CD)	HANGIN' TOUGH
63	NEW ▶	—	1	TIFFANY MCA 6267 (9.98) (CD)	HOLD AN OLD FRIEND'S HAND
64	69	74	8	BOY MEETS GIRL RCA 8414-1-R (8.98) (CD)	REEL LIFE
65	51	50	10	ANTHRAX MEGAFORCE/ISLAND 91004/ATLANTIC (9.98) (CD)	STATE OF EUPHORIA
66	50	42	34	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
67	60	58	13	BAD COMPANY ATLANTIC 81884 (9.98) (CD)	DANGEROUS AGE
68	80	80	14	WILL TO POWER EPIC FE 40940/E.P.A. (CD)	WILL TO POWER
69	63	55	17	HUEY LEWIS & THE NEWS ▲ CHRYSALIS OV 41622 (CD)	SMALL WORLD
70	59	56	5	CAMEO ATLANTA ARTISTS 836 002 1/POLYGRAM (CD)	MACHISMO
71	65	65	9	KIX ATLANTIC 81877 (9.98) (CD)	BLOW MY FUSE
72	71	72	49	KEITH SWEAT ▲ ² VINTERTAINMENT 60763/ELEKTRA (8.98) (CD)	MAKE IT LAST FOREVER
73	73	77	10	THE JEFF HEALEY BAND ARISTA AL 8553 (8.98) (CD)	SEE THE LIGHT
74	57	49	16	EUROPE ● EPIC OE 44185/E.P.A. (CD)	OUT OF THIS WORLD
75	66	63	28	SADE ▲ EPIC OE 44210/E.P.A. (CD)	STRONGER THAN PRIDE
76	62	62	5	DIRE STRAITS WARNER BROS. 25794 (9.98) (CD)	MONEY FOR NOTHING
77	68	70	11	SHOXSIE AND THE BANSHEES GEFEN GHS 24205 (8.98) (CD)	PEEPSHOW
78	54	46	15	GLENN FREY MCA 6239 (8.98) (CD)	SOUL SEARCHING
79	76	67	67	DEBBIE GIBSON ▲ ² ATLANTIC 81780 (8.98) (CD)	OUT OF THE BLUE
80	82	84	9	RANDY NEWMAN REPRISE 25773 (8.98) (CD)	LAND OF DREAMS
81	85	76	20	GUY ● UPTOWN 42176/MCA (8.98) (CD)	GUY
82	98	—	2	SHEENA EASTON MCA 42249 (8.98) (CD)	THE LOVER IN ME
83	84	81	26	MELISSA ETHERIDGE ISLAND 90875/ATLANTIC (8.98) (CD)	MELISSA ETHERIDGE
84	81	83	9	SOUNDTRACK ATLANTIC 81905 (9.98) (CD)	BUSTER
85	102	159	8	MANNHEIM STEAMROLLER ▲ AMERICAN GRAMMAPHONE AG 1984 (9.98) (CD)	MANNHEIM STEAMROLLER CHRISTMAS
86	86	90	9	WHEN IN ROME VIRGIN 90994 (8.98) (CD)	WHEN IN ROME
87	75	66	47	RICK ASTLEY ▲ RCA 6822-1-R (8.98) (CD)	WHENEVER YOU NEED SOMEBODY
88	90	91	9	WAS (NOT WAS) CHRYSALIS 41664 (CD)	WHAT UP, DOG?
89	78	78	13	MICHELLE SHOCKED MERCURY 834 924 1/POLYGRAM (CD)	SHORT SHARP SHOCKED
90	91	85	7	RICKY VAN SHELTON COLUMBIA FC 44221 (CD)	LOVING PROOF
91	101	124	15	LIVING COLOUR EPIC BFE 44099/E.P.A. (CD)	VIVID
92	104	104	3	D.J. JAZZY JEFF & THE FRESH PRINCE JIVE 1026-1-J/RCA (8.98) (CD)	ROCK THE HOUSE
93	72	64	8	R.E.M. I.R.S. 6262/MCA (9.98) (CD)	EPONYMOUS
94	97	92	8	THIRTY EIGHT SPECIAL A&M SP 5218 (8.98) (CD)	ROCK & ROLL STRATEGY
95	83	68	17	UB40 A&M SP 5213 (8.98) (CD)	UB40
96	94	82	17	LITTLE FEAT WARNER BROS. 25750 (9.98) (CD)	LET IT ROLL
97	NEW ▶	—	1	EAZY-E PRIORITY SL 57100 (8.98) (CD)	EAZY DUZ IT
98	89	71	44	MIDNIGHT OIL ▲ COLUMBIA BFC 40967 (CD)	DIESEL AND DUST
99	126	162	3	THE BOYS MOTOWN 6260 (8.98) (CD)	MESSAGES FROM THE BOYS
100	116	131	3	LEVERT ATLANTIC 81926 (9.98) (CD)	JUST COOLIN'
101	99	88	21	J.J. FAD ● ATCO 90959/ATLANTIC (8.98) (CD)	SUPERSONIC--THE ALBUM
102	88	86	26	ERASURE SIRE 25730/REPRISE (8.98) (CD)	THE INNOCENTS
103	70	54	23	ELTON JOHN ● MCA 6240 (8.98) (CD)	REG STRIKES BACK
104	100	89	78	GLORIA ESTEFAN & MIAMI SOUND MACHINE ▲ ² EPIC OE 40769/E.P.A. (CD)	LET IT LOOSE
105	93	87	18	SALT-N-PEPA NEXT PLATEAU PL 1011 (8.98) (CD)	A SALT WITH A DEADLY PEPA
106	106	112	4	MIKE + THE MECHANICS ATLANTIC 81923 (9.98) (CD)	LIVING YEARS
107	109	98	12	K.T. OSLIN RCA 8369-1-R (8.98) (CD)	THIS WOMAN
108	96	96	6	MIDNIGHT STAR SOLAR D1-72564/CAPITOL (8.98) (CD)	MIDNIGHT STAR
109	124	141	3	SAMANTHA FOX JIVE 1150-1-J/RCA (9.98) (CD)	I WANNA HAVE SOME FUN

○ 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.

Gipsy Kings

THIS IS THE PARTY RECORD OF THE YEAR!
Over one million sold world-wide. Featuring "Bamboleo", the first single and video.



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VIDEO SELL-THROUGH, RENTALS GET FLYING START

(Continued from page 1)

50% jump at the Cincinnati-based chain's new stores.

"Really, everything was [rented] out," she says. "As far as new releases go, everything was out every single day. Once a title came in, there were people at the counter waiting to take it out."

Best-selling titles for The Video Store were "E.T. The Extra-Terrestrial," "Cinderella," and titles in Vestron's Stars And Bars promotion.

Among the surprising sell-through results from video specialty chains was the continuing strong sales of "Top Gun." Herb Weiner, co-owner of the 11-store Home Video Music Plus in Houston, reports, "We had to go to three different distributors be-

fore we found it in stock." Other top sellers for Weiner were "Cinderella," "E.T.," and "Blade Runner." Weiner adds, however, that sales were down compared to a year ago because he had a tent sale last year.

Another chain reporting action on "Top Gun" is Applause Video. At 21 stores in the Omaha, Neb.-based chain, chairman Allan Caplan says, "We have \$1.5 million on the floor in sell-through inventory. Sales were fantastic, especially on 'E.T.'"

Applause made a special buy on such older titles as "Casablanca," selling them at \$9.95. "It's driving competition crazy," Caplan boasts.

Caplan reports modest 8%-10% gains compared to a year ago in rent-

al transactions. "There is an effect from new competition. We have four blockbusters here now." He says "Three Men And A Baby" was the standout rental but that customers were "ready for anything new."

Applause averages 25 copies per store on "Three Men And A Baby" but, depending on a store's volume, put in from as many as 40 copies to as few as 10. Caplan particularly lauds Walt Disney Home Video for supplying printed tags so that "Three Men And A Baby" can be more readily sold off as used.

At Lieberman Enterprises' 2,000-plus rack accounts, video sales were way up over last year, according to Wim Stocks, VP of new business. He attributes the holiday action to the drawing power of "E.T." and "Cinderella" and says he's also seeing a lot of movement on the next tier, citing "Platoon," "Hoosiers," and "Dirty Dancing."

"We haven't seen activity like that since the day before New Year's last year," says Ron Alsheimer, president of the 11-store Video Factory in Buffalo, N.Y. Alsheimer reports tripling his sell-through activity from last year in both new and used product, with the "E.T." spillover contributing to the buying activity.

Video Factory also had strong sell-through on Disney titles, the James Bond collectible series, and black-and-white public-domain titles, Alsheimer says.

Randall's Food Markets of Houston, which offers rentals in 37 of its

39 stores, reports that both rental activity and total number of transactions were higher than last year, according to Dorothy Jones, director of service centers. Strong movement was seen on "Three Men And A Baby," "Stand And Deliver," "Biloxi Blues," "Off Limits," "Defense Play," and "Funny Farm," Jones says.

Carl Pallini, VP of operations at the 161-store Palmer Video chain of Union, N.J., says a cold snap over the Thanksgiving weekend pushed rental and sell-through activity "way up."

"There's a lot of good product out there," Pallini adds, reporting solid action on "Three Men And A Baby," "Off Limits," and "Colors."

Wherehouse Entertainment, based in Los Angeles, reports one of the boldest moves of the weekend: guaranteed rental of "Three Men And A Baby." Although the company would not reveal how many copies of the video it had in each of its 190 stores that rent movies, the promotion assured would-be renters that if a store should run out of the hot title, they would be given rain-check coupons for a free rental of the movie.

Wherehouse had earlier offered "Beetlejuice" and "E.T." as guaranteed rentals. These two movies, along with "Willow," were the company's top renters during Thanksgiving, according to Bruce Jesse, VP of advertising and sales promotion.

"People did a turkey trot to Erol's in droves," quips Vans Stevenson, spokesman for the 175-store net-

work. "We were about 16% ahead in terms of rentals over the Thanksgiving weekend as compared to the same time last year."

The top five rentals at Erol's were "Colors," "Three Men And A Baby," "Beetlejuice," "Biloxi Blues," and "E.T.," Stevenson says.

"For this Thanksgiving compared to last," he continues, "sales were up 21% chainwide. In dollars, we did \$176,000 in sales last year. This year, we did \$213,000." The chain's best sellers included "Cinderella," "E.T.," and such MGM classics as "Dr. Zhivago" and "Ben Hur."

Gail Reed, video buyer for the Miami-based Spec's chain, says "Three Men And A Baby" was the top renter at the 29 Spec's stores that carry video. "E.T.," "Cinderella," and "Dirty Dancing" sold the most copies.

DAT MEET

(Continued from page 1)

managing director of Hitachi.

The delegates resolved to consider the possibility of forming a small joint working group to look into various technical solutions of the problem that has divided hardware and software branches of the home entertainment industry for so long.

After the meeting, Ertegun told Billboard: "The discussions produced a real breakthrough because, for the first time, the hardware people indicated that a technical solution is acceptable. It now remains for us to find a mutually acceptable system—but there is now a real understanding of the need to protect intellectual property."

In a joint statement issued after the meeting, the participants noted, "It was agreed that any recommendation [regarding digital technology] should take full account of copyright issues and the interests of all those affected."

The two sides also agreed on the need to confer with legislative and other governmental authorities regarding any future recommendations emerging from their talks.

The Electronic Industries Assn. of Japan was not officially represented at the meeting, but executives from Hitachi, Sony, Toshiba, and Matsushita were in attendance.

Also present were Jan Timmer, chief executive of the consumer electronics division of Philips, and representing the record industry, David Fine, president of PolyGram International; Walter Yetnikoff, CEO of CBS Records; Bhaskar Menon, chairman of EMI; Monti Lueftner, co-chairman of BMG; and Chrysalis chief Chris Wright. Representing the Recording Industry Assn. of America was president Jay Berman.

The meeting was held at the initiative of the hardware manufacturers, following multiple overtures from IFPI to resume talks after the abortive and acrimonious meeting in Vancouver, British Columbia, in December 1986.

Said Ertegun: "I am optimistic now that we are really on the way to a solution. The meeting was held in a most cordial atmosphere, and I felt that the hardware people really understand the reasons for our concern. This could be the beginning of a new era."

Assistance in preparing this story was provided by Bill Holland in Washington.

MOTOWN, SOLAR DISCUSS MERGER

(Continued from page 1)

group Boston Ventures in July for \$61 million (Billboard, July 9).

"Since then, there have been ongoing discussions concerning my participation in Motown," Griffey says.

"It would be a merger," he continues. "Motown would get a piece of [Solar], I would get a piece of it. It would be Hertz and Avis coming together."

After MCA's purchase of Motown, 11-year-old Solar became the largest black-owned label in the country.

A spokesman for MCA says that neither MCA nor Motown has any comment concerning the purported discussions.

However, an article in the Nov. 27 edition of The Los Angeles Times said that MCA Music Group president Irving Azoff confirmed that negotiations between MCA and Griffey regarding a potential Motown-Solar merger were in progress.

The disclosure of the merger talks closely follows a recent rearrangement of Solar's operations. In late September, Capitol Records took over all operational functions for Solar, which has been distributed by CEMA since 1986 (Billboard, Oct. 15).

"Capitol is aware of the discussions" between Solar and Motown, according to Griffey.

A Capitol-EMI Music corporate spokesperson quotes president and CEO Joe Smith as saying, "We are in discussions with Solar as well."

The spokesperson says that there is no time frame regarding the duration of Capitol's arrangement with Solar for the administration of the black label's operations.

Any merger between Solar and Motown, particularly if Griffey receives equity in Motown, would appear to fulfill part of MCA's Motown sales agreement, which stipulated that 20% of the company would stay in minority hands. Motown president Jheryl Busby is reported to have received a piece of the label when he accepted the top spot at Motown.

Business dealings between Busby and Griffey go back several years. In 1984 Griffey made a distribution deal with MCA, through Busby, for his Constellation label at the same time Solar was still being distributed by Elektra. An album containing the Rev. Jesse Jackson's speech at the Democratic convention along with product by the all-woman band Klymaxx and the singer Cat Miller were distributed by MCA. The Miller record was produced by L.A. & Babyface, who then were best known as members of Solar act the Deele.

Since that time the pair has emerged as one of the industry's hottest production teams. In fact, L.A. & Babyface's relationship with Busby, first via productions for MCA (Pebbles' "Girlfriend," Bobby Brown's "Don't Be Cruel") and now with Motown (the Boys' debut single, "Dial My Heart," is this week's No. 1 black single), has been extremely fruitful. Griffey is involved with the duo's music-publishing revenues through Hip Trip, a Griffey-controlled publishing company. So any agreement with Solar would unite Busby, Griffey, and the Deele under one roof.

Writers Get Earful At Rockies Fest

BY PETER M. JONES

DENVER Aspiring recording artists and songwriters got an earful of advice Nov. 10-12 at the second annual Rocky Mountain Music Fest here.

The event, sponsored by the non-profit Rocky Mountain Music Assn., included seminars, showcases, and a trade show. The seminars, partially underwritten by ASCAP and BMI, focused mainly on the concerns of songwriters and unsigned musicians. Panelists included publishers, producers, attorneys, and representatives of ASCAP, BMI, the National Academy of Songwriters, and various record labels.

Producing competent demos and making industry contacts were two of the attendees' principal concerns addressed by the panel titled "Songplugging: How To Get Your Song Heard." The panelists agreed that certain unwritten rules of etiquette should be followed when seeking industry attention.

"The only thing that usually turns me off to a writer is somebody who brings me 20 songs," said Ira Jaffe, president of EMI Music. "And after you listen to three or four, [the writer says], 'Just give a little listen to this piece, because this is the one.'" Jaffe said that he will play a maximum of three songs for a record company or producer. "I know that their attention span is going to be limited," he said.

It was also agreed that sending tapes to reps without prior contact will typically serve neither the writer nor the rep. Julie Gordon, a creative associate with Famous/Ensign

Music in Los Angeles, emphasized the importance of making contact with an executive prior to sending a tape.

"A good place to start is to call the company first and make sure that they will accept unsolicited material," she said.

The panelists disagreed on how polished a demo recording should be.

According to songwriter/producer Teena Clark, "In Nashville, you can get by with [simpler demos]. In L.A., I've never pitched a song that is not fully what the writer intended that song to be."

Julie Horton, ASCAP's director of contemporary music/West Coast, agreed, noting that ASCAP's class in demo production uses actual demos from hit songs. "It's interesting to hear," she said, "because the demo is virtually the exact same thing as a No. 1 hit. You listen to it, and you think, 'Wait a minute.'"

Jaffe, however, said he prefers simpler demos. "The demos you do for me do not have to be the same quality that I would give to a producer," he said. "Most of the people you send songs to, as publishers, will be able to hear through the demo."

Another panel dealt with production problems and techniques, focusing on such topics as digital recording, the producer's role in selecting material, and options for artists without sufficient funds to record a demo.

Harold Shedd, producer for Alabama and K.T. Oslin and the new creative VP of PolyGram/Nashville, said that while digital recording is

not in demand by the country music community, it may soon become more common. "With the decline in album sales and the increase in tape and CD sales," he said, "it seems only natural to record digitally." Shedd said that he records two-thirds of his productions in all-digital studios.

While the advances in digital technology have increased studio costs, Shedd insisted that quality artists with minimal funds can still cut a demo. "We have a certain amount of money that's set aside to do demo projects," he said. "If I saw a group or individual that I was interested in to the point that I wanted to hear more on tape, I'd allocate some money to a producer to do some demo sides."

Duane Scott, a producer from Flash Cadillac studios in Colorado Springs, Colo., said that he seeks out local investors for the same reason. "If we do see a group and they are excellent," said Scott, "we as independent engineer producers try to go and tap our own resources."

The RMMA plans to continue sponsoring the Music Fest as an annual event and in the future would like to organize a Rocky Mountain Music Week. The hope is to revitalize Denver's local music scene.

"There's so much talent here, but the public doesn't seem to be aware of it," says Katherine Dines, founding director of RMMA.

The five Music Fest showcases spotlighted a variety of local bands, including the Subdudes, who reportedly have just signed with Atlantic. The bands were selected by RMMA's seven board members.

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	112	119	7	BULLETBOYS WARNER BROS. 25782 (8.98) (CD)	BULLETBOYS
111	92	79	16	THE ROBERT CRAY BAND ● HIGHTONE/MERCURY 834 923 1/POLYGRAM (CD)	DON'T BE AFRAID OF THE DARK
112	108	97	20	RANDY TRAVIS ▲ WARNER BROS. 25738 (8.98) (CD)	OLD 8 X 10
113	105	93	39	SOUNDTRACK ▲ ³ RCA 6965-1-R (9.98) (CD)	MORE DIRTY DANCING
114	140	151	4	CHERRELLE TABU OZ 44148/E.P.A. (CD)	AFFAIR
115	195	—	2	AL JARREAU REPRISE 25778 (9.98) (CD)	HEART'S HORIZON
116	95	73	12	VARIOUS ARTISTS ● ARISTA AL 8551 (9.98) (CD)	1988 SUMMER OLYMPICS-ONE MOMENT IN TIME
117	122	123	8	SIR MIX-A-LOT NASTY MIX 701 23 (8.98)	SWASS
118	121	140	64	WHITE LION ▲ ATLANTIC 81768 (8.98) (CD)	PRIDE
119	119	127	5	VARIOUS ARTISTS A&M SP 3918 (9.98) (CD)	STAY AWAKE
120	107	99	78	RICHARD MARX ▲ ² EMI ST 53049 (8.98) (CD)	RICHARD MARX
121	117	118	10	SA-FIRE CUTTING/MERCURY 834 922 1/POLYGRAM (CD)	SA-FIRE
122	129	137	4	QUIET RIOT PASHA OZ 40981/E.P.A. (CD)	QUIET RIOT
123	123	144	21	PAULA ABDUL VIRGIN 90943 (8.98) (CD)	FOREVER YOUR GIRL
124	NEW ▶	1	1	FLEETWOOD MAC WARNER BROS. 25801 (9.98) (CD)	GREATEST HITS
125	125	125	4	'TIL TUESDAY EPIC OE 44041/E.P.A. (CD)	EVERYTHING'S DIFFERENT NOW
126	111	111	5	PAUL SIMON WARNER BROS. 25789 (12.98) (CD)	NEGOTIATIONS AND LOVE SONGS (1971-1986)
127	115	102	25	TONI CHILDS A&M SP 5175 (8.98) (CD)	UNION
128	128	134	5	CHERYL "PEPSII" RILEY COLUMBIA FC 44409 (CD)	ME, MYSELF AND I
129	113	108	7	HELLOWEEN RCA 8529-1-R (8.98) (CD)	KEEPER OF THE SEVEN KEYS, PART II
130	120	129	13	JANE'S ADDICTION WARNER BROS. 25727 (8.98) (CD)	NOTHING'S SHOCKING
131	131	122	56	JOE SATRIANI RELATIVITY 8193/IMPORTANT (8.98) (CD)	SURFING WITH THE ALIEN
132	146	120	139	ANITA BAKER ▲ ⁴ ELEKTRA 60444 (8.98) (CD)	RAPTURE
133	134	115	34	ZIGGY MARLEY & THE MELODY MAKERS ● VIRGIN 90878 (8.98) (CD)	CONSCIOUS PARTY
134	110	106	16	HOTHOUSE FLOWERS LONDON 828 101 1/POLYGRAM (CD)	PEOPLE
135	137	101	32	SCORPIONS ▲ MERCURY 832 963 1/POLYGRAM (CD)	SAVAGE AMUSEMENT
136	114	116	21	PUBLIC ENEMY ● DEF JAM BSW 44303/COLUMBIA (CD)	IT TAKES A NATION OF MILLIONS TO HOLD US BACK
137	103	100	18	FREDDIE JACKSON ● CAPITOL C1-48987 (9.98) (CD)	DON'T LET LOVE SLIP AWAY
138	118	110	65	10,000 MANIACS ● ELEKTRA 60738 (8.98) (CD)	IN MY TRIBE
139	143	145	5	IVAN NEVILLE POLYDOR 834 896 1/POLYGRAM (CD)	IF MY ANCESTORS COULD SEE ME NOW
140	141	143	5	JETBOY MCA 42235 (8.98) (CD)	FEEL THE SHAKE
141	145	132	6	L'TRIMM ATLANTIC 81925 (8.98) (CD)	GRAB IT!
142	127	117	26	THE SUGARCUBES ELEKTRA 60801 (9.98) (CD)	LIFE'S TOO GOOD
143	132	121	9	COCTEAU TWINS CAPITOL C1-90892 (9.98) (CD)	BLUE BELL KNOLL
144	136	113	6	JONATHAN BUTLER JIVE 1136-1-J/RCA (8.98) (CD)	MORE THAN FRIENDS
145	151	126	8	NOEL 4TH & B'WAY 4009 (8.98) (CD)	NOEL
146	148	133	89	U2 ▲ ⁵ ISLAND 90581/ATLANTIC (9.98) (CD)	THE JOSHUA TREE
147	NEW ▶	1	1	VARIOUS ARTISTS WINDHAM HILL WH 1077/A&M (9.98) (CD)	WINTER SOLSTICE II
148	135	109	40	ROBERT PLANT ▲ ESPERANZA 90863/ATLANTIC (9.98) (CD)	NOW AND ZEN
149	139	128	16	THE JUDDS ● RCA/CURB 8318-1-R/RCA (8.98) (CD)	GREATEST HITS
150	133	107	21	PAT BENATAR ● CHRYSALIS OV 41628 (CD)	WIDE AWAKE IN DREAMLAND
151	168	—	2	BANANARAMA LONDON 828 106 1/POLYGRAM (CD)	GREATEST HITS COLLECTION
152	130	95	60	TERENCE TRENT D'ARBY ▲ ² THE HARDLINE ACCORDING TO TERENCE TRENT D'ARBY COLUMBIA BFC 40964 (CD)	THE HARDLINE ACCORDING TO TERENCE TRENT D'ARBY
153	183	—	2	SOUNDTRACK A&M SP 3921 (9.98) (CD)	SCROOGED
154	154	174	3	ROBBIE NEVIL EMI 48359 (9.98) (CD)	A PLACE LIKE THIS
155	147	138	12	JOHN HIATT A&M SP 5206 (8.98) (CD)	SLOW TURNING

TOP POP ALBUMS A-Z (LISTED BY ARTISTS)

10,000 Maniacs 138	Peter Cetera 162	Eazy-E 97	Hurricane 167
2 Live Crew 168	Tracy Chapman 20	Erasure 102	Ice-T 51
Paula Abdul 123	Cheap Trick 49	The Escape Club 27	Information Society 41
Aerosmith 164, 181	Cherrelle 114	Gloria Estefan/Miami Sound 104	INXS 17
Anthrax 65	Chicago 47	Melissa Etheridge 83	Europe 74
Rick Astley 87	Toni Childs 127	Europe 74	J.J. Fad 101
Bad Company 67	Cinderella 14	Fat Boys 187	Freddie Jackson 137
Anita Baker 2, 132	Tom Cochrane & Red Rider 157	The Feelies 190	Michael Jackson 48
Bananarama 151	Cocteau Twins 143	Fleetwood Mac 124	Jane's Addiction 130
Bangles 44	T.Conwell/Young Rumlbers 161	Julia Fordham 174	Al Jarreau 115
Rob Base & D.J. E-Z Rock 37	Julian Cope 189	Samantha Fox 109	Jetboy 140
Basia 43	The Robert Cray Band 111	Glenn Frey 78	Joan Jett And The Blackhearts 33
Pat Benatar 150	Crosby, Stills, Nash & Young 31	Elton John 103	Stanley Jordan 186
Bon Jovi 5	Terence Trent D'Arby 152	Journey 50	The Judds 149
Boy Meets Girl 64	D.J. Jazzy Jeff 66, 92	Kenny G 9	Kansas 176
Boys Club 156	Taylor Dayne 29	Giant Steps 195	Sam Kinison 60
The Boys 99	Def Leppard 7	Debbie Gibson 79	Kiss 40
Breathe 36	Dirge Straits 76	Guns N' Roses 4	Kix 71
Eddie Brickell & New Bohemians 28	Dokken 42	Guy 81	L'Trimm 141
Britny Fox 52	Dreams So Real 183	M.C. Hammer 184	David Lanz 199
Bobby Brown 6	Duran Duran 25	The Jeff Healey Band 73	Level 42 171
Bulletboys 110	EPMD 179	Helloween 129	LeVert 100
Jonathan Butler 144	Steve Earle 61	The Jimi Hendrix Experience 169	Huey Lewis & The News 69
California Raisins 159	Earth, Wind & Fire 192	John Hiatt 155	
Cameo 70	Sheena Easton 82	Hothouse Flowers 134	
		House Of Lords 177	
		Whitney Houston 166	

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
156	160	193	3	BOYS CLUB MCA 42242 (8.98) (CD)	BOYS CLUB
157	157	172	5	TOM COCHRANE & RED RIDER RCA 8532-1-R (8.98) (CD)	VICTORY DAY
158	155	103	8	OINGO BOINGO MCA 2-8030 (10.98) (CD)	BOINGO ALIVE
159	152	148	10	THE CALIFORNIA RAISINS (BUDDY MILES) PRIORITY 9755 (8.98) (CD)	SWEET, DELICIOUS & MARVELOUS
160	159	149	16	TRACIE SPENCER CAPITOL C1-48186 (8.98) (CD)	TRACIE SPENCER
161	149	136	15	TOMMY CONWELL AND THE YOUNG RUMBLERS COLUMBIA FC 44186 (CD)	RUMBLE
162	150	139	17	PETER CETERA FULL MOON 25704/WARNER BROS. (9.98) (CD)	ONE MORE STORY
163	144	150	22	STRYPER ● ENIGMA 73317 (9.98) (CD)	IN GOD WE TRUST
164	NEW ▶	1	1	AEROSMITH COLUMBIA FC 44487 (CD)	GEMS
165	138	94	9	READY FOR THE WORLD MCA 42198 (8.98) (CD)	RUFF 'N' READY
166	169	154	77	WHITNEY HOUSTON ▲ ⁶ ARISTA AL 8405 (9.98) (CD)	WHITNEY
167	156	135	33	HURRICANE ENIGMA 73320 (8.98) (CD)	OVER THE EDGE
168	153	157	28	2 LIVE CREW ● LUKE SKYYWALKER XR 101 (8.98) (CD)	MOVE SOMETHIN'
169	193	—	2	THE JIMI HENDRIX EXPERIENCE RYKODISC RALP 0078 (13.98) (CD)	RADIO ONE
170	172	184	22	DAVID SANBORN REPRISE 25715 (9.98) (CD)	CLOSE-UP
171	162	146	7	LEVEL 42 POLYDOR 837 247 1/POLYGRAM (CD)	STARING AT THE SUN
172	170	170	5	DIANE SCHUUR GRP GR 9567/MCA (8.98) (CD)	TALKIN' 'BOUT YOU
173	175	176	81	RANDY TRAVIS ▲ ³ WARNER BROS. 25568 (8.98) (CD)	ALWAYS & FOREVER
174	190	—	2	JULIA FORDHAM VIRGIN 90955 (8.98) (CD)	JULIA FORDHAM
175	163	161	16	JEFFREY OSBORNE A&M SP 5205 (8.98) (CD)	ONE LOVE--ONE DREAM
176	142	114	6	KANSAS MCA 6254 (8.98) (CD)	IN THE SPIRIT OF THINGS
177	166	186	4	HOUSE OF LORDS RCA/SIMMONS 8530-1-R/RCA (8.98) (CD)	HOUSE OF LORDS
178	164	142	11	SUICIDAL TENDENCIES EPIC FE 44288/E.P.A. (CD)	HOW WILL I LAUGH TOMORROW...
179	171	165	23	EPMD ● FRESH LPRE 82006/SLEEPING BAG (8.98) (CD)	STRICTLY BUSINESS
180	158	130	8	NIGHT RANGER CAMEL 6238/MCA (8.98) (CD)	MAN IN MOTION
181	174	155	65	AEROSMITH ▲ ² GEFEN GHS 24162 (9.98) (CD)	PERMANENT VACATION
182	199	—	2	MAXI PRIEST VIRGIN 90957 (8.98) (CD)	MAXI PRIEST
183	RE-ENTRY			DREAMS SO REAL ARISTA AL 8555 (8.98) (CD)	ROUGH NIGHT IN JERICHO
184	197	—	2	M.C. HAMMER CAPITOL C1-90924 (8.98) (CD)	LET'S GET IT STARTED
185	192	192	3	DENISE LOPEZ A&M SP 5226 (8.98) (CD)	TRUTH IN DISGUISE
186	180	163	9	STANLEY JORDAN EMI 48682 (9.98) (CD)	FLYING HOME
187	191	189	23	FAT BOYS ● TIN PAN APPLE 835 809 1/POLYGRAM (CD)	COMING BACK HARD AGAIN
188	NEW ▶	1	1	THE WATERBOYS CHRYSALIS 41589 (CD)	FISHERMAN'S BLUES
189	NEW ▶	1	1	JULIAN COPE ISLAND 91025/ATLANTIC (9.98) (CD)	MY NATION UNDERGROUND
190	173	173	4	THE FEELIES A&M SP 5214 (8.98) (CD)	ONLY LIFE
191	188	153	10	STEVE MILLER CAPITOL C1-48303 (8.98) (CD)	BORN 2B BLUE
192	NEW ▶	1	1	EARTH, WIND & FIRE COLUMBIA OC 45013 (CD)	THE BEST OF EARTH, WIND & FIRE VOL.II
193	176	188	21	STEVIE B LMR LP 5500 (8.98) (CD)	PARTY YOUR BODY
194	179	181	19	SLAYER DEF JAM GHS 24203/GEFFEN (8.98) (CD)	SOUTH OF HEAVEN
195	184	185	5	GIANT STEPS A&M SP 5190 (8.98) (CD)	THE BOOK OF PRIDE
196	189	178	23	VANESSA WILLIAMS WING 835 694 1/POLYGRAM (CD)	THE RIGHT STUFF
197	177	177	29	TONY! TONI! TONE! WING 835 549 1/POLYGRAM (CD)	WHO?
198	NEW ▶	1	1	JUDSON SPENCE ATLANTIC 81902 (8.98) (CD)	JUDSON SPENCE
199	181	195	6	DAVID LANZ NARADA LOTUS 60121/MCA (8.98) (CD)	CRISTOFORI'S DREAM
200	186	158	28	RUN-D.M.C. ▲ PROFILE 1265 (9.98) (CD)	TOUGHER THAN LEATHER

Little Feat 96	K.T. Oslin 107	Paul Simon 126	Randy Travis 173, 112
Living Colour 91	Robert Palmer 35	Siouxie and The Banshees 77	U2 146, 1
Denise Lopez 185	Pet Shop Boys 34	Sir Mix-A-Lot 117	UB40 26, 95
Mannheim Steamroller 56, 85	Pink Floyd 57	Slayer 194	Van Halen 18
Ziggy Marley/Melody Makers 133	Robert Plant 148		Buster 84
Richard Marx 120	Poison 11		Cocktail 3
Bobby McFerrin 23	Maxi Priest 182		Dirty Dancing 39
Metallica 22	Public Enemy 136		Imagine: John Lennon 46
George Michael 13	Quiet Riot 122		More Dirty Dancing 113
Midnight Oil 98	R.E.M. 93, 15		Scrooged 153
Midnight Star 108	Ratt 19		Judson Spence 198
Mike + The Mechanics 106	Ready For The World 165		Tracie Spencer 160
Steve Miller 191	Keith Richards 30		Stevie B 193
Kylie Minogue 58	Cheryl "Pepsi" Riley 128		Rod Stewart 32
Eddie Money 54	Run-D.M.C. 200		Barbra Streisand 10
Ivan Neville 139	Sa-Fire 121		Stryper 163
Robbie Nevil 154	Sade 75		The Sugarcubes 142
New Edition 21	Salt-N-Pepa 105		Suicidal Tendencies 178
Randy Newman 80	David Sanborn 170		Al B. Sure! 45
Night Ranger 180	Joe Satriani 55, 131		Keith Sweat 72
Noel 145	Thirty Eight Special 94		Tiffany 63
Oingo Boingo 158	Tiffany 63		'Til Tuesday 125
Jeffrey Osborne 175	Traveling Wilburys 8		Tony! Toni! Tone! 197
Ozzy Osbourne 16			Traveling Wilburys 8

Famous Music Building Contempo Catalog

60-Year-Old Pub Shifts Headquarters To L.A.

BY DAVE DiMARTINO

LOS ANGELES Following the biggest year in its 60-year history, music publisher Famous Music this week shifts its headquarters from New York to Los Angeles and moves into new offices in Nashville.

The move caps a year marked by an increase in signings and significant song placements for the publisher and coincides with the first anniversary of Bob Fead's appointment as president of the company.

Fead's major task upon his arrival was to increase Famous Music's visibility and presence in the contemporary music market, and the company has recently signed Living Colour's Vernon Reid, Martika, and Femme Fatale, who record for Epic, Columbia, and MCA, respectively, and has extended by three years its administrative deal with Sade.

Another illustration of Famous Music's increased aggressiveness: "Cross Your Heart" by Famous writer Michael Jay has been recorded by both Martika and Capitol's Tracie Spencer and also is the first U.S. single from WTG act Eighth Wonder.

An affiliate of Paramount Pictures Corp., Famous Music has long had a reputation for being "something of a passive music publishing company," Fead acknowledges.

"When I joined the company, we had no arms and legs in the streets," he says. "We didn't have creative directors who were out calling on record companies, working with managers, who were in clubs looking for new talent prior to [it] being discovered by A&R people or managers."

Since Fead's arrival, Famous Music has added creative directors to its staffs in both New York and Nashville and has bolstered its staff here most recently with the addition of creative director Bob Knight.

Also, Famous Music has just enjoyed its most profitable year in history—"about 18% better than any other year that we've ever had," says Fead. (Paramount's public reporting procedure does not provide individual breakouts for Famous Music.)

Fead says Famous Music's priorities for the next year include computerizing the company and sharpening its focus on generating revenue through film, television, "and the advertising community in particular."

"I'm extraordinarily pleased with what Bob has done," says Josh Wattles, senior VP and deputy general counsel at Paramount, who says he hired Fead in 1987 because of his strong background in marketing, rather than in publishing.

"Bob Fead was chosen because he did not have predisposition to another method of operation," says Wattles. "He was able to come into the operation, and with me was able to sit down and figure out what we can do with this business, without having biases of 'this is the way we've always been doing business.' So we were able to bring a new perspective to it."

The relocation of Famous Music's headquarters to the West Coast follows Paramount's general pattern of late, says Wattles. During the past four years, Paramount has moved its motion picture marketing and distribution functions here as well.

"The principle operations of Paramount on a fully integrated basis are on the West Coast. It's important for Famous Music to be part of that environment," says Wattles. "And I also believe that Los Angeles, in terms of the music industry, is a much stronger center."

Among the few who will continue to work in New York is Sid Herman, executive VP of finance and admin-

istration, who has been with Paramount for more than 57 years. Herman acknowledges an obvious change in Famous Music's current direction. "We used to be referred to as 'the publisher of Paramount Pictures,'" Herman says, "but lately, with the new regime, we're more into the contemporary or pop end of it."

According to Wattles, Famous Music's West Coast move and its general revitalization are part of Paramount's currently "active" search to expand in the music area.

Thus, persistent rumors that Paramount would like to enter the record business for another go-around are indeed true, Wattles confirms.

"Paramount has a motion picture company; we have a television company; we have the USA Network, which is a cable network; we have something called Madison Square Garden in our family, the live venue; and we have Madison Square Garden Productions, which puts on road shows. We have all kinds of things."

"We've been looking for an opportunity to blend in much more aggressive music activities. We have not found the ideal opportunity," he says, "but we are looking for that opportunity—because it's an obvious one."

INSIDE TRACK

(Continued from page 82)

Ettore Stratta, has booked a series of jazz-oriented shows for next year. On March 15 at Carnegie Hall, **Antonio Carlos Jobim** heads a night of "Absolute Jobim"; on May 25, the same venue hosts "Spread Love," featuring new vocal group Take 6; and on Aug. 26, Stratta will produce a French bicentennial concert in Gotham's South Street Seaport featuring **Claude Bolling**. In June, among other recording projects the two have scheduled, it's off to Paris for a CBS **Masterworks** album with **Stephane Grappelli** and **Yo-Yo Ma**.

THOSE RUMORS: Heavy on the gossip lines are several rumors about Capitol-EMI. Rumor No. 1: that a number of layoffs are in the works for Wednesday (7). Rumor No. 2: that SBK's **Charles Koppelman**, said to be headed for a label situation with partner **Martin Bandier**—not to mention SBK's buyout via **Thorn-EMI**—may in fact be heading directly to Capitol-EMI. Rumor No. 3: that Capitol-EMI Music head **Joe Smith** may soon be leaving. Don't count on that last one, though. "There's absolutely nothing to it," says Smith himself about his rumored departure. "I don't know where the rumors come from. We're making great progress and moving ahead, and I have a long-term commitment."

Also rumored in L.A.: that CBS Records president **Walter Yetnikoff** was a participant in **Sony Corp.**'s failed attempt to acquire **MGM/UA Entertainment** (see story, page 75). Talks between the two companies broke off because Sony reportedly found the \$1 billion price tag for the Hollywood-based film company too steep.

SAGA OF A '50s BABY: "Santa Baby" was the '50s I-want-it-all Yuppie song done to hit perfection by **Eartha Kitt** for **RCA** in 1953. After its performance by Kitt herself in the film version of "New Faces Of 1952," the song lost its way, admits co-writer **Phil Springer**. But starting in 1977, new versions, a new publisher (Springer's own **Tamir Music**), and a print deal with **Warner Bros.** have lifted the spirits of Springer and co-authors **Joan Javits** and **Tony Springer**. One of the tune's notable disk comebacks was on the **A&M** benefit album "A Very Special Christmas," with **Madonna** doing the honors.

GOING, GONE: Nashville's **MTM Music Group** has closed up. **Howard Stark**, who had functioned as the company's president since it opened in 1984, has purchased the record label. No buyer of the publishing division has been announced, however. **MTM** acts include **Holly Dunn**, **Judy Rodman**, **SKB**, **Becky Hobbs**, the

ITA Seminar Hears Sweet Stats On Growth Of Software Sales

BY BRUCE HARING

NEW YORK Blue-sky predictions marked the annual International Tape/Disc Assn. update seminar, held Nov. 22 at the Waldorf-Astoria Hotel here.

Upbeat messages of current and anticipated increases in software sales came during two of the convention speeches, given by Keizo Ito, VP of industrial sales for TDK Electronics Corp., and Jack Kiernan, senior VP of marketing at Philips and Du Pont Optical. Ito addressed the tape and hardware business; Kiernan gave a state-of-the-CD address.

Among the industry highlights cited during the speeches:

- Blank audiotapes have hit a worldwide sales record for the sixth straight year, with sales expected to reach 2 billion units in 1988. U.S. demand makes up about three-quarters of that figure.

- Global videocassette sales are also up, Ito said, and should top 1 billion units next year. He reported that VHS-tape sales rose 19% this year, while Beta was down 10%.

- Kiernan forecasted that software sales of CD video in the U.S. will take a dramatic leap. He noted

that CDV sales have started to take hold here, with sales of 3.1 million units worth \$92.8 million expected this year. He estimated U.S. sales will reach \$245 million next year. (Kiernan included 5-inch, 8-inch, and 12-inch videodisks in his definition of CDV, which thus encompasses film laserdisks.)

- Sales of CDV hardware units are scheduled to leap to \$87.5 million next year, Kiernan said, a projected doubling of the current level.

- U.S. CD+Graphics sales, according to Warner New Media figures presented by Kiernan, are expected to jump from about 50,000 units in 1988 to 600,000 in '89.

- According to projections by American Interactive Media, a Philips/PolyGram corporation, CD-interactive sales will run to 500,000 units worth \$15 million in 1990, the year in which CD-I is scheduled to hit the market, and will grow to \$457.4 million through 1994.

- U.S. CD-ROM-drive sales are expected to reach 70,000 this year and should rise to 120,000 units in 1989, according to CD Data Report, published by Langley Publications.

- U.S. CD-ROM-disk sales are expected to hit 33.8 million units by 1990, according to CD Data Report.

Rock Legend Owes \$3 Mil Plus

Jerry Lee Lewis Is Bankrupt

NASHVILLE Jerry Lee Lewis filed for Chapter 7 personal bankruptcy in Memphis Nov. 8, listing more than \$3 million in debts. Chief among the entertainer's creditors, according to an Associated Press dispatch, is the Internal Revenue Service, due \$2 million. In all, 22 creditors are cited in the documents, including George Cunningham and the Whiskey River Club of Spencer, Okla. Cunningham successfully sued Lewis in 1979 for a nonappearance. The original \$453,000 penalty, still unpaid, has grown with interest to about \$950,000.

The AP story quotes Lewis' attorney, Norman Hagemeyer, as saying, "A trustee will be appointed, but he may find no assets because of Mr. Lewis' long involvement with the IRS."

Earlier IRS seizures and auctions of Lewis' property have failed to satisfy the tax demands.

A movie on Lewis' life, "Great Balls Of Fire," starring Dennis Quaid, is being filmed. It reportedly covers the performer's life from 1956-58.

Judds Get A L'eggs Up On '89 Concerts

NASHVILLE The Judds have signed a yearlong, 10-date tour sponsorship deal with L'eggs Products. The first concert on the tour was held recently in Atlanta, with Ricky Van Shelton as the Judds' opening act.

Chuck Thompson, a spokesman for Pro Tours, which arranged the sponsorship and which is partially owned by the Judds, says the duo will work with a variety of other openers on the tour but that those

acts have not yet been selected.

L'eggs, a hosiery company, is owned by the Sara Lee Corp. This is the first time in the company's 20-year history that it has allied itself in such a venture.

In a news release, Pro Tours president Steven Pritchard says his organization did market research to show that there is a similarity between Judds fans and L'eggs' consumers.

Girls Next Door, and **Marty Haggard**.

'POLICE' STORY: Spring/Posse acts **Grandmaster Melle Mel** and **Van Silk** have penned a new song, "What's The Matter With Your World," that they'll perform in the upcoming **Warner Bros.** feature "Police Academy 6."

McLEAN SUES: Singer/writer **Don McLean** has filed suit in U.S. District Court in New York, seeking a declaratory judgment that, according to his contract with **Merit Music Inc.**, the publishing company does not have a valid option to renew rights on its original Songwriter's Agreement, signed with McLean on June 1, 1970. The action alleges that if Merit did have the valid option to renew the copyright rights, which run out in 1998, it did not exercise its rights within the required time. Further, the action maintains it did not have those rights because of the way the contract was constructed. Because the songs predate the revision of the federal Copyright Act, which took effect Jan. 1, 1978, they are covered by the 1909 act, which gave a 56-year life to copyrights with renewals after the first 28-year term. For older copyrights, the new law extended the term for another 19 years.

BLOCKBUSTERS: Superstore chain **Blockbuster Video** has added two directors to its board. One is attorney **Carl F. Barger**, who is president of the Pittsburgh Pirates baseball team; the other is **Gene W. Schneider**, chairman of Denver-based **United Cable Television Corp.**, the company that bought a significant share of Blockbuster stock last spring (Billboard, April 16).

THE MIDI LINE: "What's New In MIDI?" is the topic of a **NARAS** panel Wednesday (7) from 6:30-8:30 p.m. in Room 703 at New York Univ.'s main building. Panel members will include reps from **Yamaha** and **Casio**.

THE EIGHT-YEAR COURT BATTLE between **GAF Corp.** and a listener group over the ownership of classical **WNCN** New York (Billboard, Aug. 27) may be over. The Court of Appeals in New York found that **GAF** did not have to sell **WNCN** for \$2.9 million—considerably below its current market value—but did order the company to pay **Concert Radio Inc.** \$2.3 million. Meanwhile, another listener coalition has filed a \$2.25 million fraud suit against eclectic **AC KOFY** San Francisco, claiming that owner **Jim Gabbert** violated his contractual obligation to consult the group on programming and hiring decisions.

30 Recordings Nominated For NARAS Hall Of Fame

NEW YORK Thirty recordings, including five never-before-nominated entries, have been chosen as nominees for the NARAS Hall of Fame by the recording academy's 100-member elections committee.

The names of the five nominees eventually selected for entry into the hall will be revealed Jan. 12, when all final Grammy nominees will be announced. Nominations to the hall recognize product released before 1958, when the Grammy Award was born.

The five newcomers vying for entry into the hall are two original cast albums, "Annie Get Your Gun" and "The King And I," both originally released on Decca (now MCA); two Columbia releases, Anton Berg's "Wozzeck" with Dimitri Metropolis conducting the New York Philharmonic Orchestra and Mack Harrell and Eileen Farrell, soloists; Columbia; 1952.

"Black, Brown And Beige"; Duke Ellington & His Orchestra; RCA Victor; 1944.

"Chattanooga Choo Choo"; Glenn Miller & His Orchestra with Tex Beneke & the Modernaires; Bluebird; 1941.

"Cherokee"; Charlie Barnet & His Orchestra; Bluebird; 1939.

"Cocktails For Two"; Spike Jones & His City Slickers; RCA Victor; 1945.

"Concert By The Sea" (album); Erroll Garner Trio; Columbia; 1956.

"Everyday (I Have The Blues)"; Count Basie Orchestra with Joe Williams; Clef; 1955.

"Fantasia" (original soundtrack album); Leopold Stokowski conducting the Philadelphia Orchestra; Disneyland; 1957.

"Frensei"; Artie Shaw & His Orchestra; Victor; 1940.

"Gershwin: Porgy And Bess Highlights, Volumes 1 & 2" (albums); original cast and Broadway revival cast with Todd Duncan and Anne Brown; Decca; 1945.

"Gershwin: Rhapsody In Blue" (album); Oscar Levant; Eugene Ormandy conducting the Philadelphia Orchestra; Columbia; 1945.

"Goodnight, Irene"; the Weavers & Gordon Jenkins; Decca; 1950.

"I'm Gettin' Sentimental Over You"; Tommy Dorsey & His Orchestra; Victor; 1936.

"It Wasn't God Who Made Honky Tonk Angels"; Kitty Wells; Decca; 1952.

"The King And I" (original cast album); original cast, with Yul Brynner and Gertrude Lawrence; Decca; 1951.

"Lester Leaps In"; Count Basie's Kansas City Seven with Lester Young; Vocalion; 1939.

"Lover Man"; Billie Holiday; Decca; 1945.

"Mack The Knife"; Louis Armstrong & the All-Stars; Columbia; 1955.

"Marie"; Tommy Dorsey & His Orchestra; Victor; 1937.

"Misty"; Errol Garner Trio; Mercury; 1954.

"Mona Lisa"; Nat "King" Cole; Capitol; 1950.

"Nature Boy"; Nat "King" Cole; Capitol; 1948.

"Ornithology"; Charlie Parker Sextet; Dial; 1946.

"Sentimental Journey"; Les Brown & His Orchestra; Columbia; 1945.

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"West Side Story" (original cast album); original cast, with Carol Lawrence and Larry Kert; Columbia; 1957.

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"Lover Man"; Billie Holiday; Decca; 1945.

"Mack The Knife"; Louis Armstrong & the All-Stars; Columbia; 1955.

"Marie"; Tommy Dorsey & His Orchestra; Victor; 1937.

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N.Y. Reveals Plans For Own Music Museum

NEW YORK Gotham is laying the groundwork for its own music museum.

According to Herb Rickman, special assistant to New York Mayor Ed Koch, the museum will celebrate all of the musical arts and will become the home of the Songwriters Hall of Fame.

Sources add that the museum will be part of the 42nd Street/Times Square renovation and will be housed in a former Broadway theater. The exact site is to be announced by year's end, with the naming of a chairman and the release of financial details to follow. Speculation is that Alfred Vanderbilt Jr., a nephew of the late John Hammond, will be chairman.

Word of the project fueled new speculation that the Rock and Roll Hall of Fame and Museum, now planned for Cleveland, could end up in New York.

However, Suzan Evans, executive director of the Rock and Roll Hall of Fame Foundation, says, "We have no plans to pull out of Cleveland. Plans are already being made for the interior exhibits, and we've raised \$13 million [of the estimated \$48 million] needed to build the museum."

Atlantic Records chief Ahmet Ertegun, chairman of the foundation, adds, "We're talking to no one but Cleveland."

MELINDA NEWMAN

NOV. GOOD MONTH FOR METAL, DEBUTS

(Continued from page 5)

album by Mannheim Steamroller went platinum, while a new Steamroller Christmas album went gold.

Here's the complete list of November certifications.

MULTIPLATINUM ALBUMS

Def Leppard, "Hysteria," Mercury/PolyGram, 8 million.

Aerosmith, "Aerosmith's Greatest Hits," Columbia, 4 million.

Bon Jovi, "New Jersey," Mercury/PolyGram, 3 million.

Poison, "Open Up And Say . . . Ahh!," Enigma/Capitol, 3 million.

Cinderella, "Long Cold Winter," Mercury/PolyGram, 2 million.

Terence Trent D'Arby, "Introducing The Hardline According To Terence Trent D'Arby," Columbia, 2 million.

Keith Sweat, "Make It Last Forever," Elektra, 2 million.

Steve Winwood, "Roll With It," Virgin, 2 million.

"Cocktail" soundtrack, Elektra, 2 million.

PLATINUM ALBUMS

Daryl Hall & John Oates, "Ooh Yeah!," Arista, their sixth.

Bon Jovi, "New Jersey," Mercury/PolyGram, its fourth.

Kenny G, "Silhouette," Arista, his second.

Robert Palmer, "Heavy Nova," EMI, his second.

Taylor Dayne, "Tell It To My Heart," Arista, her first.

Kool Moe Dee, "How Ya Like Me Now," Jive/RCA, his first.

Midnight Oil, "Diesel And Dust," Columbia, its first.

Mannheim Steamroller, "Mann-

heim Steamroller Christmas," American Gramophone, its first.

GOLD ALBUMS

Conway Twitty & Loretta Lynn, "The Very Best Of," MCA, his ninth, her sixth.

Conway Twitty & Loretta Lynn, "We Only Make Believe," MCA, his eighth, her fifth.

Conway Twitty, "Conway Twitty's Greatest Hits," MCA, his seventh.

Conway Twitty, "Number Ones," MCA, his sixth.

Bon Jovi, "New Jersey," Mercury/PolyGram, its fourth.

Europe, "Out Of This World," Epic, its second.

Kenny G, "Silhouette," Arista, his second.

Chip Davis & Mannheim Steamroller, "A Fresh Aire Christmas," American Gramophone, Davis' first; Mannheim Steamroller's second.

2 Live Crew, "Move Somethin'," Luke Skywalker, its second.

Rob Base & D.J. E-Z Rock, "It Takes Two," Profile, their first.

Basia, "Time And Tide," Epic, her first.

Breathe, "All That Jazz," A&M, its first.

EPMD, "Strictly Business," Fresh/Sleeping Bag, its first.

"Guy", Uptown/MCA, its first.

Ice-T, "Power," Sire/Warner Bros., his first.

Megadeth, "Peace Sells . . . But Who's Buying?," Capitol, its first.

New Kids On The Block, "Hangin' Tough," Columbia, its first.

Parent Co. Held Responsible In Copyright Infringement

NEW YORK A federal judge has made what is termed an important precedent by holding a parent corporation responsible for copyright infringement by its retail subsidiaries.

The ruling was made in Illinois by Judge Paul E. Plunkett in the context of a suit brought by BMI against the Hartmarx Corp., the Illinois-based parent of a chain of retail clothing stores.

BMI had charged that Hartmarx units in Indiana and Florida had failed to take out music licenses on 20 songs played in their stores. Plunkett, in a Nov. 17 opinion, denied a motion by Hartmarx to dismiss the case on the grounds that Hartmarx held that the obligation to obtain music licenses lay with its subsidiaries. The case continues with the judge's decision in mind.

Says BMI general counsel Ed Chapin, "Never before has the federal court so clearly defined the responsibility for the payment of music royalties to be squarely on the shoulders of the parent corporation for all its subsidiaries which use music to enhance its business."

Chapin says the issue of "vicarious liability" by a parent corporation is not always clear outside of copyright cases because corporations operate under limited liability. However, Chapin adds, the Copyright Act does not allow for a defense of this sort by corporate entities.

The judge's holding makes it easier to pursue infringers in similar situations, Chapin says. "Rather than go after 20, 30, or even 100 retail stores, we can now do it in one fell swoop."

IRV LIGHTMAN

Chrysalis Sued By Ex-Magnet Head Levy

LONDON Michael Levy, former chief of Magnet Records, is suing the Chrysalis record production and entertainment group, alleging breach of contract.

Levy says he agreed to terms of employment Sept. 9 to become the new Chrysalis group managing director. He alleges that three days after the agreement was made, Chrysalis told Levy that "it no longer wished to employ him."

Levy, who sold Magnet Records and Magnet Music to WEA earlier this year after heading them for 15 years, says he was to succeed Terry Connolly, who resigned from Chrysalis in October but remains a nonexecutive director.

In his writ, Levy alleges that under an oral agreement with Chrysalis, he was to become group managing director and chief executive Oct. 10 with a starting salary of \$318,500 and extensive benefits.

He also claims he was to receive profits-related annual bonuses of up to 7.5% and had an option to buy 1.2 million Chrysalis shares from chairman Chris Wright between October 1991 and 1995.

Levy is suing for breach of contract and a declaration from the company allowing him to exercise his share option.

Chrysalis would not comment on the case.

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Home Front. Carly Simon and Graham Nash take the stage at New York's Cathedral of St. John the Divine for the Home Aid benefit, which raised funds for the homeless. Other artists who participated include Paul Simon, David Crosby, and Laurie Anderson. (Photo: Chuck Pulin)

EXECUTIVE TURNTABLE

RECORD COMPANIES. Derek Shulman is appointed president of Atco Records in New York. He was senior VP, A&R, for PolyGram Records.

MCA Records in Los Angeles promotes **Richard Palmese** to executive VP/GM and **Bobby Shaw** to VP of dance music. They were, respectively, executive VP of marketing and promotion and director of dance music/local New York pop promotion. MCA appoints **Geoff Bywater** VP of marketing and **Jeffrey Jones** VP of marketing, East Coast. They were, respectively, VP, artist development for EMI Records, and director, product marketing, for CBS Records.

RCA Records in New York appoints **Tom Carrabba** product manager, Jive Records, and promotes **Don Wardell** to national director, catalog mu-



SHULMAN



SHAW



BYWATER



JONES

sic, based in Los Angeles. They were, respectively, director of promotion and marketing for Kee Management and product director for the label. **Dennis E. Kellman** is named VP of legal and business affairs for the Bertelsmann Music Group in New York. He was responsible for international anti-piracy coordination for the label.

Michael Smith is named national singles sales manager for Atlantic Records in New York. He was West Coast regional singles specialist for the WEA Corp.



CARRABBA



M. SMITH



SNIDER



HAWKINS

Chrysalis Records in New York appoints **Melissa Snider** international manager and promotes **Tom Silver** to West Coast regional marketing manager, **Derek Graham** to Northeast regional marketing manager, and **Claudia Butsky** to Southern regional marketing manager. Snider continues as assistant to the president; Silver was West Coast regional account rep; Graham was Northeast regional account rep; and Butsky was Southern regional account rep, all for the label.

Trish Hawkins is named manager of national secondaries promotion for Capitol Records in Los Angeles. She was senior staff assistant, artist and product development, for the label.

CBS Records in Los Angeles appoints **Nancy Donald** executive art director, West Coast art/packaging, and **David Coleman** senior art director, West Coast art/packaging. Donald was senior art director, West Coast art/packaging, for the label. Coleman was head of his own design company.

WTG Records in Los Angeles makes the following appointments in regional promotion marketing: **Jay Brooks**, manager, Midcentral; **Chuck Jones**, manager, Southeast; **Kelly Norris**, manager, Southwest; **Pat Rascona**, manager, Northeast; and **Roger Smith**, manager, West Coast. Brooks was promotion marketing manager for Elektra Records; Jones was promotion marketing manager for Elektra Records; Norris was Southwest regional promotion marketing manager for Atco Records; Rascona was local New York promotion manager for PolyGram, and Smith was national top 40 director for Elektra Records.

Sky Records in Atlanta promotes **Abbe Myers** to director, A&R, and **Mike Kondalski** to promotions. They were, respectively, in promotions and an intern for the label.

•VIDEO PEOPLE on the move, see page 49

INSIDE TRACK



Edited by Irv Lichtman

IT'S ON PAPER: The acquisition of Ivy Hill, the big music-industry jacket fabricator, by Warner Communications Inc. was closed Nov. 30, with the basic management lineup, led by **Ellis Kern**, to remain intact (Billboard, Dec. 3). Depending on whose view one takes, industry leader **Shorewood Packaging** is either followed by Ivy Hill or **Queens Litho** as No. 2 in annual business. Logic would dictate that Ivy Hill would become the supplier of packaging needs for WCI's WEA labels—but not so fast, Track is told. One big problem is the scarcity of paperboard, thanks in great measure to demand from Japan, which is willing to pay about the same price for pulp that the U.S. industry pays for finished paperboard. Insiders say the problem may be alleviated in a year or two, when the major U.S. companies plan to increase production of pulp and install new machinery to deal with more paperboard. Until then, the WEA labels probably won't want to depend on a single source for their packaging needs.

LEVY STAYS OUT ON BAIL: U.S. District Judge **Stanley Brotman** reserved decision Nov. 28 in U.S. District Court in Camden, N.J., on a government request to revoke **Roulette Record** prexy **Morris Levy's** bail, allowing Levy to remain free on a \$4 million cash/property secured bail. Levy was previously sentenced to two concurrent 10-year jail terms on federal conspiracy-to-extort charges. Assistant U.S. Attorney **Bruce Repetto**, who previously requested a \$10 million bail on Levy, cited a statute that requires federal judges to remand defendants to custody unless they find that the defendant is not a danger to the community or a flight risk and has substantial grounds for appeal. Brotman agreed to look at the situation anew and is expected to issue his decision in several weeks.

VETERAN MUSIC MAN Juggy Murray, remembered for his hot **Sue** label (a 30-year-old record company he still owns), is syndicating a new cable show that he hosts, called "Juggy Murray Entertainment." He has already taped several of the half-hour segments, including interviews with **Chuck Jackson**, **Sandra Reeves Phillips**, and **Chuck Rubin**, who works to recover label royalties he claims are due many early rock'n'roll artists. Murray, whose show is produced in conjunction with New York-based **Metro Access Inc.**, can be reached at

Suite 14F, 530 W. 55th St., New York, N.Y.; his telephone number is 212-262-2087.

IT'S HENRY'S TURN: WEA Corp. president **Henry Droz**, a familiar figure on the dais at many an industry charity affair, will be in the spotlight when he receives the 1989 Humanitarian Award from the **T.J. Martell Foundation for Leukemia, Cancer and AIDS Research** at the foundation's 14th annual dinner April 15 at the New York Hilton Hotel.

HYMAN IN, BOSSIN OUT: Mickey Hyman, former key exec at **MGM/UA Home Video**, has replaced **Gordon Bossin** as president of the recently formed **Pickwick Entertainment**, which deals in audio and video software, including the **Moss Music Group** catalog. Music/video vet Bossin had also integrated his video software company, **Diamond Entertainment**, into Pickwick. Pickwick, which acquired audio masters from **Primerica** when it was the parent of the Pickwick label/wholesaling operation, is chaired by **Jan Weinberg** and includes Pickwick founder **Cy Leslie** among its board members. Meanwhile, Bossin is back with a new setup: **Video & Music Marketing Services** in New Canaan, Conn., a video and music marketing company that also maintains a Pickwick consultancy. Phone number is 203-972-1210.

LIFTING A STYNE: In presenting composer **Jule Styne** with the **ASCAP/Richard Rodgers Award** for creative achievement in the musical theater by veteran composers at the society's New York headquarters Nov. 29, ASCAP president **Morton Gould** read a telegram from lyricist **Sammy Cahn**, Styne's frequent collaborator. Cahn, who couldn't be on hand because he was doing his one-man show in San Francisco, offered his "CAHN-gratulations," read Gould.

RICK'S PLACE: **Rick Dobbis**, exec VP of **RCA Records**, speaks to the monthly gathering of members of the music and performing arts unit of **B'nai B'rith Monday (5)** at New York's Sutton Place Synagogue starting at 6 p.m. His topic will be "Commerce And Conscience: A Call To Action."

YOU'LL SEE THE RESULTS: **Bill Levy**, former **PolyGram** creative VP and four-time Grammy nominee, is living in Arizona, where's he doing consulting work. Levy recently signed on as a graphic consultant to **Scottsdale, Ariz.-based film/TV producer North Star**, which is planning to produce about six features a year.

OFF AND RUNNING: **Stratta/Philips Productions Inc.**, the new New York-based concert, disk production, and artist management firm formed by **Pat Philips** and

(Continued on page 80)

Joe Smith To Keynote NARM Confab

BY GEOFF MAYFIELD

NEW YORK A keynote by Capitol-EMI Music topper **Joe Smith** and entertainment by **Richard Marx**, **Basia**, and the **Neville Brothers** are among the highlights planned for the annual convention of the National Assn. of Recording Merchandisers, to be held March 3-6 in New Orleans.

A portion of the agenda will pay tribute to the host city, including the opening night set by **Wayne Toups & the Zydecajuns**, the **Nevilles'** showcase, and a historical overview of jazz and the New Orleans music scene that will be punctuated by live performances.

This marks the first time since 1980 (when the trade group convened in Las Vegas) that NARM's meet has been held somewhere besides Los Angeles or Florida. NARM has not held its convention in New Orleans since 1978.

Smith, president and CEO of Capitol-EMI Music, has frequently held the spotlight at NARM meets; most recently, he was the glib MC of the convention's Best Seller Awards banquet in Miami two years ago. For-

merly chairman of Elektra/Asylum and president of Warner Bros. Records, Smith is currently promoting his book "Off The Record," which was recently published by Warner Books. His keynote is scheduled for the week's first morning business session on March 4.

As happened last year, product presentations by the six major music distributors will be staged on a two-day schedule.

Under an agreement reached by members of the Manufacturers Advisory Committee at the late September NARM Retailers Conference in San Diego, the six distributors have agreed to rotate their presentations from one year to the next. Thus, **CEMA** and **BMG**, who were scheduled for the closing day of the 1988 convention, will be the first two distributors on deck this year, with the other four companies moving back one day from last year's schedule.

As had been speculated since September, this year's agenda will also include a seventh presentation, which will be conducted by independent labels and distributors.

For the third time in four years,

Tower Records will host the store managers party, set for March 5. This event is part of the package plan that allows managers to attend portions of the convention—including seminars and exhibits—for no fee. NARM first made the store managers plan a no-fee deal last year; in previous years, they paid a reduced rate in the \$25-\$50 range.

While much of the meet will repeat the format of last year's well-received convention, NARM is reducing the hours when the exhibit area will be open, cutting back to two afternoons from the three-day schedule that was used for the past several years.

Other convention highlights include presentations by consumer analyst **Mike Shalett**, head of research firm **Street Pulse Group**, and **Joint Communications Corp.'s John Parikal**, a consultant who spoke at the 1987 NARM.

Seminar topics include sexual harassment, singles (as in product, not unmarried people), bar coding, customer service, store design, and security.



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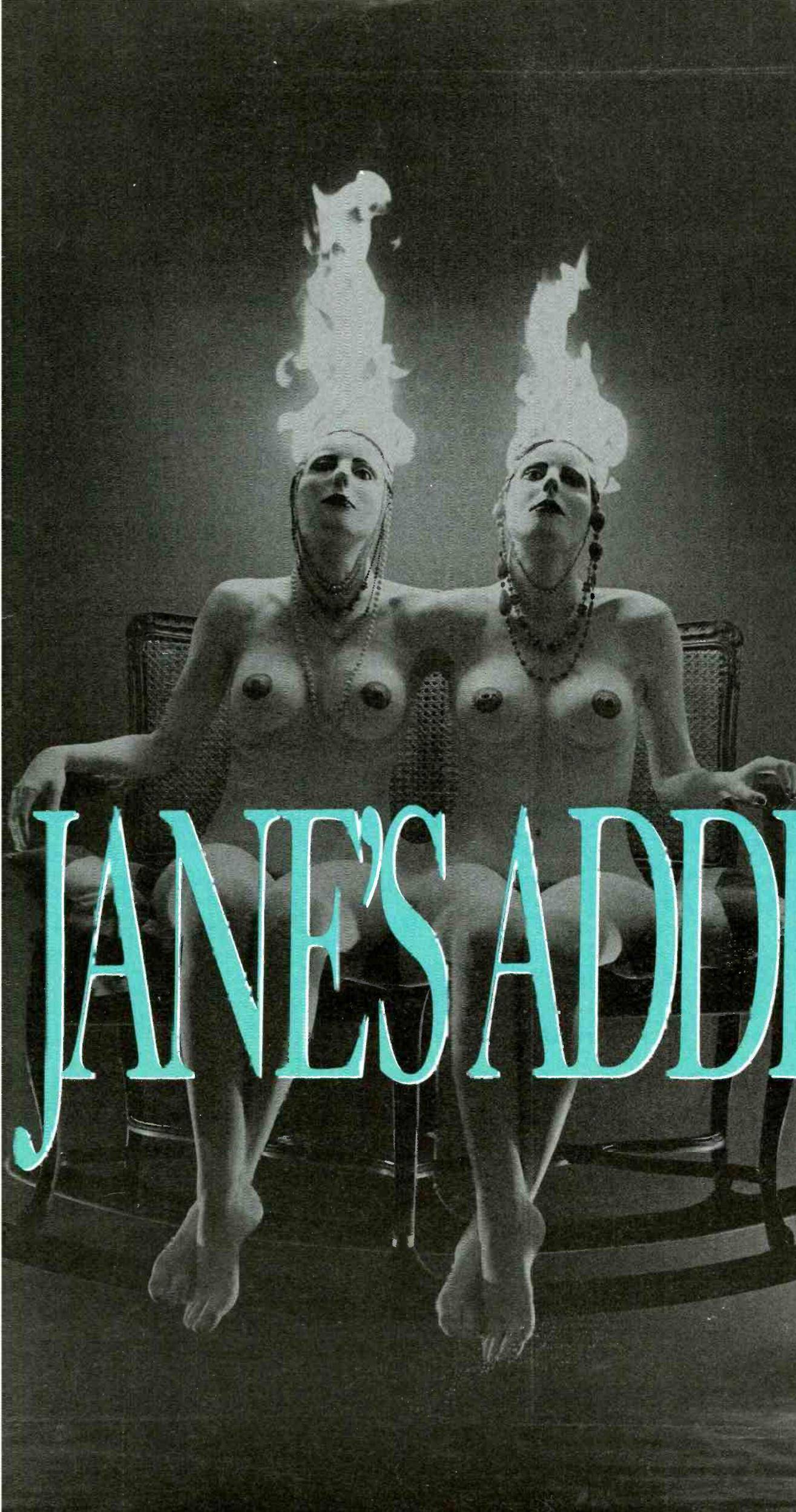
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